

This pack aims to support drama teachers who want to use Zoom to deliver performance content. It contains monologues and duologues for students to perform on the Zoom platform as participants in Zoom Meetings hosted by a teacher. The scripts have been selected to suit a range of ages, abilities, genders and purposes. Some of the stage directions have been adjusted to meet the strict requirements of a Zoom performance. At the back of this pack is guidance for enabling students to perform a play via Zoom, from a retired teacher who did just that with a group of Y5 and Y6 students.

Any recordings, performances, or mini movies produced through working on this pack can be emailed to info@artsonthemove.co.uk. A free play script will be sent to each producer and, if permitted, videos showcased on the Arts On The Move YouTube channel (for children only).

If you have any questions, have suggestions for other drama worksheets, or would like to provide feedback about this resource, please email Arts On The Move info@artsonthemove.co.uk or call 0161 881 0868.

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MONOLOGUES

FIRST FAIRY from A MIDSUMMER NIGHT'S DREAM by WILLIAM SHAKESPEARE

Set/Furniture/Props: If possible, create a magical forest background for this performance. You can use patterned material draped over a rail, a screen decorated with cut-outs of trees and flowers, or even film this in an actual forest! The Fairy should be costumed appropriately – the more elaborate and fairy-like the costume, the better but ensure that it doesn't make too much noise when the actor moves! Lighting should be atmospheric if possible, but ensure that you can still be seen. The actor performs to the camera as if she is speaking to Puck.

There is trouble in Fairyland. The King and Queen of the Fairies, Oberon and Titania, have quarrelled over the possession of a little Indian boy. The FAIRY is awaiting the arrival of Titania and is met by Oberon's servant, Puck, who asks her where she is going.

Fairy

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire –
I do wander everywhere
Swifter than the moon's sphere,
And I serve the Fairy Queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see –
Those be rubies, fairy favours;
In those freckles live their savours.
I must go seek some dewdrops here,
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits; I'll be gone.
Our Queen and all her elves come here anon ...
Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Called Robin Goodfellow. Are you not he
That frights the maiden of the villagery,
Skim milk, and sometimes labour in the quern,
And bootless make the breathless housewife churn,
And sometimes make the drink to bear no barm,
Mislead night-wanderers, laughing at their harm?
Those that 'Hobgoblin' call you, and 'Sweet Puck',
You do their work, and they shall have good luck.
Are not you he?

Orbs = fairy rings – circles of darker grass; *Pensioners* = attendants; *Lob* = clown; *Elves* = boy fairies
Shrewd = mischievous; *Villagery* = villages; *Skim milk* = steal cream; *Bootless* = fruitless
Barm = froth on the ale; *Hobgoblin* = another name for Puck

DUOLOGUES

TELERAN and COSMOS from CORONATION FLEET by ALISON CHAPLIN

Set/Furniture/Props: each actor has a table or desk and a chair. Teleran has a mobile phone, communication pad, or – if you want to go for comedy – an old-fashioned telephone on the desk. You could also include piles of wiring, circuit boards and other electrical or engineering detritus on each desk. Plus each character should be using some sort of hand-held tool (screwdriver, wrench, pliers, etc.) Try to make any props look as futuristic as possible.

This extract is adapted from the short play script, [Coronation Fleet](#), a soap opera set in space. As the characters are completely imaginary you can create them in any way you like. The scene is set at a work station on a spaceship, where two of the technicians are trying to mend equipment. They are each standing and facing the camera.

TELERAN: *(Worried)* Where's Alar with those connection chips?

COSMOS: Don't know.

TELERAN: If we don't get this finished we're going to fail the inspection.

COSMOS: I thought we were going to fail it anyway because it's like Alar is on another planet. Well not another planet precisely, but you know what I mean.

TELERAN: This is no time to be stupid Cosmos.

COSMOS: Will you tell me when it is time then, Teleran?

TELERAN: Oh give it a rest!

Cosmos sits down on the chair with a sigh

TELERAN: What are you doing? We've got important work to do!

COSMOS: I'm giving it a rest, my legs are really aching.

TELERAN: I don't believe you! Get up and keep working! We've got to get this workstation ready in time or we won't be doing any more work, ever.

COSMOS: *(Thinking about this)* Well, in that case, wouldn't it be better if we didn't finish?

TELERAN: We won't be doing any more work because we won't exist. The inspectors will eradicate us. *(He makes a sinister throat-cutting gesture.)*

COSMOS: Oh. *(Pauses and looks off-stage)* Where IS Alar with those connection chips?

COSMOS stands and continues working. The phone/communication pad buzzes. TELERAN picks it up and answers.

GUIDANCE FOR PERFORMING A ZOOM PLAY

If you have students who want to give a Zoom performance of a play for their end of term celebration, there are several on the Arts On the Move website that are suitable, or easily adaptable, for performance.

These are:

[And Then We Were At War...](#)

[The Pied Piper of Hamelin](#)

[Sausages For Tea](#)

[The Trouble With Young People Today...](#)

[Spellbound](#)

[The Rise and Fall of Lord Macbeth](#)

PRACTICAL EXPERIENCE OF A ZOOM PLAY PERFORMANCE

A retired teacher, Sue Clarke, who runs an after-school drama club recently produced a performance of the play *The Rise and Fall of Lord Macbeth* (available from Arts On The Move) with a group of 16 Year 5/6 children. The teacher paid for the basic Zoom package but intends to cancel the subscription at the end of the month. She has very kindly shared her experience of the process:

- I contacted the headteacher at the school to gain her approval for the project.
- We made contact with the parents/carers of the children in the cast outlining a rehearsal schedule, making it clear that the final product (for safeguarding reasons) was not to be shared online, and seeking their permission/willingness for their children to participate. There was a deadline for their response.
- The rehearsals were held, the majority for 40 minutes, over a period of 8 days.
- We started with the two main characters, Lord and Lady Macbeth. We asked them to rename themselves in their roles on the Participants' list, and went through some basic exercises/games to ensure that they were looking at the camera rather than the screen views of each other or me, and practising muting and unmuting themselves.
- The second rehearsal was for the Three Witches, where we discovered that speaking in unison was not something that could work because the time delay differed from one child to another! We re-allocated the lines. We practised similar exercises as outlined above.
- We then had 4 rehearsals where we ran through specific scenes e.g. Scenes 1, 2, 3 and 4 etc. The children who had attended earlier rehearsals we asked to guide 'the newcomers' through the exercises.
- We had a full run-through for an hour and 20 minutes on the day prior to the recording, and then sent out notes to parents about issues such as encouraging the children to sit still when they were not speaking, making a toilet visit before the session, trying to ensure nobody came in to the space where the child was using the laptop/iPad, avoiding background noise where possible, costumes and essential props e.g. daggers (!).
- We warned the cast that there could be no prompt, and that we would not be visible or audible whilst the recording was being made.
- The 'performance' was recorded on Zoom and saved locally on the computer.
- The performance is currently in the process of being edited to remove one or two hesitations and to add scene numbers, a soundtrack and locations, as they are in the script.