

## SIMPLE SCRIPT

This Simple Script has been created for students aged 10+ to use for exploring characters, story, dialogue, themes, and for learning about annotating, reading and writing scripts.

This is a duologue but it could be performed with a third actor in a non-speaking – but still acting! – role. Genders are non-specific and fluid, so roles could be played by males or females. Once students move on to expanding the script and performing other scenes, group sizes will be expanded from 2 people. Try to encourage students to work with those in the class that they might not have worked with before.

I have worked with this script in a single lesson using some of the methods outlined, but please do feel free to use and develop it in any way that suits your group of students. With careful planning – and inclusion of some focussed drama warm-up and cool-down games, plus allowing a decent amount of time for reflection and feedback, work on this script could span 3 or 4 lessons.

I've recommended that the script is suitable for students aged 10+ but it could easily be suitable for students who are older or younger. You know your students better than I do!

I have experienced many different interpretations of this script and some of the characterisation has been very interesting. Discussions that have arisen have sometimes been remarkably sharp and have allowed for deeper consideration of social and emotional issues. That hasn't happened every time but it might, so be prepared for conversations to take an occasional interesting turn!

The activities linked to the script aren't strictly sequenced, so please do feel free to work through them in any order that suits you and your students.

I hope that you find this little pack useful. If you have any questions, or would like to feed back your experiences of working with this script, please email me at [info@artsonthemove.co.uk](mailto:info@artsonthemove.co.uk)

- ❖ Ask students to sit down. Bring a chair forward – this is the Hotseat. Invite one student working in role to sit on the Hotseat. Invite the rest of the class to ask this character up to five questions – to find out as much as we can about how this character feels, why they behaved as they did, what they feel about other characters, and so on. The student on the Hotseat should remain in character at all times and should answer the questions as that character. Regulate the questions carefully and ensure that the class only ask five in total! Issue thanks and praise.
- ❖ Ask students, working in the same groups, to discuss and prepare an improvisation of the scene between Sally and Joseph – freezing the action just before she smacks him! Ask them to consider what might have happened – how the conversation started, what caused the argument, whose fault was it really? Was anyone else there? How did the characters feel? Remind students to show these feelings with their faces, voices and bodies. Invite all the groups to perform this improvised ‘Sally and Joseph’ to the rest of the class.
- ❖ Ask ‘audience’ members to provide feedback on these performances, discussing how realistic the reactions were, what the different reactions said about the characters, how effective was the use of body language, proxemics, facial expression and vocal tone, who did they think was right, who behaved badly and why – and so on. Issue thanks and praise.
- ❖ Bring the Hotseat forward. Invite one student working in role as either Sally or Joseph (the choice is up to the rest of the students) to sit on the Hotseat. Invite the rest of the class to ask this character up to five question – to find out as much as we can about how this character feels, why they behaved as they did, what they feel about other character, and so on. The student on the Hotseat should remain in character as Sally or Joseph at all times and should answer the questions as that character. Regulate the questions carefully and ensure that the class only ask five in total! Reiterate what has been learned about the character and the situation. Issue thanks and praise.
- ❖ Ask students, working in the same groups, to discuss and prepare an improvisation of the scene between Mrs Thomson and Mr Clarke. Ask them to consider what they might have believed happened between Sally and Joseph, who caused the argument, whose fault it all was, whether they know the truth, what the consequences will be for Sally and Joseph. Remind students to show how these characters feel with their faces, voices and bodies. Invite all the groups to perform this improvised ‘Mrs Thomson and Mr Clarke’ scene to the rest of the class.
- ❖ Ask ‘audience’ members to provide feedback on these performances, discussing how realistic the reactions were, what the different reactions said about the characters, how effective was the use of body language, proxemics, facial expression and vocal tone, what did they think of any decisions made, did they feel that these characters had preconceived ideas of who behaved badly, are they judgemental about either Sally or Joseph, or both – and so on. Issue thanks and praise.

- ❖ The new scenes written can then be performed to the rest of the class and edits, or improvements, made to the dialogue. Try to engender a respectful, supportive environment for students to provide both positive and negative, or constructive feedback.
- ❖ You can continue with these final steps until you have a complete script or stop at any point before then!
- ❖ Older students can also devise and write monologues for any of the characters, delving further into their background and giving an in-depth, sad, or humorous account of events – or their life.
- ❖ Record as much of this whole process as possible, either physically\* or in writing – or both. Students can make records in their drama notebooks too.

\*Any recordings that are suitable to be shared on social media can be emailed to [info@artsonthemove.co.uk](mailto:info@artsonthemove.co.uk) and will also be uploaded onto the Arts On The Move YouTube channel for viewing by children aged 16 and under.