

**Ten Short Scripts**  
**and**  
**Ten Slightly Longer Scripts**

**SAMPLE PAGES**

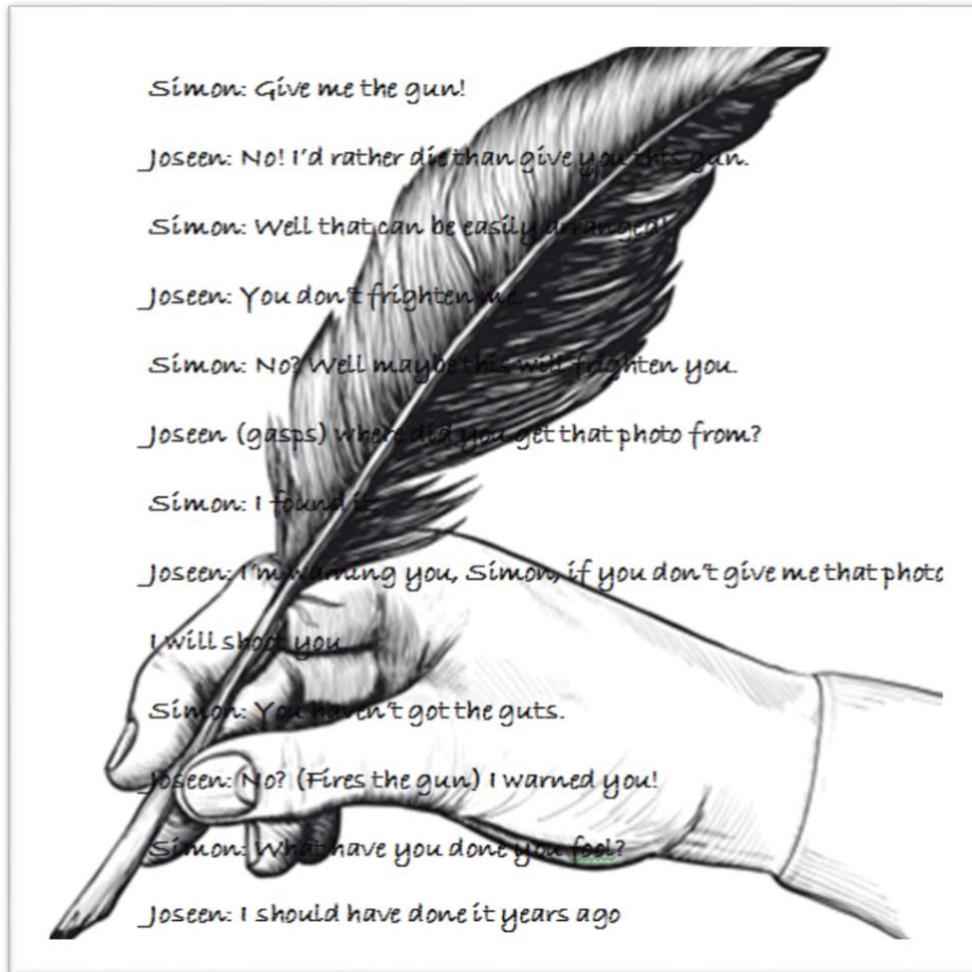
by

**Clive Hulme**

Published by



# Ten Short Scripts



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**ARTS**  
on the move

# 10 Short Scripts

The following ten scripts stem from me needing material for Key Stage 3 students to learn “off by heart”. I had noticed that students in general are not good at this skill; I think we have to take some of the blame for not developing it sufficiently. Then we complain when it comes to GCSE and they don’t know their lines! Beside that the ability to memorise scripted words is obviously a transferable life skill.

The scripts do not form part of a scheme, leaving it up to you to integrate them into your own work. They are fully editable, are gender neutral (apart from **Dressed to Kill**, which could be cross-cast for a laugh or the clothing references changed to male ones) and contain very few stage directions, leaving students to make their own decisions. The plays therefore could be integrated into a “Page to Stage” Unit of work.

**Each script is deliberately unfinished**, giving students the option of continuing the play to its conclusion through devising. Most of them verge on the absurd; I’ve found that students’ initial reaction to this style is derision (“that would never really happen!”), then they love it because they realise they can go anywhere with it. Although mostly comedic, the finished plays certainly don’t need to have happy endings.

It is suggested that students are told that their additional devised part of the play should be about the same length as the written script.

Of the ten scripts there are 6 for pairs and 4 for groups of 3. This makes a total of 24 characters – about an average group size. If you have additional students, they could be directors.

Therefore you could:

- Set the whole group the same script in week 1, moving on to the next script in week 2 and so on to week 10, comparing different approaches.
- Set each pair/three a different script to work on in week 1 and see the finished plays in week 2 (and 3 if necessary).
- Use the scripts as a cover lesson.
- Encourage students to write a starter for the others in the group to use, perhaps as a homework task.
- Ask students to write the part of the script they have devised for script-writing practice.

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# The Parking Problem

An unfinished script for three characters

**Scene:** In the Street

**Characters:** A Motorist

B Motorist

C A Police Officer

A Hello. Is this your car?

B Yes it is. Why?

A Well, that's **my** car you're blocking in.

B So?

A I'd like you to move it please.

B I'm busy.

A What?

B I'm busy.

A But you're not doing anything.

B Yes I am.

A What are you doing?

B I'm waiting for someone.

(C Enters)

A Ah, officer, I'm glad you're here.

C Is there a problem?

**This script continues in the full resource**

# Abracadabra

An unfinished script for two characters

**Scene:** In a television rehearsal room

**Characters:** A Magician  
B Assistant

A Now then, one more time. Final rehearsal. After the rabbit disappears, you pass me the cloak.

B Like this?

A Yes, but with the other hand.

B More like this?

A Yes, that's it.

B Then I secretly pass you the bunch of flowers...

A ...and Hey Presto! That's trick number three finished.

B Are you going to do the chopping off the head trick after that?

A What do you think? We could do the goldfish trick before that.

B No, do the head trick. I like that.

A Okay. "Ladies and gentlemen, I will now cut off my assistant's head".

B So I bend down over the chair like this...

A "This is a very dangerous trick, ladies and gentlemen, boys and girls".

**This script continues in the full resource**

# Ten Slightly Longer Scripts



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# Teacher Notes

**Ten Slightly Longer Scripts** is a follow-up to the highly successful **Ten Short Scripts**.

Written to give students practise at learning lines, the main difference is that the plays in this set are complete scripts, whereas **10 Short Scripts** let the students devise their own endings.

So although this resource is stand-alone this set *could* be used after the other set if you wish – or before them or instead of them. The scripts do not form part of a scheme, leaving it up to you to integrate them into your own work. They are fully editable, and contain very few stage directions, leaving students to make their own decisions. The plays could be integrated into a “Page to Stage” Unit of work.

Although some of the plays would ideally have the suggested gender casting, it is not essential as slight changes can be made to the scripts or plays can be cast cross-gender.

Most of the plays verge on the absurd; I’ve found that students’ initial reaction to this style is derision, then they love it because they realise they can go anywhere with it.

You could:

- Set the whole group the same script in week 1, moving on to the next script in week 2 and so on to week 10.
- Set each pair/three a different script to work on in week 1 and see the finished plays in week 2 (and 3 if necessary). There are 25 parts in total.
- Use the scripts as a cover lesson.
- Set scripts to be learned as homeworks.
- Ask students to write their own 2-page script.
- Perform them in front of an “outside” audience in House competitions, Parents’ Evenings, Year 6 visit days or assemblies.

Each script presents different challenges for students.

On the following page is a list of all the scripts in this pack, with number of characters, gender implications (if any) and the focus / challenge for performers. Clicking the title will take you to the script (as long as you are reading this on a computer, not a print out!). All are two pages so that they can be printed back-to-back.

I hope you and your students have fun with these scripts. I think the key to all of them is – take them very seriously (in rehearsal *and* performance) or they will not be funny.

# Contents

<u>Script (click)</u>	<u>Characters</u>	<u>M / F / Either</u>	<u>Focus / Challenge</u>
<b>The Passenger</b>	2	2e	Opportunities for physicality
<b>The Retirement</b>	2	2e	The collapse of status of the manager
<b>Large FM</b>	2	1m / 1f	The two characters do not meet – how is it staged? How is the false bonhomie of the Radio DJ portrayed?
<b>The Park</b>	2	2e	The Latin names!
<b>The Metal Detector</b>	2	2e	Absolute straight faces during the pinging!
<b>The Travel Agency</b>	3	1m / 1f / 1e	Two comic characters and one who gets embroiled in their strange world
<b>The Studio</b>	3	2m / 1e	Change of mood. (Geordie accents not compulsory!).
<b>The House</b>	3	1m / 1f / 1e	Communicating the (small) spaces through physicality
<b>The Bank</b>	3	1m / 1f / 1e	The incomprehension of the Bank Manager, not always through words
<b>The Care Home</b>	3	3f	Is C bringing hope?

# The Passenger

**Scene:** On a Plane

**Characters:** A Passenger

B Plane Crew

A Whew! Thought I was going to miss it!

B Ticket please.

A Terrible queues on the A456.

B Ticket – *please*.

A Great big queue at the X-ray scanner.

B Ticket. PLEASE.

A Yes, yes, it's here – no, must be in this... no, I think I put it in... ermmm... it's got to be here... here it is!

B Thank you. Seat 1C. Just here.

A I'll just put my bag up in the...

B Will you please take your seat? The Captain is waiting to take off.

A Yes... I just need my book... And my i-Pad... and my...

B (*Over the speaker – nice, posher voice*) Good morning ladies and gentlemen. (*Whispered aside to the passenger - nasty*). Will you sit down! (*On speaker*) We would like to welcome you aboard this Easyair flight number 4534 to Alicante. We shall be taxi-ing in the next few minutes. (*Aside*) That's the wrong seat. *That* one! No, *that* one. (*Speaker*) We shall be cruising at an altitude of 35,000 feet (*aside*) you can't use your phone (*speaker*) and our estimated time of arrival is 2.15pm local. I shall be passing through the cabin serving hot food once we are underway...

A Brilliant! I had no breakfast.

B ...and then I shall be serving duty free goods...

A But I can't eat tomatoes.

B ...at prices much lower than you can get...

A It's not that I'm fussy – it's an allergy.

B ...in your local High Street. In the meantime...

A I'm the same with peas.

B (*aside*) Shut up! (*Speaker*) ...may I wish you a pleasant flight with Easyair. Please watch the safety video which will appear on the screens above your head.

- A** Strange really.
- B** (*With great control*) You are sitting on Row 1. I sit here, facing you, during takeoff and landing. I will be watching you *very* carefully.
- A** (*misunderstanding*) Thank you. I appreciate that. (*Pause*) So you face backwards then?
- B** Yes.
- A** Scare – y!
- B** Watch - the - video.

**This script continues in the full resource**

SAMPLE

# The Retirement

**Scene:** A Bank

**Characters:** A The Boss  
B Fred(a)

**A** Ladies and gentlemen. Thank you all for gathering here at the end of yet another very busy week at Perkins Industrials. You all know why we are here. We're gathered here for Fred(a). Fifty years is a long time to have worked in any company. Fifty long years which I hope...

**B** (*Mutters*) Fifty two.

**A** (*Mutters back*) Sorry?

**B** I've been here fifty two years, not fifty.

**A** But it says on the records that you're (*trying to be delicate*) 65 and you started here when you were 15.

**B** Yes, well I'm actually 67 because I started here when I was 13.

**A** But that would have been illegal.

**B** Oh, totally. But my family needed the money, you see. My dad couldn't work because of his breathing and my mum had to look after the other kids. I'm the oldest of the six, so I had to earn enough for all of us.

**A** But we've got the clock engraved now. It says (*reading from the clock*) "To Fred, on his retirement after 50 happy years. With gratitude from the employees of Perkins Industrials".

**B** Well, it's not entirely accurate but it's a nice thought. Anyway, carry on.

**A** (*Back to normal*). Fred's fift... errr... long service with us has seen the company go through many changes. When Fred started, my father was in charge of the company.

**B** Ah yes, a lovely man. (*Pointedly*) Yes, *he* was a very nice man.

**A** A company which he set up – nearly 80 years ago now - with just a few pounds of savings.

**B** *He* was a very fair man. *He* knew what was what.

**A** Of course, in those days it was almost a one-man company.

**B** Almost.

**A** My father worked from 7 in the morning until... well, sometimes he didn't come home till nearly midnight.

**B** A *one-man* company.

A Yes indeed.

B And one *woman*.

A Eh?

B Don't forget his loyal secretary Doris.

A I don't remember Doris.

B I do.

A Really?

This script continues in the full resource