

**Script Writing Lesson Pack** 

# Introduction

Build students' writing skills and confidence collaboratively and creatively with this Script Writing Lesson Pack. Broken up into 5 parts, this lesson pack has everything you need to enhance students' knowledge of a script as a text type and guide them on how to write and execute the perfect play, develop literacy skills, and keep them engaged in the classroom.

## What's included?

- 5 x lesson plans
- Page to stage: skate! Activity Sheet
- Text type: Script Structure and Features
- Play Outline Activity Sheet
- Language Features Glossary Activity Sheet
- Script Template Activity Sheet
- Reflection Template Activity Sheet

## Learning outcomes

The learning outcomes will depend on the year levels you are teaching and how you plan to use the resource with your students. When these variables are known, fill in the box with your class's specific learning outcomes.



Lesson Plan

Deconstructing the text (structure)

#### **Resources needed**

- <u>Page to stage: skate! Activity Sheet</u>
- <u>Text type: Script Structure and Features</u>
- Play Outline Activity Sheet

5 Page to stage: <i>Skate!</i>	VordFlyers Text Type: Script – Structure and Features	Student Name:	WordFlyers
In ping data, we are preprinted to apped 2003 by the Astronomic Theorem Tee Young Deput (ATVP). The hypergradic Data's Consellation and the direction: Theorem Tee Young Deput (ATVP). The submedsets the No-South Valdas to research the galar and its main issues trengares and advalues. The final submedsets the No-South Valdas to research the galar and its main issues trengares and advalues. The final submedsets the Normalies of these county issues, presenting the teeringma and times community with a fight with the Normalies of the Normalies the Normalies of the N	Purpose of Drams Plays: Done and glogy are just of a run of strayeding tradition that act is a galation to weeke weeks, to present to find using undersearching the gala trady, jumitable, and groups years a statement for	Scenery	Main Characters
ead this extract from Skare aloud and discuss/answer the questions that follow.	audience to see events and situations from another person's perspective and often explore important issues, situations, relations/rips, and beliefs.		
13 minutes / class		Costumes	
RKY STONE, early 40s, in a suit, approaches the Town Hall. He makes a big show of being	Text Structure and Features:		
forced to dodge the skaters, sighing grinly, as if they are about to knock him over.	Setting the scene		
RM: I'm trying to get into the building. TRM/S: Need a band up the stores do w?	These are a series of stage directions for the actors. It outlines how they should portray their		
2AC Traves Shut up	character's actions, movements and how they should deliver their lines. This section of a script is also used to highlight the details of contumes and sound effects.	Prologue	
Rifer: Are you kids blind? What does the sign say?	used to reprepar the decars to costantes and score energy.		
He indicates the No Skating sign.	Prologue		
JT: On sorry sorry – you're right, the should skate at the skatepark – ohbut – gatof Hang on a see there isn't a skatepark in this town?	These are a series of stage directions for the actors, it outlines how they should portray their		
ZAC laughs but signals to JT - cool it. RRY inspects the damaged edges of the building.	character's actions, movements and how they should deliver their lines. This section of a script is also used to highlight the details of conturners and sound effects.		
AMr: (to audience)Mr Ray Store.		Orientation	
STELLA Councillor Stone.	Orientation		
JT: Real estate agent. MEDHELL: A heavy on the council.	The orientation sets the context of the play that can be visualised by the lighting, set, costumes music etc.		
RM/ Should I send a bill to your parents for the damage you kids do here?	ther create the atmosphere. This is usually communicated at the beginning of the play or in the form of a protoque.		
No response.		Complication	
RR: And what about the medical bills for the elderly people you knock over? [th?	Series of events		
RHT makes a few notes on the state of the steps. The Akds don't skate, just hang. TRMNS: (to audience/he's always had it in for the skaters.	Each act in a play revolves around a complex series of events that move the story along to a climax.		
STELLA: Him and a few old guis on the courcel went schizo about the campoign			
to get a skatepark.	Complication A problem that arises in the play it usually occurs in a character's personal life or in the world they		
The kids adupt the tone of grumpy old councillors:	are a part of. This needs to be dramatic and easily understood by the audience. It's the pivotal point	Series of Events	
JT: (as deal old goy/What are they after? A snakepark? We don't want snakes in Nerradindi What? A skatepark? Never heard of such a thind	in a play.		
MICHELL: We got by without a skategorik when we were kids.	Climax		
INSYNTAH: Evenione knows those skategarks attract youth gangs.	The turning point of the play where the conflict or crisis reaches its peak.		
TRANS: Drug dealing.	the must been once buy where one country or one refer in the been	Resolutions	
RLDY: Foul language.	Climax		
MITCHELL: And the reliculous clothes they wear! Heven't those boys heard of	The part of the play following the climax where the main problem is resolved. This is typically where		
beits?	the story will end.		
JT: (as addled old guy/The Narragindi Shire Council says no to - what is it again?			
On yes No to the skatepark proposal!	Epilogue/Re-orientation This sets the scene again and relocates the characters. The nemator usually relates this information to	Epilogue (optional)	
A volley of grumpy no's from the chorus. IRP: Any of you kids know anything about those damaged seats in Rotary Park?	This sets the scene again and relocates the characters. The nervator usually relates this information to the audience at the end of the play, it is often delivered in the form of an epilogue.		
Any of you kids know anything accut those damaged seats in rotary new?			

### Lesson outline

- As a class read the script *Skate by Debra Oswald* from *Page to stage: skate! Activity Sheet.* Discuss the storyline and work through the activity sheet discussion questions.
- 2 Use the script to identify the structure of a drama text. Discuss how a play script differs to a narrative text (or another text type your students are familiar with) by comparing the text structure and features of both texts.

Note: Refer to *Text type: Script – Structure and Features* for a list of key script text features.

- 3 Split students into groups of 2-3. Provide them with the *Text Type: Script Structure and Features* and ask them to see which ones they can identify in the sample script.
- 4 Regroup as a whole class and create a complete list of terms using what students compiled during the small group activity.

**Homework:** Students individually record a summary of the script using the *Play Outline – Activity Sheet.* 



# **Lesson Two**

Deconstructing the text (language features)

#### **Resources needed**

- Page to stage: skate! Activity Sheet
- Language Features Glossary Activity Sheet

5.1 Skate by Debra Oswald	Student Name:	
the play Matri was first performed in April 2003 by the Australian Theatrie Fee Young People (ATYP). The dispringlit, Dubra Ossald and the director, Timothy funce, made a number of visits to construct somes in outborstern New Sector Wales to research the play and its mini issue teerangement and duating. The final avoidability of the sector of the	Feature	Definition/Explanation
n this activity you are introduced to the main conflict presented in Skate and discuss the way the writer has used chorus to transmit it clearly to the audience.	Characterisation	
Read this extract from Slane aloud and discuss/answer the questions that follow.	Contra de Contra de Contra	
Remote Server     Rev STOR, any Alls, in a suit, approaches the Town HAL. No makes a log plane of being     bened to degle the strengthing gravity, and if they are about to hance him own.     Rev. In hypotic give time to uniting.     Texts. In word, it wants to be stress to yait     20c. They Short ca.	Action verbs	
Mot: Are you king blind? If met does the sign say?     we indicate in the Are blanting sign:     JI: Collisory same - you're right. We should skate at the skatepark - ch but -     gapt? If may on a sec three win's a skatepark in this hard     ZA di sign be signamis to Z - cell. It APP images the damaged edges of the building.	Evaluative language	
AMP (In Audional M Ray Bone, STELL, Council Is Store, JT: Real estans agent, MRD/ELL: A heavy and the council. Rea: Stoud E send a bit to your perents for the damagin you Mak do here?	Emotive/dramatic language	
No response. Not: A de view about the metical bills for the elderly gespike you knock over? 10/7 Rift makes a few notes on the states of the states. The Asis don't yeaks, just hang. 100405: To audinoce/or law size/or to its don't a states. STRUM: I find a define oid guids to the council west softex about the campaign to at a shatman.	Realistic language	
In the location of the town of groupy old councillance. It is also don't be to two of groupy old councillance. It is also don't group/Initial when it is subsective. There is not a string MIDFUELT: The group is written to a subsection, when we were lobe. MIDFUELT: The group is written to a subsection, when we were lobe.	Poetic language	
1994/52 Drug dealing. REXT: Fool language. Anth: User. MIDHEL: And the includuos optics they wear Heiven't those hows heard of batts?	Atmosphere	
If: Cas addied old gouy/the Namagindi Shile Council says no to - what is it again? On yee, two to the sampoin appoint opcodal A volty of grunny nink from the chruix. If If: Any of you kink know anything about those damaged seets in flotary field? A the horizontation of a	Adverbs	

#### **Lesson outline**

- Split students into pairs. Ask students to re-read the script from **Lesson One**, this time making them focus on the language features. Provide students with the *Language Features Glossary Activity Sheet* and ask them to see what features they can identify in the sample script.
- 2 Come together as a class and discuss the language features identified during the small group activity. Build on students' language feature knowledge by introducing/ refreshing their memory on features that haven't been mentioned. You might also like to discuss the practical requirements including layout, use and punctuation of dialogue, the language of the narrator etc.

Note: Below is a list of some of the key language features.

Action verbs	Directional notes/stage directions	Monologue
Adverbial phrases	Emotive/dramatic language	Narration
Adverbs	Evaluative language	Parody
Atmosphere	Exaggeration	Poetic language
Alliteration	Humour	Realistic language
Characterisation	Imagery	Repetition
Dialogue	Innuendo	Rhetorical question
Direct Access	Irony	Wordplay



# Lesson Two (cont.)

Deconstructing the text (language features)

3	As an individual task, ask students to write the newly learnt language features in the blank spaces on their <i>Language Features Glossary – Activity Sheet</i> .
4	As a class, construct a basic script template that consists of only 2 characters to demonstrate key language features and layout.
5	In the same pair, students work together to write their own lines to record a familiar scenario e.g. making an excuse for being late, justifying a silly purchase etc. Each student will take on the role of one character and write those specific lines.

6 Pairs swap scripts with another pair to make sure the script can be followed and performed.

**Homework:** Students to complete the '*Definition/Explanation*' column in the Language Features Glossary – Activity Sheet for all the words listed.



### **Resources needed**

• <u>Script Template – Activity sheet</u>

t 2. 3. Aske a list of your tage props below Characters Costumes Character Rame Costume Description	e Description		1.2		
3. Make a list of your tage props below Characters Costumes	e Description		2.		
Make a list of your Characters Costumes	e Description				
	e Description		3.		
	e Description	umes	cters Cost	Char	a list of your props below
		Costume Desc	ter Name	Chara	
			-		
				_	
escribe the setting of your scene				our scene	be the setting of yo
Yologue					lue

## Lesson outline

Before the lesson, select a few picture books.

- Tip: You might like to use some of the titles listed in your curriculum's suggested texts document.
- 2

Begin the lesson by choosing one or two of the stories to read aloud to the class or task students with exploring the books themselves (if there are enough books available).

Split students into groups of three (a narrator and two characters). Ask them to select their favourite story from the picture books presented to them and to begin creating a drama script that re-enacts the story.

Tip: Hand out a *Script Template – Activity Sheet* for students to write their script on or use a platform like Google docs for easy collaboration.



# Lesson Four Polish and practice

### **Lesson outline**

Students use this lesson to polish their scripts and spend time preparing for the performance.

Tip: Give students the option of performing their play live in front of the class or prerecording their play and showing the video during class time.

**Homework:** Students to collect costumes, props etc. for their performance in the next lesson.



Lesson Five Performance and reflection

#### **Resources needed**

<u>Reflection Template – Student Worksheet</u>

Reflection Template – Activity Sheet	
Student Name:	WordFlyers
Task:	
1. List 5 things you've learned while working on this project?	
2. What have you achieved during the project?	
3. What have you found challenging during this project?	

#### Lesson outline

In this lesson, students will take turns to perform their plays in front of the class and hand in the final copy of their script. Prepare feedback for each group on their performance and written script.

**Homework:** Hand out the *Reflection Template - Activity Sheet* and have students complete a self and peer reflection on the plays and performance.

# 5 Page to stage: Skate!

# 5.1 Skate by Debra Oswald

The play *Skate* was first performed in April 2003 by the Australian Theatre For Young People (ATYP). The playwright, Debra Oswald and the director, Timothy Jones, made a number of visits to country towns in southwestern New South Wales to research the play and its main issue: teenagers and skating. The final production then toured to all these country towns, presenting the teenagers and town community with a play concerning their issues.

In this activity you are introduced to the main conflict presented in *Skate* and discuss the way the writer has used a chorus to transmit it clearly to the audience.

Read this extract from *Skate* aloud and discuss/answer the questions that follow.

15 minutes / class

RAY STONE	, early 40s, in a suit, approaches the Town Hall. He makes a big show of being
forced to do	ndge the skaters, sighing grimly, as if they are about to knock him over.
RAY:	I'm trying to get into the building.
TRAVIS:	Need a hand up the steps do ya?
ZAC:	Travis. Shut up.
RAY:	Are you kids blind? What does the sign say?
He indicate	s the No Skating sign.
JT:	Oh sorry sorry – you're right. We should skate at the skatepark – oh but –
	gasp! Hang on a sec there isn't a skatepark in this town!
ZAC laughs	but signals to JT – cool it. RAY inspects the damaged edges of the building.
AMY:	(to audience)Mr Ray Stone.
STELLA:	Councillor Stone.
JT:	Real estate agent.
MITCHELL:	A heavy on the council.
RAY:	Should I send a bill to your parents for the damage you kids do here?
No response	e.
RAY:	And what about the medical bills for the elderly people you knock over? Eh?
RAY makes	a few notes on the state of the steps. The kids don't skate, just hang.
TRAVIS:	(to audience)He's always had it in for the skaters.
STELLA:	Him and a few old guys on the council went schizo about the campaign
	to get a skatepark.
The kids ad	opt the tone of grumpy old councillors:
JT:	(as deaf old guy)What are they after? A snakepark? We don't want
	snakes in Narragindi! What? A skatepark? Never heard of such a thing!
MITCHELL:	We got by without a skatepark when we were kids.
JYSSYNTAH:	Everyone knows those skateparks attract youth gangs.
TRAVIS:	Drug dealing.
RILEY:	Foul language.
AMY:	Litter.
MITCHELL:	And the ridiculous clothes they wear! Haven't those boys heard of
	belts?
JT:	(as addled old guy)The Narragindi Shire Council says no to – what is it again?
	Oh yes No to the skatepark proposal!
A volley of g	grumpy no's from the chorus.
RAY:	Any of you kids know anything about those damaged seats in Rotary Park?
A few half-h	earted no's.

JT: (aside to audience) Anything happens within a one k radius of the skaters, it's automatically our fault.

TRAVIS: Dickhead.

RAY: (challenging TRAVIS) Something you wanted to say?

TRAVIS glares at RAY. ZAC steps forward to block the eyeline.

ZAC: He didn't say anything.

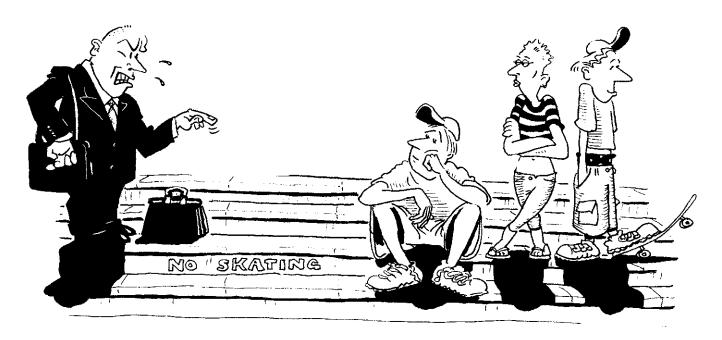
RAY: You can't skate here. Simple as that. Clear off.

RAY goes inside.

ZAC: (to TRAVIS) You can't win against guys like him. So don't take him on.

JT: Yeah but Zac- come- on-

ZAC zooms straight down the curve on his board. He'd rather skate than talk about it. The older kids resume skating but the younger ones are apprehensive.



#### **1** DISCUSSION QUESTIONS

#### 25 minutes / class, individual

- 1 Discuss the given circumstance of this scene, that is, WHERE does it take place? WHO are the main characters? WHAT is the central conflict or cause of tension between the characters? HOW do they express themselves in different ways about the issue – from what they do as well as what they say?
- 2 The playwright, Debra Oswald, chose to have teenage skaters form a chorus at various points in the scene. To whom does the chorus speak? Why? What other roles/characters does the chorus enact in the scene? Why?
- 3 Staging the scene: How do you think a director would move the teenage characters into, out of and during these chorus units? How would they be positioned onstage? In formation? How far from the audience?
- 4 When the chorus speaks what would Ray and any other remaining characters do?
- 5 How could the tone, mannerism of the actors and the blocking (stage movement) in this scene clearly establish the tension between teenagers and adults over the skatepark issue?
- 6 How much skating occurs in this scene? At which points and by whom?

#### Understanding the terms

**Chorus** a point in the text where actors speak or move together at the same time, in unison. They may act as a group rather than as distinct individuals.



Text Type: Script – Structure and Features

## **Purpose of Drama Plays:**

Drama and plays are part of an oral storytelling tradition that act as a platform to narrate events, to entertain and to emotionally move and explore the human condition (the characteristics and key events that make up human existence). They also teach, persuade, and convey ideas. It allows the audience to see events and situations from another person's perspective and often explore important issues, situations, relationships, and beliefs.

## **Text Structure and Features:**

#### Setting the scene

These are a series of stage directions for the actors. It outlines how they should portray their character's actions, movements and how they should deliver their lines. This section of a script is also used to highlight the details of costumes and sound effects.

#### Prologue

These are a series of stage directions for the actors. It outlines how they should portray their character's actions, movements and how they should deliver their lines. This section of a script is also used to highlight the details of costumes and sound effects.

#### Orientation

The orientation sets the context of the play that can be visualised by the lighting, set, costumes music etc. that create the atmosphere. This is usually communicated at the beginning of the play or in the form of a prologue.

#### Series of events

Each act in a play revolves around a complex series of events that move the story along to a climax.

#### Complication

A problem that arises in the play. It usually occurs in a character's personal life or in the world they are a part of. This needs to be dramatic and easily understood by the audience. It's the pivotal point in a play.

#### Climax

The turning point of the play where the conflict or crisis reaches its peak.

#### Climax

The part of the play following the climax where the main problem is resolved. This is typically where the story will end.

#### **Epilogue/Re-orientation**

This sets the scene again and relocates the characters. The narrator usually relates this information to the audience at the end of the play. It is often delivered in the form of an epilogue.

# Play Outline – Activity Sheet



#### **Student Name:**

Scenery	Main Characters
Costumes	
Prologue	
Orientation	
Complication	
Series of Events	
Resolutions	
Epilogue (optional)	

Language Features Glossary – Activity Sheet



Student Name:

Feature	Definition/Explanation
Characterisation	
Action verbs	
Evaluative language	
Emotive/dramatic language	
Realistic language	
Poetic language	
Atmosphere	
Adverbs	

Adverbial phrases	
Imagery	
Dialogue	
Narration	
Repetition	
Alliteration	

1



Group Name:	Students in this group:
	1.
	2.
	3.

Make a list of your stage props below	Characters Costumes		
	Character Name	Costume Description	

Describe the se	tting of	your	scene
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# Prologue

# Script Template – Activity Sheet



# Script

Use this space to write the script for your scene. Remember to include clear setting and stage directions.

# **Reflection Template – Activity Sheet**



**Student Name:** 

Task:

1. List 5 things you've learned while working on this project?

2. What have you achieved during the project?

3. What have you found challenging during this project?

# 5. How do you feel your group went working as a team?

# 6. If you could do this project again, what would you do differently?