

Sorting OUT RACHEL

BY DAVID WILLIAMSON



Last Will and Testament

I, John Wilson, a resident of Unincorporated County, writing the State of Georgia, make, publish and declare this to be my Last Will and Testament, revoking all Wills and Contracts previously made by me.

ARTICLE I: BACKGROUND

I am married to Lemay for Susan Wilson.
I am married to Lemay for Susan Wilson.
I have two children:
1. Kate Wilson, born 12/09/1983,
2. Roy Wilson, born 3/06/1979.
The names and birth dates of each of our children are to these children as well as any children to or adopted by me.

ARTICLE 2: BURIAL

I request that my Executor make arrangements for funeral services to be conducted at Miami, Florida, followed by a memorial service to be held at
Funeral service agency 1701 W. 4th St., Miami, Florida.
I request that my Executor make arrangements for funeral services to be held at
Funeral service agency 1701 W. 4th St., Miami, Florida.
I request that my Executor make arrangements for funeral services to be held at
Funeral service agency 1701 W. 4th St., Miami, Florida.

Rachel

PRE-READING
& FIRST READ

Dear Teachers,

This is our freebie resource to introduce the first extracts of the Pre-Release Material for June 2024. We are trying a few new things this year. As I taught with our pre-release resources for the first time in the previous batch, I've identified ways I could make them more user-friendly and easier to navigate.

One thing we will be introducing is a first read before the main practical exploration. This will mean that students have read the extract at least twice and will give them time to 'digest' the plot and characters, before coming to their practical work and written work. It will mean that when they do the practical work, they can draw on their knowledge of how the characters behave in the whole extract in order to shape their ideas.

There is some guidance on the next slide for introducing the play using these slides. Then there are slides for various activities leading up to a first read and a few simple activities to help organise information. We find that students respond very well to having this kind of help with setting up their scripts and being organised - especially those who might usually be the kind to lose scripts, keep half-hearted notes. This is a great opportunity to teach skills of analysis and organisation of ideas. The fact that the extracts are only 15 pages or less means they can keep on top of it and feel successful.

The first set of slides for practical exploration is due out on or before 17 September. We expect it might be a little earlier, but don't want to make promises we can't keep.

If you would like to pre-order (especially if you need to pay via a bank transfer from school) you can do so in the shop: www.the-understudy.org/shop
Otherwise you can buy an instant download as soon as they are published.

Kind regards,
Jane

PRE-READING
& FIRST READ

You can play this song to further add to the atmosphere while they are doing the images / puzzle. [Song of Australia \(Arr. Tommy Tycho\)](#) (We think this choice could work with the themes of entitlement and ownership as the lyrics are about the beauty of the land and hark to Australia's colonial past.)

INTRO LESSON - we can't decide what's more fun so offered two options:

Option 1 - images around the room

1. Print out slides 4-18.
2. Stick the images (Slides 4-9) around the room and have students enter and walk around the room.

Option 2 - puzzle

1. Print out slide 10 (all the images on one page) - enough for your class to work alone, in pairs, in groups - you decide. Cut them up into puzzles and spread them around the room. Have a competition to see who can complete the puzzle. (Cut each sheet slightly differently and mix them all up to make it harder. Or give each group all the correct pieces in one envelope to make it easier.)

Once they have done the puzzle or had a chance to look around:

2. Have students make some guesses about themes and ideas in the play. Can they guess at a plot?
3. Now have students read the quotes from the play, which will give them further insight.
4. What is revealed now?
5. Get them each to select one quote and rehearse it with vocal expression, facial expression and movement or gesture.
There are slides lower down with instructions for these exercises (slides 19-25)
6. Pairs or trios. Can each pair create a naturalistic scene using at least two of the quotations. (Slide 19)
7. Improvised scenes. We've described some scenarios from the family's past that are referred to in the play. Students can work in pairs or trios to create those scenes and then experiment with style, starting to lean into realistic comedy. (Slides 20-21)
8. Finally, students can begin preparing their scripts for use with The Understudy slides. We think it's well worth their time to sit and highlight characters, divide their scripts into units and label each unit so they start the project organised and clear.
9. From here, we will be doing a first read together with some simple activities described in the later slides.

BANK CHECK

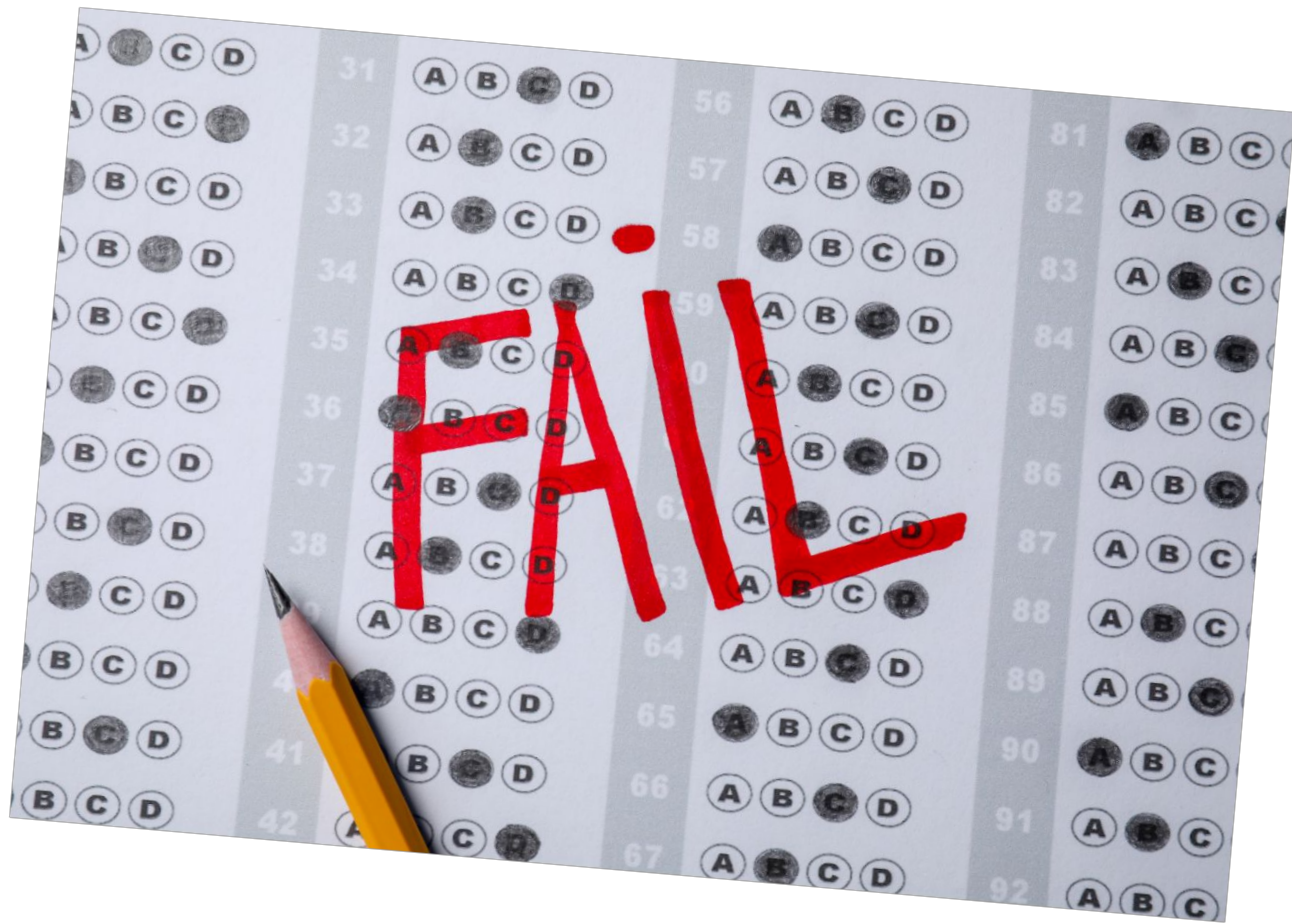


Sixty Million Dollars

\$60 000 000

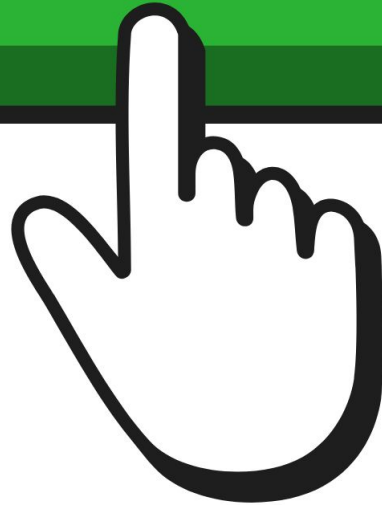
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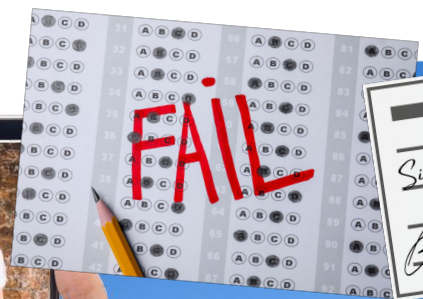




REVEAL SECRET







I'm the first to admit I haven't been a great father to you, but I came up to see you both as often as I could and had to lie to get away with it.

But underneath there was a sadness. She still loved you. And I had a father I couldn't talk about. And a sister who didn't know I existed.

You know how many first-year students
in medicine at my uni are
indigenous? One. Me.

Many very, very wealthy parents realise
that too much unearned money won't
make their children happier.

*I don't believe in charity.
It creates dependency.*

If babies don't feel love, they have a lifelong deficit. They crave for the love they never got and feel intense anger at the mother who didn't give it.

Business is a white-knuckle
roller-coaster ride and not everyone's up
for it.

Yes, I was upset. Six months to final exams when every precious second counts, I'm asked to do stupid things like unstack dishwashers, emptying the kitty litter, making my bed – what the ...

IMPROVISED SCENES

In pairs or trios, create a scene using at least two of the quotations provided.

You can use more. Try to make your scene quite realistic but you don't need to resist comedy if it's leaning that way.

(It must feel real though.)

IMPROVISED SCENES

In pairs or trios, improvise and rehearse one of these scenes:



2

A woman, who is the housekeeper for a man, who is also her lover, tells him she is pregnant with his child (which she planned). He claims to love her but cannot risk his reputation for this. Her objective: to get him to understand why she did this. His objective: to ensure she keeps quiet about this.



2

A teenage girl wants to get her rich grandfather to buy her an Audi A1 for her birthday, despite the fact that she is rude to him and entitled. She is good at emotional manipulation. Her objective: to get him to agree to buy an Audi A1. His objective: to get her to be more grateful for getting anything.



3

A young couple want to buy a house but don't have enough money. They need to get significant financial support from her dad but can't stand the idea of being in his debt or asking for help. Their objective: to get him to offer to help them financially. His objective: to get them to ask for the help and

IMPROVISED SCENES

Experiment with style:

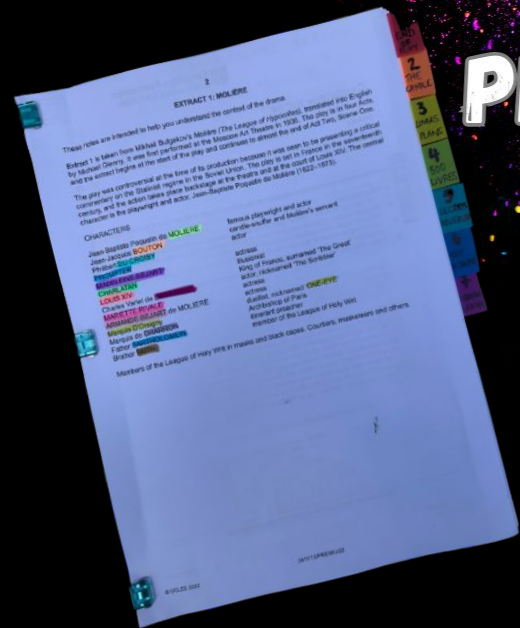
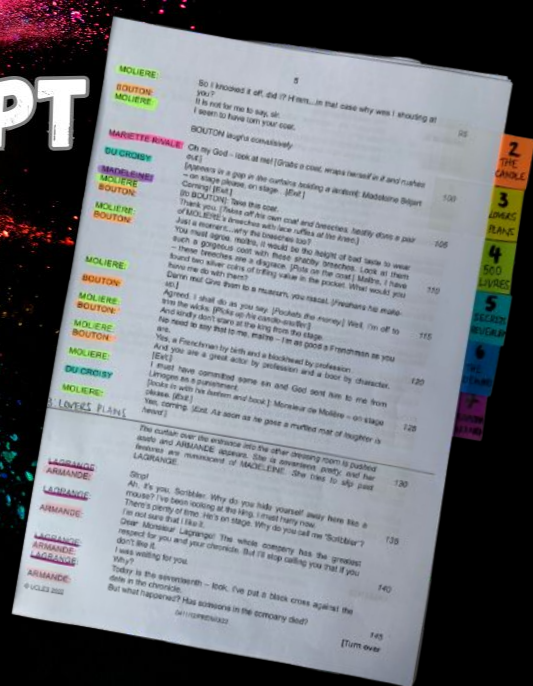


1. Agree what your "given circumstances" of the scene are. Where are you? Why are you there? What is the space like? How did you come to be there? What is the history of your relationship with this person.
2. Play the scene out as realistically as you can. Use the "Magic if". What if I were really having to do this in real life? What might I do? How can I feed that into my character?
3. Now try to heighten the emotion of your scene a bit in order to play it more for comedy than for realism. The scene should still feel realistic, but perhaps the characters are rather more unlikeable or react to each other in a way that makes the audience laugh. How can you play up that comedy?

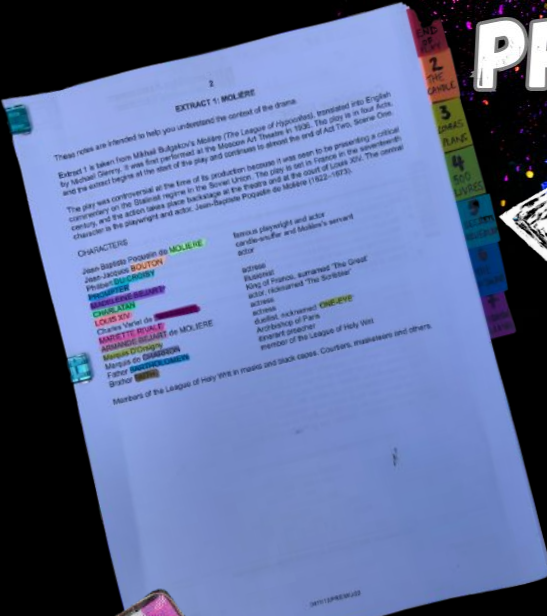
PREPARING YOUR SCRIPT

You will be working closely with this script for the next few months so get it organised, so you can access what you need easily, and you can easily see who is in a scene.

The script is three scenes. We've broken those down into seven units for our learning.



PREPARING YOUR SCRIPT



Choosing a colour for each character and highlighting your whole script allows you to see who is in each scene and makes reading in class (or to yourself) and experimenting with scenes much easier. It also allows you to see how prominent a character is.



Adding tabs to mark each section makes finding your place easy and helps organise the script in your head.





PREPARING YOUR SCRIPT

Dividing into units



In drama analysis, directors and designers often break down the script into units.

This makes it easier to analyse what is going on.

Different directors/designers use different ways to decide where a unit starts and ends. Often an entrance or exit of a character is useful as it means, characters intentions change. Each play is unique as is each decision about how to do this.

We like to give each unit a name to help us remember it and to be able to talk about it with our class / company. We try to choose names that are simple and easy reminders of events.

UNIT	1.1	1.2	2.1	2.2	3.1	3.2	3.3
PAGES	3-4	5-6	7-9	9-11	11-13	13-14	14-15
LINES	1-98	99-196	197-310	311-438	439-551	552-607	608-659
NAME	MEETING TO DISCUSS PAST & FUTURE	ULTIMATUM	MIDDLE CLASS PROBLEMS	FAMILY CONFERENCE	NICETIES	PLAYING THE VICTIM	STAY OR GO

PREPARING YOUR SCRIPT

Dividing into units

SCENE	UNIT	PAGES	LINES	UNIT TITLE	LOCATION/ PLACE	SEASON/ DATE/ TIME	PLOT	MOOD/TONE	SCENIC: SET / PROPS / COSTUME	TECHNICAL: LIGHT / SOUND	IDEAS / THOUGHTS / QUESTIONS	BRUCE	TESS	JULIE	RACHEL	
1	1.1	3 - 4	1-98	MEETING TO DISCUSS PAST & FUTURE	Cafe inner Sydney	daytime?	Bruce is late to meet Tess who has travelled far (over an hour on public transport) to see him. He didn't attend her Mum's funeral, which has made her very angry. Molly (his wife) was dying in hospital at the time. Tess hands back an envelope full of money, saying she doesn't need his help. It is quickly revealed that he is her father and he claims to love her as much as he loves Julie (his other daughter). She has never heard him say he loves her before. He tries to explain his two relationships. He was married to Molly who he describes as a 'wonderful wife' on 'full throttle' while his relationship with Tess mother (never named) was 'funny, relaxed, took me as I was'. They had an affair for ten years before she decided to get pregnant. This is when Bruce moved to the city to avoid being found out. Tess is struggling with her course; it's difficult. Tess has been thinking... she reveals that she wants to tell his family about her.	underlying tension	cafe, envelope of money	cafe sounds?	How to create the cafe so that one has a quick transition to the home for the rest of the play. Blocking quite static. If Tess is finding the course so hard and needs more time to study, why doesn't she just accept the money and drop her part-time jobs? Does this make sense?	BRUCE	TESS			

You can complete this document as a class or as individuals. You get deeper understanding and more attention to detail if you each do your own but you share ideas (and workload) if you do it together. Or you could each do your own then share and create a central document. It helps enormously with noticing details and understanding design requirements.

Here's a blank template with just the first one done as an example



[SORTING OUT RACHEL UNITS BLANK.xlsx](#)

FIRST READ

Uniting & Character Study

You can now read the script together and stop to complete your uniting document and begin a character study, so that when you come to do your second read and practical explorations, you know the characters and the plot of the whole extract and can draw on that knowledge in your activities and explorations of staging them. You can keep character notes on the second tab of the uniting sheets or you can keep notes in your script. See next slide.

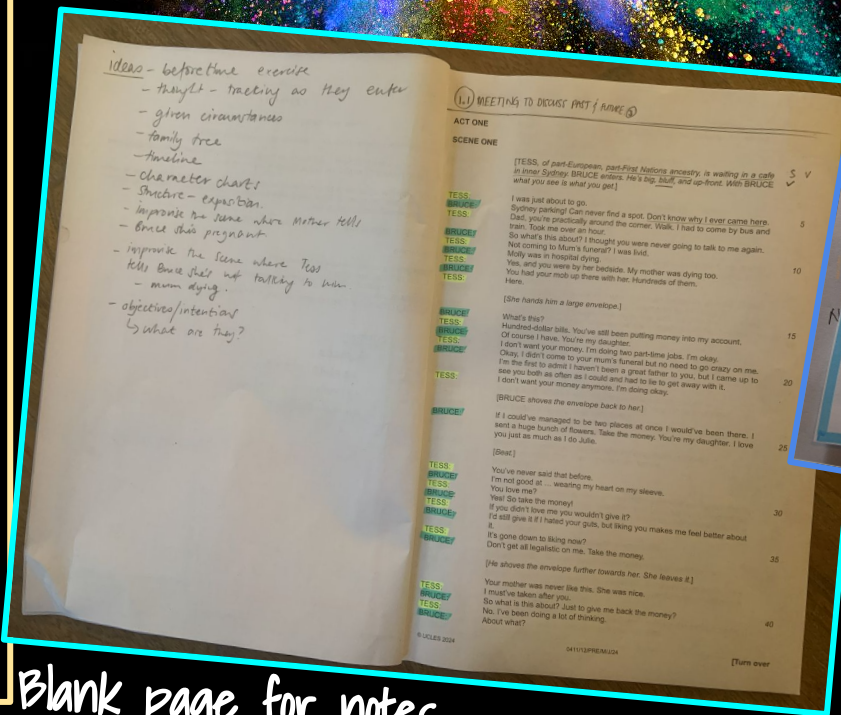
CHARACTER	WHO	AGE(ISH)	APPEARANCE	SAID ABOUT	SAID TO	SAYS	FACTS	QUESTIONS
BRUCE	wealthy and ruthless businessman; big, bluff and upfront, what you see is what you get	70						
TESS	his younger daughter	20						
JULIE	his older daughter with Molly, his late wife	41						
CRAIG	Julie's husband	45						
RACHEL	Julie and Craig's daughter, Bruce's granddaughter	17						
NOT IN THE PLAY								
AMY	Tess' Mother; Bruce's long time lover and housekeeper; Indigenous Australian (dead)	dead					recently died; Bruce did not attend the funeral; worked for them for 15 years; had an affair with Bruce for ten of those years; decided to get pregnant	
MOLLY	Bruce's wife; Julie's mother	dead					recently died in hospital	

FIRST READ

Uniting & Character Study

TIPS FOR SCRIPTS & NOTES

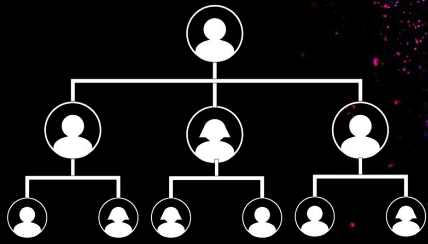
We print our script with a blank page next to each page for notes, diagrams for staging etc. We keep all notes in pencil so we can keep changing them as we go on. On the front inside cover we use post-it notes to keep character notes. We can keep adding to these if needed.



Blank page for notes

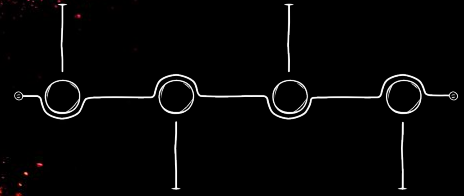


Character Notes



FIRST READ

Timeline and Family Tree



Family Tree

After reading, create a family tree, showing the relationships to each other.

Include: Bruce, Molly, Amy, Tess, Julie, Craig, Rachel.

Show how each is related to the other.

Extension: pick a quote that shows something about the relationship.

These do not need to be neat and pretty diagrams: a quick pencil sketch will do the job that you need it to. It's to help you to understand the relationships and history. It's the act of doing it that is the learning.

Timeline

Create a timeline of events from Bruce's birth through to present day (2018 was when the play came out.) You can use the characters ages to work most things out. There are lots of clues in the text. Include all their births and other notable events. Show how old each character was at each stage.

THE UNDERSTUDY

DRAMA & THEATRE RESOURCES

This resource is a freebie from

www.the-understudy.org

It is designed to help you set up your scripts so that you will find working with our slides to explore this play much easier. And you will feel organised before you embark on your exploration.

The full set of resources are published over a series of dates as we write and publish as we go, due to the time constraints of receiving new material each September. For more details, go to:

<https://www.the-understudy.org/iqcsedramapre-release>

THE UNDERSTUDY
DRAMA & THEATRE RESOURCES

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