



# 1. POST - SHOW RESOURCES: MOMENTS

**Learning Time: 1 hour**

**Learning Objective:**

To consolidate knowledge of the plot, action, main characters

To identify and record the effectiveness of key moments in the musical.

**Resources:** Assorted box of props/costumes (not essential), Slides with production images, printed in colour, x 2, laid face down in the learning space. (15 x Production photographs on PPT slides) exam board key vocabulary list (not essential), Handout 1: Detailed Synopsis, Handout 2: Favourite Moments.

**Introduction: (12 mins)**

Conduct a 'Whoosh.' (Technique by Dr Joe Winston, The University of Warwick.) The whole group stands in a circle. You are the conductor and everyone else will participate in retelling the story of *Mrs. Doubtfire, The Musical*, by becoming places, characters or objects, for example, Mrs. Doubtfire's wig. If you say 'Whoosh!' everyone must quickly return to their original places in the circle.

**Using Handout 1:** Detailed Synopsis, begin the story telling. As soon as the first character is mentioned, indicate the first participant to step into the circle to make an image. As more characters and or objects are introduced, move around the circle so that everyone gets to play characters at different points in the story and try other roles. Where applicable, the whole group can take part at the same time, i.e., to create the gym, or become diners at the restaurant. You can begin with participants making a still image, then encourage them to act out the story through movement as the narrative progresses. There can be interaction with one another in role and repetition of lines spoken by you, or even improvised dialogue. If you have them, you can provide the option to use props/ costumes.

If action inside the circle loses focus say 'Whoosh!' Use it as many times as required and the action can then be picked back up from where it left off.



### **Main Activity 1 Favourite Moments (20 mins)**

Discuss the spotting task set pre-show, using targeted questioning; pose, pause, pounce, bounce, for a wide range of responses.

**Read out some of the quotes from creatives and cast on Handout 2.**

**Pairs Analysis Task:** Ask students to discuss their own favourite moments from the production and make notes, using Handout 3, Section 1. You could provide learners with your exam board key vocabulary list.

### **Main Activity 2 – Production Image moments (20 mins)**

Prior to learners' arrival, lay out the production images face down in the space. Ask them to take one, sit in a solo space and study it and then lay it face down out of the way. They must now find their partner, who is the person who had the identical image to them by describing the moment in the photograph in as much detail as they can, using relevant vocabulary.

Once they find their partner, the pairs should sit and make notes on Handout 3, Section 2.

You could laminate and use these images for a wall display, alongside learner's writing.

### **Finisher: (8 mins)**

Revisit the brainstorm from the pre-show resources (Slide 18), identifying ten words to describe expectations of the production.

To what extent were these expectations met in live performance?

Should any of the words be deleted or changed?







## 2. POST - SHOW RESOURCE: SCREEN TO STAGE

**Learning Time: 1 hour**

**Learning Objective:**

To explore the process of creative adaptation behind *Mrs. Doubtfire, The Musical*  
To evaluate the effectiveness of the reworking for a contemporary audience.

**Resources:** [Clip 1](#), (play from 1.03)

[Clip 2](#), highlighter pens (not essential), whiteboard/ clipboard, exam board acting skills key vocabulary list (not essential), Handout 4: The Process of Creative Adaptation, Handout 5: Extract from ACT 1 SCENE 1.1 #That's Daniel, Handout 6: Women of Accomplishment, Handout 7: Mrs. Doubtfire's Final Speech

**Introduction: Creative updates (15 minutes)**

Read BOX 1 from Handout 4 or give learners time to read and highlight it.

Whole Group recap: Which plot moments include current forms of technology and its use?

List the moments on a whiteboard / clipboard;

- Daniel uses Miranda's Passcode to change and sabotage her advert for a Nanny.
- Mrs. Doubtfire locks the children out of the internet on their tablets and mobiles
- Lydia receives texts from Miranda at Daniel's flat.
- Mrs. Doubtfire uses internet chef tutorials.
- Daniel improvises using a loop machine at the T.V. studio.
- Mrs Doubtfire breakdancing at the launch goes viral and is seen by Wanda Sellner



### **Main Activity 1: Giving Voice? (20 minutes)**

Play Clip 1 from 1.03 to the end. Replay and pause if required.

Think/Pair/Share Task: Learners label themselves A and B.

A's question: What does the actor Sally Field do physically and vocally?

B's question: How do the characters of Daniel, Lydia and Chris react to Miranda?

A's describe their answer to B's using key vocabulary i.e. facial expression, mannerisms, tone of voice, volume, etc.

B's describe their answer to A's using key vocabulary i.e. facial expression, eye contact, body language, mannerisms, movement, tone of voice, etc. You could provide learners with a vocabulary list for reference.

Both A and B should then discuss: How does the character of Miranda come across to the audience in this moment from the film?

Read BOX 2 from Handout 4 together or give learners time to read and highlight it.

As a whole class, read the extract from the song, 'That's Daniel' on Handout 5.

Split the group in half. Focusing on the stage directions, one group highlight or list Miranda's behaviour and the other half Daniel's behaviour. Then share the two lists as a whole group and discuss:

**What are the differences in behaviour and what do they reveal about the two characters and their relationship?**

**Do we feel any sympathy for Miranda as an audience?**

### **Main Activity 2: (15 minutes)**

Remind the group that in the 70s disco number 'Make Me a Woman,' Frank and Andre draw inspiration for Daniel's Mrs. Doubtfire disguise from the wardrobes of a wide range of iconic and accomplished women, depicted onstage by the ensemble.

Can they list any of the women? What do they know about them?

Learners complete the Handout 6 task of matching the women to their achievements.

The answers are;

1) Jackie Onassis, 2) Lady Diana, 3) Cher, 4) Grace Kelly, 5) Donna Summer, 6) Eleanor Roosevelt, 7) Julia Child, 8) Margaret Thatcher

**Whole class discussion: How does a number that celebrates women's achievements make the production more relevant to a contemporary audience?**

### **Finisher: (10 minutes)**

[Play the clip](#) of Mrs. Doubtfire's 'end speech' from the screenplay.

Give learners Handout 7 and ask them to underline/ highlight the changes.

Whole class discussion: Is there any significance to these simple changes for an audience?







### 3. POST-SHOW RESOURCES: THE THEMES

**Learning Time: 1 hour**

**Learning Objective:**

To explore the three themes in *Mrs. Doubtfire, The Musical*

To evaluate the effectiveness of the musical in meeting the intentions/ Big idea.

Resources: Handout 8a: Themes Exploration: Divorce/ Separation, Handout 8a: Themes Exploration: Transformation, Handout 8a: Themes Exploration: Family & Love.

**Main Activity 1 (45 minutes)**

Split the group into three, or more, depending on size. Each group should be allotted one of the three themes; Divorce/ Separation, Transformation, Family & Love. They should spend at least 10 minutes reading and absorbing the Facts / Information (green), Quotes from the cast (purple), Song lyric (blue), Script Extract (black) on the relevant Handout, 8a Divorce/ Separation, 8b Transformation, 8c Family & Love;

The task is for learners to create an engaging performance presentation for the other two groups of learners about the treatment of the relevant theme in the musical.

How is the theme explored in the musical?

Does it resonate (have impact on) a contemporary audience?

Share the performance presentations.





## Main Activity 2 (15 minutes)

Whole group evaluation: (You could revisit the **Pre - show resources Handout 4: Can you spot?** for a refresh on the intentions.)

Explain that now you have explored the creative adaptation process and themes in more depth you are going to make some evaluative judgements;

Does the musical deliver its intention/ big idea? (Is it 'heartfelt and funny'?)

Does it satisfy nostalgia for the original film and draw a new audience into the story?

Does it reflect a contemporary audience?

You could split the class in half and set up a debate for or against using; point, evidence, explain.

In the last 5 minutes give learners post it notes and ask them to 'Tweet' a review: They are limited to 280 characters.

Can they also provide a star rating, 1 – 5.

You may want to scaffold this activity further by providing some key positive and negative evaluative sentence starters.





## 4. POST-SHOW RESOURCES: THREE ROLES, THREE TRUTHS

**Learning Time:** 1 hour 30 minutes

**Learning Objective:**

Exploring the three main roles in the musical through key rehearsal techniques

**Resources:** 1 chair per learner and 1 extra, exam board key vocabulary list (not essential)  
Pre-Show Resources, slides 12 – 15, Handout 9a: Extract 1, Handout 9b: Extract 2, Handout 10a: Playing Daniel: An interview with Gabriel Vick, Handout 10b: Playing Miranda: An interview with Laura Tebbutt, Handout 10c: Playing Lydia: An interview with Carla Dixon- Hernandez, Handout 11: Role on The Wall Template.

**Introduction: Three Perspectives (10 mins)**

Revisit the Belief Line statements on the Pre-Show Resources, Slides 12 - 15. Explain that this time learners will take part in the exercise in character. Split the class into Daniels, Mirandas, and Lydias. They should respond to each of the statements in character, from the first court judgement where Daniel is only allowed supervised visits with the children. Once they have chosen a position on the line ask them if their character would change position at the end of the play?

Evaluate;

**Which character/s underwent the biggest change in position? Why?**

**When approaching a role, why is it important to know your characters thoughts and feelings?**





## Main Activity 1: Exploring Objectives (25 minutes)

Play 'chairs.' Each learner places a chair in the space so that all chairs are spread out, facing different directions and sits on their chair. Put one extra empty chair somewhere. Tell learners that you want to sit on that empty chair and they want to stop you from sitting on it. They can do this by sitting in it before you do. However, as soon as another chair is empty, you can also sit on that one so someone else has to stop you from sitting there and so it goes until you get a chair to sit on and someone is left standing. That person is then 'It.' The exercise continues until most players have had the chance to be 'It.' At the beginning, players will lose their chair quite quickly but the group will build strategies.

**Rules: The person who is 'It' must not run but walk, keeping their knees connected. This is a non-contact exercise, so no blocking, pushing, or shoving. Once someone gets up from their chair, they cannot return to the same chair. The group can only communicate with each other through non-verbal communication.**

Explain that just like in the chairs game, and in life, each character in a production has a 'want,' something that drives them through the play. The practitioner Stanislavski called this a Super Objective. There is often an 'obstacle' that stops a character from achieving their objective and this is what creates conflict, the heart of drama.

Put the group into pairs and ask them to label themselves 'A' or 'B.' Explain that 'A' will be given an objective, which will work in opposition to their partner's objective. You could use any of the following:

**A: 'I want to blame' B: 'I want forgiveness' A: 'I want to punish' B: 'I want to enthuse'**  
**A: 'I want to leave' B: 'I want to protect'**

Using only the chairs and their position relating to the other person and in the room, each learner must try to change the emotional state of the other. No words or sound needed. Only non-verbal communication is allowed, one person 'speaks' by moving their chair in relation to the other person and the space, then the second actor 'answers' by moving his/her chair. They pursue their 'want' in opposition to their partner. Their aim is to win their case and to change/dissuade the other actor of theirs. Encourage learners to really 'listen' and react to their partners actions.





**You can demonstrate with two students then put the group in pairs and let them experiment. Spotlight some of the pair's work and evaluate it;**

How does playing the objective influence the actor's movement?

How does the objective affect the use of the space?

How does the objective influence the actor's physicality?

Which characters would you match with the objectives?

You may wish to display key vocabulary.

Explain that you will now add a third objective into the dynamic, C.

**A 'I want to blame' B 'I want forgiveness' C 'I want to keep the peace'**

A and B should continue but make space for C to respond. Use three learners and ask the rest of the group to consider and evaluate;

How does C change the dynamic?

Which character from the musical do they think A, B and C represent?

**Main Activity 2: Rehearsing with objectives (35 minutes)**

Explain that during rehearsals, the director and performers often discuss what each character's objectives and obstacles are, so the actors can perform their roles with emotional truth. Through rehearsals these may grow and change. Directors and actors sometimes break a text down identifying smaller units of action within scenes and identifying smaller objectives to play, which relate to the Super Objectives.

**Read Script Extracts 1 and 2 on Handout 9a and Handout 9b. Briefly discuss;**

How do the two scenes capture the changes the family has undergone?

**Small Group Work:** Designate a director and let the students work on the two scenes.

Firstly, the group should establish each character's objective (want).

The Director should take inspiration from the chairs exercise and work with the actors to help block the scene; focusing on the actor's use of movement and space.

Show the work and evaluate;

How effective was the use of movement and space in conveying the characters' objectives to the audience?

**Finisher: Role on the Wall (20 minutes)**

Split the group into three and give each group a character; Daniel, Miranda, or Lydia. Each group should read the relevant character interview on [Handouts 10a, 10b, 10c](#) and complete the role on the wall, using the template on Handout 11. These can be shared with the whole group and displayed.



## 5. POST-SHOW MATERIALS: EXPLORING COMIC STYLE

**Learning Time: 1 hour**

**Learning Objective:**

To explore the use of comic Structure, devices, and forms in the musical

Resources: Tables, chairs, an assortment of costumes / props (not essential),

**Handout 12: Comedic Structure, Handout 13: An Extract from Act 1 Scene 1.9.**

**Introduction: What's so funny? (7 minutes)**

**Brief whole group discussion:**

What moments in the musical made you or other audience members laugh most?

What was the funniest moment in the production?

You could hold a vote to crown the group's funniest moment.

Explain that one common idea about what makes us laugh most is that laughter is triggered by incongruity, when something unexpected or surprising happens.

**Ask; Is this true of the moments that made us laugh most?**

Two of the most iconic funny moments in the film were when the court liaison officer arrived unexpectedly at the apartment, Williams is changing in the bathroom and his mask accidentally flies out of the window, landing face up in the street below. This is the scene which took 50 takes to capture on camera to coordinate the timings and really land the joke for the audience. Then suddenly, Williams pushes the banana cream pie into his face to hide the fact that he is not wearing the mask. Arguably, even funnier is the moment some of the pie cream drops into the coffee he has served the visiting officer and... he stirs it in! Apparently, this was an accident after the pie cream began to melt under the camera lights and Williams used his quick improvisational wit to incorporate it into the action. It was caught on one of the many cameras used to film. So, Comedy is a technical business and relies on structures, technical skills and sometimes chance!





### **Main Activity 1: Comic Structure (10 minutes)**

#### **Read Handout Section 12: Section 1**

Whole group discussion about comic structure;

Do characters in the musical triumph over 'difficult circumstances?'

How would the messages communicated to the audience change if the characters Daniel and Miranda reunited and lived together again in a traditional 'happy ending'?

What is resolved at the end of the play?

### **Main Activity 2: Disguise That! (10 minutes)**

#### **Read Handout Section 12: Section 2. Disguise is integral to the plot of the musical. Discuss;**

Is the use of disguise as a comic dramatic device in the musical different to the way Shakespeare used it?

Is the use of disguise received differently by audiences today?

### **Main Activity 3: What a Farce! (35 minutes)**

Read the Extract from **Act 1, Scene 19 on Handout 13**. There are five characters in the scene. Read **Handout 12, Section 3** and go through the features of farce listed as a checklist for the extract you have just read. (Please include small boxes for learners to tick.) Discuss;

What is at stake for Daniel in the scene?

When is dramatic irony used to create humour? How many characters are 'in the dark'?

Lydia is not in the scene so which character becomes the 'straight person' archetype that the action revolves around?



## Read Handout, 14 Section 1.

Group task (Ideally groups of 6, 5 parts, 1 director. Whoever plays Wanda can double up as director if required.): Students will rehearse the extract. They should read **Handout 14 Section 2** as a group and follow the three stages outlined in the interview. Emphasise that this work is about the process of staging a farce and not about producing the final product.

1) Learners should identify the areas in the setting; Daniel's apartment, using tables and chairs. Identify the required costume/ props. You could provide a selection of costumes / props to represent the scripted items or learners could use their blazers, coats etc. It does not matter that these are approximations.

Learners should work through the extract blocking the costume changes and prop handling and marking these on the scripted extract. When rehearsing they should announce each costume change or handling of a prop out loud, i.e., 'Placing mask on toilet lid,' etc.

2) Learners should attempt to bring the lines in alongside the changes.

3) Learners should think carefully about where the character of Wanda will stand to maximise her role as the straight person. The group should run the extract with all characters on stage.

Monitor the groups and choose precise moments to spotlight to the whole group during the rehearsal or at the end.

Evaluate the task.

**What were the challenges?**

**What blocking techniques helped?**

**What would be the next stage your group would take if you were to continue rehearsing the scene?**

### **Finisher: (5 minutes)**

Sit the group in a circle and go round asking each learner to briefly comment;

What they have learnt about comedy?

Learners can draw from the exploration of the structure and devices, and their practical exploration.







## 6. POST-SHOW MATERIALS: PLAYING COMEDY

**Learning Time: 2 hours**

**Learning Objective:** To explore comic acting skills through practical exploration

**Resources:** Exam board key vocabulary list (not essential.), Handout 15: Script Extract from Act 1 Scene 1, Handout 16: Extract from SCENE 1.11 - HILLARD HOME #EASY PEASY

**Introduction: Voice Acting (10 minutes)**

Lead a tongue twister to encourage vocal clarity. This is from the number, Easy Peasy:

**EVERYTHING IS BETTER WITH A LITTLE BIT OF BUTTER BUT IT'S BETTER NOT TO BURN IT IF YOU BURN IT THEN IT'S BITTER YOU WANNA MAKE A BETTER BUTTER BETTER CLARIFY THE BUTTER BETTER LET ME SHOW YOU HOW TO DO IT RIGHT NOW**

Read the quote and **Act 1 Scene 1 on Handout 15**. Daniel is using his voice acting and improvisation skills to record an advert. Ask students to asterisk the script every time the actor is required to use their voice differently. You may wish to use a vocabulary list to facilitate stronger answers.

How many changes did the group count?

Pairs Task: The students can pick any two lines from the script, and experiment, delivering the lines using three different vocal skills, i.e., pitch, pace, volume, accent. Spotlight a few and evaluate: How did these choices change the meaning of the lines?



## Main Activity 1: Improvisation (15 minutes)

Explain that comic acting demands a high energy approach and that the actors need to fully commit to the performance. To be a strong improviser you need to be ready to make and receive 'offers.' An 'offer' is anything that happens on stage. Before working through the variations on Keith Johnstone's exercises, establish the following;

- This is an environment of safety, trust, and support.
- Making mistakes is good!
- You can say and do the first thing that comes to you, don't edit yourself, as long as you are coming from a place of fun and respect for fellow improvisers.
- You do not have to try and be clever or funny, the humour will come from the situation.
- Listen, accept all offers and commit with energy!



1. Yes Let's! Start in a circle and when you say "Let's ...activity (catch a butterfly)" the group must all shout back, "Yes, lets!" loudly and enthusiastically, then immediately start acting out that activity in a highly committed, exaggerated manner using movement, gesture, and voice
2. Expert! Someone jumps into the middle of the circle; they are the 'expert.' Give them a category of things to say 8 of, i.e., you are the expert on...holidays, kitchens. They say 8 things in that category as quickly as they can, without self-editing. Everyone shouts encouragement for each one and there is a round of applause at the end.
3. The Box... In pairs (A&B) learners are looking in an imaginary box. A should pull an imaginary object from the box and name it i.e., a big fluffy coat! B should enthusiastically accept this object then pull a new imaginary object from the box.
4. Yes, And... Window In pairs (A&B) learners look out of an imaginary window. 'A' spot's something through the window, i.e.  
A 'Look, I can see...a large patch of grass'  
B must respond 'YES and' and then build on A's offer and so on, i.e.;  
'Yes, and I can see a dog running onto the grass...'  
B 'Yes and I can see a distraught owner chasing after them...'  
The pair should then switch to physically acting out what happens next, i.e.  
A 'Yes, and I think we should go and help the owner'  
B 'Yes, and we can use this bed sheet to abseil out of the window...'



5. You're late! One person leaves the room. While they are out the audience suggests why they were late for work, how they got here, and what their job is. When the person comes back, they are apologising to their boss for being late while trying to guess why they were late, how they got there, and what their job is. They are 'helped' by four improvisers playing their friendly colleagues who are miming actions behind the boss.

**Spotlight and evaluate the work during the exercises;**

Did the group manage to accept and build on offers with energy and enthusiasm?

How did the exercises make you feel?

**Main Activity 2: Laban Character Development (15 minutes)**

Explain that Rudolf Laban was a dancer, choreographer, and movement theorist. He created a movement vocabulary that can be used to discover new ways to develop character, physically and verbally. He categorised human movement into four component parts and each part has two elements:

- Time quick or slow
- Direction direct or indirect
- Weight heavy or light
- Direction direct or indirect
- Flow bound or free

Get the learners moving around the space as per the component parts and their elements, play with a scale of exaggeration over 1-3. Freeze and analyse the movement; What characters or narratives emerge i.e. uptight business man late for an important meeting? Whilst moving around the space get them to verbally greet others in character and discuss their thoughts out loud. Evaluate; How does the use of movement effect or influence the use of voice? Were any of the characters humours? Why?

Explain that Laban combined the four components and two elements together to create The Eight Efforts and identified which component parts were to be used. Show the table, below:

Effort	Time	Weight	Direction (space)	Flow
1. Punch	Quick	Heavy	Indirect	Bound
2. Float	Slow	Light	Indirect	Free
3. Flick	Quick	Light	Direct	Free
4. Dab	Slow	Light	Direct	Free

Effort	Time	Weight	Direction (space)	Flow
5. Press	Slow	Heavy	Direct	Bound
6. Glide	Slow	Light	Direct	Free
7. Slash	Quick	Heavy	Indirect	Bound
8. Wring	Slow	Heavy	Indirect	Bound

Play with and explore these, switching back and forth between the efforts. Ask; How does this feel physically, what characterisation is suggested?

You can then play around with simple, situational improvisation, assigning 'effort characters' i.e.

1) A corner shop, a customer drops a glass jar of pasta sauce.

Characters; Shop Keeper - Effort 8, Customer 1 - Effort 7, Customer 2 - Effort 2.

2) A bus stop, the bus arrives but is full and the Driver will only admit one passenger.

Characters; Bus Driver - Effort 1, Passenger 1 - Effort 5, Passenger 2 - Effort 5, Passenger 3, Effort 8.

### **Evaluate. Did this create humour? How?**

#### Main Activity 3

Read the extract from 'Easy Peasy' on Handout 16.

What different characters does it involve?

What physical and vocal skills are required from the performers?

Learners must create a 2-minute radio advert for a product of their choosing.

They could use the following structure;

**1) Introduction: What is the product and why does the listener need it?**

**2) Middle: Where or how can they get the product?**

**3) Ending: A slogan or 'jingle'**

They should use the Laban efforts to help create the characters in the advert.

Show and evaluate the work:

**Was it high energy?**

**What efforts were used to create character?**

**Can the audience use key vocabulary to identify the effective use of vocal skills?**





## 7. POST-SHOW RESOURCE: COSTUME

**Learning Time: 1 hours 30 minutes (If you only have an hour, you can either set up task 4 as an independent learning task or extend it into another session)**

**Learning Objective:** To explore costume design choices in the musical, using key vocabulary  
Resources: A3 Clip board paper preferable or A4 plain paper, Marker Pens / Pencils / Colouring pencils, Handout 17: Costume Staples, Handout 18: An interview with Costume Supervisor, Sabrina Cuniberto, Handout 19: Mrs Doubtfire Costume Handout 20: Mrs Doubtfire M'Body Costume, Handout 21: Andre's Costume, Handout 22: My Alter Ego Costume Design

### **Introduction: Key Costume Vocabulary (10 minutes)**

Ask learners to close their eyes. They should think of someone they know well and picture an outfit that they wear often. The person they chose should not be another learner from the group.

Read Box 1& 2 on Handout 17 and use the Box 2 list of vocabulary to think about the outfit in detail.

Pairs Task: Learners must describe the chosen person's outfit to their partner using the key vocabulary, without explaining who it is.

Can the partner guess any of the following basic information; age, gender identity, occupation about the person based on the description?

Do they have any insight into the person's personal qualities based on their outfit choices?



## **Main Activity 1: Mrs Doubtfire Costume (20 minutes)**

### **Read Handout 18.**

**Pairs Task: Look at Handout 19 and 20.** Complete the task on Handout 20, making notes around the design as instructed. They should be ready to share their work.

Whole group feedback: Move around the group going from pair to pair and encouraging use of key vocabulary by asking about specific elements.

## **Main Activity 2: Main Character Costume Analysis (20 minutes)**

**Read Handout 21:** The actor playing Andre describes how his costumes helped him portray the character physically.

Pairs Task: Give each pair a different character from the musical. They should discuss, make notes, and describe in detail how the characters costume communicates the five pieces of information to an audience.

Groups should present their work back to the rest of the group.

You could ask students to sketch one or more of these costumes as an extension task or for independent work.

## **Main Activity 3: Alter Ego Costume Design (30 minutes +)**

Explain that an alter ego is a hidden second self or alternate personality. Mrs. Doubtfire is Daniel's alter ego. Spiderman is Peter Parker's alter ego. The musician David Bowie created the alter ego, Ziggy Stardust, an alien rock star. Can they think of anymore alter egos in popular culture?

Lead a quick visualisation exercise to help learners think about what their alter ego might be like. Ask them to close their eyes and consider;

Are there any personal qualities or skills they would like to develop i.e., excellent focus, inner calm, leadership skills, more determination, harder worker.

Is there a super power you would like to be able to channel?

Would you like more of the qualities of someone you admire, or who inspires you?

An animal that possesses qualities you might want to adopt?

Would you like to have lived in another time period, be older or younger?

Imagine your alter ego is a character in a play. They are larger than life and the style of the play is a comedy? Your character needs to be larger than life. Can you exaggerate your alter ego?

Design a costume for your alter ego and complete written task on Handout 21.

## **Finisher: (10 minutes)**

Ask students to share their designs.







## 8. CREATIVE ADAPTATION: DEVISING & SCRIPT WRITING EXERCISES

**Learning Time:** (There are three creative writing activities. You could pick one to focus on in a one-hour lesson OR use the activities as starting points and develop the work over subsequent sessions.)

**Learning Objective:**

To produce creative writing / devised scenes based on the creative adaptation of the musical.  
Resources: Handout 23: Extract from SCENE 1.7 - HILLARD HOME, Handout 24: The Process of Scriptwriting: An interview with John O'Farrell

**Activity 1:**

Explain that before they begin, writers often establish the five W's. Can they identify these when reading the extract on Handout 23.

1. Where is it taking place? (The location i.e.) - In the Hillard home kitchen
2. When is it taking place? (Present or past, i.e., flashback?) - In the evening in 'real time.'
3. What is happening? - Miranda is interviewing Mrs. Doubtfire for the nannying job.
4. Who is it happening to? - Daniel
5. What is at stake? (What do the characters want?) Miranda wants a Nanny; Daniel wants to get the job so he can be with his children.



In the script, the exchanges where Miranda and Mrs. Doubtfire are the only two characters on stage are quite intimate and Miranda uses Mrs. Doubtfire as a 'confidant,' revealing her true feelings. They involve the use of the device of dramatic irony, creating humour and empathy for the characters.

**What humour is derived from the dramatic irony?**

**What empathy is derived from the dramatic irony?**

**Pairs task:** Learners will write an exchange between Mrs. Doubtfire & Miranda including the use of the device, dramatic irony. They can come up with their own scenario, or use the following titles for inspiration;

- 1) The Family Holiday...
- 2) The Unexpected Guest...
- 3) The Big Secret...
- 4) The Neighbour...

Give learners 5 minutes to make decisions about the 5 W's before they write the exchange. They could improvise the scene first and then script it. They should use dramatic irony in the scene?

Learners rehearse and perform or read the exchange they have written to the rest of the group. This can be done as a whole class or pairs. Evaluate: Does the dialogue clearly establish the five W's? If not, how could it be improved? How did the group use dramatic irony?

**Read Handout 24. Editing is an essential part of the writing process. They should edit the script so that;**

- each character has six lines each
- each character has two lines each
- each character has one line each
- each character has two words each
- each character has one word each
- try performing the scene with no words and just physical action.

**Show some of this work and evaluate as you go along;**

**Ask performers: Did you find this challenging? Why?**

**Ask audiences: How did the editing improve the work?**





## Activity 2:

This activity could be completed solo, as a pair or in small devising groups

Explain that an epilogue is a device that authors and playwrights use at the end of their book or play. Epilogues sit apart from the main narrative structure of the work and do not take place within the same time frame. For example, an epilogue can be set months, or years, after the story ends. Epilogues are designed to give the reader a sense of closure to the events or characters in the main narrative.

## Task 3: Write an Epilogue!

Explain learners will use narration to tell the story of what happens to all the characters in the musical, after it has officially ended. They can choose any of the main characters from the show featured on the Pre-Show Resources Handout 3: Meet the Character and Cast. They should consider which character they think would have an interesting perspective or point of view? This character can speak directly to the audience using a technique called 'breaking the fourth wall' to narrate the Hillard family story in a monologue.

The epilogue should aim to;

- Reveal how the events in the main plot impacted the characters' life
- Satisfy an audiences' curiosity about what happens next or later in the story
- Reference the main 3 main themes.

## Things to consider;

Do Miranda and Stuart get together? How does that go?

How do Frank and Andre find parenthood? What is their baby like?

Does Daniel meet someone new? Do success and fame go to his head? Does he slip back into his old ways?

What life adventures do Lydia, Chris and Natalie experience as they begin to grow up?

Once the piece is written they should rehearse it using two narrative techniques;

**1)** Narration with images and or mime – the chosen character narrates and the other actors act it out, without using speech.

**2)** Narration in and out of speech – the chosen character narrates and other characters deliver dialogue at appropriate times

**Groups can experiment with the different types of Narration, giving different group members the chance to be the narrator. You can make it time bound, giving the group five minutes per narration type.**



Groups should share their work, discuss, and evaluate the effectiveness of the different Narration techniques used and must then decide on one.

### **Main Activity 3:**

Whole group challenge: to write a short scene for an ensemble cast of 15 -20, or however many learners are in the group.

**The scenario:** (You could choose to deliver this to the group through 'Teacher in Role' as Janet Lundy at a press conference.)

It is five years in the future, after the musical ends. The T.V. producer Janet Lundy announces that there are plans to modernise the children's TV show, starring Mrs. Doubtfire and they will be replacing Daniel as the presenter with a fresh young Internet Influencer. The announcement 'breaks the internet.'

**Whole group brainstorm:** List the voices that might be for or against this decision and what platforms they might use to get their voices heard i.e., diehard fans of Mrs. Doubtfire / the current show versus fans of the influencer commenting on the fan sites, Instagram, TikTok, Twitter.

### **Split group in half to write the responses;**

One half are characters for the decision

One half are characters against the decision

Once they have written the responses, the group should experiment with how they can present the material theatrically. How can they convey the different characters? What can they borrow from the movement in the big ensemble numbers in the musical, like 'Easy Peasy'? You may wish to frame this work by providing some choral techniques for students to use. How can they make it visually exciting and juxtapose the text in interesting ways to build the tension between the two camps?

