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# Introduction

## ◆ What is drama?

Drama is essentially a creative activity involving movement, language, imagination, emotion, and social interaction to represent a story, a situation, a moment or an act. Drama can also involve clothing, objects, scenery and music. When the word 'drama' is mentioned several words come to mind: roleplay, acting, pretending, miming, performance, theatre, puppets, characters, scenes... the list is endless. In the classroom, drama activities range from simple games involving movement, to an extended project culminating in public performance.

## ◆ Why use drama to teach English to young learners?

Drama is an important part of the school curriculum in many countries. Through drama, children expand their knowledge of the world; they learn social skills and develop their communication skills. When they take on the role of another character, they consider the thoughts, feeling and perspectives of people different from themselves. At the same time drama is a natural part of child's play. Very young children play 'let's pretend' for example, they feed their toy animals, or drive their toy trains to the station. Children often act out events in their lives which helps them understand the

world and gives them practice in adult situations in a safe environment

Since drama involves using language for interaction and communication, drama activities have found their way into the language classroom. The emphasis on real communication in the language learning has also meant that language teachers need to consider context, intonation and body language as well as the actual words in oral communication. Drama by its very nature involves all of these elements.

When teaching English, teachers need to concern themselves with more than just children's language learning. Children are still developing and growing physically, emotionally and intellectually, and this whole development is not separate from their English learning. This needs to be considered when choosing activities for the language classroom. Drama activities are ideal in this regard, as they develop the whole child and develop the child's language skills at the same time.

## ◆ Why dramatize stories?

Stories are a major part of a child's life. Children hear stories told to them or read to them by parents, siblings and teachers. Stories are brought to children through songs and rhymes, but also through television and the cinema. Many preschool children naturally want to act out stories they



enjoy and invite their parents, friends, siblings and even toys to play different characters.

Events in stories often raise complicated life issues or they introduce children to aspects of the adult world they may not have experienced before. Dramatizing stories allows children to explore these issues. For example, in the Penguin Young Reader *Snow White and the Seven Dwarves*, Level 3, jealousy, romantic love, loyalty and revenge, and family relationships can all be explored through drama. Drama also gives meaning to the language of the story. While familiarization of the story is supported through reading and language activities, such as those in the Penguin Young Readers Factsheets, the story is further reinforced through dramatization.

### ◆ **How do I choose the most appropriate drama activity?**

Choosing the right activity for your pupils and for the story depends on many things:

- ◆ The language ability of the pupils. Pupils with more language and greater fluency can better handle improvisation activities, whereas beginning pupils can mime and speak selected lines chorally.
- ◆ Their general confidence level. Some classes have a higher energy level than others and will enjoy more active,

vocal activities. Some pupils are more concerned with accuracy and are less willing to try fluency activities, no matter what their level.

- ◆ The size of the class. Most of the activities in this Guide can be adapted for different class sizes, but some activities require particular numbers in each group to match the number of characters in the story.
- ◆ The classroom environment. You will need to consider the use of classroom space in each activity and choose those that can be adapted to your classroom
- ◆ The nature of the story and the text. Some stories have more action in them and are therefore more suitable for miming activities, and some have little action. Some story texts contain dialogues to act out, some stories are primarily narrative and do not have much direct speech. You need to consider which activities naturally arise from the story and the text.

### ◆ **When should I use drama?**

Pupils should be very familiar with the story before using drama activities. Because drama requires confidence, spontaneity and imagination, pupils should know the story well and be comfortable with the language of the story. Having pupils improvise or mime a story they do not know well can be demoralizing because it presents challenges they cannot meet.



## PART ONE

# Drama techniques

Broadly speaking there are three main techniques to dramatizing stories: Using movement without speaking, which is called *mime*; using the printed word either from a story or from a script devised from a story; and freer roleplay or improvisation where pupils use their own language resources and creative movement to act out what the characters of a story say or what they might say and do. There are infinite variations on these three broad techniques. Pupils can be the characters themselves or puppets can be used. The whole story can be dramatized or just one or two scenes, or a character can be explored. Real objects can be used as props; simple costumes such as a hat can be worn. Each of these techniques can be adapted to give more support or create more challenge depending on the level and needs of your pupils, and they can all be used with the support of a narrator, most often the teacher, to give structure to the story.

### ◆ Mime

Mime involves pupils imagining themselves as a character in the story and using movement without words to depict the story as the teacher reads it aloud or describes a scene. This technique focuses on the listening skill as pupils demonstrate understanding

of what they hear through their actions. It is, therefore, particularly appropriate for pupils with less English or as a lead-in to using a script or improvisation. Certain stories lend themselves very well to mime because they contain a lot of concrete action. For example, in the short story 'Arnold's Sporting Adventures' in *Story Shops Winners and Losers*, Level 3, pupils can mime each sport Arnold tries. In the story *The Golden Goose*, Level 2, pupils will enjoy getting stuck to each other and walking around the room with Simpleton. Young pupils can pretend to taste the porridge and sit in the chairs in *Goldilocks and the Three Bears*, Level 1. Acting without words can also be done with puppets. **Worksheet 11** suggests simple hand puppets for *Tom Thumb*, Level 1.

### ◆ Using story dialogues and scripts

Using written dialogues, either from a story or from a script based on a story, combines movement with controlled speaking. It is important to choose dialogues that pupils can learn easily such as those with repetition or rhythm. Again, puppets can be used and scenery, props or costumes can also be brought in to aid pupils' imaginations. *The Three Billy Goats Gruff*, Level 1, contains both narrative and simple repetitive spoken text. Pairs of pupils can also act out the scene in *Little Red Riding Hood*, Level 2, between the wolf and Little Red Riding Hood on pages 10 and 11 with its



simple question and answer pattern. Many children's stories can be turned into scripts for plays. If the script includes some choral speaking, narration and simple lines, then all pupils can participate. **Worksheet 14** is an example of a script based on the story, *The Musicians of Bremen*, Level 1. It is possible to turn this script into a full stage production (see Part Four for more details).

### ◆ Role play and improvisation

In this technique, pupils act out a story or scene creating the dialogue themselves as they go along, without memorizing a script or reading from a story text. Pupils therefore need to use whatever language they have to express the character's meaning. If the roleplay is based on the story, the pupils' dialogue may be very similar to the dialogue in the story. This shows the teacher what language the pupil has acquired from the story already. Roleplays can also be based on a narrated scene from a story (without dialogue), or on an entirely new scene introduced by the pupils or teacher. Simple, repetitive stories such as *Goldilocks and the Three Bears*, Level 1, are suitable for improvising at this level. For Level 4 pupils, *The Pied Piper of Hamelin* has several suitable scenes for improvising, such as the meeting between the Mayor and his men on page 9, or the meeting between the Mayor and the Pied Piper on pages 11 and 12.

## PART TWO

# Exploring the story

A story contains several elements – sounds, characters, objects and scenes – which can be explored through the dramatic techniques described in Part One. Focusing on a particular element of a story helps pupils increase their imagination and creativity in a structured way.

### ◆ Sounds

Adding sound effects to your story is a simple way to bring the story to life. The sounds can be actual sounds in the story, or narrative expressions to give response and meaning to the lines of the story. All pupils can participate in making the sounds and it can be done with classes of any size.

First, establish the various sounds in the story and at what point they occur. Discuss with the class if the sound should be loud or soft, long or short, and so on. Have the whole class make the sounds in unison while you call out the scenes. Then read the story aloud in a dramatic voice showing pupils the illustrations in the book at the same time. Pause at the appropriate moment while the whole class makes the sounds. Alternatively, the class could be divided into smaller groups and each group is responsible for a sound or, if they are confident,



pupils can make up their own sounds. Read the story and pause as each group makes their sound at the appropriate moment.

Here is the text of *The Little Mermaid*, Level 1, with suggestions for sounds in brackets. **Worksheet 1** also gives sound effects for *The Princess and the Frog*, Level 3.

The sea king lives in a castle. His castle is under the sea. The king has six sisters. They are girls with fish tails (*swish swish swishy swish*). One mermaid looks at the ships. She likes to see the men and women (*Oooh!*). Men and women have legs, not fish tails (*stomp feet rhythmically*). She can see a handsome man (*romantic Ahhhh!*). It is very windy (*whooo! whoooo! or other blowing sounds*). The ship is going down. The men and women jump in. (*Help! Splash!*) The little mermaid does not like to see the men and women in the water. The little mermaid helps the handsome young man. She likes him (*romantic Ahhh!*). She swims to the sea monster, he will help her get legs. 'Drink this,' says the sea monster. 'Swim to the sand. Find the young man again. 'Thank you,' says the little mermaid and drinks it quickly (*glug, glug glug*). The little mermaid swims to the sand and has legs! (*stomp feet*). She speaks to the young man. The little mermaid likes the young man, but he likes another girl (*aw!!*). She goes to her sisters. She is a mermaid again. (*swish swish swishy swish*) She is unhappy now. (*crying sounds*) 'What's the matter?' ask her sisters. She does not answer, she looks at the ships (*big sigh*).



## ◆ Objects

Many stories have objects which are central to the plot, for example the magic lamp and the magic ring in *Aladdin and the Lamp*, Level 3. Miming objects from a story or several stories is a simple technique, and the concrete nature of objects makes them easier to mime. **Worksheet 2** is a miming game which uses objects from *Sleeping Beauty*, *Snow White and the Seven Dwarves* and *Hansel and Gretel*, all Level 3 stories. Pupils work in groups of four to six. Check that pupils know the meaning of the words on the cards. Each group has a set of cards face down on the table. Pupils in turn take a card and mime the object. The other pupils must guess the object and the story it comes from. The first person to guess correctly gets to keep the card. The pupil with the most cards is the winner.

## ◆ Characters

Drama activities can focus on more than just a character's words. Pupils can also explore the character's actions, their voice, the way they walk, their inner thoughts and feelings, and their past experiences.

### **Action symbol**

With the class, decide on an action or simple mime to represent that character. Practise these actions with the whole class by calling out the character. The whole class then does the action. Next read the story to the class. Each time a character is

mentioned the pupils do the action for that character. For example, for *Little Red Riding Hood*, Level 2, here are possible actions for each of the main characters:

### ◆ Little Red Riding Hood

Arm bent as if holding a basket, skipping

### ◆ The Wolf

Hands up as paws and a snarling face

### ◆ Grandmother

Hands over face in a gesture of fear

### ◆ Woodcutter

Swinging an axe

### **Walking characters**

If possible, clear a space in the classroom for pupils to walk around. If the size of the classroom or furniture restricts this, ask pupils to walk between the desks and up and down the aisles. Call out the name of a character from the story. Pupils must imagine that they are that character and walk the way they imagine the character to walk. After a few seconds, call out another character. Encourage pupils not to follow each other. For example, in the story *Snow White and Rose Red*, Level 2, the two sisters would walk side by side or arm in arm, the bear could walk with big slow steps, the dwarf fast little steps with a grumpy expression; and the prince could walk with relaxed comfortable strides, hands behind his back or on his hips with his head held high.



### **Find your partner/group**

In this activity each pupil is given a card with a character's name on it. There should be at least two cards of each character, depending on your class size and the number of characters in the story. Shuffle the cards and hand out one to each pupil. Tell the pupils not to show their card to each other. Pupils should walk around the classroom saying a line spoken by their character in the story. The pupils should find the other pupils who have the same character. Pupils should be encouraged to speak in the voice of their character. To give pupils more support, the line could be written on the card. To make the activity more challenging pupils can improvise a line that the character might say or think.

Here is an example using *Tom Thumb*, Level 2

- ◆ Don't eat me! (Tom)
- ◆ I was scared! (mother)
- ◆ You can work for us. (2 bad men)
- ◆ What a clever little boy!  
(policeman)
- ◆ Well done, Tom! (the King and Queen)

### **Interview a character**

This activity allows pupils to explore a character in more depth, for instance, to find out a character's intentions, or their point of view. In this way characters are given real, human qualities which leads to a deeper understanding of the story but perhaps more importantly, encourages

pupils to examine stereotypes or negative portrayals of people and animals sometimes found in traditional stories.

One pupil plays the role of the character and one or two other pupils interview the character. The activity demands a degree of creativity and spontaneity. For more support, **Worksheet 3** is a planning sheet for pupils' questions. At the same time, those in character roles can get together to discuss their character in preparation for the interview. As pupils interview a character they can take notes on their responses for reporting back later. This activity is suitable for stories such as *A Thief in the Village*, Level 4, where the characters' intentions and feelings are not explicitly expressed in the story. Pupils could roleplay and interview Big Walk and Duke, for example. In *Hansel and Gretel*, Level 3, pupils can interview the stepmother to find out her point of view. **Worksheet 4** provides even more support for interviews between the police and Jake Lima, and the police and the two children in the first cartoon story in *Story Shop: The Present*, Level 2.

A variation on this activity is to have one or two pupils give a character advice or discuss a particular problem the character is having. Again, in *Hansel and Gretel*, Level 3, pupils could try to persuade the father to stand up to his wife and not leave his children in the forest. In *The Pied Piper of*



*Hamelin*, Level 4, pupils could persuade the mayor to pay the Pied Piper, or try to convince the Pied Piper not to take the children from the village.

### ◆ Scenes

Dramatizing scenes helps to break down a story into more manageable parts. In these activities, scenes are explored through mime, dialogue or both.

#### **Snapshot scenes**

Choose several scenes from the story. Put pupils into groups according to the number of characters in the story. A scene is called out to the whole class, or that part of the text is read aloud. Pupils quickly decide who is which character and pose as if they were in that scene. For many scenes, pupils may arrange themselves like the illustration in the book. For example, in *Sleeping Beauty*, Level 1, the scenes might be:

- ◆ The king and queen are on the balcony speaking to the crowd.
- ◆ The good fairies lined up to see the baby.
- ◆ The princess has fallen asleep.
- ◆ The Prince walks through the castle. Everyone is sleeping.
- ◆ The princess wakes up and sees everyone.
- ◆ The prince and princess get married.

#### **Guess the scene**

In this activity, the scenes are mimed by a group of pupils and the other pupils try to guess or describe what is happening. The scenes can be written

on slips of paper for the miming group to read. An example of this is **Worksheet 5** for *Cinderella*, Level 2. This activity could also be done as a team activity, with one team miming the scene for another team.

### **Dialogues**

Many stories have a combination of narration and direct speech. Pupils can create a dialogue between characters where the original story has narration. This allows pupils to bring particular scenes to life through the spoken word, and to explore characters in more depth.

#### *Written dialogues*

In *Rapunzel*, Level 4, pairs of pupils can write the dialogue between the man and his wife after he has stolen vegetables from next door, the Prince and the Princess as they chat in the tower, and the Prince and Rapunzel when they see each other again. After the dialogue has been written, pairs of pupils can practise them and act them out. This activity is suitable for Levels 3 and 4 but can also be adapted for Levels 1 and 2. **Worksheet 7** demonstrates one way to adapt this activity for a Level 1 story, *Sleeping Beauty*.

#### *Improvized dialogues*

Prepare a list of several scenes from a story the pupils know well, and the number of characters in each scene. To encourage spontaneity, ask pupils to walk around the room in no particular direction. Ask pupils to

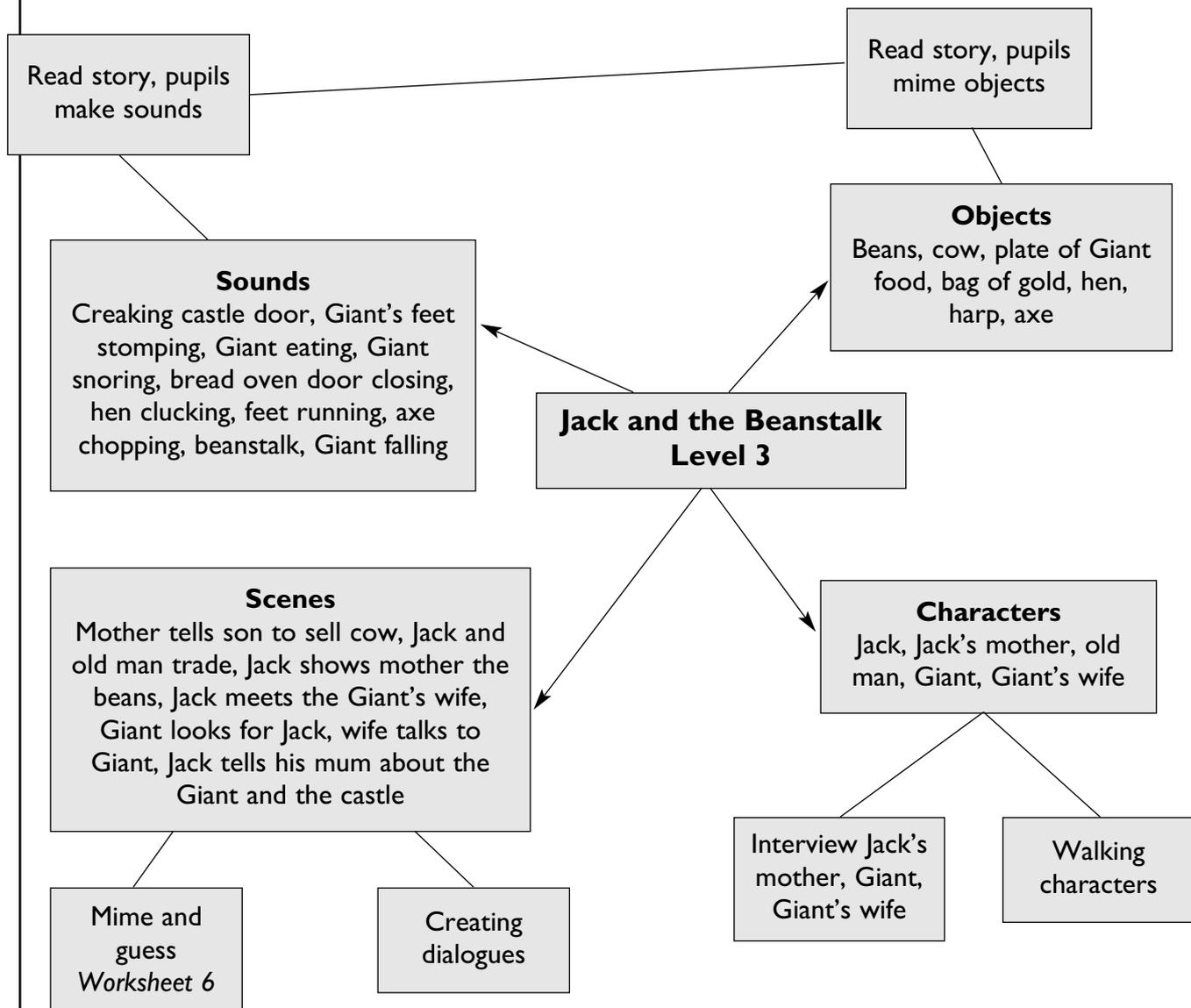


form a group containing the number of characters in the first scene. When pupils are in their groups, describe the scene from the story. Groups quickly decide on characters and act out scene with whatever language they have.

*Pinocchio*, Level 4, has several distinct scenes for this activity: Geppetto makes Pinocchio, the police put him in prison, puppet show and the puppet master, the cat and the fox, the blue fairy, the donkey children, meeting Geppetto in the fish, and going home.

### ◆ Exploring one story

The ideas above can be used in a series of lessons exploring one story through drama. After pupils are very familiar with the story they can build up their dramatization first through simple mimes or sounds, then recreating scenes, to extending scenes through improvisation or character exploration. It helps to 'brainstorm' various activities around one story before planning a series of lessons or choosing particular activities.



## PART 3 Making the story real

Concrete items, such as puppets, props and costumes, support drama activities based on stories. They help to bring the story off the page of the book and into real life. Pupils find that things they can touch, hold, see, and wear, help them with the meaning of the story. Young pupils are able to believe in puppets, and in some ways they are more 'real' to the pupil than a classmate acting as a story character.

### ◆ Puppets

Pupils enjoy talking to puppets and making puppets talk so they are ideal for dramatizing stories. Many of the stories and activities already described are suitable for puppets. Pupils can make their own simple puppets. As a craft activity, making puppets gives pupils exposure and practice in the language of instructions and reinforces language describing the characters of a story. When making puppets in class, make sure you show pupils a model of the puppet, demonstrate clearly how to make the puppet, have enough material for everyone, and make 'clean up' a structured part of the lesson.

There are several types of puppets you can make. Some have moving mouths and some do not, some work better for animals, some for people. Choose the type of puppet suitable for

your story, your pupils and your resources. Here are simple puppets that can be made with few materials.

### **Stick puppets**

**Worksheet 9** shows how to make a stick puppet for *The Ugly Duckling*, Level 3. The worksheet itself gives pupils reading practice. **Worksheet 8** is a planning sheet to help pupils remember all the characters in the story and think about which character they want to make. Of course, if you plan to dramatize the whole story, you will need to make sure all of the characters are made.

### **Finger puppets**

These simple puppets involve drawing, colouring, cutting and sticking.

**Worksheet 10** gives finger puppet templates for the characters in *The Tinderbox*, Level 2.

### **Hand puppets**

These puppets are made by drawing on your hand with non-toxic, coloured markers. **Worksheet 11** shows several ways of doing this using the characters in *Tom Thumb*, Level 2.

### **Drink box puppets**

Many types of puppets can be made with 'junk' or recyclable materials. This puppet is made by cutting and folding an empty drink carton.

**Worksheet 12** is a reading activity where pupils label the pictures, complete the words and finally, follow the instructions to make the puppet.



## ◆ Masks

Masks representing the characters in the story are worn over the face. Pupils will enjoy making masks as much as they do puppets. Be sure to keep glitter and other decorative material away from the eyeholes as it might come off and get into a pupil's eye.

When making elastic masks, make sure they only cover the eyes and upper face, or make an adequate hole for the mouth and nose so the pupil can breathe. **Worksheet 13** shows the robber's mask in *The Musicians of Bremen*, Level 1. Stick masks are made just like stick puppets. The pupil holds the mask over his/her face as they are acting. Stick masks are easy to make and allow the pupil to breathe, but movement is restricted as one hand is always used to hold the mask. Stick masks would be suitable for dramatizing *The Three Billy Goats Gruff*, Level 1.

## ◆ Props and costumes

Props are objects used by the characters in the drama, and costumes are the clothing that the characters wear. Props help pupils play out a scene and costumes help them stay in character. Props can be items found at home or they can be made with paper, scissors and glue. Costumes need not be a whole suit of clothes, and they need not be exactly like the clothing in the illustrations in the

story. Usually, a hat or a jacket is enough to represent a character, and they are easily removed so pupils can switch roles. Some costumes like hats can be made by the pupils as a craft activity. Old adult clothing is often enough to put the pupil in an adult role. Here are suggestions for props and costumes for different Penguin Young Readers.

◆ *Goldilocks and the Three Bears*, Level 1  
 Props: 3 bowls and 3 spoons, a small chair, a pillow.

Costumes: elastic masks from *Penguin Young Readers Teacher's Guide to Using Stories in Class*, photocopyable worksheet; a headband with yellow hair made from strips of paper.

◆ *The Golden Goose*, Level 2  
 Props: an axe, bread, a golden goose made from cardboard and coloured paper.

Costumes: a green coat or green button-up shirt brought from home.

◆ *Snow White and the Seven Dwarves*, Level 3

Props: make a mirror and a sword from cardboard and aluminum foil, an apple, and a hair comb.

Costumes: make crowns and hats from paper, bring in a headscarf.

◆ *The Pied Piper of Hamelin*, Level 4  
 Props: a recorder or a plastic whistle.  
 Costumes: a hat with a feather made from paper.



### ◆ Scenery

Scenery represents the arrangement of the environment, the buildings, the land, the furniture, and so on in a story. Scenery can be as simple as arranging classroom furniture to represent roads, houses, caves and bridges, or as involved as a life size mural designed and created by a class over several weeks. Some scenery is key to the story such as the green grass and the bridge in *The Three Billy Goats Gruff*, Level 1, or the bed that Goldilocks sleeps in. In these two stories, classroom furniture can be used: 3 chairs together can be a bed, and they can also be a bridge.

Making backdrops or murals for a puppet theatre or a drama performance is another worthwhile craft activity for pupils and can provide meaningful language practice if pupils are encouraged to plan their scenery and talk about it, or if they create scenery from a description, rather than copying from the illustrations in the book. For *The Ugly Duckling*, Level 3, pupils can create backdrops on large pieces of paper to be used with the stick puppets in **Worksheets 8 and 9**. These backdrops can be painted, drawn and coloured, or cut and pasted. Scenery for this story could include the following: spring time with nest and eggs, water with weeds, farmyard and barn, the river, a house, a cold rainy day, inside the man's house, and the lake by a castle. A simple puppet theatre can be made

by suspending a blanket between two pieces of furniture in the classroom. The backdrops can be stacked on top of each other in chronological order and can be taken down one at a time as the story progresses. Pupils kneel behind the blanket and move their stick puppets in front of the backdrop.

## ● PART FOUR Drama productions

Dramatizing a story can consist of a short 10-minute classroom activity to a whole lesson or series of lessons. The result of classroom dramatic work does not necessarily need to end in a public performance. As it has been shown in this Guide, classroom drama activities serve many learning purposes, the most important being to raise pupils' confidence in expressing themselves. However, pupils may also enjoy and learn from putting on a full drama production as a project for the term or school year. Rehearsals themselves provide purposeful repetition of language. Making props and scenery develops social and organizational skills. Putting on a production, however, involves considerable planning. A puppet theatre, like the one suggested above for *The Ugly Duckling*, Level 3, may be a more manageable production for your class in your school.



## **PRODUCTION CHECKLIST**

### ***Script***

Is the script suitable for your pupils in terms of level, interest, familiarity and so on? Does it need to be adapted? Is the length suitable?

### ***Cast***

Are there enough characters for most, if not all, of your pupils to play? If not, do all pupils have meaningful and significant work to contribute, such as arranging scenery or working with lighting or music? Are the characters suitable for the pupils' culture, maturity, gender, and personalities?

### ***Director***

Will you be the director? Or you and another pupil?

### ***Costumes***

What clothing should the pupils wear? What items of clothing do you need? What can be made? What can be brought from home or borrowed?

### ***Props***

Which props are essential? Can you or pupils bring in props from home or gather them around your school? Can you make any of the props?

### ***Make up***

What make up is necessary? Are you using make up or face paints which are suitable for pupils' skin?

### ***Scenery***

What scenery do you need? What furniture do you need? Who will make it? When, and with what materials? If some pupils are acting in the play and some are making the scenery, how will you manage different pupils doing different things at the same time?

### ***Lighting***

What lighting is needed? At what points in the play? How will it be provided?

### ***Music***

Is music needed? What kind of music and for which parts of the play? Do you have musical instruments, a CD player or a hi-fi to use in the performance venue? If not, can you and the pupils make musical instruments?



**PRODUCTION CHECKLIST** continued**Performance location**

Where will the performance take place? Is it large enough? Is there enough room for the expected audience? Do you need to book or reserve the venue?

**Offstage**

Do you need an 'offstage' area before, during or after the play? This could be the same room as the performance if the audience is not allowed to enter before a certain time.

**Rehearsal schedule**

Will you rehearse during class or after class? Do you need parental permission? Have you scheduled the date of the dress rehearsal?

**Date(s) and time (s) of performance**

When is the performance? Will you have repeated performances?

**Invitations and announcements**

Who is your audience? Who will design the invitations? How will they be distributed? How else will the play be advertised?

**Photographs or videotaping**

Do you want the performance recorded in any way? Who will do it?

**Worksheet 14** provides a script created from the story *The Musicians of Bremen*, Level 1, suitable for a full production. It can be done with large or small classes, because the number of pupils in the chorus is unlimited and there can be more than three robbers. Since the story is more suitable for 5-7 year olds, the teacher should be the director and the narrator. For costumes, **Worksheet 13** shows how to make headbands and masks. Pupils playing robbers can wear black, and the pupils playing animals can wear brown and gray clothing. Face paints can be used for whiskers on the

animals... and the robbers! Props needed are a stick for the master and plates and spoons for the robbers. Pupils can paint two large backdrops. One backdrop is the countryside for the first half of the story, and the other is a house at night time for the second part of the story. A table and chairs are needed for the scene in the house. When night falls in the story, the lights in the classroom can be turned off and pupils can turn on torches. When the one robber returns to the house, the animals can hold their torches under their faces pointing upwards for a scary effect.



## **PART FIVE**

# **Drama and your pupils**

### **◆ Introducing drama to your class**

◆ Introduce drama into your classroom in small amounts, so pupils become used to movement, mime, voice, sound and so on. Adapt the simple activities in this Guide to use as warmers or short activities in other topics you may be working on in your class. For example, pupils can do the Walking Characters activity (page 7) with the teacher giving instructions such as 'you are late for school' 'you are very tired', 'you are walking on hot sand', and so on.

◆ Use dramatic elements when you tell or read stories. For example use gestures, use different voices for the characters, and bring in props to hold up and use as you tell or read the story.

◆ Start with simple activities that pupils can do all together, and slowly build up to activities which demand more spontaneity, confidence and creativity.

### **◆ Establishing positive attitudes towards drama**

◆ Establish a safe environment by giving pupils plenty of chances to use drama with trusted classmates, or to do mime or say lines together with the whole class. Not all drama activities need to end with performances in front of the whole class.

◆ Be sensitive about casting – some boys may be uncomfortable playing female roles and vice versa, or some pupils may not like to take on the 'bad' characters. However, it may be appropriate to encourage pupils to take on different roles in order to explore them and expand personal boundaries.

◆ Praise pupils for their efforts.

◆ Offer constructive feedback and do not to be over critical.

◆ Never force pupils to perform or use performance as punishment.

◆ As pupils increase in imagination and confidence, let them contribute their ideas to the activity.

◆ Make dramatic activities a regular part of the teaching programme.



## ◆ Classroom management

- ◆ Plan the number of characters and number of pupils for your activities in advance so each pupil has a role to play.
- ◆ Plan the use of space in your classroom.
- ◆ If groups are performing for the whole class, be sure to give the other groups a purposeful task while they watch.
- ◆ Enlist pupils in helping to arrange the classroom. Do this on a regular basis so it becomes a part of the classroom routine.
- ◆ If pupils are deliberately misbehaving then ask them politely and non-judgementally to sit down and watch. Invite them to join in again after they have calmed down.

## ◆ The role of correction

- ◆ Refrain from correcting pupils' grammatical mistakes during improvisation tasks which are intended to focus on language fluency and expression.
- ◆ After an improvisation activity focus on particular phrases or vocabulary items that pupils needed to express themselves better, but avoid focusing on small grammatical errors.

◆ For activities with more controlled language use, some self-correction may be useful for the pupil.

◆ Correction of mistakes should never take over the main aim of a drama activity.

◆ Rehearsals for performances provide opportunities to work on language accuracy. In this case, pupils see the purpose of the correction and are motivated to be accurate.

## ● Bibliography

Chaplin, Alison (1999). *Drama 7 to 9*. Scholastic Ltd: UK

McCaslin, Nellie (2000) *Creative Drama in the Classroom and Beyond, seventh edition*. Addison Wesley Longman Inc.

Phillips, Sarah (1999) *Drama with Children*. Oxford University Press.





### The Princess and the Frog



**Splash!**

*Knock, Knock*

**"Ribbit, ribbit"**

**Hurray!**

Hop, hop, hoppity hop

**Creaaak!**

**Ahhhhh! Sssslurp!**

**Slam!**

Clop, clop, clop, clop

**Pitter patter pitter patter.**

**Splash, splash, splash!**

**Ribbit, ribbit.**

Match the sounds to the part of the story

The golden  ball bounced into the pond. \_\_\_\_\_

She saw a small  frog. \_\_\_\_\_

The  princess ran faster and faster. \_\_\_\_\_

He quickly hopped up the hill. \_\_\_\_\_

He knocked on the door. \_\_\_\_\_

The princess opened the door. \_\_\_\_\_

She shut the door very quickly. \_\_\_\_\_

He stuck out his long pink  tongue and took some lettuce. \_\_\_\_\_

She walked up the stairs quickly. \_\_\_\_\_

"Good night my pretty friend," she said. \_\_\_\_\_

The prince and princess got married. \_\_\_\_\_

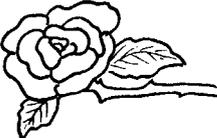
They were next to the pond looking for six frogs. \_\_\_\_\_



Snow White and the Seven Dwarves

Hansel and Gretel

Beauty and the Beast

<p><b>the queen's magic mirror</b></p>	 <p><b>a sword</b></p>	<p><b>a poisoned apple</b></p>
<p><b>a poisoned comb</b></p>	<p><b>a stick</b></p>	<p><b>small white stones</b></p>
<p><b>bread</b></p>	<p><b>cookies, cake and chocolate</b></p>	<p><b>a bone</b></p> 
<p><b>a hot oven</b></p>	<p><b>wood</b></p>	<p><b>the Beast's magic mirror</b></p>
 <p><b>a rose</b></p>	<p><b>a ring</b></p>	 <p><b>a new blue suit and grey shoes</b></p>



Title of story:

Character:

My questions	Character's reply
1.	
2.	
3.	
4.	
5.	



The Present

**You are the policeman.**

**Ask Jake Lima some questions.**



**ANSWERS**



**QUESTIONS**

- Were you at home today?
- Where were you?
- Why did you go there?
- When did you leave your house?
- Do you know these two children?



**You are the policeman.**

**Ask Maria these questions.**



**ANSWERS**



**QUESTIONS**

- What is your full name?
- How did you get to Jake Lima's house?
- Who were you with?
- Why were you in Jake Lima's tree?
- Is this your first time at Jake Lima's house?
- What did you see?



**You are the policeman.**

**Ask Sam these questions.**



**ANSWERS**



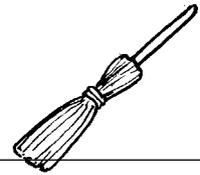
**QUESTIONS**

- What is your full name?
- How did you get to Jake Lima's house?
- Who were you with?
- Why were you in Jake Lima's tree?
- Is this your first time at Jake Lima's house?
- What did you see?



## Cinderella

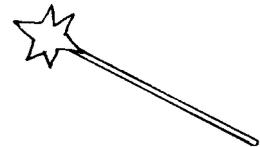
The two ugly sisters make Cinderella work.



A letter arrives. The ugly sisters decide to go to the ball.



Cinderella is sad. Then the Fairy Godmother arrives.



The Fairy Godmother gives Cinderella a beautiful dress and shoes.



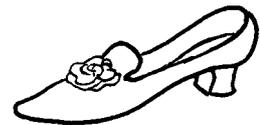
The Prince dances with Cinderella.  
The ugly sisters watch them.



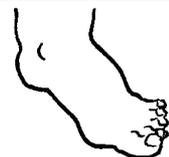
It's 12 o'clock. Cinderella runs away from the Prince.



The Prince finds her shoe.



The Prince tries the shoe on the ugly sisters.



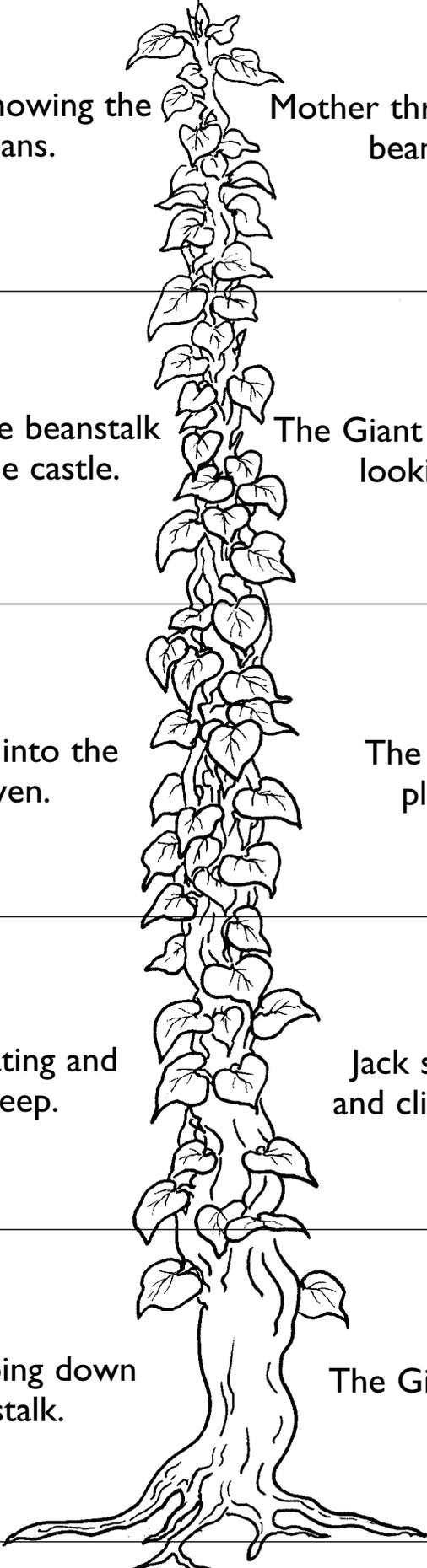
The Prince sees Cinderella. The shoe is hers!



The Prince and Cinderella get married.



# Jack and the Beanstalk



<p>The old man showing the magic beans.</p>	<p>Mother throwing away the beans angrily.</p>
<p>Jack climbing the beanstalk and seeing the castle.</p>	<p>The Giant stomping around looking for Jack.</p>
<p>Jack jumping into the bread oven.</p>	<p>The wife with a big plate of food.</p>
<p>The Giant eating and falling asleep.</p>	<p>Jack stealing the gold and climbing down the beanstalk.</p>
<p>Mother chopping down the beanstalk.</p>	<p>The Giant falling down.</p>



## Sleeping Beauty

Write the words next to the part of the story. There is one missing.



“Here is a present for the princess. Ha! Ha! Ha!”

“Ouch! My finger!”

“Who are you?” “I am a prince.”

“My people! This is our new baby!”

“Oh, she’s lovely!”

“Oh dear! She’s sleeping!”

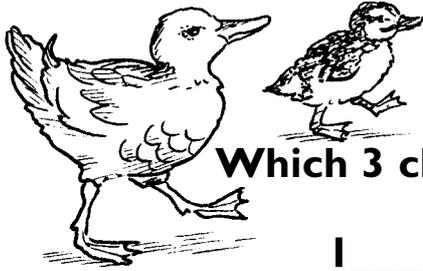
“Will you marry me?” “Yes!”

“What’s the matter? Everyone is sleeping!”



<p>Page 1 Look at the baby princess.</p>	
<p>Page 2 and 3 She is a beautiful baby. The good fairies give presents.</p>	
<p>Page 4 and 5 Oh no! The bad fairy. She gives a bad present.</p>	
<p>Page 6 She hurts the young princess.</p>	
<p>Page 7 It puts her to sleep.</p>	
<p>Page 8 The princess sleeps and sleeps.</p>	<p>Page 9 “Who lives in that castle?”</p>
<p>Page 10 Everyone is standing and sleeping.</p>	
<p>Page 11 He touches her ....</p>	<p>Page 11 “She’s beautiful!”</p>
<p>Page 12 and she wakes up.</p>	
<p>Page 13 Everyone wakes up.</p>	<p>“Hello! Hello!”</p>
<p>Page 14 Everyone smiles. They are happy.</p>	





# The Ugly Duckling



Which 3 characters from the story are missing?

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_

Now, circle the character YOU will make into a stick puppet.

the mother duck

the old woman

the baby ducks

the hen

the ugly duckling

the cat

two white ducks

flying swans

hens

two girls

geese

the mother

a frog

the ugly duckling as a swan

wild geese

three swans swimming

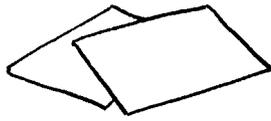
the hunter

children



You need:

some card



white glue



crayons or pencils



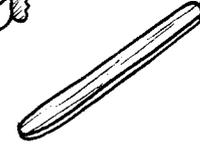
tape



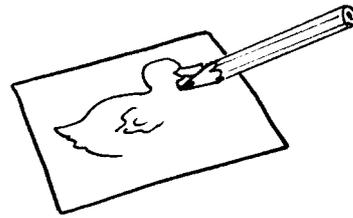
scissors



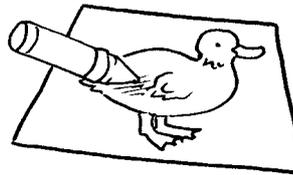
a wooden stick



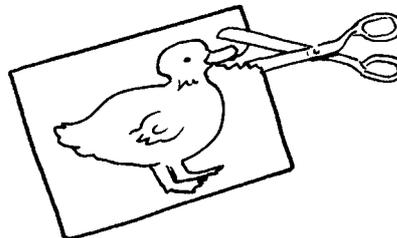
1. Draw the character.



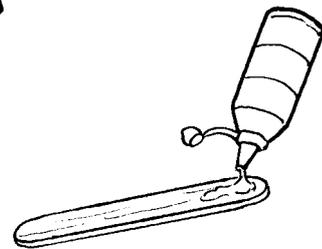
2. Colour it.



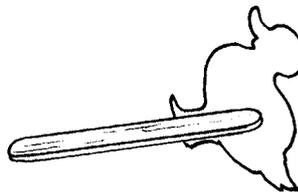
3. Cut it out.



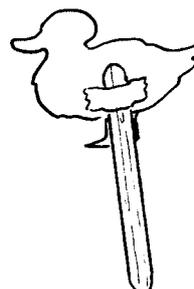
4. Glue on the wooden stick.



5. Let it dry.



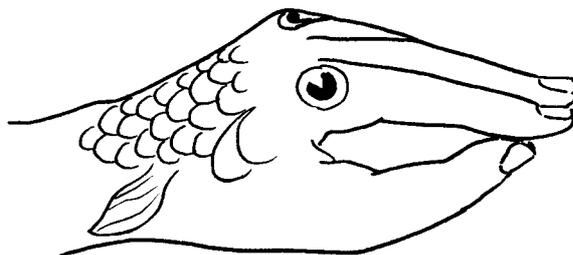
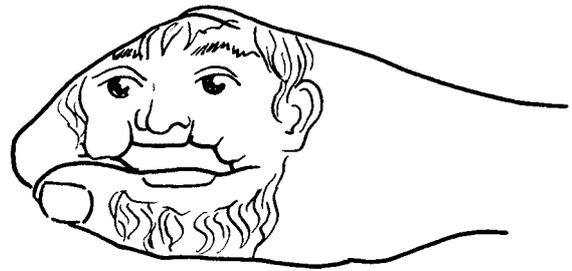
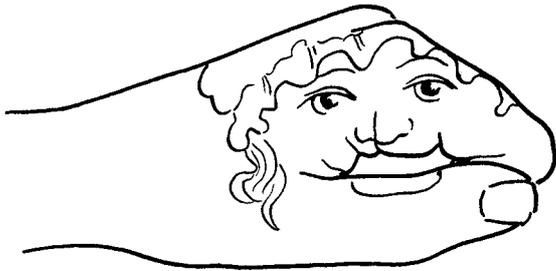
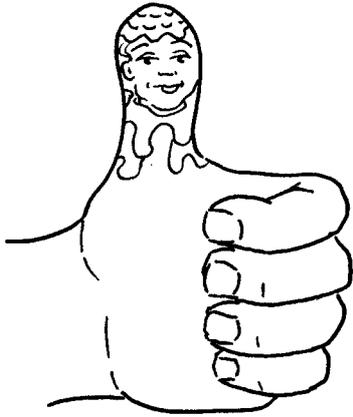
6. Put on some tape.



### The Tinderbox



### Tom Thumb



Write the words under the picture.

scissors

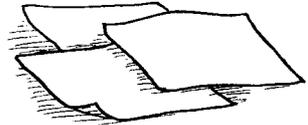
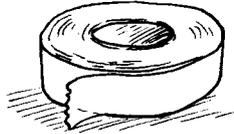
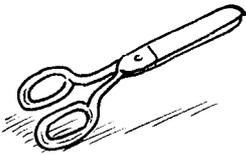
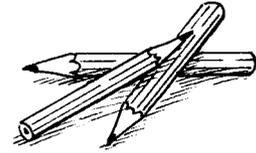
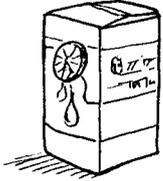
an empty drink box

paper

glue

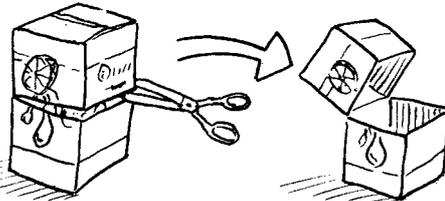
colored pens or crayons

tape

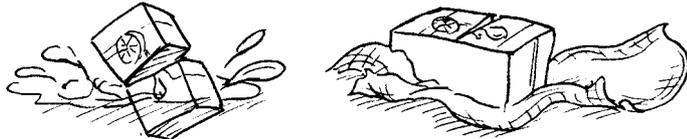


## Fill in the blanks

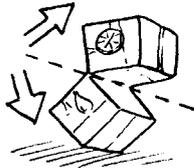
1. C\_\_\_\_\_ your drink box.



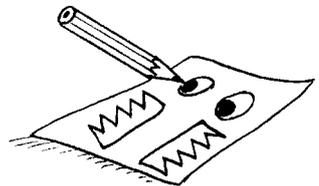
2. Clean it and dry it.



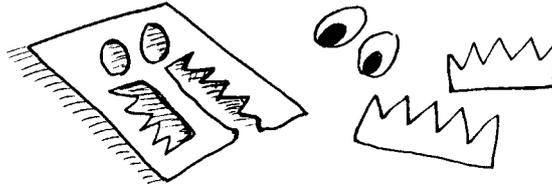
3. F\_\_\_\_\_ it.



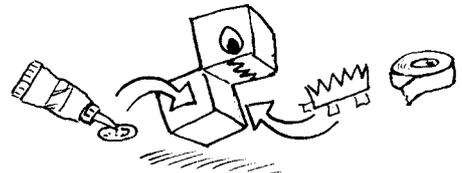
4. Dr\_\_\_\_\_ and c\_\_\_\_\_ r ears, eyes, hair etc.



5. Cut them out.



6. St\_\_\_\_\_ them on with glue or tape.

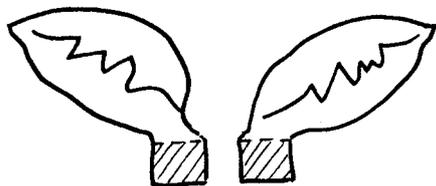


7. Make your puppet talk!



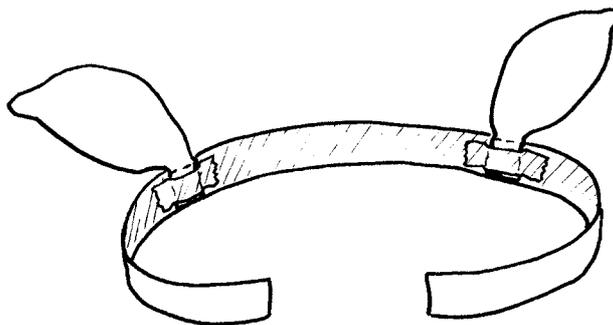
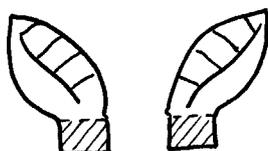
### The Musicians of Bremen

#### The donkey

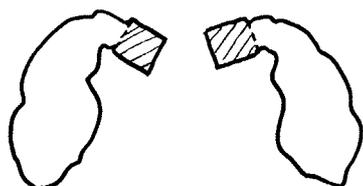


Draw and cut out ears  
Tape or glue onto strip of paper.  
**Glue the ends together**

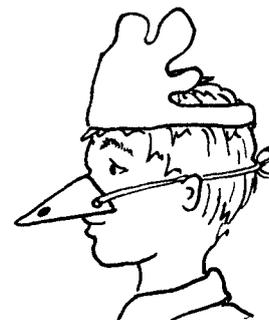
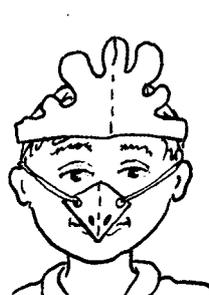
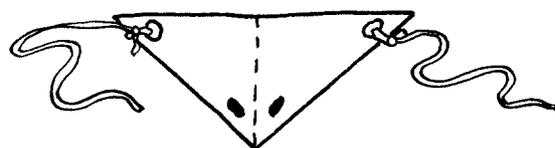
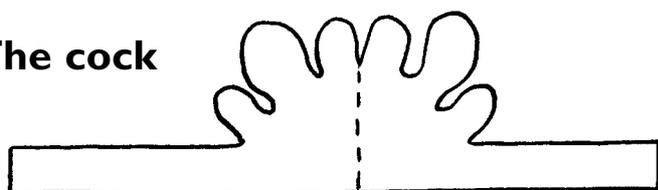
#### The cat



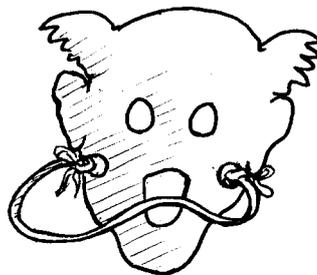
#### The dog



#### The cock



#### The robbers



Punch holes in each side.  
Tie some elastic string in the holes



## The Musicians of Bremen

### Scene 1

Narrator: Once upon a time there was a donkey. He lived in Bremen. His master was very mean.

Master: Come here, donkey! Come here, you!

Narrator: So the donkey ran away.

Chorus: *Run away donkey, run away fast.  
Run away donkey, don't go back!  
Run away donkey, don't be slow!  
Run away donkey, go go go!*

### Scene 2

Narrator: What now? the donkey thought.

Donkey: I like to sing! I can sing with friends! Hee haw! Hee haw! Hee Haw!

Narrator: Then the donkey met a dog.

Donkey: Hello, dog!

Dog: Hello, donkey!

Donkey: Can you sing, dog?

Dog: Yes I can! Woof, woof! Woof, woof!

Donkey /Dog: Hee haw! hee haw! / Woof woof! Woof woof!

Chorus: *Hear them sing, what a beautiful song!  
Hear them sing, all day long!*

Narrator: Then the donkey and dog met a cat.

Donkey/ Dog: Hello cat!

Cat: Hello donkey, hello dog!

Donkey: Can you sing, cat?

Cat: Yes I can! Miaow! Miaow! Miaow! Miaow!

Donkey/Dog  
Cat: Hee haw!/Woof woof!/ Miaow! Miaow!

Chorus: *Hear them sing, what a beautiful song  
Hear them sing, all day long!*

Narrator: Then the donkey, the dog and the cat met a cock.

Donkey/Dog  
Cat/ Cock: Hello cock!

Cock: Hello donkey, hello dog, hello cat!

Donkey: Can you sing, cock?

Cock: Yes I can! Cock-a-doodle do!  
Cock a doodle do!

Animals: Let's sing in Bremen! Hee haw!/  
Woof woof! / Miaow  
Miaow! /Cock-a-doodle do!

Chorus: *Hear them sing what a beautiful song! Hear them sing, all day long!*

### Scene 3

Narrator: Soon it was night time.

Animals: We're hungry!

Donkey: Look!

Dog: What?

Cat: A house!

Cock: Where?

Donkey: There!

Dog: A house!

Cat: Beds!

Animals: FOOD!!

Narrator: The donkey, the dog, the cat and the cock went to the house. They looked inside and they saw...

Chorus: ROBBERS!

Animals: Let's sing! Hee haw! /Woof woof! / Miaow Miaow! /Cock-a-doodle do!

Chorus: *Hear them sing, what a terrible song.  
Hear them sing, all night long!*

Robbers: What's that?!

Robber 1: Help!

Robber 2: Help!

Robber 3: Let's go!

Narrator: And the robbers ran away

Chorus: *Go away robbers, go away fast!  
Go away robbers, don't come back!  
Go away robbers, don't be slow!  
Go away robbers, go go go!*

### Scene 4

Narrator: The animals were happy!

Animals: FOOD!

Cock: I'm hungry!

Cat: Me too!

Animals: (slurp, slurp)

Narrator: But one robber came again.

Animals: (snarl)

Robber: Big monsters! Big teeth! HELP!

Chorus: *Go away robber, go away fast!  
Go away robber, don't come back!  
Go away robber, don't be slow!  
Go away robber, go go go!*

Animals: Let's live here forever! Hee haw!/  
Woof woof! / Miaow Miaow!/  
Cock-a-doodle do!

Narrator: And the musicians of Bremen lived happily ever after!

Chorus: *Hear them sing, what a beautiful song! Hear them sing, all day long!*

All: THE END!



## Penguin Young Readers and Drama activities in this Guide

L 1	5-7	Goldilocks and the Three Bears	Mime, improvization, props, costumes, masks
	5-7	Sleeping Beauty	Mime scenes, written dialogue
	5-7	The Musicians of Bremen	Controlled dialogue, masks and headbands, full production, script
	7-9	The Three Billy Goats Gruff	Controlled dialogue and narrator, stick masks, scenery
	7-9	The Little Mermaid	Sounds
L 2	5-7	Tom Thumb	Hand puppets, mime, character voice and lines
	5-7	Story Shop: The Present	Roleplay interviews
	7-9	Little Red Riding Hood	Controlled dialogue, character mimes
	7-9	The Tinderbox	Finger puppets
	7-9	Cinderella	Mime and guess the scene
	9-11	Snow White and Rose Red	Walking characters
	9-11	The Golden Goose	Mime, props, costumes
	9-11	Aladdin and the Lamp	Objects
L 3	5-7	The Ugly Duckling	Stick puppets, scenery, puppet theatre
	5-7	Jack and the Beanstalk	Sounds, mime objects, mime scenes, dialogues, walking characters, interviews
	5-7	The Princess and the Frog	Sounds
	7-9	Hansel and Gretel	Mime objects, interviews, advice to character, mime scenes
	7-9	Snow White and the Seven Dwarves	Mime objects, props, costumes
	7-9	Story Shop: Winners and Losers	Mime
	9-11	Beauty and the Beast	Mime objects
L 4	5-7	Pinocchio	Improvization
	7-9	Rapunzel	Written dialogues
	7-9	The Pied Piper of Hamelin	Improvization, giving advice, props and costumes
	9-11	A Thief in the Village and other stories	Interviews

