

# **Learning English through Drama**

**(Secondary 4-6)**

**A Resource Package**

**English Language Education Section  
Curriculum Development Institute  
Education Bureau  
The Hong Kong Special Administrative Region**

12<sup>th</sup> Floor, Wu Chung House, 213 Queen's Road East, Wanchai, Hong Kong

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## Preface

This resource package is designed and developed in support of the *English Language Curriculum and Assessment Guide (Secondary 4 – 6) (2007)* and the *Suggested Schemes of Work for the Elective Part of the Three-year Senior Secondary English Language Curriculum (Secondary 4 – 6) (2007)\**. It provides learning resources and teaching ideas for the development and implementation of the elective module "Learning English through Drama".

### Aims

The rationale behind the package is that students will have ample opportunities to enrich their English learning experience and extend a range of language abilities through exploring drama. Carefully designed and sequenced, the materials and activities in this package aim to:

- strengthen students' skills of understanding dramatic texts through reading and writing;
- enhance students' oral and listening skills by encouraging them to experiment with language in different roles and dramatic contexts;
- encourage students to give expression to imaginative ideas and exercise their creativity through script writing and dramatic performance; and
- raise students' awareness of how language is used to create effects.

### How to use this resource package

This resource package comprises **student's handouts**, **teacher's notes**, **supplementary materials** and a **CD-ROM**. It covers the key focuses suggested in the SoWs for the module, i.e. "Drama Vocabulary", "Stress and Intonation", "Identification and Expression of Emotions, Feelings and Motivations", "Stages of Script Writing", "Role-play of a Short Scene", "Writing Short Scenes and Giving a Dramatic Reading" and "Performing a Play". The package takes students through different stages, from understanding and developing a script to giving a dramatic performance. Students are provided with the basic knowledge and skills for drama in the earlier sections. They are then engaged in writing short scenes, developing a script and performing dramatised reading or a play in the later sections. Given the range of learning activities in this package, teachers are encouraged to exercise careful planning, be selective about the materials and freely adapt them to suit their school contexts and students' needs, interests and abilities.

### Student's Handouts

The learning activities on **the student's handouts** (indicated by the page number prefix 'S') are categorised according to the main skill(s) practised, for example, reading, writing, listening, speaking, or a combination of these. They engage learners in a variety of ways, encouraging personal response and discussion, demanding critical thinking and appreciation, and providing stimuli for creative work.

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\* From this point forwards referred to as SoWs

## **Teacher's Notes**

The **teacher's notes** (indicated by the page number prefix 'T') provide explanations of teaching steps and alternative teaching suggestions as to how to carry out the activities. Where appropriate, teachers may feel free to select and flexibly adapt the activities into assessment tasks to promote learning and teaching.

To help teachers to support "**less advanced students**" and stretch "**more advanced students**", additional suggestions are contained in the "**Catering for Learner Diversity**" boxes. Language notes are also provided, where appropriate, to draw teachers' attention to grammar and vocabulary items that can be introduced in connection with a particular learning activity.

**Suggested time allocations** have been provided for each activity for teachers' reference during lesson planning. However, the suggested time is for indicative purposes only and will vary according to learners' needs and abilities. Teachers should use their professional judgement to gauge appropriate timings with a particular group of students in mind.

## **Supplementary Materials**

The **supplementary materials** section provides additional teaching suggestions, materials and resources for teachers' use and reference. The following items are included in this section:

**Feedback forms** for script writing and role-play or performance are provided to facilitate peer or teacher assessment in the course of the module. Teachers should feel free to adapt the assessment criteria on the forms to suit the needs of students.

**Ice-breaking and team-building activities** are also provided. Teachers are encouraged to make use of them to enhance students' confidence and build a positive and relaxed learning environment.

**References to books and websites** where useful language learning and drama teaching materials can be accessed are included in the **Bibliography**. The weblinks or addresses provided, which were accurate at the time this package was published, are yet subject to change. Teachers might like to make use of a search engine to regain access to any resources that have been relocated, or may look for similar resources on the web.

## **CD-ROM**

The **CD-ROM** consists of an electronic version of the learning and teaching materials in this resource package, as well as recordings that support some of the learning activities in the package. The text files are available in both PDF and MS WORD formats for ease of use and adaptation. The audio recordings in the CD-ROM include examples of dramatic reading that help to demonstrate aspects such as use of stress and intonation. Track numbers of the recordings are provided in the explanations for relevant activities and on the cover page of each focus in the teacher's notes.

To further support the implementation of the module, other relevant online teaching resource materials for each module have been developed and can be accessed at the English Language Education Section website <<http://cd.edb.gov.hk/eng>>.

## Acknowledgements

We are most grateful to the English Language Centre, City University of Hong Kong, for their expert input in material design, resourcing and recording the audio clips for this resource package. Special thanks are due to Stephen Bolton, Associate Head of the English Language Centre, City University of Hong Kong, who was chiefly responsible for developing the materials and activities in this package.

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# Drama Vocabulary

# Talking about Drama

## Learning Activity 1 Discussion

Work with a partner or in a small group. Discuss the following and make notes in the space provided.



	My answers	My partner's answers
1. How do you think drama can help your English? What areas of English do you think we will be working on?		
2. What do you know about drama, acting and/or script writing? Have you had any experience in these areas?		
3. Name two of your favourite films. Why do you like them?		
4. Name two of your favourite actors. Why do you like them?		

## Learning Activity 2

### Vocabulary

- A. Match the words and phrases on the left with the definitions on the right. Some examples have been done for you.



## Nouns

### 1. People

<b>audience</b>	Someone who tells the actors in a film or play what to do
<b>cast</b>	A person in a story, film, etc.
<b>character</b>	The person who tells the story in a book, film, play, etc.
<b>director</b>	All the actors in a film or play
<b>narrator</b>	The people who watch a play, film or TV show

### 2. Physical Things

<b>costumes</b>	The written text of a film or play
<b>make-up</b>	The "paint" that actors put on their faces
<b>props</b>	Clothes that actors wear
<b>script</b>	The raised area in a theatre where actors perform
<b>stage</b>	Objects used in a film or play

### 3. Concepts

<b>acts (n.)</b>	A story that is written for actors to present, usually in a theatre
<b>dialogue</b>	The short parts of a film, play or story in which the events happen in one place
<b>play (n.)</b>	A character played by an actor or actress
<b>role/part</b>	The place where the story happens
<b>scenes</b>	The longer parts a play is divided into
<b>setting</b>	The words in a play that describe where the action takes place, the way the characters speak, etc.
<b>stage directions</b>	The words that characters say in a book, play or film

## Verbs

<b>express</b>	To make your voice loud, so that people can hear you easily from far away
<b>learn your lines</b>	To show an emotion by using your voice and body language
<b>perform</b>	To practise the words and actions of a play
<b>project</b>	To entertain people by acting, singing, dancing, etc.
<b>rehearse</b>	To memorise the words you have to say in a play

B. Fill in the blanks in the following sentences, using words from the previous activity. One has been done for you as an example.

- I didn't like the show, because there were only four people in it. I prefer shows with a bigger **cast**.
- On *The Simpsons*, I like Bart the best – he's my favourite \_\_\_\_\_.
- The \_\_\_\_\_ is the person in charge of a theatre production. He or she decides on many things: what \_\_\_\_\_ the actors will wear, what kind of \_\_\_\_\_ they'll have on their faces and what \_\_\_\_\_ they will carry.
- In order to write \_\_\_\_\_ that sounds realistic, it's important to listen to the way people talk in real life. Also, you'll find it easier to \_\_\_\_\_ if they seem natural.
- If you want the \_\_\_\_\_ to hear you when you're standing on the \_\_\_\_\_, you need to \_\_\_\_\_ your voice.
- I like watching movies and TV, but I haven't been to see a live \_\_\_\_\_ for years – it's always so expensive! Still, it's very exciting to watch actors \_\_\_\_\_ in person.
- The text of a piece of drama is known as a \_\_\_\_\_. It's usually divided into big sections, called \_\_\_\_\_ and each of these is divided into smaller sections known as \_\_\_\_\_.
- If you don't \_\_\_\_\_ many times, you won't be able to play your \_\_\_\_\_ well. As the old saying goes, practice makes perfect!
- A: "The whole movie takes place in a kitchen."  
B: "Really? What a boring \_\_\_\_\_!"
- A good actor can \_\_\_\_\_ a wide range of emotions, using his voice, his face and his body language.
- Sometimes a play has \_\_\_\_\_ in the script, which describe the location, the appearance of the characters and the way they say their lines. In a radio play, this information can be spoken by a \_\_\_\_\_, who helps to tell the story.

# Stress and Intonation

# Expressing Emotion with Your Voice

*When we speak, people don't just pay attention to the words we use – they also listen to **how** we say things. The tone of your voice can reveal a lot about your feelings.*



## Learning Activity 1

### Listening

Listen to the following short sentences. In each case, how does the speaker feel – happy, sad, angry or afraid? Put a tick in the correct box.

		Happy	Sad	Angry	Afraid
a.	He's coming back.				
b.	She's changed her mind.				
c.	Look over there!				
d.	That's my friend.				
e.	Are you serious?				
f.	Really?				
g.	I didn't know that.				
h.	Where are you going?				

## Learning Activity 2

### Speaking and Listening

- Work in small groups. Your teacher will give you two sets of cards:
  - Set A: Sentence cards
  - Set B: Emotion cards
- Place the sets of cards upside-down on your desk.
- In turns, pick up one card from Set A and one card from Set B. Don't let your group-mates read your cards!
- Say the sentence on the card from Set A, using your voice to express the emotion on the card from Set B.
- Your group-mates will try to guess which emotion you are expressing.

### Learning Activity 3

#### Writing and Speaking

1. Work in small groups. Choose one of the sentences from Set A and one of the emotions from Set B.
2. Write a short dramatic dialogue that contains the sentence you have chosen. Each person in the group should be a character in the dialogue.
3. Practise saying the dialogue. Make sure that your tone of voice expresses emotion every time you speak.

#### Sample dialogue

**Sentence:** She's changed her mind.

**Emotion:** Sad

**A:** Hi, how are you? Are you ready for the party?

**B:** I suppose so.

**C:** You don't seem very excited. Aren't you going with Carol?

**B:** No. **She's changed her mind.**

**A:** Why is that?

**B:** She says she doesn't like me any more.

**C:** Really? Why not?

**B:** She thinks Tommy is more handsome.

**A:** Oh, poor you! That's so unfair!

**C:** Don't worry. You'll find another girlfriend.

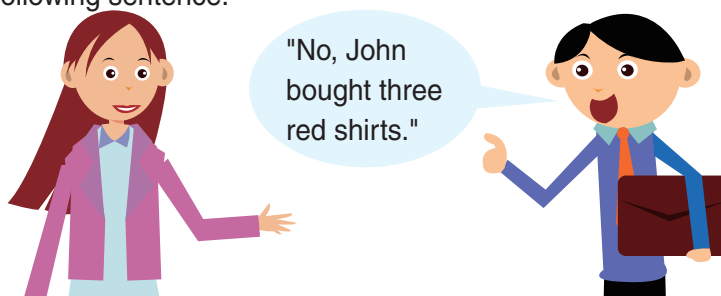
## Stressing the Right Word

When we put **stress** on a word, we:

- **pronounce it more loudly**
- **elongate it**
- **say it at a higher pitch**

to contrast it with the unstressed words in a sentence.

In spoken English, the meaning of a sentence can change depending on which word is stressed. Look at the following sentence:



This can have at least five different meanings, depending on which word is stressed.

1. Q: Did Tom buy three red shirts?  
A: No, **John** bought three red shirts.
2. Q: Did John steal three red shirts?  
A: No, John **bought** three red shirts.
3. Q: Did John buy two red shirts?  
A: No, John bought **three** red shirts.
4. Q: Did John buy three blue shirts?  
A: No, John bought three **red** shirts.
5. Q: Did John buy three red hats?  
A: No, John bought three red **shirts**.

### Learning Activity 1 Speaking and Listening

1. Work with a partner. One of you is A and the other is B.
2. A asks one of the five questions above. B answers the question, making sure to stress the correct word. (A should listen to check that B has stressed the right word.)
3. B then asks one of the questions. A answers, placing stress on the correct word by saying it **more loudly, with elongation, and at a higher pitch** than the other words in the sentence. (B should listen to check that A has put the stress on the right word.)
4. Take turns to ask and answer until you can automatically place the stress on the right word.



## Learning Activity 2

### Writing, Speaking and Listening

1. Work with a partner. One of you is A and one is B.
2. Each of you should write six sentences about your partner. For example:

1. Your favourite colour is red.
2. You have two sisters.
3. You live in Kwun Tong.

It is not important whether you know the correct information or not. In fact, you may decide to write funny sentences, such as "Your favourite activity is doing homework" or "You have twenty fingers".

3. Take turns to read the sentences out loud. The person who is listening should correct the information, making sure to stress the appropriate word. For example:

Kenneth:	Your favourite colour is red.
Candy:	No, my favourite colour is <b>green</b> .
Candy:	You have twenty fingers.
Kenneth:	No, I have <b>ten</b> fingers.

4. If one of the sentences is correct, you should show this by using stress. For example:

David:	You have two sisters.
April:	Yes, I <b>do</b> have two sisters.
April:	You're a basketball player.
David:	Yes, I <b>am</b> a basketball player.

## Learning Activity 3

### Speaking and Writing

1. Look at the following sentences.

I didn't ask him to give it to me.
Catherine was absent this Tuesday.
They were arguing for ten minutes.
You can't sing.
My friends would never do that.

2. Work with a partner. Practise saying each sentence in different ways. How many different versions can you come up with? How does each version change the meaning?

3. Choose one of the sentences. Write one, two or three short dialogues that contain the sentence. In each dialogue, the "key" sentence should have a slightly different meaning, and therefore a different stressed word.

**Example 1:**

**Ricky:** Why do you have my phone? I lent it to Paul.

**Dave:** I didn't ask him to give it to me. He just came over and put it on my desk.

**Ricky:** Hmm. That's strange! Well, can I have it back now?

**Dave:** No. Sorry – it's mine now.

**Ricky:** WHAT?!?!

**Example 2:**

**Sarah:** Karen – I thought you were my friend! How could you do this?

**Karen:** Do what?

**Sarah:** Accept the job promotion from Mr Cheung.

**Karen:** I didn't ask him to give it to me. I told him that you should have it.

**Sarah:** You expect me to believe that? Don't make things worse by lying to me.

**Karen:** But Sarah –

**Sarah:** Forget it! Goodbye!

4. Practise performing your dialogue, making sure to stress the right word(s) in each sentence.
5. Exchange dialogues with another pair. Listen to the way they use stress. Do they put stress on the correct words?

- *Correct stress helps your listener to understand your meaning.*
- *Incorrect stress can make understanding very difficult.*

*When you read a play script, it is very important to think about which words you should stress in each sentence.*

# Identification and Expression of Emotions, Feelings and Motivations

# Expressing Emotion with Your Face and Body

*Emotions and attitudes can be shown by our facial expressions and our body language. Let's look at some useful vocabulary for describing body language.*



## Learning Activity 1 Acting Game

1. Work in pairs or small groups. Your teacher will give you a set of "Emotion/Attitude Cards". Place these cards face-down on your desk.
2. In turns, pick up a card from the pile. Don't let your partner(s) see your card!
3. Without speaking, use your facial expressions and body language to act out the emotion/attitude on your card. Your partner(s) must guess the right answer.

***Who can act out the largest number of emotions/attitudes in a set time limit?***

## Follow-up:

- 1) What body language and facial expressions did you and your partners use to express various attitudes and emotions? Do you know how to describe these expressions and body language in English?
- 2) What other attitudes and emotions can be expressed using your face and body? What are the English words for these attitudes and emotions?

***As a class, see how much new vocabulary you can collect.***

## Learning Activity 2 Vocabulary

- A. Match the verbs on the left with the parts of the body/face on the right. Use a dictionary to look up any unknown words. One has been done for you as an example.

Verbs
1. Roll
2. Shrug
3. Clench
4. Stamp
5. Purse
6. Wring
7. Scrunch up

Body Parts
a. your fists
b. your lips
c. your hands
d. your eyes
e. your face
f. your shoulders
g. your feet

**Answers:**

1.	2.	3.	4.	5.	6.	7.
d.						

Check your answers with your partner.

- B. What emotions and attitudes can these actions express? Compare your ideas with one or more partners.

For example, if you **roll your eyes**, it may mean that you are **annoyed** or **bored** by what someone has said or done.

You can use the following list of emotions and attitudes to help you. Check unknown words in a dictionary.

Emotions and Attitudes					
shocked	frustrated	angry	furious	sympathetic	amused
sad	confident	embarrassed	nervous	doubtful	worried
disgusted	excited	confused	suspicious	offended	frightened
relieved	surprised	terrified	indifferent	flattered	fed up

### Learning Activity 3

#### Speaking and Writing

- Complete the following sentences to explain when you will have the following feelings. One example has been provided.
  - I'm always amused when **someone slips on a banana**.
  - I get frustrated by \_\_\_\_\_.
  - I'm offended by \_\_\_\_\_.
  - I would be flattered if \_\_\_\_\_.
  - \_\_\_\_\_ makes me angry.
  - I get very excited when \_\_\_\_\_.
  - I'm embarrassed when \_\_\_\_\_.
- Work in pairs or small groups. Share your answers to Question 1. See if you can find anything true for both/all partners.

# Stages of Script Writing

## From Story to Script

*In these activities, you will be going through a number of steps to turn a story into a script for a play.*



There are several typical features of play scripts:

- Scripts are usually divided into **Acts** and **Scenes**.
- If a play is shorter, it is just divided into scenes. If a play is longer, it is sometimes divided into acts and each act usually (but not always) contains several scenes.
- Plays are divided into scenes in order to show:
  - ⊙ the action takes place in different locations (also known as **settings**)
  - ⊙ time has passed between one set of events and the next set of events
- Scripts usually contain **stage directions** that can describe:
  - ⊙ the setting (If indoors, what does the room look like? What furniture is there? If outdoors, what natural features are there? What time of day is it? What is the weather like?)
  - ⊙ the appearance of the characters (What do they look like? How old are they? What are they wearing?)
  - ⊙ the way that characters speak and/or feel (What emotions do they express? How do they feel about the other characters?)
  - ⊙ the props that characters have and use
  - ⊙ the actions of the characters (Where do they enter from? Where do they stand or sit? Where do they move?)
  - ⊙ other details, such as sound effects or lighting

# Sample Play Scripts

Look at the following websites in the table. They show examples of:

- dialogue
- stage directions
- acts
- scenes
- narrator's narration

Website	Sample Plays
<b>"Freedrama.com"</b> <a href="http://www.geocities.com/pocolocoplayers/free.html">http://www.geocities.com/pocolocoplayers/free.html</a>	<b>"Beauty IS a Beast"</b> <a href="http://www.geocities.com/pocolocoplayers/beauty.htm">http://www.geocities.com/pocolocoplayers/beauty.htm</a>  Type of play: comedy, based on a fairytale Features: one act (six scenes)
	<b>"Peggy, the Pint-Sized Pirate"</b> <a href="http://www.geocities.com/pocolocoplayers/pegpint.html">http://www.geocities.com/pocolocoplayers/pegpint.html</a>  Type of play: historical adventure Features: one act (two scenes)
<b>"Stories to Grow By"</b> <a href="http://www.storiestogrowby.com/script.html">http://www.storiestogrowby.com/script.html</a>	<b>"The Maiden and the Boy Who Vanished"</b>  Type of play: drama, based on a folk story from Russia Features: two acts (each with one scene)
	<b>"From the Elephant Pit"</b>  Type of play: drama, based on an animal story from Tibet Features: three acts (each with one scene)
	<b>"Ali Cogia and the Merchant of Baghdad"</b>  Type of play: drama, based on a riddle story from Iraq Features: one act (three scenes)
<b>"Aaron Shepard's Reader's Theatre Editions"</b> <a href="http://www.aaronshp.com/rt/RTE.html">http://www.aaronshp.com/rt/RTE.html</a>	<b>"Monkey Lives! A Superhero Tale of China"</b> <a href="http://www.aaronshp.com/rt/RTE37.html">http://www.aaronshp.com/rt/RTE37.html</a>  Type of play: adventure, based on a traditional Chinese story Features: reader's theatre (not divided into acts or scenes)
	<b>"One-Eye! Two-Eyes! Three-Eyes! A Very Grimm Fairy Tale"</b> <a href="http://www.aaronshp.com/rt/RTE40.html">http://www.aaronshp.com/rt/RTE40.html</a>  Type of play: drama, based on a fairy tale from Germany Features: reader's theatre (not divided into acts or scenes)



## Version A



### Learning Activity 1 Reading and Discussion

1. Read the following outline of the story "Little Red Riding Hood"<sup>1</sup>.

#### Little Red Riding Hood

- A girl called Little Red Riding Hood is told by her mother to take some food to her grandmother, who lives in the woods.
- Riding Hood's mother tells her to go directly to grandmother's house, and not to talk to any strangers.
- The girl walks through the woods to deliver food to her grandmother.
- A wolf (called the Big Bad Wolf) sees the girl and wants to eat her but is afraid to do so in public because there are woodcutters watching.
- He approaches the girl, and she – silly girl! – tells him where she is going.
- He suggests that she should pick some flowers, which she does.
- In the meantime, the Big Bad Wolf goes to the grandmother's house and gets into her house by pretending to be the girl.
- He eats the grandmother and waits for the girl, disguised as the grandmother.
- When the girl arrives, he eats her too.
- A woodcutter, however, comes to the rescue and cuts the wolf open.
- Little Red Riding Hood and her grandmother are still alive inside the wolf's stomach.
- They fill the wolf's body with heavy stones, which kills him.
- They all celebrate together.

2. Work in your pair or group to divide the outline into **scenes**. If you wish, you may decide to add or take out details from the outline.

#### Example:

##### Scene 1

- A girl called Little Red Riding Hood is told by her mother to take some food to her grandmother, who lives in the woods.
- Riding Hood's mother tells her to go directly to grandmother's house, and not to talk to any strangers.

##### Scene 2...

3. Compare your work with those of other groups. Did you divide the outline in the same places? Explain why you divide the outline into acts and scenes the way you did.

<sup>1</sup>The story outline is taken from the website: [http://en.wikipedia.org/wiki/Little\\_Red\\_Riding\\_Hood](http://en.wikipedia.org/wiki/Little_Red_Riding_Hood)

## Learning Activity 2

### Discussion

Work with your partner(s) to enrich your outline. You should do at least two of the following:

- You should decide what characters will appear in your script. You may want to add some characters that are not mentioned in the outline. (For example, perhaps Little Red Riding Hood talks to someone else in the woods before she meets the Big Bad Wolf.)
- You may want to add more details to the story. (For example, perhaps Little Red Riding Hood has an adventure with another character before meeting the Wolf.)
- You may also want to add a **narrator** – i.e. someone who tells parts of the story, rather than acting them out.

## Learning Activity 3

### Group Writing

Re-read the outline you have further developed and then identify two important scenes. For each scene, work together to write:

- the narrator's narration
- the characters' dialogue
- some simple stage directions following the example below (optional)

**Example:**

<b>Introduction</b>	
<b>Narrator:</b>	This is a story about a very silly girl who couldn't follow instructions and almost got killed. Watch and learn!
<b>ACT ONE, Scene 1</b>	
<i>The scene takes place in mid-afternoon at the home of Little Red Riding Hood and her mother. It is a small but comfortable place. Little Red Riding Hood is wearing her favourite piece of clothing: a red cape with a hood. She is about 10 years old, and very innocent. Her mother is strict but we can see that she loves her daughter.</i>	
<b>Mother:</b>	<i>(She gives Riding Hood a basket.)</i> Now, do you remember what you have to do?
<b>Riding Hood:</b>	<i>(After thinking hard)</i> Yes, Mum. I have to take this food somewhere. <i>(She can't remember where – she scratches her head.)</i> To... to...

<b>Mother:</b>	<i>(Impatient)</i> To grandmother's house! Didn't you listen?
<b>Riding Hood:</b>	<i>(Embarrassed)</i> Sorry, Mum. I won't forget again.
<b>Mother:</b>	<i>(More friendly now. She puts her hand on Riding Hood's shoulder.)</i> You're a good girl. Just a bit forgetful. Now, what was my other instruction?
<i>Riding Hood reaches into her pocket. She has written the instruction on a piece of paper. She reads from the paper:</i>	
<b>Riding Hood:</b>	Don't talk to strangers! <i>(She feels very clever for remembering, gives her mother a big smile and does a little dance.)</i>
<b>Mother:</b>	<i>(She laughs.)</i> Good for you! Now off you go – it will be dark soon, and the woods can be dangerous at night.
<b>Riding Hood:</b>	<i>(Confident)</i> Yes, Mum. Don't worry about me. <i>(She kisses her mother on the cheek.)</i>
<i>End of Scene 1</i>	

## Version B



### Learning Activity 1 Reading and Discussion

1. Read the following outline of the story "Snow White and the Seven Dwarfs"<sup>2</sup>.

#### Snow White and the Seven Dwarfs

- Once upon a time, there was a King and Queen who wanted a daughter. For many years, they were very sad because they could not have a child.
- But one happy day, a daughter was born. She was very beautiful – she had skin white as snow, lips red as blood, and hair black as ebony.
- The King and Queen named her Princess Snow White, but sadly, the Queen died after giving birth to the child.
- Soon after, the King took a new wife who was beautiful, but very proud and had evil powers. The new Queen also possessed a magic mirror, to whom she would often ask, "Mirror, mirror on the wall, who's the fairest of them all?" The mirror would always reply, "You are."
- But after Snow White became seven years old, when the new Queen asked her mirror, it answered, "Queen, you're the fairest where you are, but Snow White is more beautiful by far."
- The Queen was jealous, and ordered a huntsman to take Snow White into the woods to be killed.
- She demanded that the huntsman return with Snow White's heart as proof.
- The huntsman took Snow White into the forest, but found himself unable to kill the girl. Instead, he let her go, and brought the Queen the heart of a wild animal.
- Snow White discovered a tiny cottage in the forest, belonging to seven dwarfs, where she rested.
- Meanwhile, the Queen asked her mirror once again, "Who's the fairest of them all?", and was horrified when the mirror told her that Snow White, who was alive and well and living with the dwarfs, was still the fairest of them all.
- Twice, the Queen disguised herself and visited the dwarfs' cottage, trying to kill Snow White. First, the Queen dressed as an old woman and combed Snow White's hair with a poisoned comb. Snow White collapsed and seemed to be dead.
- Some time later, the dwarfs returned and saved her.
- Trying again, the Queen made a poisoned apple, and in the disguise of a countrywoman offered it to Snow White. She was hesitant, so the Queen cut the apple in half, ate the white part – which had no poison – and gave the poisoned red part to Snow White.

<sup>2</sup>The story outline is adapted from the website: [http://en.wikipedia.org/wiki/Snow\\_White](http://en.wikipedia.org/wiki/Snow_White)

- She ate the apple eagerly and immediately fell into a deep, magical sleep.
- When the dwarfs found her, they could not wake her up, so they placed her in a glass coffin, thinking that she had died.
- Time passed, and a Prince travelling through the land saw Snow White in her coffin.
- The Prince was enchanted by her beauty and instantly fell in love with her.
- He begged the dwarfs to let him have the coffin.
- The Prince and his men carried the coffin away, but as they went they stumbled.
- The coffin jerked and the piece of poisoned apple flew out of Snow White's mouth, awakening her.
- The Prince then declared his love and soon a wedding was planned.
- The old, evil Queen, still believing that Snow White was dead, again asked her mirror who was fairest in the land and yet again the mirror disappointed her by responding that, "You, my Queen, are fair; it is true. But the young Queen is a thousand times fairer than you."
- Not knowing that this young, new Queen was her stepdaughter, Snow White, the evil Queen arrived at the wedding, and her heart filled with horror when she realised the truth.
- As punishment for her wicked ways, a pair of heated iron shoes were brought forth with tongs and placed before the old Queen. She was then forced to step into the red-hot shoes and dance until she fell down dead.

2. Work in your pair or group to divide the outline into **scenes**. If you wish, you may decide to:

- divide the outline into two **acts**, and then to divide those acts into scenes
- add or take out details from the outline

### Example:

#### Introduction (to be read by a narrator instead of acted out)

- Once upon a time, there was a King and Queen who wanted a daughter. For many years, they were very sad because they could not have a child.

#### ACT ONE, Scene 1

- But one happy day, a daughter was born. She was very beautiful – she had skin white as snow, lips red as blood, and hair black as ebony.
- The King and Queen named her Princess Snow White, but sadly, the Queen died after giving birth to the child.

#### ACT ONE, Scene 2...

3. Compare your work with those of other groups. Did you divide the outline in the same places? Explain why you divide the outline into acts and scenes the way you did.

## Learning Activity 2

### Discussion

Work with your partner(s) to enrich your outline. You should do at least two of the following:

- You should decide what characters will appear in your script. You may want to add some characters that are not mentioned in the outline. (For example, perhaps the evil Queen tells someone about her evil plans, or perhaps the Prince has a friend or servant.)
- You may want to add more details to the story. (For example, perhaps the Prince and his servant try to find someone who can bring Snow White back to life.)
- You may also want to add a narrator – i.e. someone who tells parts of the story, rather than acting them out.

## Learning Activity 3

### Group Writing

Re-read the outline you have further developed and then identify two important scenes. For each scene, work together to write:

- the narrator's narration
- the characters' dialogue
- some simple stage directions following the example below (optional)

**Example:**

<b>Introduction</b>	
<b>Narrator:</b>	Once upon a time, there was a King and Queen who wanted a daughter. For many years, they were very sad because they could not have a child.
<b>ACT ONE, Scene 1</b>	
<i>The scene takes place in a bedroom of the Royal Palace. It is late at night. The Queen is lying in bed, holding her new-born daughter. She looks very happy, but very weak and tired. The King is standing by the side of the bed.</i>	
<b>King:</b>	<i>(He holds the Queen's hand and smiles. He is very proud and happy.)</i> Oh, my darling! What a beautiful baby!
<b>Queen:</b>	<i>(Quietly)</i> Yes, she's the most beautiful baby in the world. What shall we name her?
<b>King:</b>	Her lips are so red. Almost like blood.

<b>Queen:</b>	<i>(Shocked)</i> But we can't call her "Blood Red" – that's a terrible name.
<b>King:</b>	<i>(Thinks for a moment)</i> Of course we can't. Her hair is so lovely and black – what about Black Beauty?
<b>Queen:</b>	<i>(Smiling)</i> But people would think she's a horse!
<b>King:</b>	<i>(Starting to become impatient)</i> Yes, dear. Well, what ideas do you have?
<b>Queen:</b>	<i>(After a long pause)</i> Her skin is as white as snow – let's call her Snow White!
<b>King:</b>	<i>(Very pleased)</i> How lovely! A perfect name! Oh, how happy I am! The three of us will share wonderful times together!
<i>He starts walking back and forth around the room, thinking about the future and becoming more and more excited. He does not notice that the Queen has closed her eyes and is not moving. Finally he goes to her and sits on the bed. He touches her hand. He looks closer, and realises she has died.</i>	
<b>King:</b>	<i>(Shouting)</i> Oh, no! It can't be true!!
<i>He starts to cry, then speaks to the baby.</i>	
<b>King:</b>	Oh, poor little Snow White! You must live without a mother, and I must live without a wife! <i>(He embraces the baby, and begins to cry again.)</i>
<i>End of Scene 1</i>	



## Version C



### Learning Activity 1 Reading and Discussion

1. Read the following outline of the story "Ricky and the Social Worker"<sup>3</sup>.

#### Ricky and the Social Worker

- Ricky Lee lives with his father, Steven, who is a heavy drinker and a violent man. His father treats him cruelly and hits him. Ricky decides to leave home.
- He goes to his friend Ryan Lam's house. He asks Ryan's parents, Paul and Grace, if he can stay with them. They agree.
- Ricky tells Ryan about his problems. Ryan is shocked to learn about Ricky's situation.
- Ricky is not a good houseguest. He plays his music very loud, never helps Ryan to tidy up their bedroom, and is caught stealing money from Grace's purse.
- Paul and Grace have a conversation and decide that Ricky should not stay with them any longer. They explain their decision to Ryan. Ryan is upset, but he understands his parents' point of view.
- Ryan explains the situation to Ricky. Ricky asks Ryan to speak to Paul and Grace again, and give him another chance.
- Ryan speaks to Paul and Grace. They refuse to change their minds, and phone a social worker.
- The social worker, Fanny, comes to the house to speak to Ricky and Ryan's family. She agrees to visit Steven so that she can have a better idea of Ricky's home life.
- She goes to Ricky's home, and Steven is drunk and is very rude to her. He insists that she bring Ricky back home.
- Fanny goes back to her office and speaks to her boss. Her boss understands that it is a difficult situation, but points out that they cannot force Ryan's family to keep Ricky if they do not want to.
- Fanny returns to Ryan's home and gives Ricky the bad news. She says that Ricky has only two choices – he must go back to his father or live in a children's home. Ricky does not like the idea of a children's home and refuses to go. He starts to cry, and promises that he will behave better in future if Ryan's parents will allow him to stay with them.
- Ryan's parents are still not sure whether Ricky should stay with them. They decide to take him to his home so that they can speak to Steven.
- At Steven's home, they realise that he is a very bad parent, and that Ricky's bad behaviour is caused by this negative environment. They decide that they will let Ricky stay with them.

<sup>3</sup>The story outline is adapted from "Ricky and the Social Worker" by Dino Mahoney.



2. Work in your pair or group to divide the outline into **scenes**. If you wish, you may decide to:
- divide the outline into two **acts**, and then to divide those acts into scenes
  - add or take out details from the outline

**Example:**

**ACT ONE, Scene 1**

- Ricky Lee lives with his father, Steven, who is a heavy drinker and a violent man. His father treats him cruelly and hits him. Ricky decides to leave home.

**ACT ONE, Scene 2**

- He goes to his friend Ryan Lam's house. He asks Ryan's parents, Paul and Grace, if he can stay with them. They agree.

3. Compare your work with those of other groups. Did you divide the outline in the same places? Explain why you divide the outline into acts and scenes the way you did.

## Learning Activity 2

### Discussion

Work with your partner(s) to enrich your outline. You should do at least two of the following:

- You should decide what characters will appear in your script. You may want to add some characters that are not mentioned in the outline. (For example, perhaps Ryan and Ricky discuss Ricky's problems with a school friend.)
- You may add more details to the story. (For example, perhaps Ricky commits a crime outside of Ryan's house.)
- You may add a narrator – i.e. someone who tells parts of the story, rather than acting them out.

## Learning Activity 3

### Group Writing

Re-read the outline you have further developed and then identify two important scenes. For each scene, work together to write:

- the narrator's narration
- the characters' dialogue
- some simple stage directions following the example below (optional)

## Example:

<b>Introduction</b>	
<b>Narrator:</b>	Family life isn't always easy. Here is the story of a student named Ricky Lee who has to cope with a violent father, and learns that there are still good people in the world.
<b>ACT ONE, Scene 1</b>	
<i>The scene takes place in the flat shared by Ricky Lee and his father, Steven. The flat is small and dirty because Ricky's mother has died and Steven is always drunk and does not do any housework. Loud music is playing in the background. Steven is sitting at a table and Ricky is on the sofa.</i>	
<b>Steven:</b>	I've told you a hundred times! Stop playing that stupid music!
<b>Ricky:</b>	But Dad, it's my favourite song!
<b>Steven:</b>	I don't care about what you like, just turn it off! I have a headache. Bring me some more wine.
<b>Ricky:</b>	Dad, I think you've had enough to drink. And anyway, we can't afford all this wine. You should spend your money on food! I never have enough to eat.
<b>Steven:</b>	Don't tell me how to live! I'm your father. I make the rules here.
<b>Ricky:</b>	But you know I'm right! Ever since mum died you've been a completely different person. You used to be so nice to me and now you just shout.
<b>Steven:</b>	Shut up! Where's my wine?
<b>Ricky:</b>	Get it yourself.
<b>Steven:</b>	How dare you!
<i>He stands up and goes to the sofa. He grabs Ricky's shirt and pulls him up. He slaps Ricky across the face.</i>	
<b>Ricky:</b>	That's it! I'm leaving!
<i>He runs out of the flat.</i>	
<b>Steven:</b>	Go! I don't want you here anyway!
<i>He opens a bottle of wine and drinks from the bottle.</i>	
<i>End of Scene 1</i>	

# Stage Directions

*Stage directions can provide lots of useful information for actors, directors and the backstage crew – and also for people who are reading a script instead of watching a performance.*



In the script for a play, the most basic information is the **dialogue** (the words that the characters say). Without dialogue, it's not a script!

However, dialogue is not the only thing we can find in a script – usually, we also find **stage directions**.

Look at the short script below. You will see that there are three different kinds of text:

- Characters' names are written in **bold**.
- Stage directions are written in *italics* – and in *(parentheses)* when they appear next to dialogue.
- Dialogue is written in plain text.

## Example:

*Early morning, in a classroom. There is a broken computer on the floor next to the teacher's desk. David enters and sees Cathy. He seems shocked.*

**David:** *(Shouting)* What are you doing?

**Cathy:** *(Nervous)* Nothing.

The most basic stage directions give us information about:

- **where** and **when** the action takes place (also known as the setting)
- **what** the setting looks like

Look at the stage directions in the short script above. What is the setting of the play?

## Learning Activity 1

### Speaking and Writing

Work with a partner. How many kinds of "where", "when" and "what" information can you think of? List your ideas in the table below. Some examples have been provided for you.

WHERE	WHEN	WHAT
- country (e.g. Australia)	- historical period (e.g. World War II)	- furniture (e.g. There are three wooden chairs and a small table)

As well as this information about the setting, writers often give us information about the characters. For example:

- what they look like
- how old they are
- what they are wearing
- their jobs
- their relationships with other characters
- their personalities
- how they feel
- how they speak
- how they move

Look at the stage directions in the short script on the previous page. What kinds of information do they give us about David and Cathy? What do you think their relationship is?

## Learning Activity 2

### Reading

Now look at the following script. Focus on the stage directions.

Fill in the table with examples of stage directions. Decide what kind of information (e.g. setting, time, appearance and physical details of characters, characters' emotions, thoughts and manners, actions and movements) is included in each example. Compare your answers with those of a classmate.

A park in Hong Kong. It is early morning on a summer day. The sun has just come up. We can hear birds in the background, and distant sounds of traffic. There is a rubbish bin next to a bench.

**Simon** enters. He is about 15 years old, and is tall and thin. He is wearing stylish clothes, but they are too big for him. He seems sad. He sits on the bench and looks down at the ground with his legs stretched out.

After a few moments, **Fiona** enters. She is also about 15, but seems much older than Simon. She is listening to an iPod and is jogging. She does not notice Simon, and so almost trips over his legs.

<b>Simon:</b>	<i>(Looking up angrily)</i> Hey! Watch where you're going!
<b>Fiona:</b>	<i>(Trying not to laugh)</i> Sorry. I didn't see you. <i>(She finds his big clothing funny.)</i>
<b>Simon:</b>	<i>(Even louder)</i> What's so funny?
<b>Fiona:</b>	Nothing. <i>(Pause)</i> Are you OK?
<b>Simon:</b>	Fine.
<b>Fiona:</b>	<i>(Gently)</i> Are you sure? <i>(She sits down next to him.)</i>



Type of information	Examples of stage directions
Setting	
Time	
Appearance/physical details of characters	
Emotions, thoughts and manners	
Actions and movements	



### Learning Activity 3

#### Writing

Work with one or two partners. Read the following dialogue, and then re-write it on a separate piece of paper, adding stage directions to describe the setting and the characters in as much detail as possible.

<b>Garry:</b>	I didn't expect to see you here.
<b>Becky:</b>	Why not?
<b>Garry:</b>	Are you serious?
<b>Becky:</b>	Of course.
<b>Garry:</b>	Anyway, you haven't explained why you're here.
<b>Becky:</b>	You're right. I haven't.
<b>Garry:</b>	Are you going to?
<b>Becky:</b>	I'm thinking about it.
<b>Garry:</b>	I see.
<b>Becky:</b>	I'm not sure you do.

Compare your final version with other pairs'/groups'.

# **Role-play of a Short Scene**



# Creating Drama through Conflict

*The secret of creating a dramatic story is that the characters must want different things from each other, and be determined to get them. If everyone agrees, there's no drama!*



## Learning Activity 1 Reading and Writing

1. Read the situation and script below where Character A and Character B are having an argument.

### Sample situation

**Character A:** You are a secondary school student. Your parents have discovered that you have been going out with a boy/girl lately. You think your parents should allow you to have a girlfriend/boyfriend. Try to persuade your father/mother (Character B) to allow this.

**Character B:** You are A's father/mother. You think A is too young to be dating. Refuse to give your permission.

- B:** Where have you been? Why are you returning home so late again? Are you going out with a boy/girl?
- A:** I want to start dating.
- B:** Don't be silly! You're far too young for dating.
- A:** But all my classmates are doing it. Why can't I?
- B:** Because you're not mature enough.
- A:** You never let me do anything I want to do! You are so controlling!
- B:** That's not true. I just don't think you're ready to start dating.
- A:** I am! I am not young anymore. I am already sixteen!
- B:** Sixteen is too young!
- A:** Maybe it was when you were growing up, but the world is different now.
- B:** I don't care what you think. I've already said no. Do as I say!
- A:** But that's not fair!
- B:** Life isn't always fair!
- A:** I will still go ahead whether you like it or not.
- B:** You will only have yourself to blame if anything goes wrong!

2. Study the script again and identify some examples of strategies the two characters use to sustain an argument. Complete the second column of the table below.

Strategies	Examples from the sample script	Examples you can think of based on the situation on your role card
1. Asking questions		
2. Appealing to others'/ peers' behaviour		
3. Criticising or accusing the other party		
4. Rejecting the other party's view on the issue		
5. Standing firm/Not conceding		
6. Evading the issue		
7. Using imperatives and giving orders		

## Learning Activity 2

### Role-play

1. Work with a partner. Your teacher will give each of you a role card. Do not let your partner see your card. Read the information on your card and prepare to disagree and argue with your partner. You are reminded to insist on what you want and use as many strategies as possible to fight for it.
2. To prepare for the confrontation with your partner, you should try to use the strategies listed above. Write down some examples that you can think of based on the situation on your role card in the last column of the table.
3. After preparing and memorising your lines, play out the situation with your partner. Remember that it is not necessary to reach an agreement during your conversation. In fact, it is more dramatic if you do **not** do so.

### Learning Activity 3

#### Feedback Discussion

Discuss the following questions with your partner after acting out your situation:

1. How hard did you have to work to get what you wanted?
2. In what ways did your partner make it difficult for you?
3. Did you keep repeating the same things, or did you try different ways to get what you wanted?
4. Did you ever feel like agreeing with your partner? Why/why not?
5. Did you feel yourself becoming upset or angry during the role-play?
6. How **real** did the role-play feel?

# Writing Short Scenes and Giving a Dramatic Reading

# Writing a Short Scene

*In this activity, you will have the opportunity to write and perform a short script based on a situation in which two people are in some kind of conflict. Remember that your script will be more interesting if the two characters both keep fighting for what they want.*



## Learning Activity 1 Reading and Speaking

1. Read the situation and short script covered in the previous focus again. As you read, mark up the script to indicate sentence stress and intonation and underline words/sounds that you are going to stress in each line.

### Sample situation

**Character A:** You are a secondary school student. Your parents have discovered that you have been going out with a boy/girl lately. You think your parents should allow you to have a girlfriend/boyfriend. Try to persuade your father/mother (Character B) to allow this.

**Character B:** You are A's father/mother. You think A is too young to be dating. Refuse to give your permission.

- B:** Where have you been? Why are you returning home so late again? Are you going out with a boy/girl?
- A:** I want to start dating.
- B:** Don't be silly! You're far too young for dating.
- A:** But all my classmates are doing it. Why can't I?
- B:** Because you're not mature enough.
- A:** You never let me do anything I want to do! You are so controlling!
- B:** That's not true. I just don't think you're ready to start dating.
- A:** I am! I am not young anymore. I am already sixteen!
- B:** Sixteen is too young!
- A:** Maybe it was when you were growing up, but the world is different now.
- B:** I don't care what you think. I have already said no. Do as I say!
- A:** But that's not fair!
- B:** Life isn't always fair!
- A:** I will still go ahead whether you like it or not.
- B:** You will have only yourself to blame if anything goes wrong!

2. Work with a partner. Practise saying this dialogue in a dramatic way. Think about your use of stress and intonation.

## Learning Activity 2

### Writing and Speaking

1. Work with a partner. Read the five situations below. Choose one, and work with your partner to write a short script based on the situation.
2. If you prefer, you can adapt the situations and/or the characters, or you can invent your own characters and situation.
3. Each character (A and B) should have at least ten lines to speak. Remember to use some of the conflict building strategies you learnt before.

#### Situation 1

**Character A:** You are a secondary school student. You want to join your friends at the karaoke. Try to persuade your father/mother (Character B) to allow this.

**Character B:** You are A's father/mother. You do not allow A to go to the karaoke. Refuse to give your permission.

#### Situation 2

**Character A:** You have been working at a company for two years. You believe that you deserve a pay rise. Try to persuade your boss (Character B) to increase your salary.

**Character B:** You are Character A's boss. You cannot afford to give him/her a pay rise. Refuse to increase A's salary.

#### Situation 3

**Character A:** You are at a party. Character B wants you to drink some beer. Refuse to do so.

**Character B:** You are at a party. You think that Character A should drink some beer with you. Try to persuade him/her.

#### Situation 4

**Character A:** There is a new student in your class. You think he/she is very nice. You think that your friend (Character B) should allow this new student to join you and Student B for lunch. Try to persuade Character B.

**Character B:** You think the new student is very boring and unpleasant. Do not accept Character A's suggestion that the new student should join you for lunch.

#### Situation 5

**Character A:** Character B has made a cake, and wants you to try it. You know that B is a terrible cook, so you do not want to try the cake, but you also do not want to be impolite. Try to find a way to avoid eating the cake.

**Character B:** You have worked hard to make a cake, and you want Character A to try it. Convince A to eat some of your cake.

4. When you have finished writing your script, check it for content, grammar and vocabulary.
  - Have you built conflicts between characters using strategies you learnt?
  - Are there any grammatical errors?
  - Have you chosen the best words to express your meaning?
  - If necessary, ask your teacher to provide feedback.
  
5. Next, think about stress and intonation.
  - Which words do you need to stress in each line?
  - How can you use intonation to convey feelings and emotions?
  - When you have decided on what emotions each character is feeling, write the emotions as stage directions.
  
6. Think about body language and movement.
  - How can you use body language to show the characters' feelings?
  - What movement can you add to make the scene more interesting?
  - Write your ideas in the form of stage directions.
  
7. What other stage directions can you add? Think about things such as:
  - Location – where does the scene take place?
  - Appearance – what do the characters look like? What are they wearing?
  - Personality – what sort of person is each character?
  - Give some information about the setting and characters in the stage directions before the dialogue begins.
  
8. Memorise your dialogue and movements. Rehearse with your partner until you are ready to perform the scene for your classmates. When you are ready, perform the scene.
  
9. Use your classmates' feedback to improve your script and/or your performance.



# Performing a Play

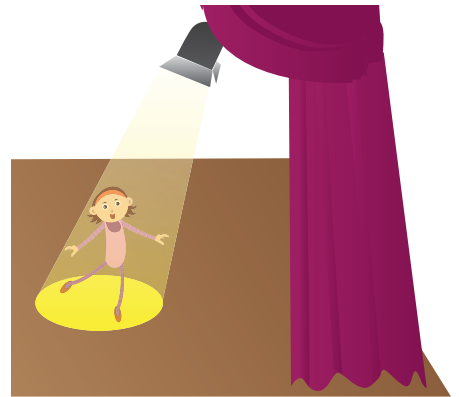


# From Script to Performance

*When we perform a play, we learn our lines and say in front of the audience with good voice projection, facial expressions and gestures.*

*We may also try to add some audio-visual elements to improve our performance, for example:*

- **Props**
- **Music and sound effects**
- **Costumes**
- **Lighting**



## Learning Activity 1 Speaking, Reading and Writing

Before you think about the details of your performance, you need to have a script ready.

1. Work in pairs or groups of 3 – 8. With your partner or group members, choose a script you like best to prepare for a 10 – 20 minute performance. You may:
  - further develop the script you have produced in "From Story to Script" or "Creating Drama through Conflict"
  - write an original script
  - adapt an existing play, story or script
2. Read through the script you have developed with your partner/group members carefully, taking into consideration the criteria in the "Script Feedback Form" your teacher gives you.
3. Ask another group to read your script and give comments and feedback using the form.
4. After collecting the feedback, revise the script to improve it.

## Learning Activity 2 Discussion

After you have reviewed your script, it's time to choose the right actors and actresses for the roles.

You may like to refer to the following criteria when selecting players:

- appearance – Do the actors fit the role they play?
- voice projection – Can the actors speak loudly and confidently to be heard?
- special talents – Do the students have special skills like singing or dancing?
- facial expressions and gestures – Are the actors expressive and dramatic on stage, especially if the role is comical?
- passion and energy – Are the actors keen and energetic about acting?

1. Now, list all the characters in your play and count the number of actors you need. If you don't have enough people in your group, you may double up some of the supporting characters (those other than the main characters). You are reminded that there shouldn't be too many characters in a short play.
2. Now, fill in the table by writing down the names of the students playing the characters and briefly explain why they are chosen:

Name of Character	Name of Actor	Reasons for the choice

### Learning Activity 3

#### Discussion

With a script ready, you can enrich your drama performance by using lighting, music, costumes and props effectively. These elements help to create audio-visual effects but you may need to consider the scale of production and the resources available.

#### 1. Lighting

Lighting can be used to indicate the time and mood of the scene. For example, lights can be turned off and then on to show it is another day or a new scene in a play.

You can create some simple lighting effects by:

- using flashlights or torches
- switching on or off the lights in class or the spotlights on stage

With your group members, read through the script to see where you need lighting and how you are going to produce that effect.

Act/Scene	What lighting arrangement is needed (e.g. lights on, lights off) and why?	How to produce the effect?

## 2. Music and Sound Effects

Music can bring out the mood of the drama. For example, playing light-hearted music for 10 seconds at the start can help to set the tone for a comedy. The audience get a feel of the drama before they see the action.

Transitional music during the play helps to convey the passage of time or a change in mood.

Sounds are created to match the plot, action and emotions of the actors as the play develops.

You can create some simple sound effects by:

- looking for music that suits your drama (e.g. classical music, hip-hop, pop-songs, movie soundtracks)
- pre-recording minor sound effects like door bells, phone ringing and banging of doors
- producing sound effects on the spot orally or manually (e.g. knocking on the desk as if knocking on the door, stomping your feet or whistling)
- asking a musically talented member of your class (e.g. a pianist or violinist) to perform live

### *Tips and Reminders:*

1. Make sure you have a CD player or laptop computer to play the music.
2. Check the size of the venue before performance to see if you need speakers and wires to make the music audible to all audience.
3. Practise a few times to get the timing right.

With your group members, read through the script to see where you need some music and/or sound effects. Think about how you are going to add or produce them.

Act/Scene	What music/sound is needed and why?	How to produce it?

## 3. Costumes

Costumes are what actors and actresses wear. They depend a lot on the roles played in the drama and the time and place where the drama is set. For example, a Hong Kong teenager in 2007 will dress very differently from a 60-year-old English lady in the 1930s.

Costumes also include accessories, make-up and hairdo. For example, the actress might wind her hair into a bun when playing the role of an old lady.

You can find suitable costumes by:

- borrowing costumes from the drama club in your school
- trying to use make-up or accessories (e.g. earrings) to create the appearance of the opposite sex, if necessary

### ***Tips and Reminders:***

1. Keep the costumes simple. Avoid staging a costume drama or a history play. If you wish, you can stage a modern Hong Kong version of some classical plays like ***Romeo and Juliet***. This can be creative while saving the trouble of looking for costumes.

With your group members, read through the script and think about the look of the characters. Discuss what costume items the actors need and where to get them.

Character	What costume items are needed?	How to get them?

## **4. Props**

Props means the furniture and items used to make the setting vivid.

You can make props and set the scene by:

- painting some simple set on drawing paper and posting the pictures on the board
- downloading pictures from copyright-free online clip art galleries and project them on the screen as background (you can find pictures of the sea, beaches, rainforests, deserts and so on easily)
- creating the set with people, for example, people wearing green T-shirts as swaying trees
- adapting the desks and chairs in the classroom into other pieces of furniture. For example, you may put the chairs and tables together, cover them with a cloth to make them look like sofas or a dining table
- using cloth, coloured card-board paper and cartons to make simple school drama props

**Tips and Reminders:**

1. Avoid heavy bulky props in a short play as they make the changing of scenes inconvenient and time-consuming, which may affect the flow of the play.

With your group members, refer again to your script and think about what props you need. List the items in the table below and discuss how to make or get them.

Act/Scene	Props needed	How to make or get them?

## Learning Activity 4

### Rehearsals and Final Performance

Now, you have thought through the details of the performance. It is time to start looking for the material you need, learn your lines and rehearse.

Don't forget that voice projection is very important in acting. Work hard on audibility, pronunciation, stress and intonation.

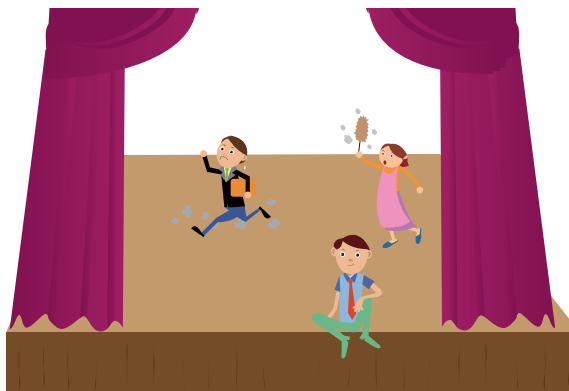
As you try out different audio-visual effects in rehearsals, you will see what works and what doesn't. Don't be afraid to change the lines or modify your part to fit the situation. This fine-tuning is also part of the fun of drama, as you can see your work gradually taking shape and coming to life.

Don't forget to ask your classmates and teacher for feedback and suggestions for improvement.

Get ready for the final performance in front of classmates and schoolmates.

Get someone to record your performance for future review if possible.

Have fun!



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## ***Focus: Drama Vocabulary***

### **Objectives**

By the end of the lessons, students will be better able to:

- understand and use some drama vocabulary

### **Time Needed**

- 2 hours

### **Learning/Teaching/Assessment Tasks/Activities**

- In pairs or small groups, students talk about their favourite films, plays, TV shows and actors
- They match common words/phrases used to talk about drama with their definitions
- They complete a gap-filling activity using the drama vocabulary they have learned

### **Materials Required**

- A handout on drama vocabulary ("Talking about Drama")
- (Optional) Film reviews from newspapers or magazines

# Talking about Drama

## Teacher's Notes

### Introduction:

These activities introduce students to the module and give them a chance to share their understanding of drama in general, and how drama can help them to develop their English. Key drama vocabulary is also introduced. By the end of the lessons, students should be able to use a number of basic vocabulary items to discuss drama.

### Learning Activity 1

#### Discussion

40 minutes

For this discussion, it will be most productive if students form groups of three or four, and if they are required to take notes. This will help to keep their discussions focussed. You can monitor the different groups, providing feedback, asking questions to prompt further discussion, and assisting with vocabulary.

#### Note:

Learning Activity 1 can be done in conjunction with one or two warm-up drama games. This will probably take up a double period. Some suggested drama games can be found in the "Supplementary Materials" section ("Ice-breakers, Warmers and Team-building Activities").

There are no "correct" answers in this activity, but a few things should be borne in mind:

- For question 1, the most important language areas are pronunciation (especially sentence stress and intonation), oral fluency and writing. Students' vocabulary will also develop, but the details of this development will depend on what scripts they choose to read and/or write.
- For question 2, it is not necessary for students to elaborate on the details of their previous experience with drama in this warm-up activity. If students find it difficult to explain their drama experience, you may wish to prompt them using the following table.

		Yes ✓	No X	If yes, when/where did this happen? (At school/ In a drama group?) Did you enjoy it?
1. I have performed in a drama show...	...in Chinese			
	...in English			
2. I have studied drama before...	...in Chinese			
	...in English			
3. I have written a drama script...	...in Chinese			
	...in English			



- For questions 3 and 4, it may be that students are not familiar with the English names of Hong Kong actors/actresses/films. For the sake of this activity, the use of Cantonese names is acceptable, but teachers may wish, as a homework assignment, to ask students to use the Internet to find out the English names/titles.
- It may be difficult for some students to explain their likes and dislikes in detail. This is partly a matter of experience – most people are not accustomed to elaborating on why they like or dislike certain actors or films – and partly a matter of vocabulary. Again, the activity is intended only as a warm-up, so short answers are acceptable.

## Catering for Learner Diversity

### For less advanced students:

It may be helpful to remind students of expressions to express likes/dislikes, such as the following:

I'm [not] really into ...

I'm [not] keen on ...

I'm [not] a big fan of ...

... is my favourite ...

I'm not wild about ...

I can't stand ...

I love ...

... is a waste of time.

I enjoy ...

... because he's/she's/it's

I find ...(e.g. the film)

funny

scary

boring

exciting

entertaining

### For more advanced students:

You may decide that you would like to work on students' critical and descriptive vocabulary (words and phrases such as "believable", "suspenseful", "well-written", "hilarious" and the like).

## Learning Activity 2

### Vocabulary

80 minutes

Answers – A:

## Nouns

### 1. People

<b>audience</b>	The people who watch a play, film or TV show
<b>cast</b>	All the actors in a film or play
<b>character</b>	A person in a story, film, etc.
<b>director</b>	Someone who tells the actors in a film or play what to do
<b>narrator</b>	The person who tells the story in a book, film, play, etc.

### 2. Physical Things

<b>costumes</b>	Clothes that actors wear
<b>make-up</b>	The "paint" that actors put on their faces
<b>props</b>	Objects used in a film or play
<b>script</b>	The written text of a film or play
<b>stage</b>	The raised area in a theatre where actors perform

### 3. Concepts

<b>acts (n.)</b>	The longer parts a play is divided into
<b>dialogue</b>	The words that characters say in a book, play or film
<b>play (n.)</b>	A story that is written for actors to present, usually in a theatre
<b>role/part</b>	A character played by an actor or actress
<b>scenes</b>	The short parts of a film, play or story in which the events happen in one place
<b>setting</b>	The place where the story happens
<b>stage directions</b>	The words in a play that describe where the action takes place, the way the characters speak, etc.

## Verbs

<b>express</b>	To show an emotion by using your voice and body language
<b>learn your lines</b>	To memorise the words you have to say in a play
<b>perform</b>	To entertain people by acting, singing, dancing, etc.
<b>project</b>	To make your voice loud, so that people can hear you easily from far away
<b>rehearse</b>	To practise the words and actions of a play

## Answers – B:

1. I didn't like the show, because there were only four people in it. I prefer shows with a bigger **cast**.
2. On *The Simpsons*, I like Bart the best – he's my favourite **character**.
3. The **director** is the person in charge of a theatre production. He or she decides on many things: what **costumes** the actors will wear, what kind of **make-up** they'll have on their faces and what **props** they will carry.
4. In order to write **dialogue**\* that sounds realistic, it's important to listen to the way people talk in real life. Also, you'll find it easier to **learn your lines** if they seem natural.
5. If you want the **audience** to hear you when you're standing on the **stage**, you need to **project** your voice.
6. I like watching movies and TV, but I haven't been to see a live **play** for years – it's always so expensive! Still, it's very exciting to watch actors **perform** in person.
7. The text of a piece of drama is known as a **script**. It's usually divided into big sections, called **acts**, and each of these is divided into smaller sections known as **scenes**.
8. If you don't **rehearse** many times, you won't be able to play your **role/part** well. As the old saying goes, practice makes perfect!
9. A: "The whole movie takes place in a kitchen."  
B: "Really? What a boring **setting**!"
10. A good actor can **express** a wide range of emotions, using his voice, his face and his body language.
11. Sometimes a play has **stage directions** in the script, which describe the location, the appearance of the characters and the way they say their lines. In a radio play, this information can be spoken by a **narrator**, who helps to tell the story.

\* This word exists in both countable and uncountable forms, but the plural 'dialogues' is not common in standard English when referring to drama. ("I like that movie, but the ~~dialogues~~ <sup>dialogue</sup> aren't/ isn't very realistic.")

## Catering for Learner Diversity

The vocabulary chosen here is the basic language needed for talking about drama. Depending on students' level, you may choose to make the task easier or more challenging.

### For less advanced students:

- For Learning Activity 2A, you may ask students to deal with one to two groups of words at a time instead of introducing all vocabulary items all at once.
- Before starting Learning Activity 2B, you may add a consolidation activity that helps students to remember the words they learnt in Learning Activity 2A. Arrange the students in pairs. Student A reads definitions to Student B, who has to supply the corresponding word from memory. They then swap roles.
- Alternatively, you may set up a whole-class competition – the class is divided into two teams (A and B), and each team member has a number (A1, B1, A2, B2 and so on). In turns, one member of each team goes to the board. The teacher reads out a definition, and the first student to write the corresponding word/phrase gains a point for his/her team. Fellow team members can call out hints and suggestions (without, of course, looking at the handout).
- For Learning Activity 2B, you may focus students' attention on only some key vocabulary items and reduce the number of gaps they have to fill in according to the items they have covered in Learning Activity 2A.

### For more advanced students:

- Ask students to cover the key words/phrases in Learning Activity 2A and try to supply the words on their own by looking at the definitions.
- Add more words/expressions (e.g. "stage fright", "critic", "curtain call").
- Supplement students' vocabulary by having them read movie reviews from *HK Magazine*, the *South China Morning Post* or websites such as the "Movie Review Query Engine" <<http://www.mrqe.com>>, and highlight key drama vocabulary.
- Another useful website for relevant vocabulary is:  
[http://www.nonstopenglish.com/allexercises/vocabulary/Vocabulary-art\\_and\\_entertainment.asp](http://www.nonstopenglish.com/allexercises/vocabulary/Vocabulary-art_and_entertainment.asp)

**Note:**

You may decide to expand this activity by working on pronunciation, collocation and/or word families. Some examples are provided below.

1. Several of the words have more than one meaning/part of speech:

- Act  
(n.) – a section of a play, e.g. The king is killed in **Act I**.  
(v.) – to play a dramatic role, e.g. He **acts** his part well in the play.
- Cast  
(n.) – the group of actors in a play or film, e.g. The play has an all-female **cast**.  
(v.) – to choose people as performers, e.g. John **is cast** in the lead role.
- Play  
(n.) – a piece of dramatic writing, e.g. The **play** is a comedy.  
(v.) – to act a part, e.g. He **played** Romeo in the school production.

2. You may wish to do some work on:

- Word families  
e.g. perform/performance/performer; rehearse/rehearsal
- Collocation  
e.g. **play** a part/role; **perform** in a play; **project** one's voice; **say** one's lines

## ***Focus: Stress and Intonation***

### **Objectives**

By the end of the lessons, students will be better able to:

- use correct pronunciation and appropriate stress and intonation to convey meaning

### **Time Needed**

- 5 hours 20 minutes

### **Learning/Teaching/Assessment Tasks/Activities**

- Students listen to a recording of different speakers using intonation to convey their feelings
- In pairs or small groups, they practise saying short sentences, using intonation to convey different emotions
- They write short scripts to contextualise the sentences they have spoken
- They listen to sentences in which the meaning changes depending on which word is stressed
- They practise using sentence stress by saying sentences aloud, changing the stress in order to convey different meanings
- They write short scripts in which the use of sentence stress is necessary in order to convey meaning

### **Materials Required**

- A handout on the use of intonation ("Expressing Emotion with Your Voice")
- CD (Tracks 2 – 11)
- Photocopiable word cards
- A handout on sentence stress ("Stressing the Right Word")
- CD (Tracks 12 – 17)

# Expressing Emotion with Your Voice

## Teacher's Notes

### Introduction:

These activities help to raise students' awareness of the importance of using intonation to express the thought, feeling and different emotions behind the words they say. A narrow intonation range can limit students' communicative impact, making them seem bored or even hostile when they speak English.

Students can sometimes be shy about "sounding strange" if they use a wide intonation range, but they tend to be less inhibited when they are thinking of the words as lines of dramatic dialogue. They also tend to find it easier to vary their intonation by concentrating on the feeling behind an utterance rather than working on intonation as an isolated feature of speech.

### Learning Activity 1

#### Listening

**20 minutes**

The recordings are found on the accompanying CD (Tracks 2 – 11).

**Answers:**

		Happy	Sad	Angry	Afraid
a.	He's coming back.	✓			
b.	She's changed her mind.		✓		
c.	Look over there!				✓
d.	That's my friend.			✓	
e.	Are you serious?		✓		
f.	Really?				✓
g.	I didn't know that.			✓	
h.	Where are you going?	✓			

This activity is intentionally simple – it is intended only as a warm-up. The self-confidence of less-advanced learners will be increased when they see that they can successfully complete the task.

As a follow-up, you may want to ask learners to form pairs or small groups and speak the same utterances (a – h) with a range of different intonations to express different emotions.

### Learning Activity 2

#### Speaking and Listening

**25 minutes**

The instructions for this activity are given in the student's handout. You can circulate from group to group while the activity is underway in order to monitor, provide feedback and keep students on task.

If students are finding it difficult to use appropriate intonation, it is sometimes helpful to suggest that they imagine a **situation** that would make them happy, sad, etc. It then becomes easier for them to convey the emotion. This is useful training for later acting activities, as it encourages students to avoid "emoting" for its own sake, which leads to bad acting.

## Catering for Learner Diversity

### For more advanced students:

The sets of cards provided contain only a limited range of emotions. You may want to add other emotions (e.g. "bored", "sarcastic"). The sentences in Set A are deliberately neutral in content, so that they can be said in a number of ways.

A set of formatted blank cards has been provided, which you (or your students) can fill in with whatever other utterances and/or emotions you (or they) wish to add.

## Learning Activity 3

### Writing and Speaking

60 minutes

The instructions for this activity are given in the student's handout. This activity gives students the opportunity to contextualise the sentences they have been practising, as well as a chance to collaborate on the writing of a short script.

You can circulate in order to monitor progress and to offer ideas. It is probably best to focus on content at first, as an early focus on grammatical accuracy may make some students "dry up". Errors can be dealt with once the scripts are complete.

This activity helps students to improve their intonation. Because the sentences now have a context, it becomes easier to invest them with emotion, and this comes through vocally.

## Possible Follow-up Activities

60 minutes

Now that students have written up their short scripts, they can use this opportunity to perform them. By becoming accustomed to performing in low-stress, low-stakes circumstances, students will find the process less daunting later in the module.

Two possible activities are:

- 1) Students can take time to memorise the dialogue they have written, and then present their "mini-scripts" to another pair or to a larger number of students.
- 2) Students can exchange scripts with another pair and take turns to perform each other's dialogue. Each pair can "direct" the performance of their classmates, providing feedback on the use of intonation to express emotion.  
In either case, students can offer peer feedback on the use of intonation or on a wider set of criteria (such as fluency, clarity of pronunciation, eye contact and whatever other spoken English sub-skills you wish to focus on). The "Role-play/Performance Feedback Form" in the "Supplementary Materials" section of this resource package can be used for this purpose.



## Set A – Sentence Cards

He's coming back.

Look over there!

That's my friend.

Really?

People are watching.

I know.

Are you serious?

I didn't know that.

She's changed her mind.

Where are you going?

I didn't expect this.

I have to talk to you.

## Set B – Emotion Cards

**Happy**

**Afraid**

**Happy**

**Afraid**

**Happy**

**Afraid**

**Sad**

**Angry**

**Sad**

**Angry**

**Sad**

**Angry**



# Stressing the Right Word

## Teacher's Notes

### Introduction:

Sentence stress is an area of pronunciation that can be difficult to teach. One of the reasons for this is that normal conversation requires the speaker to form utterances in "real time". The need to choose appropriate vocabulary and grammatical structures can occupy all of a speaker's attention, so there is no available mental energy to think about which word to stress. The result, often, is speech in which the wrong words are stressed, or all words are equally stressed. This can have a serious impact on comprehensibility.

Drama makes the process slightly easier, in that students are working with written scripts and therefore do not need to compose new words each time they speak. They are freer to concentrate on the details of pronunciation.

The main focus of the activities in this lesson is **contrastive stress**: emphasising one word or phrase to distinguish it from other possibilities. The following activities aim to help students to recognise how sentence stress affects meaning in spoken English and develop their ability to use contrastive stress to change the meaning of utterances. Students will be given opportunities to write short scripts in which sentence stress carries part of the meaning.

### Learning Activity 1

#### Speaking and Listening

**20 minutes**

You may find it useful to model the different ways of pronouncing the sentence before asking students to embark on the task. You may also choose to use the accompanying CD (Tracks 12 –17). As the worksheet indicates, the general rule for stressed words or syllables is that they should be spoken more loudly, with elongation, and at a higher pitch than surrounding words or syllables.

It is sometimes helpful to begin by exaggerating the difference between stressed and unstressed words by making the unstressed words almost inaudible and almost shouting the stressed word. Students usually find this very enjoyable.

Once students seem to have mastered the task as described, you may want to make the activity more challenging by having one student introduce two mistakes into his/her question. For example:

Q: Did Tom buy three blue shirts? ("Tom" and "blue" are both incorrect)

The other student should then put stress on two words:

A: No, **John** bought three **red** shirts.

## Learning Activity 2

### Writing, Speaking and Listening

30 minutes

This activity gives students the opportunity to personalise their conversations, and can be very enjoyable, especially if students write outrageous or far-fetched sentences.

It may be worth pointing out how the verbs "be", "have" and "do" behave in spoken English. Normally, these verbs are not stressed, unless there is a special reason to do so. The following examples may be helpful:

1. A: He's a doctor.  
B: Yes, he **is** (a doctor).
2. A: He was a doctor.  
B: He still **is** a doctor.
3. A: You should do your homework.  
B: I **am** doing it.
4. A: Have you been to Macau?  
B: Yes, I **have** (been there).
5. A: You **don't** like action movies.  
B: Yes, I **do** (like them).
6. A: Do you have a pen?  
B: Yes, I **do** (have one).

Notice that in each case, the verbs "be", "do" and "have" in A's sentence are unstressed, whereas they are stressed in B's sentence to indicate agreement or correction. (The exception is "don't" in sentence 5 – negative auxiliary verbs are normally stressed.)

Also, notice that the auxiliary "do" is used in questions and negatives, but not usually in positive statements. It is, however, used to express confirmation, correction or emphasis. For example:

- A: Do you like this restaurant?  
B: Yes, I **do**. (confirmation)
- A: Why don't you go to the gym?  
B: I **do** go to the gym – at least twice a week. (correction)
- A: I **do** hope they'll finish on time. (emphasis)

Similar things hold true for modal auxiliaries. For example:

1. We should go now. ("should" is unstressed)
2. We **should** go now, but I don't think I **will**.
3. I can play the piano. ("can" is unstressed)
4. I **can** play the piano, but I don't do it very often.

## Learning Activity 3

### Speaking and Writing

45 minutes

The instructions for this activity are provided on the student's handout.

The "rules" regarding sentence stress are not absolute, and it is therefore not possible to give definitive answers about all the possible meanings of each sentence when different words are stressed.

The most important thing at this stage is that students should become aware of the general principle that sentence stress **does** make a difference. If they disagree about the exact meaning of a sentence when a particular word is stressed, this is not a problem – the aim is to encourage them to consider possibilities.

It is worth reminding students that a word can be stressed not only to highlight a contrast with what has gone *before* (as in the sample sentences in Learning Activity 1), but also to indicate a contrast with what *follows*. For example:

Karen: I didn't ask him to give it to me. I told him that you should have it. (Not me, but you.)

### Catering for Learner Diversity

#### For less advanced students:

You may decide to simplify the activity so that students write two-line dialogues. Also, the focus may be as simple as "stress the correct word in the sample sentence". For further help, some sample dialogues are provided in the box below.

#### For more advanced students:

You may wish to expand the activity so that students create longer dialogues, and make the instruction as complex as "decide on the correct stresses for every sentence in your dialogue".

### Sample two-line dialogues

Key sentence: "Catherine was absent this Tuesday."

A: Who was absent this Tuesday?

B: **Catherine** was absent this Tuesday.

A: Were you right about her attendance?

B: Yes. Catherine **was** absent this Tuesday.

A: Catherine gave her presentation on Tuesday, didn't she?

B: No, Catherine was **absent** this Tuesday.

A: Did she miss last week's lesson?

B: No, Catherine was absent **this** Tuesday.

A: What day did she miss?

B: Catherine was absent this **Tuesday**.

It is recommended that students do at least some of their practice without looking at their paper. This will help them with sentence stress, as they will be obliged to remember what words should be stressed and not rely too much on the underlined text.

Teachers may want to distribute the "Role-play/Performance Feedback Form" from the "Supplementary Materials" section of this resource package and ask students to provide peer feedback on each other's use of stress (and possibly other spoken English sub-skills).

## Possible Follow-up Activity

**60 minutes**

Sentence stress can be practised at length, if you feel that your students need extra help. The activity mentioned below could fill one or more periods of class time.

You may direct your students to the following site which contains many samples of speeches from Hollywood films, as well as a transcript of each speech.

<http://www.americanrhetoric.com/moviespeeches.htm>

Students can read a section of the transcript and underline the words that they expect to be stressed in each sentence. They can then listen to the audio clips and compare their predictions to how the actors perform the speeches.

### **Note:**

You may want to allow some time to elapse between using this worksheet and doing follow-up work on students' use of sentence stress – it is helpful to let new ideas about pronunciation "sink in" before doing further practice.

More information about contrastive stress can be found at:

<http://www.englishclub.com/pronunciation/sentence-stress.htm>



## ***Focus: Identification and Expression of Emotions, Feelings and Motivations***

### **Objectives**

By the end of the lessons, students will be better able to:

- establish and infer meanings from verbal and non-verbal clues
- understand the speaker's intentions, attitudes and feelings

### **Time Needed**

- 3 hours 30 minutes

### **Learning/Teaching/Assessment Tasks/Activities**

- In pairs or small groups, students match words/phrases that describe emotions with verbal descriptions of how these emotions are conveyed via body language
- They personalise the vocabulary by completing short sentences that describe the circumstances in which they feel various emotions
- In pairs or small groups, they take turns to act out various emotions using body language and use the new vocabulary to name these emotions
- They discuss the different ways in which emotions can be expressed through body language

### **Materials Required**

- A handout on body language ("Expressing Emotion with Your Face and Body")
- Photocopiable picture cards
- Photocopiable word cards

# Expressing Emotion with Your Face and Body

## Teacher's Notes

### Introduction:

At first, it might seem that students already know how to express themselves using their facial expressions and body language, and that it is therefore not necessary to teach this. However, it may be useful to help students to build vocabulary in the following areas:

- facial expression
- other body language
- emotions
- attitudes

The activities here enable students to become more precise in their written and spoken descriptions of people, as well as aiding their comprehension of descriptive texts (when students are reading or listening). This will apply directly to the dramatic scripts that they read and write for this module.

Based on students' level, you may wish to expand or decrease the range of vocabulary covered. It is important not to overwhelm students with too much new vocabulary.

Before starting Learning Activity 1, you may wish to use the "Picture Cards" provided in the following pages, and/or have your students look at the following website, which provides pictures for a wide range of emotions:

<http://www4.informatik.uni-erlangen.de/~msrex/how-do-you-feel.html>

### Note:

Some emotions (e.g. flattered) are difficult to portray in a picture, and are best explained verbally.

## Learning Activity 1

### Acting Game

**45 minutes**

Photocopy, cut up and distribute sets of the "Word Cards" on different emotions and attitudes for your class.

The aim of this activity is to revise vocabulary, so it may be necessary for students to clarify meaning before starting to play.

The activity can be carried out in various ways. For example:

- 1) Students can be divided into groups of three. One student acts out the words, and the other two compete to name each emotion or attitude first.
- 2) In pairs or small groups, students compete against a timer to see how many emotions or attitudes they can act out in a given time period.
- 3) A class display could be made using students' photographs or video clips in which they demonstrate emotions or attitudes by using facial expressions and body language.

## Follow-up:

### 60 minutes

The time taken for this activity depends on how much vocabulary you want to introduce and/or revise. It is worth bearing in mind that the most important vocabulary items are those which will help students when they are writing stage directions. This will depend on the scripts they write, so it is not possible to predict every eventuality.

It would be impossible to provide an exhaustive list of gestures, facial expressions and other body language. Some common examples are:

Attitudes and Emotions	Body Language/Facial Expressions
shocked/frightened/surprised/terrified	eyes wide open; shuddering/shivering; sharp (intake of) breath
frustrated/angry/furious/fed up	shaking head; clenching teeth; flared nostrils; pouting face; frowning
sympathetic	placing hand on other person's shoulder; sincere eye contact
amused	smiling; grinning; laughing; giggling
sad/embarrassed	downcast eyes; lowered head; blushing
confident	strong posture; clear eye contact; strutting walk; head held high
nervous/worried	fidgeting; pacing; drumming fingertips
doubtful/confused/suspicious	squinting; scratching head; narrowed eyes
disgusted/offended	scowling; shuddering; refusing to make eye contact
excited	waving arms; broad gestures
relieved	letting shoulders slump; exhaling; sighing
indifferent	lack of eye contact; shrugging
flattered	blushing; head held high

## Learning Activity 2

### Vocabulary

60 minutes

The timing for this activity will depend very much on students' level. For more advanced students, some of the vocabulary will be familiar, while less advanced students will be learning most of the collocations (and some of the emotion/attitude words) for the first time.

You may wish to demonstrate the actions to clarify meaning.

- A. This learning activity highlights some common verb-noun collocations. Instructions are given in the student's handout.

Answers:

1.	2.	3.	4.	5.	6.	7.
d.	f.	a.	g.	b.	c.	e.

- B. This learning activity highlights how students can show feelings through actions that express them. It will help them to write stage directions later on.

Teachers may explain some of the emotions in the table or take out some of the items depending on the ability of the class.

There are no "correct" answers for this learning activity, although some answers are more likely than others.

Possible answers:

**Roll your eyes** – to express boredom, annoyance, a feeling of "oh, not again!"  
**Shrug your shoulders** – to express that you don't know or are indifferent  
**Clench your fists** – to express that you're angry, furious or very nervous  
**Stamp your feet** – to express that you're frustrated, fed up or angry  
**Purse your lips** – to express that you're doubtful, suspicious or offended  
**Wring your hands** – to express that you're worried  
**Scrunch up your face** – to express that you're disgusted or disappointed

### Catering for Learner Diversity

For less advanced students:

Teachers should use their judgement about how many word cards to use in Learning Activity 1. For less advanced students, it may be better to use fewer cards.

Similarly, teachers may introduce fewer adjectives of feelings and body language cues in Learning Activity 2.

## Learning Activity 3

### Speaking and Writing

45 minutes

If necessary, teachers may change the instructions on the student's handout.

1. Students can be instructed to complete five of the sentences so they are true, and make two sentences false. The partner's task is to guess which sentences are false. In this case, it may be useful to remind students to make sure that the true sentences are surprising, and that the false sentences are plausible. If not, the activity becomes too easy and therefore much less interesting.
2. The activity can be conducted as a mingling exercise, in which students circulate around the room and try to find a different person to match each of the seven sentences.

### Catering for Learner Diversity

#### For less advanced students:

It is worth pointing out to students that different grammatical patterns are required:

- a) I am always amused when ⇨ **subject + verb**
- b) I get frustrated if ⇨ **subject + verb**
- c) I am offended by ⇨ **noun/noun phrase/gerund**
- d) I would be flattered if ⇨ **subject + verb (past tense)**
- e) **noun/noun phrase/gerund** makes me angry
- f) I get very excited when ⇨ **subject + verb**
- g) I am embarrassed when ⇨ **subject + verb**

It may be that using this grammatical terminology is not necessary for students. You may wish to use examples instead. For instance:

- a) I am always amused when **my mother tries to dance**.
- b) I get frustrated if **I do not understand my homework**.
- c) I am offended by **impolite people/smoking in public**.
- d) I would be flattered if **someone said I was pretty**.
- e) **Traffic/loud noise** makes me angry.
- f) I get very excited when **I am going on holiday**.
- g) I am embarrassed when **I have to sing in public**.

#### For more advanced students:

Students can interview one another to get further explanations of the answers they have written.

For example:

- Student A: I get frustrated if my younger brother comes into my bedroom.  
 Student B: Really? Why's that?  
 Student A: He always makes noise when I'm trying to do my homework.

Further practice on emotion vocabulary can be found at:

<http://www.english-test.net/esl/learn/english/grammar/ee011/esl-test.php>

[http://www.learnenglishfeelgood.com/vocabulary/lefg1\\_vocabulary6.html](http://www.learnenglishfeelgood.com/vocabulary/lefg1_vocabulary6.html)

[http://www.learnenglishfeelgood.com/vocabulary/lefg1\\_vocabulary44.html](http://www.learnenglishfeelgood.com/vocabulary/lefg1_vocabulary44.html)

<http://bogglesworldesl.com/questions/Emotions.doc>

<http://www.eslgold.com/vocabulary/emotions.html>

For an interesting article on teaching body language, please go to:

<http://www.teachingenglish.org.uk/think/articles/listening-body-language>

# Expressing Emotion with your Face and Body

## Picture Cards



This person looks

- shocked
- frightened
- terrified
- scared



This person looks

- frustrated
- fed up



This person looks

- angry
- furious



This person looks

- **amused**
- **happy**



This person looks

- **sad**
- **disappointed**
- **depressed**



This person looks

- **confident**





This person looks  
• **embarrassed**



This person looks  
• **nervous**  
• **worried**



This person looks  
• **doubtful**  
• **suspicious**



This person looks

- **disgusted**
- **distasteful**



This person looks

- **excited**



This person looks

- **confused**



This person looks  
• **surprised**

# Expressing Emotion with your Face and Body

## Word Cards

shocked

frustrated

sad

confident

disgusted

excited

relieved

surprised

angry

furious

sympathetic

amused

embarrassed

nervous

doubtful

worried

confused

suspicious

offended

frightened

terrified

indifferent

flattered

fed up

## ***Focus: Stages of Script Writing***

### **Objectives**

By the end of the lessons, students will be better able to:

- demonstrate understanding of the different elements of a script
- write a simple script
- demonstrate awareness of how a script can be evaluated

### **Time Needed**

- 6 hours 10 minutes

### **Learning/Teaching/Assessment Tasks/Activities**

- Students read an outline of a dramatic story
- They divide the outline into acts and scenes
- They work together to write dialogue for each scene
- They add stage directions
- They use self-evaluation and peer feedback to improve their scripts
- They rehearse and perform their scripts

### **Materials Required**

- A handout on scripts that are available on-line ("Sample Play Scripts")
- A handout on script writing ("From Story to Script" – 3 versions are available depending on students' level and interests)
- A handout on stage directions ("Stage Directions")
- "Script Feedback Form" (from the "Supplementary Materials" section)

# From Story to Script

## Teacher's Notes

### Introduction:

These activities take students through a series of steps they can follow to turn a traditional story into a script for a short play. Students first divide a story into dramatic acts and scenes. They then write a short script that includes narration, dialogue and stage directions. The script can serve as the basis for a performance later in the module.

This resource package includes a student handout entitled "Sample Play Scripts", which includes links to various websites featuring dozens of scripts that you or your students can download free of charge. Nonetheless, it is important to check copyright information on each site.

### Catering for Learner Diversity

You may ask students to search for scripts from the following websites:

"Freedrama.com"	<a href="http://www.geocities.com/pocolocoplayers/free.html">http://www.geocities.com/pocolocoplayers/free.html</a>	Suitable for more advanced students
"Stories to Grow By"	<a href="http://www.storiestogrowby.com/script.html">http://www.storiestogrowby.com/script.html</a>	Suitable for average students
Aaron Shepard's Reader's Theatre Editions	<a href="http://www.aaronsherp.com/rt/RTE.html">http://www.aaronsherp.com/rt/RTE.html</a>	Suitable for less advanced students

After introducing students to the key features of scripts (i.e. acts, scenes, dialogue, stage directions and narrator's narration), students may choose Version A, B or C to turn a story into a script.

### Catering for Learner Diversity

There are three versions of this handout: A, B and C. Version A is for less advanced students, and uses a shorter and easier reading passage than the text in Version B, which is for more advanced students. Version C uses a more modern story and offers an alternative to the more traditional fairy tales which Version A and Version B employ. Version C can be adapted to cater for both the less advanced or more advanced students.

# Version A

## Teacher's Notes

### Learning Activity 1

#### Reading and Discussion

#### 30 minutes for steps 1 and 2

Before students work on the outline, it may be useful to pre-teach some of the vocabulary, for example:

woods; strangers; deliver; woodcutters; approach; in the meantime; pretending; disguised as; come to the rescue

#### Glossary

Word/phrase	Definition
Woods	A forest
Strangers	People whom you don't know or never met before
Deliver	Take something to someone or somewhere
Woodcutters	People who make a living by cutting wood
Approach	Come near
In the meantime	At the same time
Pretending	Appearing as someone else to cheat
Disguised as	Putting on the appearance of somebody
Come to the rescue	Save someone's life

Alternatively, you can ask students to:

- guess the meanings of these words from the context, and from their prior knowledge of the story
- look them up in their dictionaries

#### 30 minutes for step 3

There is no "correct" answer for this activity. Students should be encouraged to divide up the text in any way that they can justify.

Stronger students might wish to rearrange the scenes out of chronological order, to allow for more creative story-telling.



**Possible answers:****Scene 1**

- A girl called Little Red Riding Hood is told by her mother to take some food to her grandmother, who lives in the woods.
- Riding Hood's mother tells her to go directly to grandmother's house, and not to talk to any strangers.

**Scene 2**

- The girl walks through the woods to deliver food to her grandmother.
- A wolf (called the Big Bad Wolf) sees the girl and wants to eat her but is afraid to do so in public because there are woodcutters watching.
- He approaches the girl, and she – silly girl! – tells him where she is going.
- He suggests that she should pick some flowers, which she does.

**Scene 3**

- In the meantime, the Big Bad Wolf goes to the grandmother's house and gets into her house by pretending to be the girl.
- He eats the grandmother and waits for the girl, disguised as the grandmother.
- When the girl arrives, he eats her too.
- A woodcutter, however, comes to the rescue and cuts the wolf open.
- Little Red Riding Hood and her grandmother are still alive inside the wolf's stomach.
- They fill the wolf's body with heavy stones, which kills him.

**Scene 4**

- They all celebrate together.

**Learning Activity 2****Discussion****30 minutes**

Instructions are given in the student's handout. It may be useful to point out a few more things to think about when deciding on which characters to include:

- It is not always necessary for characters to further the plot – a writer might add a character to provide comic relief or an element of romance.
- If students are unsure about where to add characters, ask questions like "Is there any way to make the story more interesting, funny or dramatic? What parts of the story would be better if there were more characters? What could these characters do?" An example of this is given in the student's handout: "For example, perhaps Little Red Riding Hood has an adventure with another character before meeting the Wolf."
- It may be possible for characters to be described by a narrator rather than appearing on stage.
- As students move towards planning their own productions, they should think about the number of people in their group – there is no point in having a play with only two characters when the group has eight members!
- If necessary, there can be some "doubling up" – i.e. one performer can play two or three minor characters.

## Learning Activity 3

### Group Writing

150 minutes

This activity may be split into smaller sub-tasks in order to make it more manageable. For example, you could ask students to:

- write dialogue for one scene, then submit it for peer or teacher feedback before writing the next scene
- add stage directions separately after writing dialogue
- mark up the finished dialogue to indicate sentence stress and/or intonation in each speech
- perform each scene or series of scenes so that their classmates can give feedback

#### **Note:**

You may encourage more advanced students to come up with more stage directions but for other students, some attempt to add stage directions will suffice as they have not been introduced to the idea of stage directions at this stage.

# Version B

## Teacher's Notes

### Learning Activity 1

#### Reading and Discussion

30 minutes for steps 1 and 2

Before students work on the outline, it may be useful to pre-teach some of the vocabulary, for example:

ebony; possessed; fairest (in the sense of "most beautiful"); cottage; dwarfs; collapsed; hesitant; coffin; enchanted; stumbled; jerked; declared; wicked; tongs

#### Glossary

Word/phrase	Definition
Ebony	A very dark wood which is almost black in colour
Possessed	Owned
Fairest	An old-fashioned word that means "the most beautiful"
Cottage	A small house
Dwarfs	People who are very short
Collapsed	Suddenly fainted or fell down
Hesitant	If someone is hesitant, they do not do something immediately or quickly because they are nervous or not certain
Coffin	A box usually made of wood for containing a dead body
Enchanted	Affected by magic
Stumbled	Began to fall while walking or running
Jerked	Made a short sudden movement
Declared	A formal word that means "announced"
Wicked	Very bad or evil
Tongs	A tool for picking up hot things

Alternatively, you can ask students to:

- guess the meanings of these words from the context, and from their prior knowledge of the story
- look them up in their dictionaries if they are unable to guess the meanings

30 minutes for step 3

There is no "correct" answer for this activity. Students should be encouraged to divide up the text in any way that they can justify.

Stronger students might wish to rearrange the scenes out of chronological order, to allow for more creative story-telling.

**Possible answers:****Introduction**

- Once upon a time, there was a King and Queen who wanted a daughter. For many years, they were very sad because they could not have a child.

**Act ONE, Scene 1**

- But one happy day, a daughter was born. She was very beautiful – she had skin white as snow, lips red as blood, and hair black as ebony.
- The King and Queen named her Princess Snow White, but sadly, the Queen died after giving birth to the child.

**Act ONE, Scene 2**

- Soon after, the King took a new wife who was beautiful, but very proud and had evil powers. The new Queen also possessed a magic mirror, to whom she would often ask, "Mirror, mirror on the wall, who's the fairest of them all?" The mirror would always reply, "You are."

**Act ONE, Scene 3**

- But after Snow White became seven years old, when the new Queen asked her mirror, it answered, "Queen, you're the fairest where you are, but Snow White is more beautiful by far."
- The Queen was jealous, and ordered a huntsman to take Snow White into the woods to be killed.
- She demanded that the huntsman return with Snow White's heart as proof.

**Act ONE, Scene 4**

- The huntsman took Snow White into the forest, but found himself unable to kill the girl. Instead, he let her go, and brought the Queen the heart of a wild animal.

**Act ONE, Scene 5**

- Snow White discovered a tiny cottage in the forest, belonging to seven dwarfs, where she rested.

**Act ONE, Scene 6**

- Meanwhile, the Queen asked her mirror once again, "Who's the fairest of them all?", and was horrified when the mirror told her that Snow White, who was alive and well and living with the dwarfs, was still the fairest of them all.

**Act TWO, Scene 1**

- Twice the Queen disguised herself and visited the dwarfs' cottage, trying to kill Snow White. First, the Queen dressed as an old woman and combed Snow White's hair with a poisoned comb. Snow White collapsed and seemed to be dead.
- Some time later, the dwarfs returned and saved her.

**Act TWO, Scene 2**

- Trying again, the Queen made a poisoned apple, and in the disguise of a countrywoman offered it to Snow White. She was hesitant, so the Queen cut the apple in half, ate the white part – which had no poison – and gave the poisoned red part to Snow White.
- She ate the apple eagerly and immediately fell into a deep, magical sleep.
- When the dwarfs found her, they could not wake her up, so they placed her in a glass coffin, thinking that she had died.

**Act TWO, Scene 3**

- Time passed, and a Prince travelling through the land saw Snow White in her coffin.
- The Prince was enchanted by her beauty and instantly fell in love with her.
- He begged the dwarfs to let him have the coffin.
- The Prince and his men carried the coffin away, but as they went they stumbled.
- The coffin jerked and the piece of poisoned apple flew out of Snow White's mouth, awakening her.
- The Prince then declared his love and soon a wedding was planned.

**Act TWO, Scene 4**

- The old evil Queen, still believing that Snow White was dead, again asked her mirror who was fairest in the land and yet again the mirror disappointed her by responding that, "You, my Queen, are fair; it is true. But the young Queen is a thousand times fairer than you."

**Act TWO, Scene 5**

- Not knowing that this young, new Queen was her stepdaughter, Snow White, the evil Queen arrived at the wedding, and her heart filled with horror when she realised the truth.
- As punishment for her wicked ways, a pair of heated iron shoes were brought forth with tongs and placed before the old Queen. She was then forced to step into the red-hot shoes and dance until she fell down dead.

## Learning Activity 2

### Discussion

**30 minutes**

Instructions are given in the student's handout. It may be useful to point out a few more things to think about when deciding on which characters to include:

- It is not always necessary for characters to further the plot – a writer might add a character to provide comic relief or an element of romance.
- It may be possible for characters to be described by a narrator rather than appearing on stage.
- As students move towards planning their own productions, they should think about the number of people in their group – there is no point in having a play with only two characters when the group has eight members!
- If necessary, there can be some "doubling up" – i.e. one performer can play two or three minor characters.

## Learning Activity 3

### Group Writing

150 minutes

This activity may be split into smaller sub-tasks in order to make it more manageable. For example, you could ask students to:

- write dialogue for one scene, then submit it for peer or teacher feedback before writing the next scene
- add stage directions separately after writing dialogue
- mark up the finished dialogue to indicate sentence stress and/or intonation in each speech
- perform each scene or series of scenes so that their classmates can give feedback

#### **Note:**

You may encourage advanced students to come up with more stage directions but for average students, some attempt to add stage directions will suffice as they have not been introduced to the idea of stage directions at this stage.

# Version C

## Teacher's Notes

### Learning Activity 1

#### Reading and Discussion

30 minutes for steps 1 and 2

Before students work on the outline, it may be useful to pre-teach some of the vocabulary, for example:

heavy drinker; violent; houseguest; children's home; negative environment

#### Glossary

Word/phrase	Definition
Heavy drinker	Someone who drinks too much alcohol and is always drunk
Violent	Cruel and cold-blooded
Houseguest	Somebody who stays overnight in another person's house
Children's home	A centre for problem or abandoned kids
Negative environment	Bad condition one lives in

30 minutes for step 3

There is no "correct" answer for this activity. Students should be encouraged to divide up the text in any way that they can justify.

Stronger students might wish to rearrange the scenes out of chronological order, to allow for more creative story-telling.

#### Possible answers:

##### ACT ONE, Scene 1

- Ricky Lee lives with his father, Steven, who is a heavy drinker and a violent man. His father treats him cruelly and hits him. Ricky decides to leave home.

##### ACT ONE, Scene 2

- He goes to his friend Ryan Lam's house. He asks Ryan's parents, Paul and Grace, if he can stay with them. They agree.

##### ACT ONE, Scene 3

- Ricky tells Ryan about his problems. Ryan is shocked to learn about Ricky's situation.

**ACT ONE, Scene 4**

- Ricky is not a good houseguest. He plays his music very loud, never helps Ryan to tidy up their bedroom, and is caught stealing money from Grace's purse.

**ACT ONE, Scene 5**

- Paul and Grace have a conversation and decide that Ricky should not stay with them any longer. They explain their decision to Ryan. Ryan is upset, but he understands his parents' point of view.

**ACT ONE, Scene 6**

- Ryan explains the situation to Ricky. Ricky asks Ryan to speak to Paul and Grace again, and give him another chance.

**ACT ONE, Scene 7**

- Ryan speaks to Paul and Grace. They refuse to change their minds, and phone a social worker.

**ACT ONE, Scene 8**

- The social worker, Fanny, comes to the house to speak to Ricky and Ryan's family. She agrees to visit Steven so that she can have a better idea of Ricky's home life.

**ACT TWO, Scene 1**

- She goes to Ricky's home, and Steven is drunk and is very rude to her. He insists that she bring Ricky back home.

**ACT TWO, Scene 2**

- Fanny goes back to her office and speaks to her boss. Her boss understands that it is a difficult situation, but points out that they cannot force Ryan's family to keep Ricky if they do not want to.

**ACT TWO, Scene 3**

- Fanny returns to Ryan's home and gives Ricky the bad news. She says that Ricky has only two choices – he must go back to his father or live in a children's home. Ricky does not like the idea of a children's home and refuses to go. He starts to cry, and promises that he will behave better in future if Ryan's parents will allow him to stay with them.
- Ryan's parents are still not sure whether Ricky should stay with them. They decide to take him to his home so that they can speak to Steven.

**ACT TWO, Scene 4**

- At Steven's home, they realise that he is a very bad parent, and that Ricky's bad behaviour is caused by this negative environment. They decide that they will let Ricky stay with them.



## Learning Activity 2

### Discussion

**30 minutes**

Instructions are given in the student's handout. It may be useful to point out a few more things to think about when deciding on which characters to include:

- It is not always necessary for characters to further the plot – a writer might add a character to provide comic relief or an element of romance.
- It may be possible for characters to be described by a narrator rather than appearing on stage.
- As students move towards planning their own productions, they should think about the number of people in their group – there is no point in having a play with only two characters when the group has eight members!
- If necessary, there can be some "doubling up" – i.e. one performer can play two or three minor characters.

## Learning Activity 3

### Group Writing

**150 minutes**

This activity may be split into smaller sub-tasks in order to make it more manageable. For example, you could ask students to:

- write dialogue for one scene, then submit it for peer or teacher feedback before writing the next scene
- add stage directions separately after writing dialogue
- mark up the finished dialogue to indicate sentence stress and/or intonation in each speech
- perform each scene or series of scenes so that their classmates can give feedback

#### **Note:**

You may encourage advanced students to come up with more stage directions but for other students, some attempt to add stage directions will suffice as they have not been introduced the idea of stage directions at this stage.

# Stage Directions

## Teacher's Notes

### Introduction:

When students go on to create their own scripts, or to work with existing scripts, it is useful for them to think carefully about all the information that can be conveyed in stage directions. Stage directions are a means by which playwrights and screenwriters convey a wide range of information about locations and characters. They are therefore a rich source of language. By reading (and writing) stage directions, students can build their vocabulary in a number of areas:

- physical descriptions of places, objects and people
- description of ambience
- description of ways of speaking/moving
- description of personality
- the language of emotions/attitudes

Through the learning activities, other than being able to identify and use a range of descriptive language, students also learn to embellish pre-written dramatic scripts through adding stage directions. This helps them to draw inferences about human intentions from written descriptions of the characters' actions.

### Note:

Stage directions in published scripts are often quite minimal, as most modern playwrights do not wish to dictate every detail of interpretation and staging in advance. For a specific production/performance, however, it is essential that the director, actors and the backstage crew agree on every single detail of time, place, character and relationships.

### Learning Activity 1

#### Speaking and Writing

**30 minutes (including feedback)**

Before this learning activity, you may take students through the sample script in the student's handout to show them that basic stage directions give information about the setting of a play. For example, from the stage directions in the sample script, students should be able to tell the scene is set in a classroom in the morning.

Students may need a bit of a "push" in order to come up with a wider range of answers. It may be useful to turn the activity into a competition, with a prize going to the pair or group who create the longest list.

Possible answers (this list is far from exhaustive):

WHERE	WHEN	WHAT
<ul style="list-style-type: none"> <li>country (e.g. Australia,</li> <li>city</li> <li>another planet</li> <li>an invented location (e.g. Middle Earth)</li> <li>a type of building (e.g. a school, a castle, a church, a post office)</li> <li>a specific building (e.g. the Empire State Building, the Bank of China Building)</li> <li>a type of room (e.g. a classroom)</li> <li>in a vehicle</li> <li>a man-made outdoor location (e.g. a park, the Avenue of Stars)</li> <li>a natural location (e.g. in a cave, on a hillside)</li> </ul>	<ul style="list-style-type: none"> <li>historical period (e.g. World War II)</li> <li>the past/present/ future</li> <li>a specific time of day (e.g. dawn, noon, 4 pm)</li> <li>a specific day of the week</li> <li>a specific month</li> <li>a specific season</li> <li>a specific year</li> <li>a special day (e.g. Christmas, Chinese New Year, someone's birthday, the end of the school year, exam day)</li> </ul>	<ul style="list-style-type: none"> <li>furniture (e.g. four wooden chairs and a small table)</li> <li>household implements (e.g. plates and glasses, paper and pencils)</li> <li>machines</li> <li>hand-held objects</li> <li>natural features (e.g. trees, clouds, rocks)</li> <li>current weather (e.g. light conditions, clear/cloudy skies)</li> </ul> <p>***background noises could also be included here, if we stretch the definition to include the sounds of the environment</p>

Students could also be encouraged to make a wall display of their answers, or to write them up on the whiteboard.

There is no definite answer to the question on David and Cathy's relationship in the short script, so long as they can justify their answers with details provided by the stage directions.

**Possible answers:**

**Classmates** – because the action takes place "in the classroom"

**Teacher and student** – because the stage direction says "next to the teacher's desk"

## Learning Activity 2

### Reading

60 minutes

This activity is intended to draw students' attention to the wide range of descriptive detail that can be packed into a short text. It can also raise their awareness of how personality and intention can be inferred from descriptions of such things as tone of voice.

Students will probably tend to focus on the description of the setting. Teachers may wish to remind students to pay attention to stage directions that focus on other details, such as characters' appearance, personality and way of speaking. It can be helpful to ask students questions such as "What is Simon wearing? Does this tell you anything about his personality?"

You may wish to point out a few language details about stage directions:

- They are not always expressed in full sentences (e.g. "A park in Hong Kong").
- Both adverbs and adjectives can be used to describe movement, speech or emotion (e.g. "Angrily"/"A bit embarrassed").

## Catering for Learner Diversity

### For less advanced students:

It is not necessary to go through all the details given in the chart below. It is enough if students can identify some examples for each type of information.

### For more advanced students:

You may find that asking students to explain the possible underlying meanings of some of the stage directions will deepen their engagement with the text.

### Possible answers:

The table below shows some suggested answers. It should be stressed that as long as students manage to identify some examples and take note of their significance, the purpose of this activity is served.

Type of information	Examples of stage directions	Explanation, notes and comments
Setting	<i>A park in Hong Kong</i>	Location
	<i>We can hear birds in the background, and distant sounds of traffic</i>	Background noises (These sounds can help to create a certain mood)
	<i>a rubbish bin next to a bench</i>	The "furniture" of this setting may affect the mood of the scene  (Why a rubbish bin? Why not flowers?)
Time	<i>early morning</i>	Time of day  (Does this colour the emotional impact of the scene? Has Simon been awake all night, perhaps?)
	<i>a summer day</i>	Time of year
	<i>The sun has just come up</i>	Time of day  (This might influence lighting design)
	<i>After a few moments</i>	Passage of time  (By specifying this break in the action, the writer allows time for the audience to consider Simon's silent depression)

	<i>Pause</i>	Time lapse  (A pause can suggest a change in the direction of a character's thought or feeling)
<b>Appearance/ physical details of characters</b>	<i>He is about 15 years old</i>	Age
	<i>He is wearing stylish clothes, but they are too big for him</i>	Clothing  (These details about his clothing may suggest things about his personality or life circumstances – at the moment, we do not know)
	<i>tall and thin</i>	Body size
	<i>She is also about 15 but seems much older than Simon</i>	Age  (It is up to a director or actor to decide how this might be conveyed through her appearance or personality)
<b>Emotions, thoughts and manners</b>	<i>He seems sad</i>	Emotional state  (Playwrights often avoid being this explicit in stage directions, preferring that the dialogue and movement should reveal the character's emotional state)
	<i>Trying not to laugh</i>	(This activity reveals something about Fiona's personality and thoughts)
	<i>She finds his big clothing funny</i>	Explanation of her feeling because of the previous activity
	<i>Angrily</i>	Way of speaking  (His feeling when speaking)
	<i>Even louder</i>	Way of speaking  (Emotional state can be inferred from the character's tone of voice)
	<i>Gently</i>	Way of speaking  (The tone of voice reveals the character's attitude)

<b>Actions and Movements</b>	<i>He sits on the bench and looks down at the ground with his legs stretched out.</i>	His posture  (This body language may help to reveal his emotional state)
	<i>Fiona enters</i>	Arrival of a new character
	<i>She is listening to an iPod and is jogging</i>	Activity  (involving the use of a personal prop)
	<i>She does not notice Simon, and so almost trips over his legs</i>	Focus of character's attention  (This not only tells us where Fiona is looking, but also shows that Simon has not caught her attention)
	<i>Looking up</i>	Action showing Simon starts to be aware of Fiona
	<i>She sits down next to him</i>	This action suggests that the two characters are about to become closer emotionally

## Catering for Learner Diversity

### For more advanced students:

There are two lines of dialogue without stage directions:

**Fiona:** Nothing.

**Simon:** Fine.

You may want to ask your students to provide stage directions for these two lines. For example:

**Fiona:** *(A bit embarrassed)* Nothing.

**Simon:** *(He hesitates)* Fine.

They could also explain their reasons for choosing these stage directions. It is likely that there is an interesting range of stage directions suggested by different students. You can point out that many different interpretations are possible, and that the director and actors play an important part in bringing a script to life.

It is important to remember that the writer will not usually provide a stage direction for every line of dialogue, but actors and directors need to have a clear idea of how the characters are thinking, feeling and speaking at every moment.

## Learning Activity 3

### Writing

40 minutes

The text is intentionally neutral. Students should take some time to brainstorm a number of possibilities before they start deciding on specific stage directions:

- Where is this conversation taking place?
- What is the relationship between the characters?
- How do they feel about one another?
- Why does Garry say "I didn't expect to see you here"?

#### Note:

Students can sometimes make this text less interesting by assuming that Garry and Becky do not like one another.

While this is, of course, a reasonable way of reading the dialogue, more possibilities open up if students are encouraged to reject this interpretation, at least at first. As an example of an alternative interpretation, this conversation could be taking place between two people who have a romantic crush on each other, but neither is brave enough to admit it.

To encourage creativity in this activity, it is useful to instruct students to explore the **opposite** of their first, instinctive reaction to any detail of the text. If, for instance, a student thinks that a certain line of dialogue should be spoken loudly, encourage the student to see what happens if the line is spoken quietly. Often, such a change will have a surprising impact on how students view the entire text.

It can be extremely interesting to see the wide variety of finished texts that different pairs/groups of students create.

### Catering for Learner Diversity

#### For less advanced students:

It may be that less advanced students choose to focus only on physical details such as setting and characters' appearance. This is acceptable for the first draft. Students can be encouraged to add more stage directions as they become more comfortable with the concept.

#### For more advanced students:

Students should be encouraged to remember all the different types of stage directions, and to incorporate as many as possible into their scripts.

## ***Focus: Role-play of a Short Scene***

### **Objectives**

By the end of the lessons, students will be better able to:

- role-play a short scene
- reflect on their own performance
- demonstrate awareness of how a role-play can be evaluated

### **Time Needed**

- 2 hours

### **Learning/Teaching/Assessment Tasks/Activities**

- In pairs, students read the information on role-play cards and then act out the conflict-based situations described on their cards
- They then take part in a reflective discussion about the process of taking part in the role-play
- They work together to write scripts based on their role-play conversations
- (Optional) They perform their finished scripts for classmates, after adding stage directions and/or marking the scripts for stress and intonation
- (Optional) They assess each other's performance in role-plays

### **Materials Required**

- A handout on role-plays ("Creating Drama through Conflict")
- Role-play cards
- CD (Tracks 18 – 19)
- "Role-play/Performance Feedback Form" (from the "Supplementary Materials" section)



# Creating Drama through Conflict

## Teacher's Notes

### Introduction:

Conflict is an essential element in drama. These activities give students opportunities to practise speaking, listening and writing through dramatic role-plays, while making them more aware of the role conflict plays in enriching a script. Students will take part in dramatic role-play conversations involving conflict between characters, then reflect on their experience in the role-play and write a short dramatic script/scene containing conflict.

### Learning Activity 1

#### Reading and Writing

20 minutes

Students should pay attention to the fact that both characters (A and B) insist on "sticking to their guns" – A wants to start dating, and B refuses to permit it.

It may be worth reminding students that even in this short conversation, Character A tries a number of tactics. Character B is obliged to respond to each of these tactics using other strategies. This makes the conversation more dynamic. By contrast, if Character B simply said "No", there would be no drama, as there would be no give and take. There would also be no drama if Character B said "Yes", or Character A gave up.

When students are writing their own scripts, they should be aware of the need for characters to change tactics, so that the script does not become repetitive.

### Possible answers:

Strategies	Examples from the sample script	Examples you can think of based on the situation on your role card
1. Asking questions	A: Why can't I?	
2. Appealing to others/ peers' behaviour	A: But all my classmates are doing it.	
3. Criticising or accusing the other party	A: You never let me do anything I want to do! You are so controlling!	
4. Rejecting the other party's view on the issue	B: That's not true. I just don't think you are ready to start dating. A: I am not young anymore. I am already sixteen!	

5. Standing firm/Not conceding	B: I've already said no. A: I will still go ahead whether you like it or not.	
6. Evading the issue	B: I don't care what you think.	
7. Using imperatives and giving orders	B: Do as I say!	

## Learning Activity 2

### Role-play

**80 minutes**

1. Put students into pairs. (If there is an odd number of students, one student can act as audience/monitor for one of the pairs.) Alternatively, one of the roles can be doubled up.
2. In each pair, designate one student as A and the other as B. Photocopy the role cards and distribute them to each pair. Remind students that they should not look at each other's cards.
3. Give students time to read the information on their cards. Circulate to deal with vocabulary questions as needed.
4. Remind students that conflict is essential to drama, and that both partners should continue to fight for what they want for as long as possible, using as many strategies covered in the table as they can. You may also ask students to think about how the characters in stories, plays or films they know fight for the things they want and encourage them to come up with more strategies.
5. Circulate during the preparation time to monitor students' progress, comment on their lines and ideas and share examples of good tactics/strategies in class.
6. After the given preparation time, instruct students to play out the role-play situations in pairs. Allow the activity to continue as long as the majority of students are engaged in the discussion. Circulate in order to monitor and encourage students to stay on task.

#### Note:

For this activity to work effectively, students should be looking at one another and not reading from their note cards. It is important to give them enough time to memorise the ideas on the cards before starting the role-play.

## Catering for Learner Diversity

### For less advanced students:

It may be helpful to do some/all of the following:

- Start by adding an extra step before Step 1 of Learning Activity 2:

Put students into groups according to their role (for example, putting all the 1As together, the 1Bs together, etc). They can take a few minutes to brainstorm ideas for what they could say in the role-play, how they could use the suggested strategies to sustain the confrontation and what other strategies they could think of. Then, when they sit with their partner (for example, 1A with 1B, etc), they will be better prepared for the role-play.

- Pre-teach vocabulary that is likely to arise in the various situations – what phrases would a teenager use to get something from a parent? What phrases would a parent use in response?

Examples:

#### "Teenager" expressions:

- "Mum, that's not fair!"
- "But all my classmates are doing it!"
- "Please! I promise I'll do extra homework next week."

#### "Parent" expressions:

- "I've already said no!"
- "Do as you're told!"
- "I don't care what all your classmates are doing!"
- "In my home, you have to live by my rules."

You may wish to limit or reduce the number of situations to make pre-teaching easier and the task more manageable for students.

A sample script has also been provided below, based on Situation 2. There is also an audio recording of this script in the accompanying CD (Tracks 18 – 19).

### For more advanced students:

- Students can swap roles half-way through the conversation.
- Students can write extra ideas on the situation cards and then swap cards with other pairs.
- Students can create their own situations.

**Sample script (based on Situation 2)**

An audio recording of this script can be found on the accompanying CD (Tracks 18 – 19).

**Student A:** Hey Tommy, can you do me a favour?

**Student B:** What?

A: You know the test we have today?

B: Yes...

A: I need your help.

B: What kind of help?

A: You need to let me copy your work.

B: Why?

A: I haven't studied.

B: That's not my problem.

A: But you're my friend!

B: Too bad. You should have studied.

A: Please? My parents will kill me if I fail this test!

B: Why didn't you think of that before?

A: Look, just be my friend and help me.

B: No. You're not my real friend.

A: What are you talking about?

B: Karen told me the things you've been saying about me.

A: What?

B: She told me you were making jokes about me.

A: I wasn't! Karen is lying!

B: Why should I believe you?

A: Because I'm your friend! Come on! I would help you!

B: I don't need your help, you don't even study.

A: Please? I'll really be in trouble if I don't pass this test.

B: Well, I'll be in trouble if the teacher catches us.

A: He won't catch us!

B: I've already said no.

## Learning Activity 3

### Feedback Discussion

**20 minutes**

Encourage students (still in their pairs) to discuss the reflective questions in as much detail as possible. To "raise the stakes", you may want to tell students that they may be randomly selected to share their answers with the whole class.

The focus of this activity is to raise students' awareness of:

- the importance of conflict in creating drama
- the different directions that conversations can take when two people are both trying to achieve something
- the emotional power that words can have

This awareness will help students to become better at offering critiques of scripts, and to become better writers of short scripts.

## Situation 1

### Student A

You're a secondary school student. Your best friend is having a birthday party on Thursday evening. You really want to go, even though you have a big test on Friday afternoon.

- You're sure you can pass the test without studying.
- Your friend will be very angry with you if you miss the party.
- Everyone else in the class is going – it's going to be great!

Try to convince your mother/father (Student B) to let you go.

## Situation 1

### Student B

You're a parent. Your son/daughter (Student A) needs to study more. S/he has become rather lazy, and there's an important test tomorrow.

- You think that Student A is becoming over-confident.
- You don't like your son's/daughter's best friend.
- You can't afford to give your son/daughter any money for a birthday gift.

Do not agree to let Student A go to the party.

## Situation 2

### Student A

You're a student. There's a big test today. You haven't studied, and you know that your friend (Student B) will get a very good mark on the test. You would never cheat in ordinary circumstances, but this is an emergency.

- You are very likely to fail the subject if you don't do well in this test.
- Your parents will be very angry with you.
- You have done many favours for your friend.

Try to convince Student B to let you copy his/her work during the test.

## Situation 2

### Student B

You're a student. There's a big test today. You've studied very hard, and you know that you're going to get a good mark. Your friend (Student A) is always lazy and doesn't study.

- You are tired of always doing favours for Student A.
- You will get into serious trouble if you are caught helping Student A to cheat.
- You have heard that Student A has been saying unkind things about you in secret.

Do not agree to Student A's request.

### Situation 3

#### Student A

You're a student. You got back your writing examination paper last week. You received a low mark, and you think that the teacher (Student B) has been too strict in grading your composition.

- You might fail the subject if you don't pass the writing examination.
- Your parents will be very angry with you.
- You have always worked hard in the teacher's class.

Try to convince Student B to re-mark your composition.

### Situation 3

#### Student B

You're a teacher. You returned the writing examination papers last week, and one of your students (Student A) did very poorly. S/he would like you to re-mark her/his composition and has asked to meet you after class.

- You're sure the student hasn't worked up to standard.
- You are always very careful about your marking.
- Too many students have been complaining to you lately, and you've had enough.

Refuse to re-mark Student A's composition.

### Situation 4

#### Student A

You're a student. Your teacher (Student B) has asked you to stay after class. You think it's because of a very impolite drawing of the teacher that another student has made.

- The student who drew the picture is a bully, and you're scared of him/her. If you tell the teacher who did it, you will be in trouble with the bully.
- The teacher has always been too strict, and you aren't surprised that someone drew that kind of picture.
- You don't want to be punished for something that wasn't your fault.

Try to avoid telling Student B who drew the picture.

### Situation 4

#### Student B

You're a teacher. You've found a very impolite drawing of yourself, and you're sure it was drawn by a student.

- You think that Student A knows who did it.
- Student A tries to avoid answering your questions. You are tired of this kind of attitude and behaviour.
- You have always been very fair to all your students.

Try to get Student A to tell who drew the picture.

## ***Focus: Writing Short Scenes and Giving a Dramatic Reading***

### **Objectives**

By the end of the lessons, students will be better able to:

- create short dramatic episodes based on a given situation
- role-play a scene they have created
- reflect on their own performance
- evaluate a role-play performed by others

### **Time Needed**

- 3 hours 40 minutes

### **Learning/Teaching/Assessment Tasks/Activities**

- Students read a short script and practise performing it, focussing on sentence stress and intonation
- In pairs, they choose a conflict-based situation from a list provided, and work together to write a short script based on the situation
- They check their scripts for content, stage directions, grammatical accuracy and suitable vocabulary, and revise them as necessary
- They memorise their scripts, and rehearse the dialogue and movements
- They perform their scenes for their classmates and provide peer feedback
- They revise their scripts and performances as necessary, and perform the scenes again in light of the peer feedback they have received

### **Materials Required**

- A handout on writing short scenes ("Writing a Short Scene")
- CD (Tracks 20 – 21)
- "Role-play/Performance Feedback Form" (from the "Supplementary Materials" section)



# Writing a Short Scene

## Teacher's Notes

### Learning Activity 1

#### Reading and Speaking

40 minutes

This activity is intended as a way of revising the work that students have already done on role-plays, stress and intonation.

1. Students will need some time to work out the best places to put the stresses in each line, and there is no single correct answer. The following is provided as one possible way of placing the stress. If students place the stress differently, and can defend their choices, this should be encouraged.

**B:** Where have you been? Why are you returning home so late again? Are you going out with a boy/girl?

**A:** I want to start dating.

**B:** Don't be silly! You're far too young for dating.

**A:** But all my classmates are doing it. Why can't I?

**B:** Because you're not mature enough.

**A:** You never let me do anything I want to do! You are so controlling!

**B:** That's not true. I just don't think you're ready to start dating.

**A:** I am! I am not young anymore. I am already sixteen!

**B:** Sixteen is too young!

**A:** Maybe it was when you were growing up, but the world is different now.

**B:** I don't care what you think. I've already said no. Do as I say!

**A:** But that's not fair!

**B:** Life isn't always fair!

**A:** I will still go ahead whether you like it or not.

**B:** You will have only yourself to blame if anything goes wrong.

## Catering for Learner Diversity

### For less advanced students:

- You may want to use the accompanying CD (Tracks 20 – 21) as a spoken model for students' reference.
- You may want to give them a script with the stress marked (as it is in the example above).

### For more advanced students:

- You could ask students to write more dialogue to develop the conversation further.
- You could ask them to add physical actions.
- You could ask them to memorise the script and perform it for the whole class, or another group of classmates.

## Learning Activity 2

### Writing and Speaking

**180 minutes**

Instructions are given in the student's handout. Students should be encouraged to draft and re-draft their dialogue and stage directions as often as is necessary so that their scripts:

- are grammatically correct
- are expressive and varied in terms of vocabulary
- include information about sentence stress and intonation
- include information about movement, gesture and facial expression
- include information about the location of the scene, and about the characters' appearance and personality

It will take a fair amount of time for students to memorise and rehearse their dialogue and movements, and to perform their scenes for classmates. Teachers should use their judgement about how much time to devote, as it is important to strike a balance between ensuring that performances are as strong as possible on the one hand, and maintaining students' level of interest and motivation on the other.

The fact that students will be performing for each other usually acts as a spur for them to re-draft their scripts and hone their performances. The teacher's role during preparation time is to circulate and to offer encouragement and suggestions.

The "Role-play/Performance Feedback Form" and "Script Feedback Form" included in the "Supplementary Materials" section of this resource package can be used for student "audience" to provide focussed feedback on their peers' work. You may adapt the forms to suit the needs and levels of your students.

## ***Focus: Performing a Play***

### **Objectives**

By the end of the lessons, students will be better able to:

- plan, organise and perform a play or an extended role-play
- evaluate their own and others' rehearsal or performance

### **Time Needed**

- 7 hours

### **Learning/Teaching/Assessment Tasks/Activities**

- Students develop a script by selecting a story and organising relevant information
- They draft, revise and edit a script
- They discuss roles with group members and assume appropriate parts
- They enrich the script by including some dramatic elements, e.g. lighting, props, music and costumes
- They rehearse and perform the play for classmates

### **Materials Required**

- A handout on preparing for a performance ("Performing a Play")
- (Optional) "Script Feedback Form" (from the "Supplementary Materials" section)
- (Optional) "Role-play/Performance Feedback Form" (from the "Supplementary Materials" section)

# From Script to Performance

## Teacher's Notes

### Introduction:

These activities take students from adapting a script or writing an original one to actual performance. From developing, drafting, revising and editing a script to adding dramatic elements and audio-visual effects into the play, students need to work both independently and collaboratively. The following discussion activities guide students to plan, organise and carry out a drama performance, as well as giving them ideas about how to evaluate others' and their own performance.

You may discuss with your students to decide whether they should perform a more formal play or an extended role-play depending on their abilities and interests. Under your guidance, they may either choose and adapt a script or develop one for their performance. You may film students' performance for evaluation and discussion in class. The recorded play can be a very nice artefact for students to take away at the end of the module.

### Learning Activity 1

#### Speaking, Reading and Writing

60 minutes

1. Before students start the discussion, they need to form groups and have their scripts ready. Preparation has to be done before class.

#### Catering for Learner Diversity

##### For less advanced students:

If students are working in pairs, you may encourage them to do a dramatic dialogue. If they are working in groups, encourage them to write a simple script with a few scenes or produce one based on a familiar story. Their role-play may last for about 10 minutes and may not necessarily include technical aspects such as lighting and staging.

##### For more advanced students:

You may encourage them to be creative, write an original play or adapt a more complicated story into a play with more scenes.

You may like to arrange students to perform to an intended audience, e.g. a lower form English class or the whole school during morning assembly. In this case, you should draw students' attention to the audience they will perform for and the venue the performance will take place before you start Learning Activity 1 because this may affect their choice of stories or how the script is written.

2. When students have been given time to choose and develop a script with the purpose and audience in mind, you may encourage them to consider the criteria in the "Script Feedback

Form". This will help them to recall some features of drama they have learnt (e.g. conflict, stage directions) and apply them in script writing. Students are then asked to exchange their scripts and assess each other's work.

**Note:**

You should feel free to adapt the "Script Feedback Form", take out or add any criteria to suit the needs of your students.

## Learning Activity 2

### Discussion

#### 30 minutes

As students are discussing which student should take up which role, you can circulate to give advice. The discussion aims to encourage them to talk in English, so it is fine if students provide reasons like "because s/he wants to take the role" or "because s/he is pretty/handsome".

Remind them some roles can double up if the characters don't appear in the same scene.

If your students are thinking of a more elaborate class play, you may like to take this opportunity to introduce other key players apart from the actors and actresses, who are also involved in a drama performance to enhance their understanding of drama. Students can consider becoming a member of the backstage crew and take part in one or more of the following:

- script writers (who write and edit the script)
- directors (who give directions to the actors and oversee the whole performance)
- stage managers (who plan the use of stage and co-ordinate the front stage and back stage people)
- props team (who make props and design the set)
- music team (who look for music and operate the sound system during performance)
- lights persons (who control the lighting during performance)
- other supporting characters (for example, dancers in a musical, a choir to sing the chorus, narrators and voice-overs)

Finally, AUDIENCE: - Everybody in the group or class can be involved as a member of the audience to give comments and feedback on the performance during rehearsals.

### Catering for Learner Diversity

**For less advanced students:**

You can encourage them to perform a dramatic role-play with fewer characters.

**For more advanced students:**

You can encourage them to stage a more complex drama involving a large group of people and more detailed division of labour.

## Learning Activity 3

### Discussion

90 minutes

After students have a script ready, you may guide them to think about their performance. Based on the scale of production and the resources available, they may enhance the audio-visual effect of their play by adding the following elements:

#### **1. Lighting**

Explain to students the role lighting plays in a drama but remind them not to overuse it. You may wish to tell them the venue of their performance so that they know what technical and lighting arrangements they can make.

#### **2. Music and Sound Effects**

Explain to them the role music plays in a performance and the different kinds of sound effects they can add.

Circulate to give advice.

Remind students to start looking for the music they need after class and meet again to consider suitability.

#### **3. Costumes**

It is sometimes helpful to begin by introducing to students what costumes mean and how they help to present characters and enhance the visual effect of the performance.

Remind students to think carefully about the setting and characters and make sure they can get the appropriate costumes easily.

Circulate to give advice during their discussion.

#### **4. Props**

Explain to students what props mean and how they contribute to the stage effect.

Allow students time to think about the props they need. Some props show where the play takes place and other props are needed to facilitate action (e.g. teacups if the characters drink tea in the story).

Ask the students to consider the venue of the performance when deciding what props are appropriate.

Remind students to look for easily accessible props and avoid bulky ones.

Circulate to give advice during discussion.

## Learning Activity 4

### Rehearsals and Final Performance

**240 minutes**

Encourage students to rehearse in front of an audience (e.g. another group of students outside class) before the final performance if time allows.

Remind students to focus on voice projection (audibility, pronunciation, stress and intonation) and apply what they have learnt in the module to their final performance.

Both you and your students may give feedback using the "Role-play/Performance Feedback Form" in the "Supplementary Materials" section of this resource package.

If appropriate, you may add more assessment criteria on the form. Alternatively, you may ask your students to set some extra criteria before they start assessing their peers' performance.

You may add a competition element to the performance by presenting the "Audience Choice Award" to the best play the students vote for.

If possible, book a hall or a bigger activity room for the final performance and video record students' work. The recording can be included in the student's folder.

#### Catering for Learner Diversity

##### **For less advanced students:**

You may wish to stress the vocal quality and body language (e.g. eye contact, gestures) in acting and put aside technical aspects such as lighting and staging. Students should be encouraged to speak the lines in the form of a role-play with feelings and confidence.

##### **For more advanced students:**

You can add more demanding items (e.g. team work, stage effect) to the "Role-play/Performance Feedback Form" or design your own feedback form for a more elaborate performance. You may even adopt a more comprehensive approach and include the audio-visual elements in the assessment to challenge your students.

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# Script Feedback Form\*

Use this form to give feedback on your classmates' script. Indicate what you think about your classmates' script by putting a tick under "Needs Improvement", "Satisfactory" or "Good" under each area assessed. Provide your views on the script as a whole by answering the questions in the "Overall Comments" section.

Date: \_\_\_\_\_ Title of Script: \_\_\_\_\_

Writer's Name: \_\_\_\_\_ Feedback provided by: \_\_\_\_\_

Area Assessed	Specific Item Assessed	Needs Improvement	Satisfactory	Good
<b>Content/ Story</b>	Is the story interesting?			
	Does it contain some conflicts?			
	Is there an exciting part/a climax the audience look forward to?			
	Is the script appropriately divided into acts and/or scenes?			
	Is there an appropriate ending?			
<b>Characters</b>	Are the characters interesting?			
	Do the characters' words and actions reflect their personalities?			
	Do characters show changes in the course of the drama?			
<b>Dialogue</b>	Is the dialogue natural and interesting?			
	Do the characters use appropriate vocabulary?			
<b>Stage Directions</b>	Are stage directions given where appropriate?			
	Are the stage directions clear and logical?			
<b>Language/ Grammar</b>	Does the script use correct structures for spoken English?			
	Are spelling and punctuation correct?			

## Overall Comments

What did you enjoy most about the script?

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What areas could be improved on?

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\*This is a general list of feedback criteria. Teachers might like to adapt it for use in their own classroom.

# Role-play/Performance Feedback Form\*

Use this form to give feedback on your classmates' performance in plays or role-plays. Indicate what you think about your classmates' performance by putting a tick under "Needs Improvement", "Satisfactory" or "Good" under each area assessed. Provide your views on the performance as a whole by answering the questions in the "Overall Comments" section.

Date: \_\_\_\_\_ Title of the play: \_\_\_\_\_

Performer's Name: \_\_\_\_\_ Feedback provided by: \_\_\_\_\_

Area Assessed	Needs Improvement	Satisfactory	Good
Audibility			
Pace of Speech			
Pronunciation			
Use of Intonation			
Use of Stress			
Facial Expressions			
Gesture and Body Movements			
Eye Contact			

## Overall Comments

What did you enjoy most about the performance?

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What areas could be improved on?

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\*This is a general list of feedback criteria. Teachers might like to adapt it for use in their own classroom.

# Ice-breakers, Warmers and Team-building Activities

## Ideas for Teachers

Drama provides wonderful opportunities for students to:

- practise and extend their language skills
- build confidence
- exercise their creativity
- work together

In order to create the most productive atmosphere, it is useful to start every lesson with activities that make the students feel both relaxed and energised.

Here are some activities that can be done with no preparation or materials, and with any class size and any level beyond beginner.

### Learning Activity 1

#### Team Counting

**Skills developed:** listening, teamwork

**10 minutes**

**There is no "best" time for this activity. It is most useful as a way of encouraging students to work together as a group.**

1. Ask students to stand in a circle.
2. Explain that they will count to a specified number. (21 is an achievable but challenging goal.)
3. The twist is that only one student may speak at any time. If two students speak at once, the count begins again from 1.
4. Students are also not allowed simply to speak round the circle. Whoever feels that the moment is right should say the next number.

This activity is more difficult than it seems – it is not uncommon for the class to have to return to the number "1" many times. When they finally reach the target number, there is usually a strong feeling of achievement and group cohesion.

## Learning Activity 2

### Emotional Numbers

Skills developed: intonation, vocal projection

10 minutes

This activity could be used before moving on to "Expressing Emotion with Your Voice" in this resource package.

1. Ask students to stand in a circle.
2. Explain that they will be counting upwards from 1, and that each student must build on what the previous student has said.
3. Name an emotion (e.g. excited, sad, angry).
4. The teacher begins the activity by saying "1" while making eye contact with the student to his/her left. The teacher should inject the given emotion (at a low level of intensity) into his/her voice.
5. The first student then makes eye contact with the next student to the left, and says "2" with a bit more emotional colour.
6. This process carries on around the circle. The teacher can side-coach, saying "Build it!", "More!" or "Angrier!"
7. As the numbers grow higher, each student must use his/her voice to make the emotion stronger. Students can also be encouraged to use facial expressions and body language.
8. After everyone has spoken, the teacher starts a new circle, expressing a different emotion.
9. For feedback after the activity, the teacher asks "What happened to your voices?" Students usually notice that they have used more volume and intonation than they usually do when speaking English. The teacher can point out that this shows that they are capable of more expressiveness than they might think.
10. As a variation, the teacher can start two circles at the same time – one going clockwise, and the other going counter-clockwise. This makes the activity more energetic.

## Learning Activity 3

### Circular Story

**Skills developed:** listening, cooperation, creativity

**10 minutes**

**This activity could be used before moving on to "From Story to Script" in this resource package.**

1. Ask students to stand in a circle.
2. Elicit three details (e.g. a type of animal, an occupation and a type of building). There is no need for these three to have any connection; indeed the activity works better if the elements are not obviously related.
3. Explain that the students must create a story that involves all three elements, and that each student around the circle will contribute one word to build up the story (e.g. Student 1: "Yesterday"/Student 2: "I"/Student 3: "was"/Student 4: "walking").
4. Each student's contribution must follow from the previous words, but it is not necessary for the content of the story to be completely logical.

Because each new word moves the story in a new direction, students must listen attentively to what their classmates are saying, and must be willing to accept surprises. It is helpful if the teacher provides side-coaching, saying things like "Don't worry, just say the first thing you think of". The stories often become very inventive and funny, and students are surprised at how creative the group effort becomes.

## Learning Activity 4

### Four-word Conversation

**Skills developed:** listening, grammatical accuracy

**10 minutes**

**This activity could be used before moving on to "From Story to Script" in this resource package.**

1. Divide the students into groups of three, four or five.
2. Explain that they are to have a conversation, but each contribution must be exactly four words. (e.g. "How are you today?"/"I'm very well, thanks."/ "I'm a bit tired.")
3. Each contribution must follow naturally from the previous one, and must be grammatical.
4. Other group members may challenge a contribution if they think it is illogical or incorrect.
5. To add an element of competition, the teacher can give each group a stack of poker chips, playing cards or other small objects. Each student can take one of these objects each time s/he adds something to the conversation. The object is to win the maximum number of objects.

## Learning Activity 5

### Heckling

Skills developed: vocal projection and intonation

10 minutes

This activity could be used before moving on to "Creating Drama through Conflict" in this resource package.

It is probably more suitable for the average or more advanced students because of the vocabulary demands it makes.

1. Divide the students into groups of three, four or five.
2. Nominate one student as the "victim".
3. Give each of the other students an urgent message to deliver (e.g. "Student 2, you want to know where the hospital is. Student 3, you want to know what time it is. Student 4, you can't find the nearest MTR station.").
4. All speaking at the same time, students in each group demand the attention of the "victim". They can be encouraged to express their messages in different ways (e.g. "Excuse me, what time is it? Can you tell me the time? I've lost my watch – what's the time?").
5. The "victim" should act indifferent. This will force the other students to become more expressive vocally.

The following websites explain how to conduct hundreds of easy and enjoyable drama games:

<http://improvcyclopedia.org/games/index.html>

<http://www.learnimprov.com/index.php>

<http://www.geocities.com/Shalyndria13/warmups.htm>

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## Websites

### Using Drama in the Language Classroom

- "Add Drama to an EFL Class"  
<http://www.eslbase.com/articles/drama.asp>
- "ChildDrama.com"  
<http://www.childdrama.com/mainframe.html>
- "Drama Techniques for Teaching English"  
<http://iteslj.org/Techniques/Chauhan-Drama.html>
- "Listening to Body Language"  
<http://www.teachingenglish.org.uk/think/articles/listening-body-language>

"Overcoming the Fear of Using Drama in English Language Teaching"  
<http://iteslj.org/Articles/Royka-Drama.html>

"Vocabulary Teaching Using Student-Written Dialogues"  
<http://iteslj.org/Techniques/Walker-StudentDialogs.html>

"Web English Teacher: Theater Resources"  
<http://www.webenglishteacher.com/dramagen.html>

## Lesson Plans

"Drama in Education: Materials"  
<http://www.kentaylor.co.uk/die/materials/lesson.html>

"Film Festival: An ESL Lesson Plan to Get Students Talking about Movies"  
<http://bogglesworldesl.com/lessons/MovieLesson.htm>

"Lesson Plans"  
<http://www.geocities.com/Shalyndria13/plans.htm>

## Warm-ups and Other Drama Games

"Improv Games"  
<http://improvencyclopedia.org/games/index.html>

"learnimprov.com"  
<http://www.learnimprov.com/index.php>

"Warm-ups"  
<http://www.geocities.com/Shalyndria13/warmups.htm>

## Drama Vocabulary

"ESL Test – Expressing Emotions"  
<http://www.english-test.net/esl/learn/english/grammar/ee011/esl-test.php>

"Movie Review Query Engine"  
<http://www.mrqe.com/>

"Online English Vocabulary Exercise – Emotions and Feelings 1"  
[http://www.learnenglishfeelgood.com/vocabulary/lefg1\\_vocabulary6.html](http://www.learnenglishfeelgood.com/vocabulary/lefg1_vocabulary6.html)

"Online English Vocabulary Exercise – Emotions and Feelings 2"  
[http://www.learnenglishfeelgood.com/vocabulary/lefg1\\_vocabulary7.html](http://www.learnenglishfeelgood.com/vocabulary/lefg1_vocabulary7.html)



"Online English Vocabulary Exercise – Emotions and Feelings 3"  
[http://www.learnenglishfeelgood.com/vocabulary/lefg1\\_vocabulary44.html](http://www.learnenglishfeelgood.com/vocabulary/lefg1_vocabulary44.html)

"Vocabulary Exercises – Art and Entertainment"  
[http://www.nonstopenglish.com/allexercises/vocabulary/Vocabulary-art\\_and\\_entertainment.asp](http://www.nonstopenglish.com/allexercises/vocabulary/Vocabulary-art_and_entertainment.asp)

## **Pronunciation, Stress and Intonation**

"American Rhetoric – Movie Speeches"  
<http://www.americanrhetoric.com/moviespeeches.htm>

"howjsay.com – an English Pronouncing Dictionary with Instant Sound"  
<http://www.howjsay.com/>

"Minimal Pair Practice & Quizzes"  
<http://www.manythings.org/pp/>

"Pronunciation – Oxford University Press"  
[http://www.oup.com/elt/global/products/englishfile/upper/z\\_pronunciation/](http://www.oup.com/elt/global/products/englishfile/upper/z_pronunciation/)

"Sentence Stress in English"  
<http://www.englishclub.com/pronunciation/sentence-stress.htm>

"Sounds of English – Tips for Teachers"  
<http://www.soundsofenglish.org/tips.htm#drama>

"The Speech Accent Archive"  
<http://accent.gmu.edu/>

## **Reader's Theatre**

"Aaron Shepard's RT Page – Scripts and Tips for Reader's Theater"  
<http://www.aaronsherp.com/rt/index.html>

"Gander Academy Readers Theatre"  
<http://www.stemnet.nf.ca/CITE/langrt.htm>

"Teaching and Learning: The Power of Reader's Theater"  
<http://www.readers.org/readerstheater.htm>

"Web English Teacher – Reader's Theater"  
<http://www.webenglishteacher.com/rt.html>

## Scripts and Clips

"American Rhetoric – Movie Speeches"

<http://www.americanrhetoric.com/moviespeeches.htm>

"Drew's Script-o-Rama"

<http://www.script-o-rama.com/snazzy/dircut.html>

"Horton's Stage Page"

<http://www.stagepage.info/index.html>

"storiestogrowby.com"

<http://www.storiestogrowby.com/script.html>

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