

Learning and Teaching Resources for Learning English through Drama

The resources presented here are meant to be examples to show the types of activities/materials that can be designed and developed to help students to work on the various focuses of the module in the *Suggested Schemes of Work for the Elective Part of the Three-year Senior Secondary English Language Curriculum (Secondary 4-6) (2007)* (hereafter referred to as “SoWs”). Teachers are encouraged to adapt, modify and develop their own resources or make use of other relevant materials to suit the needs and interests of their students.

Part 1: Mastering the basics

Lessons 1-2: Module introduction and drama vocabulary (please refer to SoWs pp.4-5)

Activity

Work on the following in groups of 4.

1. Share anything that you know about drama or acting. You may refer to some movies you have watched before and briefly talk about some characters, actors, plots which impress you.
2. Read the list of words below and do the following:
 - a. Try to work out the meaning of any of the words that you do not know. You could also make use of the dictionary if necessary.
 - b. Think of meaningful ways of putting these words into groups and give reasons for your grouping.

Actor/actress Act/to act Audience Cast (to cast a part) Character Costumes Deliver (to deliver lines) Dialogue Director Direct (to direct a play) Drama Emotion Express (to express emotion) Lead actor/actress Lighting Lines Make up (to do make up) Monologue Motivation	Narrator Part(s) Perform (to perform a play) Performance Play Project (to project your voice) Props Rehearse (to rehearse your lines; to rehearse a play) Rehearsal Role Scenes Script Set (to set the scene) Sound effects Stage Stage directions Supporting actor/actress Theatre
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3. Sally has just joined the school drama club and her teacher asked her to write something about her favourite actor/actress. Read the following passage written by Sally and try to complete it with the words in the list provided.

I have been a drama fan since I was in primary school. I like almost all kinds of (a) _____ including comedy, tragedy, musical, etc. Anthony Hui is my favourite (b) _____ because he is an all-round performer. He is good at playing all sorts of (c) _____. He has a special charm on the stage that captures the attention of the (d) _____. He also directs plays himself and has been awarded the best (e) _____ for several times.

Like me, Anthony was a member of the Drama Club when he was in secondary school. He was particularly interested in getting involved in backstage production like (f) _____, props and costumes, (g) _____, etc. He did not enjoy (h) _____ on stage because he always forgot his (i) _____. He was also not good at (j) _____ his feelings and (k) _____ in front of the public. He played the (l) _____ of a narrator in his first drama performance. He just had to deliver his narration between the acts and (m) _____ and had no dialogues. He practised hard and did very well in the (n) _____, but just when the final performance came, he was so nervous that he was standing still on the (o) _____ for a minute before he could barely finish his lines. That was really an unforgettable experience for him. After years of hard work, he is now a very successful and famous actor in Hong Kong.

Teachers' notes

**Teachers may cut down the list of words for Step 2 by choosing words appropriate to the needs and level of their students. If they decide to do so, the cloze in Step 3 will need to be edited.*

**For the less able students, teachers might like to provide them with a list of concise definitions of the vocabulary as a matching activity and discuss the words with them if necessary.*

**For the more able students, teachers might like to further expose them to concepts relating to drama like break a leg, comedy, dress rehearsal, musical, opening night, play bill, plot, prompt, prompter, scenery, suspense, tragedy, tragicomedy, etc.*

**Teachers might consider skipping Step 2b of the activity if they find it too demanding for their students.*

Suggested answers:

3. (a) plays/dramas
- (b) actor
- (c) characters/roles
- (d) audience
- (e) director
- (f) lighting/sound effects/make up
- (g) lighting/sound effects/make up
- (h) performing
- (i) lines
- (j) expressing
- (k) acting
- (l) role
- (m) scenes
- (n) rehearsals
- (o) stage

Lessons 3-4: Practising how to use stress and intonation to convey meaning (please refer to SoWs pp.4-5)

A. Placing stress

Placing stress on different content words changes the meaning of a sentence.

Example

Ms. Smith teaches Geography. (The meaning here is that Ms. Smith, not someone else, teaches Geography.)

Ms. Smith teaches Geography. (The meaning here is that Ms. Smith teaches, not studies, Geography.)

Ms. Smith teaches Geography. (The meaning here is that Ms. Smith teaches Geography, not another subject.)

Activity

With a partner, practise altering the meaning of each of the following sentences by placing stress on different content words. Listen carefully when your partner places stress on different content words and identify where the stress has been placed to express different meanings.

I never saw him do that.
She told me not to talk to strangers.
Do you want to go home?
Paul wants to marry Diana.
Smoking is a dangerous habit.
Are they married?
Who said you could go there?
I never said that.
You need to listen carefully.
You shouldn't say that.

B. Using intonation to convey meaning

A statement of fact usually ends with falling intonation. Rising intonation can be used to change a statement into a question, or to express doubt.

Examples:

falling intonation - *Mr. Howard is married.*

rising intonation - *Mr. Howard is married?* (With rising intonation, the statement becomes a question.)

Activity

1. With a partner, practise using falling and rising intonation to express the sentences as statements of fact or as statements that indicate doubt.

- Jamie's a girl.
- He won the race.
- She's a vegetarian.
- He resigned his position.
- Paul received an A.

2. With your partner, quiz each other on whether you can hear the sentence as a statement of fact or a statement that indicates doubt. Put a tick in the correct column.

Sentence	Expresses a fact	Expresses doubt
She's British.		
He goes to church every Sunday.		
The test has been arranged for Monday.		
They've been dating for a month.		
He was fired.		

Lessons 5-6: Identifying and expressing different emotions, feelings and motivations
(please refer to SoWs pp.4-5)

Activity 1

In small groups, discuss how the emotions, feelings or motivations in Column II in the table below might be conveyed or expressed. Match them with possible verbal cues (words, sounds, and voice changes) in Column I and non-verbal cues (facial and body movements) in Column III accordingly. One has been done for you as an example.

I. Verbal cues		II. Emotions, Feelings and Motivations		III. Non-verbal cues
a. "ouch", grunting	k	<i>Dislike</i>	15	1. clenched teeth
b. "are you sure?", "really?", questioning		<i>Boredom</i>		2. sniffing, trembling, heavy breathing, lowering eyes
c. imperatives that are demanding – "get me that", dominating the conversation		<i>Happiness</i>		3. touching hair, brushing up next to the person, embracing
d. "yuk", "that's gross"		<i>Excitement</i>		4. open mouth, opening hands/arms in a questioning manner
e. "honey", "sweetheart", flirting		<i>Sadness</i>		5. holding hands, hugging, leaning towards the other person
f. asking questions, "oh, my God!"		<i>Confidence</i>		6. hands covering face, quietness, walking away
g. "my dear", agreeing, using the person's name you are addressing		<i>Nervousness</i>		7. finger wagging, ignoring or not acknowledging the other person
h. "wow"		<i>Bewilderment</i>		8. wincing, holding the part of the body that hurts
i. "thank you", "please", "would you mind..."		<i>Pain</i>		9. biting lip, avoiding eye contact, breathing unevenly
j. stuttering, false starts		<i>Anger and annoyance</i>		10. smiling, eyes open wide
k. curt replies		<i>Superiority</i>		11. giving way to others, opening doors/pulling out chairs for others
l. low and weak voice, screaming		<i>Love (care and kindness)</i>		12. rolling eyes, shrugging, looking away
m. loud voice, imperatives, swearing		<i>Love (attraction)</i>		13. good posture, good eye contact, open chest
n. "we're sorry", "it hurts", crying		<i>Fear</i>		14. scrunching eye brows
o. uninterested voice		<i>Disgust</i>		15. pouting mouth, wrinkling nose
p. "certainly", "of course"		<i>Politeness</i>		16. raised eyebrows, sneering, raised chin
q. "that's great", "whoa", light laughing		<i>Doubt</i>		17. jumping up and down, arm waving

Teachers' notes

**Teachers need not cover all the verbal and non-verbal cues in the list. They might like to trim the list to cover only the most commonly used expressions. Instead of exposing students to an exhaustive list of feelings, emotions and motivation, which is actually not possible, the focus here is to let students have some ideas about how they can express their feelings with different verbal and non-verbal cues in a drama performance.*

**For the more able students, teachers might alternatively ask students to i) discuss in groups and list the verbal and non-verbal ways or cues appropriate to the emotions, feelings and motivations in the first table below without offering any hints, and then ask students to share with their classmates the different verbal and non-verbal ways the group has come up with; and ii) write down in the second table any emotions, feelings and motivations students come across in their discussion but are not listed in the first table, and then share them in class.*

Emotions, Feelings and Motivations	Verbal cues	Non-verbal cues
Anger and annoyance		
Bewilderment		
Boredom		
Confidence		
Dislike		
Disgust		
Doubt		
Excitement		
Fear		
Happiness		
Love (care and kindness)		
Love (attraction)		
Nervousness		
Pain		
Politeness		
Sadness		
Superiority		

Emotions, Feelings and Motivations	Verbal cues	Non-verbal cues

Suggested answers:

Activity 1

I. Verbal cues		II. Emotions, Feelings and Motivations		III. Non-verbal cues
a. “ouch”, grunting	K	<i>Dislike</i>	15	1. clenched teeth
b. “are you sure?”, “really?”, questioning	o	<i>Boredom</i>	12	2. sniffing, trembling, heavy breathing, lowering eyes
c. imperatives that are demanding – “get me that”, dominating the conversation	q	<i>Happiness</i>	10	3. touching hair, brushing up next to the person, embracing
d. “yuk”, “that’s gross”	h	<i>Excitement</i>	17	4. open mouth, opening hands/arms in a questioning manner
e. “honey”, “sweetheart”, flirting	n	<i>Sadness</i>	6	5. holding hands, hugging, leaning towards the other person
f. asking questions, “oh, my God!”	p	<i>Confidence</i>	13	6. hands covering face, quietness, walking away
g. “my dear”, agreeing, using the person’s name you are addressing	j	<i>Nervousness</i>	9	7. finger wagging, ignoring or not acknowledging the other person
h. “wow”	f	<i>Bewilderment</i>	4	8. wincing, holding the part of the body that hurts
i. “thank you”, “please”, “would you mind...”	a	<i>Pain</i>	8	9. biting lip, avoiding eye contact, breathes unevenly
j. stuttering, false starts	m	<i>Anger and annoyance</i>	7	10. smiling, eyes open wide
k. curt replies	c	<i>Superiority</i>	16	11. giving way to others, opening doors/pulling out chairs for others
l. low and weak voice, screaming	g	<i>Love (care and kindness)</i>	5	12. rolling eyes, shrugging, looking away
m. loud voice, imperatives, swearing	e	<i>Love (attraction)</i>	3	13. good posture, good eye contact, open chest
n. “we’re sorry”, “it hurts”, crying	l	<i>Fear</i>	2	14. scrunching eye brows
o. uninterested voice	d	<i>Disgust</i>	1	15. pouting mouth, wrinkling nose
p. “certainly”, “of course”	i	<i>Politeness</i>	11	16. raised eyebrows, sneering, raised chin
q. “that’s great”, “whoa”, light laughing	b	<i>Doubt</i>	14	17. jumping up and down, arm waving

Activity 2

1. View three short video clips from different movies.
2. As you view each one, identify the emotions, feelings or motivations that are being conveyed by the actors/actresses. Remember that in one short scene there may be a variety of emotions, feelings and motivations portrayed. Try to identify the main ones being conveyed. Also, be aware of how the emotions, feelings and motivations represent the kind of relationship that exists between the characters (e.g. if one character is in a higher position than another).
3. List the verbal and non-verbal cues the actors are using to convey those emotions, feelings or motivations.

Teachers' notes

Teachers might like to ask students to view scenes from **Signs (2002), **Titanic (1997)** and **Nicholas Nickleby (2002)** and attempt the worksheets on pp.10-12 for this activity. Teachers might also select clips from other films that would interest their students. To focus on both verbal and non-verbal aspects, students might like to watch the clips several times. First, ask students to view the scenes without turning the sound on so that they can focus on the non-verbal clues. Then, have them view the scenes with the sound on. If necessary, keep the English subtitles on. The point of this activity is for students to become aware of how emotions, feelings and motivations are expressed. It should not be done as a listening activity. As such, the objective of the activity is achieved so long as students manage to come up with some ideas similar to those in the suggested answers on pp.13-15, which are not exhaustive.*

**The less able students might be asked to view only one of the clips, either from the examples provided or any other that teachers deem appropriate.*

Film: Signs (2002)

Description: The movie is about a family living on a farm that is experiencing some supernatural events such as crop circles*.

Scene: (Starts at approximately 13.5 minutes into the movie and lasts about 1.5 minutes)
The father (Graham Hess), along with a police officer, rushes back to his farm house to see his son (Morgan Hess) sitting next to one of the family's dogs which is dead. His daughter (Bo Hess) is sitting on the swing set looking down at her brother and the dog. Later the father talks to another son (Merrill Hess) as he brings his daughter, Bo, into the house.

Emotions, Feelings and Motivations	Verbal cues	Non-verbal cues
<ul style="list-style-type: none"> • <i>Sadness</i> • <i>Fear</i> • <i>Love</i> • <i>Annoyance</i> • <i>Superiority</i> • <i>Bewilderment</i> 	<p>Morgan</p> <ul style="list-style-type: none"> • <i>Crying</i> () <p>Graham</p> <ul style="list-style-type: none"> • <i>“Did he hurt you?”</i> () • <i>“I’m so sorry, Morgan.”</i> (<i>Love</i>) <p>Graham to Merrill</p> <ul style="list-style-type: none"> • <i>“Where were you?”</i> () • <i>“Tie Isabelle up to the back of the shed and make sure the knot is very tight.”</i> () 	<p>Bo</p> <ul style="list-style-type: none"> • <i>Curled up</i> (<i>Sadness, Fear</i>) • <i>Eyes down</i> () <p>Morgan</p> <ul style="list-style-type: none"> • <i>Sniffing</i> () • <i>Walking away from his father</i> () <p>Graham</p> <ul style="list-style-type: none"> • <i>Holding out his hand to his son</i> () • <i>Rubbing his son’s shoulder</i> () • <i>Holding his daughter</i> () <p>Merrill</p> <ul style="list-style-type: none"> • <i>Eyes wide open</i> () • <i>Turning around</i> ()

* Crop circles refer to patterns that appear in farm fields which some people think are created by creatures from another world.

Film: Titanic (1997)

Description: The story of Titanic and two young people from very different worlds who meet and fall in love on the doomed voyage.

Scene: (Starts at approximately 27.5 minutes into the movie and lasts about 30 seconds)
The scene begins as Jack and his friend are looking for their cabin, find it and meet their Swedish roommates. It stops just as Jack puts his belongings on the lower bunk.

Emotions, Feelings and Motivations	Verbal cues	Non-verbal cues
<ul style="list-style-type: none"> • <i>Politeness</i> • • 	<p>Jack</p> <ul style="list-style-type: none"> • <i>Apologises for bumping into someone (Politeness)</i> • <i>“Excuse me”</i> () • • • • 	<p>Jack</p> <ul style="list-style-type: none"> • <i>Chin up</i> () • <i>Open chest</i> () • • • • • • • • <p>Swedish roommates</p> <ul style="list-style-type: none"> • <i>Open mouth</i> () • •

Film: Nicholas Nickleby (2002)

Description: Adapted from the novel of the same name by Charles Dickens. It tells the story of Nicholas Nickleby, who must find a way to provide for himself and his family after his father dies.

Scene: (Starts at approximately 14 minutes into the film and lasts about 1 minute) The scene involves the headmaster Mr. Squeers and Nicholas Nickleby getting out of the carriage that has brought them from London to the school that Mr. Squeers and his wife run and the unlocking of the school gates by a young boy named Smike.

Emotions, Feelings and Motivations	Verbal cues	Non-verbal cues
<ul style="list-style-type: none"> • <i>Anger</i> • <i>Superiority</i> • <i>Inferiority</i> • • 	<p>Mr. Squeers</p> <ul style="list-style-type: none"> • <i>Yells at "Smike"</i> (<i>Anger, Superiority</i>) • • • <p>Nicholas</p> <ul style="list-style-type: none"> • <i>"Is this Dotheboys Hall?"</i> (word stress on "this") () <p>Smike</p> <ul style="list-style-type: none"> • 	<p>Smike</p> <ul style="list-style-type: none"> • <i>Hands shake as he tries to unlock the gate</i> () • • • • <p>Mr. Squeers</p> <ul style="list-style-type: none"> • <i>Slaps Smike on the head</i> () <p>Nicholas</p> <ul style="list-style-type: none"> • <i>Eyes wide open</i> () •

Suggested answers:

Activity 2

Film: Signs (2002)

Description: The movie is about a family living on a farm that is experiencing some supernatural events such as crop circles.

Scene: (Starts at approximately 13.5 minutes into the movie and lasts about 1.5 minutes)
The father (Graham Hess), along with a police officer, rushes back to his farm house to see his son (Morgan Hess) sitting next to one of the family's dogs which is dead. His daughter (Bo Hess) is sitting on the swing set looking down at her brother and the dog. Later the father talks to another son (Merrill Hess) as he brings his daughter, Bo, into the house.

Emotions, Feelings and Motivations	Verbal cues	Non-verbal cues
<ul style="list-style-type: none"> • <i>Sadness</i> • <i>Fear</i> • <i>Love</i> • <i>Annoyance</i> • <i>Superiority</i> • <i>Bewilderment</i> 	<p>Morgan</p> <ul style="list-style-type: none"> • <i>Crying</i> (<i>Sadness</i>) <p>Graham</p> <ul style="list-style-type: none"> • <i>"Did he hurt you?"</i> (<i>Love</i>) • <i>"I'm so sorry, Morgan."</i> (<i>Love</i>) <p>Graham to Merrill</p> <ul style="list-style-type: none"> • <i>"Where were you?"</i> (<i>Annoyance</i>) • <i>"Tie Isabelle up to the back of the shed and make sure the knot is very tight."</i> (<i>Superiority</i>) 	<p>Bo</p> <ul style="list-style-type: none"> • <i>Curled up</i> (<i>Sadness, Fear</i>) • <i>Eyes down</i> (<i>Sadness, Fear</i>) <p>Morgan</p> <ul style="list-style-type: none"> • <i>Sniffing</i> (<i>Sadness</i>) • <i>Walking away from his father</i> (<i>Sadness</i>) <p>Graham</p> <ul style="list-style-type: none"> • <i>Holding out his hand to his son</i> (<i>Love</i>) • <i>Rubbing his son's shoulder</i> (<i>Love</i>) • <i>Holding his daughter</i> (<i>Love</i>) <p>Merrill</p> <ul style="list-style-type: none"> • <i>Eyes wide open</i> (<i>Bewilderment</i>) • <i>Turning around</i> (<i>Bewilderment</i>)

Film: Titanic (1997)

Description: The story of Titanic and two young people from very different worlds who meet and fall in love on the doomed voyage.

Scene: (Starts at approximately 27.5 minutes into the movie and lasts about 30 seconds)
The scene begins as Jack and his friend are looking for their cabin, find it and meet their Swedish roommates. It stops just as Jack puts his belongings on the lower bunk.

Emotions, Feelings and Motivations	Verbal cues	Non-verbal cues
<ul style="list-style-type: none"> • <i>Politeness</i> • <i>Confidence</i> • <i>Bewilderment</i> 	<p>Jack</p> <ul style="list-style-type: none"> • <i>Apologises for bumping into someone. (Politeness)</i> • <i>“Excuse me” (Politeness)</i> • <i>“Oh, right here!” (Bewilderment)</i> • <i>Introduces himself to others right away (Politeness, Confidence)</i> • <i>“Hey, how you doing?” (Politeness)</i> • <i>“Jack, nice to meet you. I’m Jack Dawson, nice to meet you. How are you doing?” (Politeness, Confidence)</i> • <i>“Who says you get top bunk?” (Confidence)</i> 	<p>Jack</p> <ul style="list-style-type: none"> • <i>Chin up (Confidence)</i> • <i>Open chest (Confidence)</i> • <i>Touches others when speaking to them (Politeness)</i> • <i>Leads the way (Confidence)</i> • <i>Touches the wall (Bewilderment)</i> • <i>Offers his hand to other right away (Politeness)</i> • <i>Looks straight at the person he is speaking to (Politeness, Confidence)</i> • <i>Slaps new roommate on the arm (Confidence)</i> • <i>Doesn’t wait for the roommate to introduce himself before turning away (Confidence)</i> • <i>Playfully punches friend (Confidence)</i> <p>Swedish roommates</p> <ul style="list-style-type: none"> • <i>Open mouth (Bewilderment)</i> • <i>Head tilted (Bewilderment)</i> • <i>Looks around (Bewilderment)</i>

Film: Nicholas Nickleby (2002)

Description: Adapted from the Novel of the same name by Charles Dickens it tells the story of Nicholas Nickleby, who must find a way to provide for himself and his family after his father dies.

Scene: (Starts at approximately 14 minutes into the film and lasts about 1 minute) The scene involves the headmaster Mr. Squeers and Nicholas Nickleby getting out of the carriage that has brought them from London to the school that Mr. Squeers and his wife run and the unlocking of the school gates by a young boy named Smike.

Emotions, Feelings and Motivations	Verbal cues	Non-verbal cues
<ul style="list-style-type: none"> • <i>Anger</i> • <i>Superiority</i> • <i>Inferiority</i> • <i>Nervousness</i> • <i>Bewilderment</i> 	<p>Mr. Squeers</p> <ul style="list-style-type: none"> • <i>Yells at “Smike” (Anger, Superiority)</i> • <i>Keeps his voice raised when speaking to Smike (Superiority)</i> • <i>Swears at him “Where the devil were you?” (Anger)</i> • <i>Scolds Smike for not waiting out in the cold (Anger, Superiority)</i> <p>Nicholas</p> <ul style="list-style-type: none"> • <i>“Is this Dotheboys Hall?” (word stress on “this”) (Bewilderment)</i> <p>Smike</p> <ul style="list-style-type: none"> • <i>Behaves politely even when he has been insulted – “Please, sir.” (Inferiority)</i> 	<p>Smike</p> <ul style="list-style-type: none"> • <i>Hands shake as he tries to unlock the gate (Nervousness)</i> • <i>Head is lowered. Eyes are mostly fixed to the ground (Nervousness, Inferiority)</i> • <i>Breathes unevenly (Nervousness)</i> • <i>Tilts his body out of the way of Mr. Squeers (Nervousness, Inferiority)</i> • <i>Does not fight back when hit (Inferiority)</i> <p>Mr. Squeers</p> <ul style="list-style-type: none"> • <i>Slaps Smike on the head (Anger, Superiority)</i> <p>Nicholas</p> <ul style="list-style-type: none"> • <i>Eyes wide open (Bewilderment)</i> • <i>Mouth slightly open (Bewilderment)</i>

Lessons 7-10: Stages of script writing (please refer to SoWs pp.4-5)

Activity

Work in a small group for a script writing activity. Using the well-known tale of the three little pigs, your group will need to:

1. Divide a skeleton story outline into acts or scenes.
2. Decide on how many parts you will include in the script.
3. Write the narrator's narration and the actors' dialogues.
4. Write stage directions that describe important information about movement, non-verbal action, and props.
5. Write brief comments on the script produced by your own group as self-evaluation.
6. Give the script to your teacher for further feedback.

1. Read the following skeleton story outline. Discuss with your classmates to see how it could be divided into acts or scenes.

There were three little pigs.
They lived with their mother.
One day they decided to seek their fortune.
The first little pig met a farmer who had some sticks.
He asked the farmer for some sticks.
The farmer gave him some sticks.
The first little pig took the sticks and made a house.
The second little pig met a woodsman who had some wood.
He asked the woodsman for some wood.
The woodsman gave him some.
The second little pig took the wood and made a house.
The third little pig met a brick maker who had some bricks.
He asked the brick maker for some bricks.
The brick maker gave him some.
The first little pig made a house of sticks.
The second little pig made a house of wood.
The third little pig made a house of bricks.
The first little pig enjoyed his house, until the big bad wolf came and visited him.
The big bad wolf told the pig to let him come in, otherwise he would blow down his house.
The pig told the wolf that he could not come in.
So the wolf blew down the house with his breath.
The first little pig ran to the second little pig's house.
The wolf went to the second little pig's house and told him to let him come in, otherwise he would blow down his house.
The second little pig told the wolf he could not come in.
So the wolf blew down the house with his breath.
The two little pigs ran to the third little pig's house.
The wolf went to the third little pig's house and told him to let him come in, otherwise he would blow down his house.
The third little pig told the wolf he could not come in.
So the wolf started to blow down the house.
But he could not blow down the house.
All the three little pigs came out of the house and beat the wolf up.
The wolf ran away.
They called their mother and asked her to live with them.
They all lived happily ever after.

Teachers' notes

**The story outline given is, in fact, meant to be simple and straightforward, serving as a starting point to illustrate how a script can be organised so that even students with little knowledge of a dramatic text will find the task manageable.*

**An example to show how a story can be broken up is provided on the following page. Teachers should remind students that there are many different ways to arrange acts and scenes, and it is not necessary to organise events in a strict chronological order. Teachers should also encourage students to make use of their creativity during the process.*

**Teachers may like to challenge the more able students by asking them to organise the events in an unconventional way, for example, starting with the end of the story and working backwards, ending at the beginning and coming full circle, etc.*

Suggested answers:

Act I

Scene I

There were three little pigs.
They lived with their mother.
One day they decided to seek their fortune.

Scene II

The first little pig met a farmer who had some sticks.
He asked the farmer for some sticks.
The farmer gave him some sticks.
The first little pig took the sticks and made a house.

Scene III

The second little pig met a woodsman who had some wood.
He asked the woodsman for some wood.
The woodsman gave him some.
The second little pig took the wood and made a house.

Scene IV

The third little pig met a brick maker who had some bricks.
He asked the brick maker for some bricks.
The brick maker gave him some.
The third little pig took the bricks and made a house.

Scene V

The first little pig made a house of sticks.
The second little pig made a house of wood.
The third little pig made a house of bricks.

Act II

Scene I

The first little pig enjoyed his house, until the big bad wolf came and visited him.
The big bad wolf told the pig to let him come in otherwise he would blow down his house.
The pig told the wolf that he could not come in.
So the wolf blew down the house with his breath.
The first little pig ran to the second little pig's house.

Scene II

The wolf went to the second little pig's house and told him to let him come in, otherwise he would blow down his house.
The second little pig told the wolf he could not come in.
So the wolf blew down the house with his breath.
The two little pigs ran to the third little pig's house.

Scene III

The wolf went to the third little pig's house and told him to let him come in, otherwise he would blow down his house.
The third little pig told the wolf he could not come in.
So the wolf started to blow down the house.
But he could not blow down the house.

Scene IV

All the three little pigs came out of the house and beat the wolf up.
The wolf ran away.

Act III

They called their mother and asked her to live with them.
They all lived happily ever after.

2. Decide on how many parts (the various roles/characters) you will include in the script. You may come up with a narrator and some actors/actresses, leading and supporting. List them out.

Teachers' notes

**Some possible parts to be included in the script are as follows:*

narrator/mother/farmer/woodsman/brick maker/first pig/second pig/third pig/wolf

3. Discuss with your group some characteristics of the different parts you have just identified. Try to write out the narrator's narration and actors' dialogues. You can refer to the following sample.

Sample

Act I

Scene I

Narrator – *Once upon a time, there were three little pigs who lived with their mother. When they had all graduated from piggy school, they decided to go out into the world to seek their fortune.*

Mother – *Please be careful little ones. I will miss you so much.*

Little Pigs – *Don't worry, mom. We will be careful.*

Narrator – *So the little pigs set out into the world.*

Scene II

Teachers' notes

**At this stage, teachers may or may not require their students to write up the full script, depending on how well they progress. Nevertheless, it would be best for teachers to stretch even the less able students by asking them to attempt to complete a short simple script, which is a very good practice to equip them to compose an original script in Part 3 of the module.*

**For the more able students, teachers may require them to develop a full script and encourage them to incorporate humor by asking them to discuss how the story of the Three Little Pigs could be written in a humorous and creative way to arouse and sustain readers' interest.*

4. Write stage directions that describe important information about movement, non-verbal action and props for the scenes by adding simple sentences following the dialogues. Try to describe, for example, where the actor is standing, to which direction he is moving and what posture he is having. You can also talk about the manner in which an actor is doing the action and the things/objects he is using. Read the following stage directions in brackets as examples. Then discuss with your group and come up with some stage directions for the other scenes you worked on in the previous activity.

Scene I

Narrator – Once upon a time, there were three little pigs who lived with their mother. When they had all graduated from piggy school, they decided to go out into the world to seek their fortune. (The narrator stands to the side, and reads from a book.)

Mother – Please be careful little ones. I will miss you so much. (She hugs them and has tears in her eyes.)

Little Pigs - Don't worry, mom. We will be careful. (They speak in unison.)

Narrator – So the little pigs (holding hands) set out into the world. (They walk out the door as their mother waves goodbye looking very sad.)

Teachers' notes

**Teachers may skip this part depending on the level of ability of their students, but it would be acceptable if students could only write very simple stage directions with phrases. The point here is to get them think about what possible movements (the non-verbal elements) and props can be involved on the stage in a drama performance.*

5. Discuss with your group members and give brief comments on the script considering aspects like content, organisation and grammar.

Teachers' notes

**Self-evaluation of the script at this stage is meant to be only preliminary and brief as students need more exposure to the different aspects of a drama performance before they can be competent enough to give reflective evaluation. More guidance from teachers is necessary at this stage, after which students will move on to a more in-depth self and peer evaluation session in Part 3.*

6. Give the script to your teacher for further feedback and revise your script if necessary.

Lessons 11-12: Role-playing a short scene and evaluating a role-play (please refer to SoWs pp.4-5)

Activity 1

With the script your group has produced, role-play it in the group. Select one of the scenes you have written, decide which member will perform which part and start practising. Refer to the following questions as some of the considerations for having a good role-play.

1. Should you speak from memory or hold the script?
2. How fast should you speak?
3. How should you handle the stress and intonation?
4. How can the voice be made clear and interesting?
5. How can eye contact be used?
6. How can facial expressions be used?
7. How can gestures be used?

Activity 2

After having the role-play, evaluate your group members' performance as a whole by using the following feedback form. Indicate your choice with a tick.

Role-play Feedback Form

Area assessed	<i>Needs improvement</i>	<i>Satisfactory</i>	<i>Good</i>	Comment
Fluency				
Pronunciation				
Pace				
Intonation and stress				
Clarity and loudness of voice				
Eye contact				
Facial expression				
Gesture				

PART 2: Writing short scenes and giving a dramatic reading

Lessons 13-16: Writing and role-playing a short scene (please refer to SoWs pp.6-7)

Activity

1. With a classmate, develop content and write a dialogue for one of the five scenarios on ***Scenario Handout I*** on p.25.
2. In order to develop interesting content, first ask and answer questions about the scenario you select. For example:
 - What kind of crime did the witness in scenario #1 witness? Where was it? When did it happen?
 - In scenario #2, what kind of problem does the patient have?
 - In scenario #3, what kind of event is the customer going to? What special problems might they have trying to find the right outfit?
 - In scenario #4, what kind of problem does Friend #1 have?
 - In scenario #5, what kind of restaurant are they in? What kind of food is being ordered?
3. If you don't like any of the scenarios provided, create your own.
4. Write a dialogue of at least 10 exchanges.
5. Revise it for grammar, vocabulary, and clarity.
6. Get feedback from your teacher on the dialogue you write.
7. Rehearse the dialogue with your classmate, focussing on pronunciation, intonation, pace, expression and feeling, body movement, interaction and eye contact. Use the ***Role-play Feedback Form*** in Lessons 11-12 on p.23.
8. Role-play the scenario dialogue you have developed in front of your class.
9. Evaluate your performance and seek evaluation from others using the ***Role-play Feedback Form***.
10. Revise the dialogue based on the feedback collected and post them up for sharing.

Teachers' notes

**For the more able students, teachers might want to have them prepare dialogues for more than one of the scenarios given. But time constraints may limit the number of dialogues students can perform for the class.*

Scenario Handout I

Scenario #1

Citizen

Police Officer

The citizen is a witness to a crime and the police officer is questioning him/her.

Scenario #2

Doctor

Patient

The patient is explaining what his/her problem is and the doctor is trying to gather information from the patient.

Scenario #3

Salesperson

Customer

The customer is trying to find a special outfit and the salesperson is trying to be helpful and to make a sale.

Scenario #4

Two friends

Friend #1 has a serious problem and Friend #2 is trying to give him/her advice on how to solve the problem.

Scenario #5

Customer

Waitress

The customer is trying to order a meal but is unfamiliar with some of the menu items and the waitress is helping to explain what certain items are.

Lessons 17-20: Practising how to express and convey emotions, feelings and motivations
(please refer to SoWs pp.6-7)

Activity

Work on the following with a partner.

1. Use the different dialogues that were written by your classmates for the scenarios in the previous activity.
2. Select two of the dialogues.
3. Change the wording in those dialogues as needed to convey emotions, feelings and motivations specified in the respective scenarios on *Scenario Handout II* on p.27.
4. Discuss and decide how to use word stress, pace, intonation, voice, body movement and eye contact to convey specific emotions, feelings and motivations.
5. Practise and perform the dialogues in the two scenarios in the group.
6. Evaluate your group performance using the *Rehearsal and Performance Feedback Form* on p.29.

Scenario Handout II

Scenario #1

Citizen

Police Officer

The citizen is a witness to a crime and the police officer is questioning him/her.

Convey these emotions, feelings and/or motivations:

The police officer is doubtful about what the citizen is saying.

The citizen is nervous and is trying to cover something up.

Scenario #2

Doctor

Patient

The patient is explaining what his/her problem is and the doctor is trying to gather information from the patient.

Convey these feelings, emotions and/or motivations:

The doctor is busy.

The patient is very worried that he/she has a serious illness.

Scenario #3

Salesperson

Customer

The customer is trying to find a special outfit and the salesperson is trying to make a sale.

Convey these feelings, emotions and/or motivations:

The salesperson is impatient and wants to make a sale even if the outfit is unsuitable.

The customer is worried that nothing looks very good on him/her.

Scenario #4

Two friends

Friend #1 has a serious problem and Friend #2 is trying to give him/her advice on how to solve the problem.

Convey these feelings, emotions and/or motivations:

Friend #1 is sad and Friend #2 is trying to cheer him/her up.

Scenario #5

Customer

Waitress

The customer is trying to order a meal but is unfamiliar with some of the menu items and the waitress is helping to explain what certain items are.

Convey these feelings, emotions and/or motivations:

The waitress is very friendly and wants the customer to be happy. The customer finds it difficult to make a decision.

Rehearsal and Performance Feedback Form

1. Go over the *Rehearsal and Performance Feedback Form* below. As you carry out rehearsals and performances, you will need to consult it.
2. Use it as the basis for reflecting on your own performance and as a way of giving feedback to your classmates.

Give feedback on your own or on others' performances. Not all items are relevant for every performance. (1 = needs improvement; 2 = satisfactory; 3 = good)

- | | | | |
|---|---|---|--|
| 1 | 2 | 3 | Lines are memorised |
| 1 | 2 | 3 | Pace of speech is appropriate (e.g. speech is neither too slow nor too fast and is appropriate for expressing the meaning of the words) |
| 1 | 2 | 3 | Word stress is correct |
| 1 | 2 | 3 | Speaking is clear and pronunciation is accurate |
| 1 | 2 | 3 | Body movement is appropriate and meaningful |
| 1 | 2 | 3 | Physical interactions with other actors are natural and appropriate |
| 1 | 2 | 3 | Timing of lines creates a good flow of action (e.g. lines are delivered on time and flow naturally between the actors) |
| 1 | 2 | 3 | Intonation and stress placed on words and phrases correctly convey meaning and feeling (e.g. use rising intonation to express doubt, surprise) |
| 1 | 2 | 3 | Eye contact with other actors and with the audience is appropriate and conveys meaning and feeling |
| 1 | 2 | 3 | Facial movements and expressions are used to convey meaning and feeling |
| 1 | 2 | 3 | Body movement is used to convey meaning and feeling |
| 1 | 2 | 3 | Voice is used to convey meaning and feeling |
| 1 | 2 | 3 | Props add to the enjoyment and feeling of the drama |
| 1 | 2 | 3 | Costumes add to the enjoyment and feeling of the drama |
| 1 | 2 | 3 | Makeup adds to the enjoyment and feeling of the drama |

Overall comments:

Teachers' notes

**The above is an example of a feedback form that may be used for drama rehearsal and performance evaluation. Not all the items may be relevant to every performance. Teachers are encouraged to use the form flexibly and make any necessary adaptations to suit the teaching focus and the level and needs of their students. Credit should be given where it is due as there might be aspects of the students' work which have gone beyond the specified requirements.*

Lessons 21-28: Reader's Theatre (please refer to SoWs pp.6-7)

Reader's Theatre allows performers to hold scripts and read from them. Usually performers are seated on stools and there is just a minimal amount of staging and interaction required.

Activity

1. Go to www.aaronshep.com for a Reader's Theatre script or more selection that can be downloaded and used.
2. Working in a small group, read over the lines to understand their meaning as well as any stage directions.
3. Decide who will perform each part.
4. Practise the lines (individually, with a partner and in a group).
5. Practise the stage directions that are given in the script.
6. Rehearse the drama several times. Focus on whether you are able to
 - Pronounce words correctly.
 - Give correct intonation to lines.
 - Deliver lines with an appropriate pace of speech, neither too fast nor too slow.
 - Project your voice appropriately.
 - Give appropriate expression and feeling to the lines.
 - Connect your lines with those of the other actors in order to create a natural flow (timing).
 - Move your body and interact appropriately with the other actors in a simple manner.
 - Use appropriate eye contact with other actors and, where appropriate, the audience.
 - Listen appropriately to others when they deliver their lines.
7. Act out the lines in an informal performance using the scripts in hand.
8. Gather feedback on your and others' performance using the *Rehearsal and Performance Feedback Form* on p.29.

PART 3: Performing a play

Lessons 29-50: Writing and performing a play based on a fairy tale or well-known story
(please refer to SoWs pp.8-9)

Use the *To do list for writing a script and putting on a play* on p.33.

A. Writing an original script (Lessons 29-36)

Activity

Within a small group, develop and write a script.

- Select a story.
 - Discuss and select a simple story that would be appropriate and interesting for your audience.
 - Develop a skeleton, or outline, of all the important details of the story using simple sentences and phrases
 - Organise and divide the play’s actions into acts and scenes as needed.
- Develop a script.
 - Write a script that is original, keeping in mind time (15-20 minutes) and logistics (where and when you will perform the play) limitations.
 - Be as creative and humorous as you think is appropriate for your audience. Don’t be afraid to rewrite the story using names, places and ideas that are interesting to your audience. For example, if you are doing a version of “Little Red Riding Hood,” you could change the story to be about a little girl named Ah Mei who, visiting her grandmother in Wanchai, takes the MTR for the first time, and whose mother has warned her not to speak to any strangers on her way.
 - Include in your script the parts for a narrator.
 - Use the narrator to introduce descriptions and background information.
 - Include in your script stage directions as needed.
 - Plan how to make transitions between acts and scenes as needed.
 - Revise the script for grammatical accuracy keeping in mind that the characters may not be speaking in complete sentences.
 - Revise the script’s vocabulary and idioms for accuracy and appropriateness.
 - Revise the script for conciseness. Make sure you are not using unnecessary words.
- Use the *Script Feedback Form* on p.34 to collect feedback on your script.

B. Cast parts and rehearse the play (Lessons 37-44)

Activity

In your group,

- Select members to take responsibility for direction, scenery, prompting, costumes, sound effects and publicity.
- Assign each member of your group a speaking part. If there are too many people in your group, you can divide the narrator's part so that more than one person can perform it.
- Use your creativity to develop scenery, props and sound effects that add to the meaning and enjoyment of the play.
- Memorise your parts.
- Rehearse the play. Use the *Rehearsal and Performance Feedback Form* on p.29 to give and get feedback.
- Develop a way of publicising the play such as a playbill and/or poster.

Teachers' notes

**Teachers may choose not to ask the less able students to produce the technical aspects, but still, students can opt to produce some of them considering their interests and capability.*

C. Perform the play and evaluate your performance (Lessons 45-50)

Activity

In your group,

- Perform your play for the whole class.
- Get feedback on your group's performance from your classmates and teacher.

Teachers' notes

**For the more able students, instead of asking them to develop a script based on an existing story, teachers may encourage them to create a story outline geared towards an intended audience of their own choice. Students could give a performance for their intended audience at a specific venue as an extended activity after finishing their class performance and getting feedback from both their teacher and classmates.*

To do list for writing a script and putting on a play

As a group,

- Select a story
- Develop an outline for the story
- Write the first draft of the script
- Give and get feedback on the script using the *Script Feedback Form* on p.34
- Rewrite the script to get it right
- Give everyone a speaking part in the play
- *Select group members to carry out the following tasks:
 - Direct the rehearsals and the play
 - Prompt the actors and narrator
 - Make and find props and scenery
 - Make and find costumes
 - Do makeup and hair
 - Take care of lighting and sound effects
 - Publicise and promote the play by creating a playbill or a poster
- Carry out rehearsals
- Give and get feedback on the rehearsals
- Carry out a dress rehearsal
- Give the performance
- Get feedback from your audience
- Evaluate your performance and what you have learned

*You may select some items from the list, considering the needs and interests of your group members and time limits.

Script Feedback Form

Give feedback on the script using the following form. Put a tick for the item that you find satisfactory or add comments if further improvement is needed.

Area Assessed	Specific Item Assessed	Comments
Content	Ideas in the scenes and acts are clear enough	
	Dialogues used are appropriate	
	*Script is clearly written with a specific audience in mind	
Organisation	Sequence of the events is logical	
	Script is appropriately divided into acts and/or scenes	
	Transitions are smooth and logical enough to help understanding of the content	
Language	Appropriate adjectives and adverbs are used by the narrator to set the scenes	
	Language used is appropriate in terms of formality	
	Words used are appropriate in terms of clarity and complexity	
	Grammar and idiomatic language are correct	
	Spelling and punctuation are correct	
Stage Directions	Stage directions are given where appropriate	
	Stage directions are clear and logical	

Overall comments

What did you enjoy about the script?

What other areas could be improved on?

Teachers' notes

**This item is only for those learners who have developed a script geared towards an intended audience. Teachers should feel free to adapt the form according to their students' level and needs.*