

PART 3: DRAMA RESOURCES

The schedules, worksheets, handouts, scripts and assessment rubric on pp. 50 - 61 were used by Tina Engelbogen to organise drama activities for her students:

- Program of Horizons Week, November 2006
- Worksheet — Model of a Report: Visit to Madame Tussaud's Wax Museum, The Peak
- Student group drama script — House of Wax
- Form 2 drama activities — Instructions for Day 1 Games
- Timetable of drama activities
- Drama scripts for students — 'Young Heroes of the War', 'The Gun Fight' and 'The Thief'
- Vocabulary list for classroom drama activities
- Forms 1 - 2 Speaking Assessment Scoring Criteria — Small Group Drama

HORIZONS WEEK

THE PEAK WAXWORK MUSEUM: EXCURSION, WRITING AND DRAMA WORKSHOP TEACHERS: IRENE MAK AND TINA ENGELBOGEN

DAY 1: Excursion to The Peak Waxwork Museum

Objective: To gather information and ideas for script-writing.

The students will:

- form six small groups to gather information;
- take photos of the wax figures;
- take notes and complete 'Model of a Report' (see sample with teacher instructions on p. 50); and
- conduct further research using the Internet to find background information on the wax figures as homework.

DAY 2: Writing workshop (Computer Room)

Objective: To develop creative scripts based on the written and visual materials.

The students will:

- complete reports on the excursion;
- receive teacher input on the topics and story ideas about the characters in Waxwork Museum;
- develop their original scripts by working cooperatively in small groups of five;
- discuss their scripts in groups;
- type up the first draft of their scripts;
- conference, develop and edit their scripts;
- publish the scripts at the end of the workshop on A3 paper in large font; and
- prepare for the oral presentations of scripts.

DAY 3: Drama workshop based on the scripts and photos (Student Activity Room)

Objective: To make dramatic presentations of original scripts.

The students will:

- take part in warm-up games: slow/fast movement, freeze-frame, transforming statues, pace; (see p. 55)
- create tableaux, such as 'Bringing characters to life' and 'In the wax museum at night';
- post their scripts from Day 2 around the drama room;
- discuss their ideas from the scripts in small groups;
- dramatise and rehearse scenes using warm-up game movements; and
- present the scenes.

MODEL OF A REPORT: VISIT TO MADAME TUSSAUD’S WAX MUSEUM

Your name:

Group members: 1. _____ 2. _____
 3. _____ 4. _____

SECTION HEADINGS	CONTENT
INTRODUCTION (1 paragraph)	On (date), we went on an excursion to (place). The (name of the place) was built in (date) and (general information about the place).
WHAT WE SAW (1 paragraph)	A general description of the place and exhibition
SECTIONS (5 short paragraphs)	A summary of the five sections of the exhibition: <ul style="list-style-type: none"> • A short paragraph on each section of the museum • The number and names of the wax figures in each section
DETAILS OF ONE EXHIBIT (2 paragraphs)	Describe one exhibit in greater detail by giving: <ul style="list-style-type: none"> • Names of the characters; • Description of their appearance; • Information on their profession; and • Why they are famous
DESCRIPTION OF HOW THE WAX FIGURES ARE MADE (3 – 4 paragraphs)	In the description: <ul style="list-style-type: none"> • Include a number and heading for each step; and • Write short paragraphs to describe the steps of making the wax figures.
YOUR OPINION (1 paragraph)	In one paragraph, your opinion of the waxworks museum: <ul style="list-style-type: none"> • Did you enjoy the excursion? • Who was your favourite character? Why? • What interesting information did you learn?
ANY OTHER COMMENTS (1 paragraph)	Will you visit the museum again? Why or why not?

(Sample Script from Day 2's Writing Workshop)

HORIZONS WEEK STUDENT GROUP DRAMA SCRIPT: HOUSE OF WAX

Characters: Narrator, Worker 1, Worker 2, Bruce Lee, Jackie Chan,
Policeman

SCENE 1 *(Madame Tussaud's Waxworks Museum, at night. The wax figures of Bruce Lee and Jackie Chan stand very still, in the pose of fighting in their famous movies.)*

Narrator: One night at the Waxworks, the museum workers were going around checking the figures. They were looking to see if any thieves were there. While they were checking, they saw two figures, Bruce Lee and Jacky Chan, coming to life.

(Two museum workers walk around the room and stop to check the wax figures.)

Worker 1: What's happening? Look! *(Pointing to the two figures. They move a little closer.)*

Worker 2: Don't be crazy. *(Look at the figures)* On my God! They aren't thieves . . . they really are Bruce Lee and Jackie Chan! They are coming to life!

(Hide at sides)

Worker 1: It's impossible! I can't believe it! *(Also hides and watches the figures.)*

(The two figures slowly move their hands, their heads, step on one foot then the other. They see each other, and Bruce looks angrily at Jackie. He makes a kung fu pose.)

Bruce Lee *(shouting angrily):* Why did you take my numchukas? (weapon)

Jackie Chan *(laughing):* None of your business! I do what I want! I'm the star now!

Bruce Lee *(his voice was low and angry):* You are a thief! Let's fight! I will beat you!

(They start to fight, showing their great martial arts skills. Jackie is funny. He moves to the side, pretends to be hurt, lies down dead, jumps over Bruce and runs away.)

Narrator: Jackie and Bruce began to fight. Bruce did some great kung fu, but Jackie could get away fast and do some funny movements.

Worker 1: We need to stop them! *(Tries to go near to stop the fighters.)*

Worker 2: How? *(He hides from the fight. He is scared of the crazy, fighting figures.)*

Worker 1 *(runs away from the fighters):* Call the police! *(calls on the phone)* Police!

Narrator: The workers called the police and the waxwork figures kept fighting.

SCENE 2 *(A policeman arrives; the figures freeze. He looks around to find the fight.)*

Policeman: Where are they? *(Looking around)*

Worker 1: Here! *(pointing to the two wax figures. They stand still.)*

Policeman *(angrily):* They are just two wax figures! Are you crazy?

Worker 2: No! They were moving! I saw them! *(Tries to move Bruce's arms)*

Policeman: Don't be foolish! You are wasting my time!

(The policeman leaves, looking angry. The workers try to move the figures, but Bruce and Jackie don't move. They are just waxworks again.)

Narrator *(laughing and pointing as the two workers walk away, looking angry):* After the police went away the two workers were fired. *(The Bruce and Jackie figures shake hands, and go back to their places. They freeze in their usual positions.)*

INSTRUCTIONS FOR DAY 3 GAMES

1. Simon Says:

(10 minutes)

- Ask students to stand in a circle or in 2 – 3 rows, facing the game leader.
- Explain that we will play a game following instructions from the leader.
- When the leader calls an instruction which begins with “Simon says” everyone must obey the instruction.
- If an instruction is given without “Simon says”, do not move. If you move, or cannot follow the instruction, you will be out of the game.
- The other teachers will eliminate those who move, sending them to sit and watch.
- Winners left standing will receive a prize.
- All return to chairs at the end.
- Select a Cat and Mouse for the next game.

2. Cat and Mouse:

(15 minutes)

- Leader asks students to stand in 4 rows of 8; other teachers assist.
- Explain terms ‘Raise arms to shoulder height’, ‘Barrier’, ‘Chase’, ‘Catch’.
- Raise arms to shoulder height, to form a barrier.
- The Cat must try to catch the Mouse.
- The Cat and Mouse may walk or run between the rows, if there is no barrier.
- If the barriers are closed, they cannot go between the rows.
- The students may close the barrier to save the Mouse, if the Cat comes near.
- Other teachers monitor time and fair play.
- The game ends either when the Cat catches the Mouse or after 1 minute.
- Winning Cat or surviving Mouse wins a prize.

3. Fruit Salad:

(10 minutes)

- All students seated on chairs in a circle.
- Teacher nominates students as ‘apple’, ‘orange’, ‘pear’ and ‘banana’.
- Explain that when each fruit is called, those students must swap chairs.
- When ‘Fruit Salad’ is called, all must change, while teachers remove chairs.

4. Mirrors:

(15 minutes)

- Half the group play; half sit and watch. Change at the end of 4 minutes.
- Leader instructs students to form A and B pairs, spaced around the room.
- Other 2 teachers briefly demonstrate, obeying the commands of the leader.
- Explain and demonstrate the terms ‘Start’, ‘Freeze’, ‘Swap’, ‘Stop’.
- Students work through a series of movements, then ‘freeze’ on the command.
- Other teachers award prizes for the best/ funniest/most adventurous moves.
- Students instructed to ‘swap’ once or twice, then return to seats.
- The second half of the class goes through the same routine.

5. Slow and Fast Movement

- Students get into pairs.
- Students choose one movement, such as pretending to chop down a tree
- They practise the movement in slow motion and then speeded-up.
- They take turns demonstrating the movement to each other.

6. Tableaux — same as 'freeze frame'

- Students get into groups of 3-4.
- They decide on a scene to portray.
- Every group member must play a role in the scene.
- The teacher counts 3-2-1.
- On 1, the students freeze in position to portray the scene.
- Students 'unfreeze' when the teacher asks them to do so.

DAY 3 HORIZONS WEEK ENGLISH DRAMA

Timetable	Activities	Resources
8.55	<ul style="list-style-type: none"> • Gather group together. Check attendance roll • Read through today's plan, explain steps • Read through drama terms to be used today (go through the meanings) 	<ul style="list-style-type: none"> • Attendance roll • Plan of day • Drama terms handout
9.00	<ul style="list-style-type: none"> • Movement games (see p. 53): whole group in a circle • Simon Says • Fruit Salad • Cat and Mouse • Mirrors • Slow and Fast Movement • Tableaux 	
9.25	<ul style="list-style-type: none"> • Improvisation on waxwork tableaux (groups of 3) • Student 1 is the live person in a pose; Student 2 is the wax sculptor; Student 3 is the wax figure. The sculptor chooses and measures the feature on the live person to be replicated on the wax figure; construct the wax figure and compare it to the live person. • Giving voices to the scenes (using mini-scripts) • Movement, gestures and facial expressions of waxwork characters 	<ul style="list-style-type: none"> • List of scenes from the Waxwork Museum • Mini-scripts from Day 2 • Photos from Day 1 on wall display
9.55	<p>In 7 small groups:</p> <ul style="list-style-type: none"> • Read through scripts; and • Plan scenes using props and costume. 	<ul style="list-style-type: none"> • Mini-scripts from Day 2 • Box of props
10.25	Rehearse scenes. Learn lines. Use props.	
11.00	<ul style="list-style-type: none"> • Perform scenes • Take a few photos of each group in a tableau. 	Camera
11.45	<p>Short evaluation:</p> <ul style="list-style-type: none"> • Appreciation of performances • Fill in simple evaluation forms 	Evaluation forms

**HORIZONS WEEK DRAMA
VOCABULARY OF DRAMA TERMS USED IN CLASSROOM ACTIVITIES**

<ul style="list-style-type: none"> • play • drama • theatre • onstage • offstage 	<ul style="list-style-type: none"> • solo • partner • group • role 	<ul style="list-style-type: none"> • status • leader • follower • master • slave
<ul style="list-style-type: none"> • character • narrator • chorus • hero • villain • clown • victim 	<ul style="list-style-type: none"> • imagine, pretend • copy • watch, look • hear, listen • change • transform • join, split 	<ul style="list-style-type: none"> • improvise • plan • practise • show • rehearse • perform • evaluate
<ul style="list-style-type: none"> • plot, story • act • scene • entrance • exit 	<ul style="list-style-type: none"> • dialogue • monologue • duologue • narration • script 	<ul style="list-style-type: none"> • conflict • development • twist (plot) • climax • resolution
<ul style="list-style-type: none"> • pose • move • start, stop • freeze • fast, slow • high, medium, low • stand, sit, kneel, lie • crawl, walk, jump • twist, turn 	<ul style="list-style-type: none"> • space • circle • semicircle • rows • setting • large props • hand props • costume 	<ul style="list-style-type: none"> • mirror • oppose • respond • react • mime
<ul style="list-style-type: none"> • gesture • raise, lower • bend, straighten • shape • tense, relax 	<ul style="list-style-type: none"> • attack • defend, save • give, receive • stop, go • open, close 	<ul style="list-style-type: none"> • speak, say • whisper • shout • laugh, cry • loud, quiet
<ul style="list-style-type: none"> • angry • cheerful • afraid, courageous • shy, confident 	<ul style="list-style-type: none"> • funny • serious • sad • joyful 	<ul style="list-style-type: none"> • silence • sound • stress, pause • intonation

Score	Pronunciation, stress, pause, intonation	Expression of emotion, interpretation of character	Cooperation in Group, Communicative Strategies	Memorise Script
5	<ul style="list-style-type: none"> Accurate pronunciation Appropriate pausing, stress and intonation Able to convey meaning 	<ul style="list-style-type: none"> Clear expression of emotion Recognisable interpretation of character 	<ul style="list-style-type: none"> Outstanding group cooperation Expressive eye contact and gestures Able to extend stage directions 	<ul style="list-style-type: none"> Total recall
4	<ul style="list-style-type: none"> Mostly accurate pronunciation Appropriate pausing, stress and intonation Mostly able to convey meaning 	<ul style="list-style-type: none"> Expression of emotion Interpretation of character Some sense of originality 	<ul style="list-style-type: none"> Good group cooperation Clear eye contact and gestures Able to interpret stage directions Reasonable pace and timing 	<ul style="list-style-type: none"> Most of the script
3	<ul style="list-style-type: none"> Mostly accurate pronunciation Generally appropriate pausing, stress and intonation Able to convey some meaning 	<ul style="list-style-type: none"> Some expression of emotion Some sense of character conveyed 	<ul style="list-style-type: none"> Some group cooperation Occasional eye contact and gestures Able to follow stage directions Basic pace and timing of dialogue 	<ul style="list-style-type: none"> Partial
2	<ul style="list-style-type: none"> Adequate pronunciation Minimal pausing, stress and intonation Able to convey basic meaning 	<ul style="list-style-type: none"> Attempt to convey emotion Occasional sense of character 	<ul style="list-style-type: none"> Minimal cooperation Occasional eye contact Simple turn-taking strategies to maintain interaction 	<ul style="list-style-type: none"> A few lines
1	<ul style="list-style-type: none"> Minimal pronunciation level Minimal pausing, stress and intonation Occasionally conveys meaning 	<ul style="list-style-type: none"> Occasional attempt at emotions Differentiated from other characters 	<ul style="list-style-type: none"> Basic interaction strategies responding to others 	<ul style="list-style-type: none"> Names and key words



Hamlet in a Hurry (from David Johncock)

Cast: Hamlet, Gertrude, Claudius, Narrator, Ophelia, Polonius, Ghost, Horatio, Laertes, Player King, Player Queen, Villain, Fortinbras, Soldiers and Guards

The curtain opens to reveal Hamlet alone onstage. He is pacing up and down in an emotional state.

Narrator: Our story's set in Denmark in the medieval era.
Ophelia's the heroine. Prince Hamlet is the hero.
Hamlet was depressed. He was overcast and moody.
His father's recent death had made him feel morose and broody.
One day his uncle said to him:

Enter Claudius and Gertrude

Claudius: Why can't you have more fun?

Hamlet: Oh no my Lord, you've got it wrong. I'm too much in the sun.

Gertrude: Now listen to your mother. Young boy, stop acting queer. It makes us all so anxious; it fills our hearts with fear.

Hamlet: Well I'm truly very sorry, but what choice have I got, mother.
My dad's been dead two months and now you're married to his brother.

Claudius: How dare you say such things, my boy? Come Gertrude, leave him be!

Exit Claudius and Gertrude

Hamlet: Why did my mother marry him? Alas! Oh woe is me! *Exit Hamlet*

Narrator: Meanwhile at Ophelia's place, her father was a-grating because he'd just found out that she and Hamlet had been dating.

Enter Polonius and Ophelia

Polonius: You silly girl, you silly girl! You really shouldn't trust. A shallow youth like Hamlet whose head is filled with lust.

Ophelia: Oh Daddy dear, I'm sorry. Please tell me what to do.

Polonius: It's simple, dear Ophelia. Tell Hamlet that you're through.

Ophelia: But daddy, dear, I love him!

Polonius: Ophelia, please hush!
You think it's love but really it is just a teenage crush.

Exit Ophelia, crying, followed by Polonius

Enter Hamlet

Narrator: That night outside the palace gate, Hamlet saw a ghost.

Enter Ghost. Hamlet reacts with exaggerated surprise.

Ghost: I am your father's spirit and I'm burnt as crisp as toast.
I died while I was sleeping, son. I died unsanctuated.
So now I am in purgatory. It makes me so frustrated!

Hamlet: How did you die?

Ghost: Murder most foul – most horrid at the best.
Your Uncle Claudius poisoned me and now I know no rest.
Oh you must get revenge for this. Kill Claudius. Kill the king –
But don't upset your mother. Don't tell her anything.

Exit Ghost. Enter Horatio.

Narrator: Then Hamlet met his classmate. Horatio was his name.

Hamlet: Horatio, Horatio! Oh woe! Oh fie for shame!
My royal father's murdered. His ghost did I just see;
There's more in heaven and earth, pal, than in your philosophy.

Narrator: Horatio asked Hamlet:

Horatio: Will you come back to the uni?

Hamlet: Not yet, my friend; I'm staying here to make folks think I'm loony.
If everybody thinks I'm nuts and that my mind's amiss
It will make it so much easier to get revenge for this.

Horatio: Revenge? That's really serious. Who was it killed your dad?

Hamlet: It was my Uncle Claudius. It really makes me mad.

Exit Horatio. Hamlet pretends to be insane. Enter Polonius, concealed. He reacts with exaggerated surprise on seeing Hamlet's "madness".

Narrator: So Hamlet moped about the place, his clothes all in a mess.
He kept pulling silly faces and displaying signs of stress.
Polonius, the silly fool, completely taken in, informed the king:

Hamlet goes upstage. Enter Claudius.

Polonius: Your nephew should be in a loony bin.

Claudius: Oh tell me please, Polonius, why has the boy gone crazy?

Polonius: I think Ophelia dumped him. That's why his mind is hazy.

Exit Polonius

Narrator: Now Hamlet wasn't sure if what the ghost had said was true
So he arranged a play to help him find an extra clue.

Hamlet (aside): Ghosts aren't all that reliable; they might say anything
So I will use a play to catch the conscience of the king.
(*to Claudius*) My Lord and King, we're putting on a play - and you're invited.

I think that when you see it, it will make you quite excited.

Claudius: Oh Hamlet, I will surely come to see your little play.

You know I like performances. They make me feel so gay.

Exit Claudius Enter Ophelia

Hamlet: But soft, the fair Ophelia! To be or not to be?
That is the question, ain't it? Get thee to a nunnery.

Ophelia: My lord, I thought you loved me and I would be your bride.

Hamlet: Oh no, you are mistaken. My love for you has died.

Enter Polonius, Claudius and Gertrude. Hamlet, Ophelia, Gertrude, Claudius and Polonius sit to watch the play within the play. Enter Player King and Queen

Narrator: The players came onto the stage. Each player played his part.
The play that they performed struck deep into King Claudius' heart.
The player king spoke first. He said:

Player King: I love you, but I'm old.
Soon I shall die, my queen. In truth it makes me feel so cold.
To think that after I am gone you will be all alone
So you have my permission - wed again when I am gone.

Player Queen: Oh no, that I can never do.
To you alone I must be true.
A second time I kill you dead.
If second husband joins my bed.

Player King: Oh my beloved, goodly wife,
More precious to me than my life.

I know your love for me runs deep
But now I'm tired. It's time to sleep.

Enter Villain

Narrator: In crept a villain who declared.

Villain: The king's life can't and shan't be spared.
This goodly man stands in my way
But not for long. He dies today.

Oh you may think it foul and cruel and tragic.
But he must die. Oh poison, work your magic!

Narrator: At this, King Claudius in a rage chased the players from the stage.

Claudius: Give me some light. Away. Oh woe!

Exit All Except Claudius

How much does this young Hamlet know?
I can't let him reveal my sin;
Instead I'll have to do him in.

Exit Claudius

Enter Gertrude and Polonius

Narrator: Then Hamlet went to his mother's room,
Filled with thoughts of wrath and doom.
Polonius, hidden behind the curtain,
Made a noise.

Polonius: Ah!

Narrator: Hamlet was certain
That it was Claudius.

Hamlet: Take that!

Narrator: ... he cried.

He stabbed the drapes. Polonius died.

Polonius staggers about the stage melodramatically and dies as unrealistically as possible.

At this, Queen Gertrude, still in bed,
Pulled up her blankets, then she said

Gertrude: Oh heavens, boy, are you insane?
Oh help! Polonius is slain.
I dread to think what you might do.
Will you murder your mother too?

Hamlet: Oh mother, please don't make a fuss.
I thought that it was Claudius.

Gertrude: Your step-father? Oh Hamlet, why
Do you think he deserves to die?"

Hamlet: He killed my father, mother. Look
Upon the man whose life he took.
My father was a real hero.
My uncle, next to him, is zero.

Exit Hamlet and Gertrude

Narrator: When Claudius was told about this
There was one thing he didn't doubt.

Enter Claudius, pacing to and fro

Claudius: This Nephew of mine has to go.
But how to kill him? I don't know

Exit Claudius. Enter Ophelia

Narrator: Then poor Ophelia heard the news
It made her suffer from the blues.
And from the way Ophelia acted
People knew she was distracted.
A father killed, a lover spurned
Oh how she wept! All overturned
Her mind was by young Hamlet's wrongs;
She started singing silly songs.

Ophelia: (*sings to tune of Scarborough Fair*)

Are you going to Elsinore Fair?
 Parsley, sage, rosemary and thyme.
 Remember me to Hamlet who's there –
 He was once a true love of mine.

Narrator: Then with these words upon her lips
 Down to the stream Ophelia slips

Ophelia at this point climbs onto a raised platform in the rear of the stage and falls into the "river" behind it.

Picking flowers, she falls in.
 She doesn't even try to swim.
 Instead, she drowns. She's full of water.
 The father's dead; so is the daughter.
 Ophelia had a brother and his name was Laertes.

Enter Laertes brandishing a sword angrily. Guards attempt to block his access to the palace.

He was quite a handsome fellow and was in his early thirties.
 When he heard about the death of his dear sister and his father
 He was absolutely livid. He created a palaver.
 He stormed into the palace shouting

Laertes: Get out of my way!
 Claudius killed my family so Claudius must pay.

Enter Claudius

Claudius: Laertes, you're mistaken. I am on your side
 Hamlet is the reason why your dad and sister died.
 He mustn't get away with this. His actions have been cruel
 So for the sake of justice you and he should have a duel.

Laertes: Great plan! I'm good at fencing.

Claudius: But just in case you slip
 We'll make double sure that Hamlet dies. Your foil will have a tip
 That's poisoned. If that doesn't work we'll go on to plan B.
 I'll poison Hamlet's drink – one sip and he'll be history.

Enter Hamlet and Gertrude; Ophelia is laid out on a platform.

Narrator: At fair Ophelia's funeral Hamlet jumped into her grave.

Laertes shouted angrily:

Laertes: That's no way to behave!

Hamlet: I cannot bear to leave her, so bury me here too.

Laertes: I'd love to see you buried, but my sister's grave won't do.
Come see me at the palace at eight o'clock tonight
But don't forget your fencing foil. We're going to have a fight.

Exit Ophelia. Enter Horatio. All except Laertes and Hamlet sit to watch the fencing bout.

Narrator: So everybody came to see the fearsome fencers fight.
King Claudius made double sure his plan would work just right.

Laertes: En garde!

Hamlet: Take that!

Laertes: Touché!

Hamlet: You missed!

Narrator: The fencers shouted out.

Then Gertrude said:

Gertrude: I'm thirsty.

Narrator: And she drained the poisoned cup.

Claudius: That drink was meant for Hamlet! Now Gertrude's number's up!

Narrator: The fencers dropped their swords and in the scuffle both were hurt.
The poison did its work and left them lying in the dirt.

Hamlet: I'm dying, Denmark, dying - and soon I will be dead.
I have to get revenge for this. The sin upon your head
Must be avenged. Take that – and drink the poison in this glass.

Claudius: Hamlet, you have killed me! Alas! Alas! Alas! I die!

Gertrude: I die!

Laertes: I die!

Hamlet: I die!

Horatio: *(reaching for a sword)* Oh please let me die too!

Hamlet: Horatio, you mustn't! There's work for you to do.
You have to tell the world about what happened here.
The violence and sorrow of my story must be told. The rest is silence.

Horatio: I'll really miss you, Hamlet. You truly were the best
And now may flights of angels come and sing you to your rest.

Narrator: Just then in came Prince Fortinbras with his Norwegian army.

Enter Fortinbras and soldiers.

Fortinbras: Goodness grief, what's happened here? Has everyone gone balmy?
In the state of Denmark something surely must be rotten
But Hamlet's precious memory must never be forgotten.



Mini Macbeth (from David Johncock)

Narrator: This is the story of Macbeth
And of his sad, untimely death.
It is a cautionary tale
Of how ambitious men can fail
And serves to warn us, one and all
How easily the great can fall;
If to temptation you should yield
Your crimes are sure to be revealed.

Macbeth: I am a Thane - or Scottish Lord -
I think my title's fair reward
And I'm renowned for my great loyalty
To Duncan and to Scottish royalty
Oh yes, I'm glad to serve my liege
Indeed, I broke Macdonwald's siege
And made the Norsemen run and flee
Back home across the cold North Sea.
But then, returning from this fight,
I met three witches late one night
I did not know that, on the heath,
They planned for me to come to grief.

First Witch: Macbeth! You will be Thane of Cawdor,
The place beside the Scottish border.

Macbeth: The second greeted me:

Second Witch: All hail!

Macbeth: The third assured me:

Third Witch: Without fail, You shall be king.

Narrator: These prophecies
Stirred up in him a foul disease;
Though he was noble, true and good
And always did the things he should
The witches' potent forecasting
Still made him eager to be king.

- Banquo:** Why has temptation filled your mind?
To all its dangers you seem blind.
Temptation! What a fatal flaw! -
You've never felt this way before.
- Narrator:** Though Banquo tried to warn Macbeth,
To his companion he was deaf.
Thus, we should note, a sticky end
Awaits us if we shun a friend.
Just then an urgent message came;
- Messenger:** Macbeth will now be Cawdor's Thane
- Macbeth:** And, since one witch has spoken true,
I now believe the other two
Have not just taunted me with fiction.
- Banquo:** Your mind is filled with great prediction.
- Narrator:** To his wife, he sent a letter
Her reaction was no better
Than his. In fact it was much worse
- Lady Macbeth:** Upon myself I call a curse.
Come, come, you spirits of the night
And fill me up with wrath and spite.
To help my husband reach his goal
I'll gladly give away my soul.
I will do anything at all
I'll even swap my milk for gall.
- Macbeth:** My love, don't you think regicide's a risky venture?
- Lady Macbeth:** Where's your pride?
If you're the man you claim to be
You'll murder Duncan easily.
Why must you cast your schemes aside?
Why is it that you can't decide?
I hope you don't think I am nagging
But when I see your spirits sagging...

- Macbeth:** The thought of murder makes me pale
And what about if we should fail?
- Lady Macbeth:** I have a plan that can't go wrong
The king will die before too long.
- Narrator:** That night, when Duncan came and stayed
He did not know he'd been betrayed.
- Duncan:** This castle is a pleasant spot
I really like it quite a lot.
Staying here will be a blast!
- Lady Macbeth:** Sleep well. This night will be your last.
- Duncan:** My guards, outside the chamber door
Lay in a stupor on the floor
I didn't have the slightest notion
That they'd been plied with sleeping potion.
- (Macbeth enters)*
- Macbeth? Can't you see I'm in bed?
Help! Murder! Ho!
- Macbeth:** The king is dead.
- Lady Macbeth.** Oh dear, this isn't what we planned
You've got the daggers in your hand.
Give them to me, you foolish man
So I can finish off the plan.
- Narrator:** She took them to the scene of crime
And smeared the servants, just in time
Because just then somebody knocked
Upon the gate, which was unlocked
And in came Lennox and Macduff

- Lennox:** Tonight has really been quite rough.
- Macduff:** I think I'll go and wake up Duncan.
- Narrator:** He soon came back, his features sunken.
- Macduff:** Horror, horror, look inside.
Oh bloody sight! The king has died.
- Lennox:** Oh horrible! What should we do?
It seems his servants did it, too.
- Macbeth:** I'll check this out. I'm lost for words.
In fury, I have killed the guards.
I was so angered by the sight
I lost all sense of wrong and right.
- Lady Macbeth:** I faint!
- Macduff:** Look to the lady, quick!
The bloodshed's made her really sick.
- Lennox:** What shall we do? This looks quite bad.
- Malcolm:** Will people think I killed my dad?
- Lennox:** They'll pin the blame on you with ease
I think you should go overseas.
- Macbeth:** Now Malcolm's gone, I'll claim the throne
And so receive the crown at Scone.
Despite my royal coronation
I'm still filled with great vexation.
The things the witches have foretold
Even make my blood run cold
And so I might assuage my doubts
I'll hire
- Murderers:** A bunch of vicious louts
Who'd gladly slit a throat for fun!
- Macbeth:** Go, murder Banquo and his son.

- Murderers:** Oy, you!
- Banquo:** Yes, what was that you said?
- Murderers:** It's no use fighting us. You're dead!
- Macbeth:** Did the plan go without hitch?
- Murderers:** We dumped the body in a ditch.
Banquo's dead. That much is done
But then we couldn't catch his son.
- Narrator:** Macbeth reacted to this news
Hysterically; he had the blues
And when he had to entertain
A crowd of Scottish noblemen
They were surprised to see their host
Proclaiming
- Macbeth:** I have seen a ghost!
The ghost of Banquo, cloaked in gore!
- Lady Macbeth:** Oh darling, are you really sure?
Look again – there's nothing there!
Why must you give us such a scare?
- Macbeth:** My situation isn't nice
I'll ask the witches for advice.
You midnight hags know lots of stuff.
- First Witch:** Listen well! Beware Macduff.
- Second Witch:** However, you can laugh to scorn
Any man of woman born.
- Third Witch:** I think your prospects should be good
Until you see great Birnham Wood
Marching up to Dunsinane.
- Macbeth:** A marching wood? Are you insane?
There's one more thing I want to know.
- Witches:** Sorry, Mac, we've gotta go!

- Narrator:** Macbeth decided he'd act tough
 By ordering the murder of Macduff.
 The murderers found he wasn't in
 And so they rounded up his kin
 And, angry that Macduff had fled
 They killed his family instead.
- Malcolm:** Meanwhile, I've been on the run.
 But when I heard what Mac had done
 And all the news of Scotland's plight
 I swore that I would go and fight.
 I've gathered up ten thousand men
 To march with me on Dunsinane
 To hide ourselves I think we should
 Chop branches down from Birnham Wood.
- Macbeth:** Do you think I will lose my rattle?
 I am not afraid of battle
 After all, I'm pretty certain
 I won't yet face my final curtain.
- Messenger:** The queen is dead.
- Macbeth:** Can it be so?
 That comes as quite a dreadful blow.
 And who are you?
- Macduff:** My name's Macduff.
- Macbeth:** Put down your sword. I've had enough.
 I killed your kids; I killed your wife
 But please don't make me take your life –
 All men of woman born who try
 To fight with me are bound to die.
- Macduff:** Ah, is that so? Your hope's forlorn
 Since I was not of woman born;
 Despair your charm, you cruel barbarian;
 I was delivered by Caesarean.

Macbeth: I never thought of that. Enough!
It's time to fight; lay on, Macduff!

Narrator: They battled fiercely, thane on thane
Till finally Macbeth was slain.

Macduff: At last! Off with the tyrant's head!
The evil murderer is dead!
Macbeth no longer calls the shots,
So all hail Malcolm, king of Scots!

Narrator: The moral of our tale is plain:
From treachery you cannot gain.
Nor should you dip your toe in sin
Lest you should sink much further in.
As for listening to witches
Who promise fortune, fame and riches,
That's something you should never do
Since it could be the end of you.



David Johncock is from Torbay in the southwest of England. He has been teaching in Hong Kong since 1996 and has been the NET at Marymount Secondary School in Happy Valley since 1998.



Old Man Yu and the Mountains

(from Stephen Cooley)

CHARACTERS:

Narrator, Old Man Yu, Yu's Wife, Little Turnip Boy, The Yellow River Man, Yellow House Mountain, Big Ying Mountain

CHORUS:

Yu's 3 sons, Yu's 3 daughters, Yu's many, many grandchildren

STORY:

Narrator: This is the story of Old Man Yu.

Chorus: Old Man who?

Narrator: Old Man Yu. Old man Yu was a very old man.

Chorus: How old was Old Man Yu?

Narrator: Old Man Yu was a very old man.

He was nearly eighty-two.

Chorus: Eighty-two? Wow, that's old.

What kind of man was Old Man Yu?

Narrator: Old man Yu was a foolish old man. Everybody said so.

Chorus: Everybody said so?

Narrator: Old man Yu was a foolish old man.

Everybody said it was true.

He lived with his wife in a very small house,

A small house built for two.

Chorus: He lived with his wife in a very small house,

A small house built for two.

- Narrator:** Facing the very small house of Old Man Yu were two enormous mountains. These mountains stood right beside each other. One was named "Yellow House" and the other was named "Big Ying". They were both over ten thousand feet high, and together they were four hundred miles wide.
- Old Man Yu:** "Yellow House" and "Big Ying"
Ten thousand feet into the sky
- Chorus:** What an inconvenient thing to live near hills so high!
- Old Man Yu:** "Yellow House" and "Big Ying" four hundred miles from side to side
- Chorus:** What an inconvenient thing to live near hills so wide!
- Narrator:** Every morning when the sun came up, Old Man Yu began walking to the village on the other side of the mountains. It would take him all day to get there. By the time he arrived, he would have to start walking home. He would arrive home every evening as the sun was going down. His wife would shake her head when she saw him. She would say to herself:
- Yu's Wife:** What a fool, what a fool!
Why does my husband walk all day?
What a fool, what a fool!
What can I do? What can I say?
- Narrator:** As the years went by, Old Man Yu found it a great inconvenience to make these daily trips into the village. So one day, he decided that "Yellow House" and "Big Ying" would have to be moved.
- Chorus:** Ten thousand feet into the sky,
Four hundred miles from side to side,
- Old Man Yu:** "Yellow House" and "Big Ying"
You're much too high and much too wide!
I have an idea!
I will move "Yellow House" and "Big Ying".
I will move them out of my way.

- Narrator:** And so the next day, Old Man Yu called a family meeting and he told his wife, his three sons and their wives, his three daughters and their husbands, and his many, many grandchildren about his plan.
- Old Man Yu:** I will move "Yellow House",
I will move "Big Ying",
I will move them out of my way,
It's a difficult task — not an easy thing,
But with your help, I say,
We can finish the job some day!
- Narrator:** His three sons and their wives, his three daughters and their husbands, and the many, many grandchildren of Old Man Yu thought this was a wonderful idea. They all cheered and gave him their undying support:
- Chorus:** Hooray! Hooray!
We will help you Old Man Yu!
We will move "Yellow House" and "Big Ying" too,
We will move them — yes it's true.
We will help you, Old Man Yu,
And we'll finish the job — it's true!
- Narrator:** Old Man Yu's Wife couldn't believe her ears.
She sneered at her husband:
- Yu's Wife:** What a foolish man you are, Old Yu,
What a foolish man, indeed!
How will you go about moving them?
You will never succeed!
"Yellow House" and Big Ying" are two big mountains!
Ha! Never mind moving these two big mountains ...
You cannot even move two small piles of cow-dung!
- Narrator:** Then Old Man Yu's Wife asked a question that made everyone stop and wonder:
- Yu's Wife:** Even if you could move these two mountains, where would you put all the rocks and the dirt? Huh?
- Chorus:** Where will we put all the rocks and the dirt?
Where will we put them, Old Man Yu?
Where will we put all the rocks and the dirt?
We have no idea. Do you? Do you?
- Narrator:** Old Man Yu thought for a moment and without backing down, he answered his wife:

- Old Man Yu:** I will take all the rocks and the dirt far away,
To a far away place, you see.
I will take all the rocks and the dirt far away
And throw them into the sea!
- Narrator:** His three sons and their wives, his three daughters and their husbands,
and the many, many grandchildren of Old Man Yu thought this was a
terrific solution. So for the second time, they all cheered and pledged to
him their undying support:
- Chorus:** Hooray! Hooray!
We will help you Old Man Yu!
We will take all the rocks and the dirt far away,
And throw them into the sea — it's true!
- Narrator:** Even the neighbour's widow's son, named Little Turnip Boy, gave Old
Man Yu his support. And he was only eight years old!
- Turnip Boy:** I will help you, Old Man Yu!
I will help take the rocks and the dirt far away
And throw them into the sea — it's true!
I may be small, but I am strong,
I want to help you, too.
- Narrator:** And so, off went Old Man Yu, his three sons and their wives, his three
daughters and their husbands, his many, many grandchildren, and even
Little Turnip Boy to work on moving the two big mountains, "Yellow
House" and "Big Ying". The work was so grueling that in one year's
time, Little Turnip Boy was only able to make one trip to throw away a
few rocks and a bit of dirt into the faraway sea. Nevertheless, everyone
remained enthusiastic, and worked hard to make Old Man Yu's dream
of moving the two mountains come true.
- Chorus:** We will help you Old Man Yu!
We will move "Yellow House" and "Big Ying" too,
We will move them — yes it's true.
We will take all the rocks and the dirt far away,
And throw them into the sea — it's true.
We will help you Old Man Yu!
And we'll finish the job — it's true!

- Narrator:** Then one day, on one of their trips to the faraway sea, they met a very clever and arrogant man who lived along the Yellow River. He was known as Yellow River Man, the cleverest and most arrogant man in the whole county. Yellow River Man mocked Old Man Yu, saying:
- Y.R. Man:** You foolish, old man!
 I've been watching you,
 Making trips to the faraway sea,
 With rocks and dirt from the mountains!
 Could it really be?
 Are you throwing them into the sea?
 Do you think you can really do it?
 Do you really think you can?
 Moving two big mountains
 Is a very foolish plan!
 And look at you! You foolish man!
 How old are you, anyway?
 You must be over ninety now.
 You're closer to the grave each day.
- Narrator:** Then Yellow River Man asked a question that made everyone stop and wonder:
- Y.R. Man:** How do you expect to move two whole mountains in your lifetime? Huh?
- Chorus:** How do you expect to do it?
 How can you do it, Old Man Yu?
 Your lifetime's nearly over now?
 We don't know. Do you?
- Narrator:** Old Man Yu thought for a moment and without backing down, he answered Yellow River Man:
- Old Man Yu:** Yellow River Man,
 I'm surprised at you!
 Even Little Turnip Boy
 Can see what I must do

I do think Little Turnip Boy
Has more insight than you.
I am an old man who is close to the grave
This much of what you say is true.
But I have sons and daughters,
Who have husbands and wives.
I have many, many grandchildren.
In time, they will bear their own children,
Who, in turn, will bear even more children -
And more and more and more children!
So, you see ...
In time, my dream of moving these two mountains will come true.
As each day passes, my dream can only grow bigger.
And as each day passes, these mountains can only get smaller.

Narrator: Whether the Gods took pity on foolish Old Man Yu, or whether they feared that someday he would realise his dream and completely fill in the sea with “Yellow House” and “Big Ying”, we will never know. But the following day, the strangest thing happened. The two mountains completely disappeared from view and were never seen again in China. And this is the story of Old Man Yu.

Chorus: Old Man who?

Narrator: Old Man Yu.

This is the story of Old Man Yu,
The man who moved two mountains!



The Frog in the Well
(from Stephen Cooley)

CHARCTERS:

Narrator, The Frog, The Turtle, Chorus

STORY:

Narrator: Have you ever heard the story of the Frog in the Well?

It's a fable from China people like to tell

Chorus: The Frog in the Well

The Frog in the Well

It's a fable from China

people like to tell

Narrator: Once upon a time there was a frog in a well

Who bragged to a turtle that lived in the sea.

Frog: Look at me. Look at me!

I'm so happy, can't you see?

Hear me tell. Hear me tell!

I'm so happy.

I'm a frog in a well!

Chorus: A frog in a well

A frog in a well

Frog: When I go out, I jump about.

I jump about when I go out.

Where do I jump? Hear me tell —

I jump all around

the edge of the well.

Chorus: He jumps all around the edge of the well.

Turtle: You're very lucky, I can see
But I'd like to return to my home by the sea

Frog: Not so quick! Hear me tell —
I'm so happy,
I'm a frog in a well.

Chorus: A frog in a well.
A frog in a well.

Frog: When I come home, I take a rest
And for my rest, I like to test
These crevasses inside the wall
They're comfortable,
I've tried them all!

Chorus: They're comfortable,
He's tried them all.

Turtle: I see your point. I envy you.
But I've got many things to do...

Frog: When I jump into the water it feels quite cool.
I can float on my belly

Turtle: *(To himself)* I believe this frog is quite a fool ... all around the pool.

Frog: When I walk in the mud it covers up my feet
It's a wonderful way
for me to beat the heat.

Chorus: It's a wonderful way
for him to beat the heat.

Frog: Look inside. Tell me
what do you see?
Wriggly worms,
Scurrying crabs,
Tiny tadpoles,
Slippery snails...
Not a single creature can compare with me!

Narrator: The frog then hopped up onto the wall
and stood up straight and proud and tall.

Frog: I am the lord of this well
And I stand tall here!
My happiness is beyond compare!

Chorus: His happiness is beyond compare!

Frog: Why don't you come here more often, dear sir?
Why don't you stay for a while with me?
Come up and have a look around
Before you return to your home in the Sea.

Narrator: Before the turtle could get his left foot into the well, his right foot got stuck. He hesitated. After a moment, he retreated. Then the turtle told the frog about his home by the Sea.

Turtle: I prefer my home by the Sea
It's deeper than this shallow well.
I prefer my home by the Sea
It's wider too. Hear me tell.

Chorus: Wider and deeper than this well?

Turtle: Much wider and deeper than this well.

Chorus: How wide is the Sea?
 How wide? How wide?

Turtle: Even a distance of a thousand miles
 Cannot give you an idea of the Sea's width.

Chorus: Wow, that's wide.
 That's very wide!
 How deep is the Sea?
 How deep? How deep?

Turtle: Even a height of a thousand meters
 Cannot give you an idea of its depth.

Chorus: Wow, that's deep.
 That's very deep!

Turtle: In the time of the great floods,
 The waters of the Sea did not increase.

Chorus: That's wide! That's deep!
 That's wide! That's deep!

Turtle: During the terrible droughts,
 The waters of the Sea did not decrease.

Chorus: That's wide! That's deep!
 That's wide! That's deep!

Turtle: The Sea doesn't change with the passage of time
 The Sea doesn't change with the falling of the rain
 So the greatest happiness of all for me
 Is to live by the Sea! Yes, to live by the Sea!

Chorus: To live by the Sea,
 To live by the Sea!

Chorus: To live by the Sea,
To live by the Sea!

Narrator: After listening to the words of the turtle, the frog in the well was shocked, for he realised for the first time how insignificant he really was. He became very ill at ease and very humbled too.

Frog: Ribbit. Ribbit.

Chorus: The Frog in the Well.
The Frog in the Well.
That's the end of the story of
The Frog in the Well.

Writing an Acrostic Script

It is very difficult for even those students who are good at English to sit down and write a script without any stimulus, framework or help from the teacher. If the teacher simply says, 'Write a script!' without offering any ideas for getting started or a framework for writing, the finished product may not meet teacher expectations. The teacher need not be a drama expert in order to help students write scripts but should scaffold the script-writing process.

The acrostic script provides a useful way for students to get started and enables the script-writing process to be supported by both the teacher and by other students. Writing an acrostic script is done in a number of steps, as described below, and is a valuable process as students have the opportunity to exercise their reading, writing, speaking and listening skills, work collaboratively, and comment on and correct each other's work.

Step 1: The conflict

In order for students to get started on a script, there must be a seed idea or conflict about which they can write. This seed idea can be almost anything and can come from everyday life or may be drawn from books or other literary sources.

For example, the central conflict could be:

- an argument between a parent and a teenager about spending too much time on playing computer games;
- a disagreement between friends about the need to go window-shopping after school or to go home and study for a test;
- an argument between an older brother and a younger sister about helping with the dishes;
- a disagreement between adults about taking turn on doing shopping; or,
- after being kissed by a princess, the slimy frog became a handsome prince. The prince and princess marry. However, the princess has been waking up at night to find the prince missing. When he comes back very early in the morning, the princess confronts him and demands to know where he was (based on The Frog Prince by the Brothers Grimm).
- Hamlet wants to know why his mother remarried his uncle so soon after his father's sudden and mysterious death. He confronts her in her bedchamber (derived from Shakespeare's Hamlet).

When choosing the situation, the teacher should ensure that there are two main characters in the conflict, as the students will be divided into pairs and asked to write a script from the point of view of these two characters.

Step 2: Dividing students into pairs

The teacher needs to plant the seed for ideas by describing a conflict before asking the students to start writing the acrostic script. Once the students have read and understood the seed idea then the teacher divides the students into pairs. Each student in the pair decides which of the two characters in the situation they will be.

Step 3: Following the acrostic pattern

After choosing a character to play, members in each pair are then asked to write about the conflict situation from the perspective of the characters that they have chosen. The framework provided by the teacher is this:

- Each new line must start with a word beginning with the given letter of the alphabet, so that an acrostic pattern is followed.
- Each pair of students works collaboratively on ONE script.

Here is an example:

HAPPILY EVER AFTER: What happens after the princess kissed the frog and he turned into a prince?

SCENE: Princess Meredith kissed the frog and he suddenly turned into a handsome prince called Tad! She instantly falls in love with him and they get married. However, 6 months later, things are not quite so ‘happily ever after’. The princess has woken up several times in the middle of the night to find that her prince has disappeared. On these occasions, he doesn’t return until dawn. She decides that they need to have a talk...

Enter Tad, the prince who used to be a frog. He looks sad and worried.

In the box below, write the dialogue between Tad and Meredith. Each new line must start with a word beginning with the given letter of the alphabet.

Meredith:	<u> Ahem! Where have you been? It’s 6 a.m.!</u>
Tad:	<u> But ... you know I like to ... go for an early walk, dear.</u>
Meredith:	<u> Can you look me in the eye and tell me the truth?</u>
Tad:	<u> Darling, stop asking questions and forget about it.</u>
Meredith:	<u> Eh? Did you just say that? I am not a little girl, Tad. Now tell</u> <u> me the truth!</u>

Tad :	<u>Fine. I was having a swim in the lily pond, just like I used to</u> <u>when I was a frog.</u>
Meredith:	<u>Give me a break. You mean you miss being a frog? Well, go</u> <u>back to your lily pad!</u>
Tad :	<u>Hold on. I didn't say that I missed being a frog. All I did was</u> <u>go for a swim.</u>

The rules provided by the acrostic technique do not limit the student's creative response to the situation. Rather, by providing the seed idea and the framework, the teacher has made it much easier for the students to get started. Also the acrostic technique does not require the students to write long paragraphs, simply a few lines at a time. Most students will find that easier. After writing the script (either from, A to Z or, for less proficient students, from A-J for less proficient students), the students write 'Pair 1' and their names at the top right-hand corner of the script. The original script written by Pair 1 is then passed on to the pair of students behind Pair 1. This second pair of students, or Pair 2, will now look at the original script by Pair 1 and correct spelling and grammatical mistakes as well as adding the adverbs.

Step 4: Adding the adverb

The script can then be taken a step further by asking the pairs of students to add an adverb to each line showing **how** each character speaks.

For example:

Meredith <u>(angrily)</u> :	A hem! Where have you been? It's 6 a.m.!
Tad <u>(defensively)</u> :	B ut ...you know I like to... go for an early walk, dear.
Meredith <u>(suspiciously)</u> :	C an you look me in the eye and tell me the truth?

It is not necessary to use a different adverb each time a character says a line, but asking students to add the adverbs means that they need to review the original piece of writing and improve it by deciding the manners in which the characters would speak. While making the script more 'dramatic' by adding the adverbs, Pair 2 should be careful not to change the meaning of the original acrostic script – it should recognisably be the work of Pair 1. Pair 2 should now write 'Pair 2' and their names underneath 'Pair 1' and pass the script on to the pair of students behind them, Pair 3. They will add actions to the script and continue to make the piece more 'dramatic'.

Step 5: Adding an action

Pair 3 reads the script and add an action that is appropriate for the content and is consistent to the tone suggested by the adverbs. Remind students that not every action needs to be a grand sweeping gesture; small actions can enhance the content if they are performed well. This would be a good opportunity to teach or revise phrasal verbs.

For example:

Meredith (angrily, pointing her finger) : **Ahem!** Where have you been! It's 6 a.m.!

Tad (defensively, taking off his jacket) : **But ...you know I like to... go for an early walk, dear.**

Meredith (suspiciously, grabbing Tad's arm) : **Can you look me in the eye and tell me the truth?**

The students have to respond creatively and critically to the work of Pairs 1 and 2 in order to keep improving on the original piece of work and should be using English to discuss an action that fits in with the content. The pair adding the action should write 'Pair 3' and their names below 'Pair 2' near the top of the page. By now, the original acrostic script may look quite messy, as the second and third pairs have added their contribution. However, this will be a good reminder to the students that good writing has to be drafted and re-drafted and that the drafting process produces a better piece of writing in the end.

Everyone in the class has now had the chance to:

- o write a first draft of an acrostic script;
- o add adverbs to the script to show the tone of spoken words;
- o add actions to the script to elaborate on the adverbs;
- o read and discuss two other scripts besides their own; and
- o proofread other scripts for spelling and grammatical errors.

When Pair 3 has finished adding the actions and added their names to Pair 2's, the work is then passed back to Pair 1. When everyone receives and reads their script, they can see how other students have responded and added to their writing.

From page to stage: the performance phase

After all the Pair 1 partners have had a chance to look at their scripts, they can start planning to perform the scripts. The aim is not for students to give an Oscar-winning performance, but to gain an understanding and to apply the basic rules of performance. It does not matter if students have never been to the theatre. The lives of most students are saturated with drama — from television and movies. They know from watching that a good performance is one in which:

- o the acting is confident; and
- o the actors are audible and expressive.

When teachers ask their students to read aloud or give an oral presentation, they often give corrective feedback such as 'Speak up!' and 'Try to speak with more expression!' to the students. However, when teachers act out a *bad* performance and ask students to comment, the students will realise quickly how they should act. Modeling *bad* performance can be very effective as an instructional tool, as the teacher can help students define a good performance. Once the students have derived the criteria for a good performance, they should adhere to them.

Establishing the criteria for a good performance

- Model the bad behaviour using any scripts.
- Tell the students to rate the performance with a mark up to 10.
- The teacher holds a book in front of his face to obscure it.
- With no eye contact, the teacher backs away from the audience and speaks too softly to be heard in a flat, monotone voice.
- The students will surely award a low mark to the teacher — perhaps even a minus mark.
- Then the teacher asks, 'How can I improve my performance?'
- As the students make such suggestions as 'Speak louder', 'Don't hold the book/paper in front of your face', 'Use an interesting voice' or 'Be confident', the teacher writes the suggestions on the blackboard. The criteria for a good performance are thus established.

Allow a short time for the Pair 1 students to rehearse their scripts with the additions by Pairs 2 and 3. The students can be asked to rate their own performance as well as the performance of their peers. Also, the script-writing activity could be made more 'dramatic' by getting the students to describe the costume and make-up for the characters or even the set and lighting. Acrostic script writing is an effective process when students are creating their own plays. The students could work in groups to further develop their scripts into five-act plays. Once the acrostic scripts have been written, the students can start to move away from the acrostic format and work on making the lines better and more interesting.

Warm-up Activities

Warm-up activities are an essential prelude to drama activities as they help students to physically relax, gather their concentration and get ready for the drama.

Warm-ups for the classroom

Three Changes *

Select three student volunteers. Ask them to stand in front of the class. The class members are told to look at the three students very carefully as they will soon step out into the hall and change three things about their appearance, e.g. push up a sleeve, untie a shoe, take off a watch. The three students then make their changes quickly and re-enter the room. When they re-enter the classroom, their classmates will guess the three changes, one student at a time.

Variation: Students get into pairs. Each student observes their partner carefully. The students turn their backs to one another and each makes three changes in their appearance simultaneously. The teacher calls for everyone to turn and face their partner. Students take turns to guess the three changes that were made by their partners.

Two Sticks

Two Sticks is a theatre game that emphasizes the skill of pantomime. It asks a student to problem-solve and to use his imagination as much as possible.

Equipment – two sticks (straws) of equal length and size. Teachers should show the group the two sticks and ask the students what they see. Of course, the reply will be two sticks. The teacher will say, “No, I’m not holding two sticks. I’m holding a ‘violin’”. The teacher will proceed to create objects such as skis, knitting needles, chopsticks, a violin and bow, earrings and rabbit ears out of the two sticks. The sticks can be turned into larger or smaller items. The key is how they are used. The teacher will now pass the sticks to a student who will create an object. The student will not tell the class what the object is – the rest of the group have to guess what his object is.

Variation: Two balls, two scarves – there must be two.

Ten (easy number counting game)

Students sit in a circle. The game is a counting game from 1 – 10 around the circle. Whoever is ‘10’ is out of the game. Students are allowed to say either one number, two numbers or three numbers.

Example: **Carol: 1, 2 Debbie: 3, 4, 5 Sam: 6 Tim: 7, 8, 9**
Louise: (is automatically out of the game because she will be “10”)

The game continues with the next person starting at number 1 again and so forth. Students are not allowed to ‘think’ about what number they will say, or if the game is played in teams, team members should not tell players what to say. There are two interesting variations:

1. everyone for him/herself
2. boys vs. girls (really fun because they have to think about the numbers they are calling so the boys will try to get the girls out and vice-versa)

Guess the Word

(Small cards with English words are made up ahead of time and put in a container.) A Captain from Team 1 volunteers to give his/her teammates 'clues' as to what the words on the cards are (I also let them do some acting out if they wish). As soon as a teammate yells out the word like 'house' and is correct, the Captain goes on to the next word and continues giving clues while the players guess the words until the time is up. Students have 2-3 minutes to try to guess as many English words as they can. Points are scored for every correct answer. Then Team 2's Captain will be given a new set of words and must do the same for his/her team. (Points are noted on the board.)

The Question Game

This game is similar to the TV show game 'Jeopardy'. Here is how it works. Usually when a teacher asks a 'question', a student will give the 'answer'. In this game, the teacher gives the 'answer' and a student must say what the 'question' is. I make up about 25 - 30 questions and answers ahead of time. All the answers have to do with the school: teachers' names, places in the school, subjects, how many lessons in a day, where kids can go for lunch etc. So, they must ask a question that specifically pertains to their school/students.

Answers

1. Tsuen Wan Government Sec. Sch.
2. Ms Gyokery
3. The Language Room
4. Green

Possible Questions (many variations)

- What is the name of our school?
Who is our teacher?
Who teaches us Oral English?
Where is English Corner held?
What is the colour of Pine House?
What is the colour of our uniform?

Set Up: A desk with a candy/pen on it in the middle

A player from Team 1 - girls and a player from Team 2 - boys stand at the desk with their hands behind their backs. I give them the 'answer'. The first player to pick up the candy/pen, gets to answer first. If the answer is right, their team scores a point. If they are wrong, it goes to the other player to answer. Players must answer by themselves. If both players at the desk still don't know how to answer, then I let it pass to the team members to help out. If the answer is right, but the grammar is wrong, I give them 2 chances to correct it, then it passes to the other team. You can start the game by writing a few helpful 'Wh-' question words on the board like who, what, where, when or how much/how many...as a quick review. Students love the competition of this game. If your students have very limited language proficiency, or have short attention span, only give 1 question per player. 2 per player can usually be achieved. Add up the points for Game 1 and Game 2 — whoever wins gets a candy prize. Or, you can give prizes for each game played.

These games need to be played in a fairly large space, as students are asked to move around quite a lot. If the games are played in a crowded classroom, the students might injure themselves as they might bump into each other or into the classroom furniture. **Before playing these games, remind the participants about the importance of not hurting themselves and others.**

Shark (If the group is from many different levels and participants don't know each other.) Participants stand in a group. Everyone says their name. Person in the middle is the 'shark'. The shark moves towards one person to 'eat' them. That person escapes from the shark by pointing to another person and the 'shark' then moves quickly to eat the person pointed to. If the first person the shark tries to eat, does not respond quickly enough, the shark 'eats' them and that person then becomes the shark.

The Hawk, The Hen and The Chicks

This is a Cantonese game. Participants form a line. At the front of the line is the mother hen, protecting all her chicks or all the participants behind her. In front of this group, facing the mother hen is a hungry hawk, who wants to eat the baby chicken, or the person at the back. The group has to move (while remaining in a line) to protect the baby chick. The hawk can move in any direction. When the baby chick has been eaten, change the students who are playing the hawk and mother hen.

M'bele *

Participants stand in a circle, holding hands. Inside the circle is a hunter and baby deer. Both are blindfolded. The hunter has to catch the deer and the deer has to try to avoid being caught. The participants call 'm'bele' loudly when the hunter is close to the deer to alert the deer that the hunter is nearby and more softly when the hunter and deer move away from each other. The game ends when the deer is caught. Then, another deer and hunter may be chosen to play again.

The Young Wives, The Old Husbands and The Young Lover

The group is arranged in two circles. In the inner circle, the young attractive 'wives' sit on chairs. Their old jealous 'husbands' stand directly behind them. The young lover, who is trying to tempt the young wives to run away stands slightly to the side, but everyone must be able to see the young lover. The young lover looks at the young wife and winks at the one he wants to tempt. The young wife makes a dash for it, and the old 'husband' must react very quickly to grab the young 'wife' to stop her running away. If the young wife gets away, she becomes the young lover. The person who was the old husband of that wife then sits to become a young wife and the one who was originally the young lover becomes the old husband. This game must move quickly. Also, the old husbands must stand with their hands at their side, not poised to catch the young wife.

If You Have...

1. The students will form on chairs in a circle.
2. One student, named 'It', stands in the middle of the circle.
3. 'It' makes a call to the seated students. For example, if 'It' says:
 "If you have blue socks..."
3. Students who fit the description will get up and find another seat. 'It' must also find a seat.
4. The student who is left without a chair will become the new 'It'.

Bang *

1. Everyone stands in a circle. (in front of their chairs)
2. All players say their English name.
3. Tell students to pay close attention to the names of the people on your right and left sides.
4. One person (teacher) makes the first call — s/he will call any student's name.
5. When students hear their name, they 'duck' or pop down.
6. When they 'duck', the 2 people on either side of them must turn to each other and hold out a 'pretend' gun and say 'BANG'.
7. The player who is FIRST (and hopefully the loudest also) wins; the person who gets shot is out of the game. The player who has popped down, gets to pop back up again and continue to play (If there is a "tie", tell students to say another name.)
8. When a player is out of the game, s/he sits behind the players and makes the next name call while continuing to watch the game.
9. The game continues in this manner until there are 2 people left for a western-style 'SHOOT OUT'.
10. Have the 2 players stand back to back and like a western show-down, count out numbers and the 2 players must walk forward. When the teacher yells 'SHOOT', the 2 players must quickly turn around and say 'BANG'. Whoever is the quickest, is the winner.

The Pillow Game

1. Easy version: everyone uses his/her own name.
2. Difficult version: everyone takes the name of an animal/a cartoon character/a country. (I write these on the board.)
3. Everyone sits in a circle. One person, 'IT', is in the middle with a small pillow/rolled up newspaper/cloth etc.
4. One person from the circle stands up and says his name first and then 'CALLS' someone else's name, e.g. David calls John or Sue calls Mary. You must say it very quickly and then sit down.
5. After the call, whoever's name has been called must now stand and say his/her name first and then call someone else. When one player stands to speak, the "Pillow Person" in the middle must run to that person and try to touch them **BELOW THE KNEES** with the soft little pillow **BEFORE** s/he finishes calling someone.
6. If the hit is successful, the circle player must now be 'IT' with the pillow in the middle.
7. The previous pillow person must now **STAND** in the player's spot and make a call. If s/he sits down, the pillow person can hit them below the knees and they trade spots again. [Note: The new circle person is **SAFE** as long as s/he keeps standing and doesn't sit back down in the circle.]

The game just continues as long as you want. (The students really LOVE this game!)

Do You Like Your Neighbours?

This game can be done sitting or standing. (The students seem to get tired standing, so I do it sitting down.)

Everyone sits/stands in a circle. Someone is in the centre and is 'IT'.

'IT' must go up to someone in the circle, point to him/her and say, "Do you like your neighbours?" The person then must answer with one of these 2 responses:

1. Yes, I like them very much. (The 2 neighbours switch places.)
2. Yes, I like them...**BUT** I prefer to/would rather have...say the names of 2 other students from the circle, like Susie and Bobby. (Susie and Bobby must now run and take the place of the 2 previous neighbours and those old neighbours must run to Susie and Bobby's spots)

The objective is simply for the "IT" to try and get into **ONE** of the available spaces.

If s/he does, the person without a chair becomes the new 'IT'. If 'IT' is not fast enough, they must keep going around the circle asking players if they like their neighbours. The game continues as long as you wish.

Body Parts * (in pairs)

This is an easy, fun game. The teacher calls out body parts and the players must find their partners and touch the two body parts named. The last two partners to get into position are OUT of the game and must now watch to see who is the next pair to be last.

[Note: If the students feel uncomfortable with 'touching', they may simply be 'close' to their partner's body parts. Of course, I always keep it safe and comfortable for all. For example, if I say 'face-to-face', I don't expect them to touch faces, they merely have to 'face' each other.]

1. Students pair up: one partner is in the 'inner' circle/one is in the 'outer' circle.
2. Teacher plays some music while players walk around in a circle. The inner circle walks clockwise while the outer circle walks anti-clockwise.
3. Teacher stops the music. Everyone freezes. Then the teacher calls out the same (or different) BODY PARTS, e.g. 'BACK to BACK' or 'KNEE to ELBOW'.
4. Players must find their partners and get into the position called. The single body parts are easy. If two different parts are called like 'head to toe' the partners must figure out whose head and whose toe are going to be connected. The last pair to get into position is out of the game.
5. If you wish, you may call out 'BODY PARTS' or 'CHANGE' at any time and the players must change partners.

The game continues until there is one pair left and they are the 'winners'.

* The use of this activity in the classroom is captured in the accompanying 'Learning and Teaching through Drama' DVD produced by the English Language Arts Committee, NET Section.

Additional Resources

I. Useful websites

www.tonisant.com/aitg/

A good site for those who want to use theatre techniques for more than arts or entertainment purposes. The pages on Theatre-in-Education are particularly useful.

www.drama-education.com/site/

A very comprehensive website featuring articles about drama and education, classroom resources and lesson plans and schemes of work, some of which could be adapted to the ESL/EFL classroom.

www.creativedrama.com/theatre.htm

Many lively, clearly-explained games on this site. The games described would also be good warm-ups prior to drama rehearsals. Good ideas on how folk tales and poetry can be a stimulus for drama.

www.kentaylor.co.uk

This site was set up by the renowned UK Drama Educator, Ken Taylor. Although it is not targeted at an ESL/EFL audience, the lesson plan pages provide lots of good ideas for drama that could be done with smaller groups.

www.childdrama.com/mainframe.html

A site with drama lesson plans and original scripts maintained by an American teacher and playwright, Matt Buchanan.

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

Site dedicated to the application of the 'Mantle of the Expert' approach. It is targeted at UK schools, but would be of interest to those interested in how drama can be used in cross-curricular learning.

www.learnimprov.com

A site devoted to the art of improvisational comedy theatre. The improvisation exercised described here would be more suited to older students or more fluent users of English.

II. Drama scripts

www.storiestogrowby.com

Free play scripts and children's plays with positive themes

www.dramasource.com

Family-friendly play scripts, musicals and melodramas

www.lazybeescripts.co.uk

A bookstore of scripts for pantomimes and plays, including one-act plays and plays for younger children and teenagers

O'Connor, J. (2001). ***Scripts and Sketches***. London: Heinemann Educational Publishers.

Garner, J. (1995). ***Stagings: Shorts Scripts for Middle and High School Students***. Englewood, Colorado: Teacher Ideas Press.

Kroll, J. (2003). ***Simply Shakespeare: Readers Theatre for Young People***. Portsmouth, New Hampshire: Teacher Ideas Press.

Jenkins, D. (2004). ***Not for Weak Stomachs and Other Funny Readers Theatre***. Portsmouth, New Hampshire: Teacher Ideas Press.

Northrop, C., (1995). ***Around the World in 18 Plays: Folk Tale Scripts for the Classroom***. Penguin Publishers Limited.

James, S. (2006) ***Drama for Real Life: 16 Scripts about Ten Choices that Shape Us***. Inter-varsity Press.

Shepard, A. (2003) ***Folk Tales on Stage: Children's Plays for Reader's Theatre***. Lightening Source Inc.

Youth Specialties. (2001) ***Drama, Skits and Sketches***. El Cajon, California: Youth Specialties Book.

Bolio, C. (1980). ***Dramatized Parodies of Familiar Stories: Six One-Act, Royalty-Free Scripts, with Original Song Lyrics set to Familiar Melodies***. Boston: Plays, Inc.

McBride-Smith, B. (2001). ***Tell it Together: Foolproof Scripts for Story Theatre***. Little Rock, Arkansas: August House Publishers, Inc.

Dias, E. (1962). ***One-Act Plays for Teenagers: A Collection of Royalty-Free Comedies***. Boston: Plays, Inc.

Cartwright, A. (2002). ***Heinemann Plays: Big Issues – Scripts and Sketches for Citizenship***. London: Heinemann Educational Publishers.

III. Books

Cassady, M. (1993). ***Acting Games: Improvisations and Exercises***. Colorado Springs: Meriwether Publishing Ltd.

ISBN: 0-916260-92-5

Contains exercises to help students relax and focus, acting games for creative awareness, improvisations for building scenes and characters, and activities for playing specific characters and plays. The exercises would also be useful when preparing students for acting in a play.

Neelands, J. (1990). ***Structuring Drama Work: A handbook of available forms in theatre and drama***. Cambridge: Cambridge University Press.

ISBN: 0-521-78729-7

A collection of clearly-described process drama conventions, suitable for use in the English classroom and in extra-curricular drama. Accessible and adaptable working ideas and strategies in a handy ring-binder format.

Neelands, J. (2004) ***Beginning Drama 11-14***. London: David Fulton Publishers.

ISBN: 1-85346-528-3

Although written for a Western context, this book contains many ideas on process drama conventions that transfer well to ESL/EFL classroom and extra-curricular situations.

Neelands, J. and Goode, T. (1990). ***Structuring Drama Work: a Handbook of Available Forms in Theatre and Drama***. Cambridge: Cambridge University Press.

ISBN: 0-521-78729-7

Contains detailed descriptions of a wide variety of drama techniques and shows how drama can work as a process in English as well as in the wider school curriculum. Would also be good if thinking of using drama in Moral and Civic Education.

Scher, A. and Verrall, C. (1975). ***100+ Ideas for Drama***. London: Heinemann Educational Books.

ISBN: 0-435-18799-6

Games and ideas for using drama as a process in the classroom. Although this book is quite old now, the ideas are still relevant.

Baldwin, P. and Fleming, K. (2002). ***Aaargh to Zizz - 135 Drama Games***. Twickenham, English: Dramatic Lines.

ISBN: 0-415-25578-3

As the title says, this is a collection of lively and enjoyable games, most of which would work with students whose second language is English. You do need plenty of space to play most of these games, so it would be more appropriate to do these games in a split class situation, or in a large English room.

Maley, A. and Duff, A. (1982). *Drama Techniques: A Resource Book of Communication Activities for Language Teachers*. Cambridge: Cambridge University Press.

ISBN: 0-52160-119-3

Useful for teachers who want to introduce some drama techniques in their lessons. The activities are suitable for all levels and ages.

Whiteson, V. (1996). *New Ways of Using Drama and Literature in Language Teaching*. Alexandria, Virginia: Teachers of English to Speakers of Other Languages.

ISBN: 0-939-79166-8

Many of these ideas would be useful in the context of the Hong Kong secondary school. This would be a good resource in preparation for the new Senior Secondary Language Arts electives.

Spolin, V. (1986). *Theater Games for the Classroom: A Teacher's Handbook*. Evanston, Illinois: Northwestern University Press.

ISBN: 0-810-14004-7

A compendium of games to complement language learning

IV. Various

www.idea-org.net

Website of the International Drama in Education Association

www.hkyaf.com

Website of the Hong Kong Youth Arts Foundation

www.hkartsfestival.org

Website of the Hong Kong Arts Festival

http://www.edb.gov.hk/FileManager/EN/Common/sow_drama.doc

EDB-produced suggested scheme of work for the Learning English through Drama elective in the New Senior Secondary Curriculum