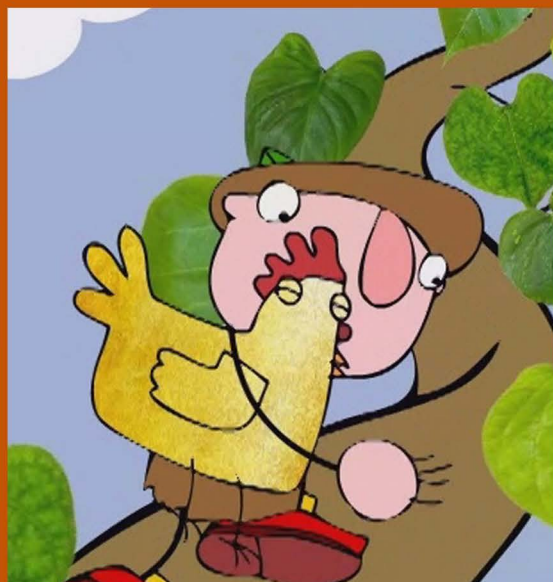
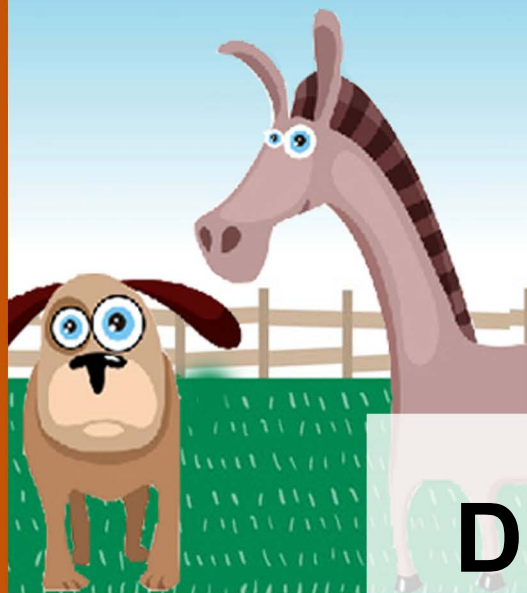
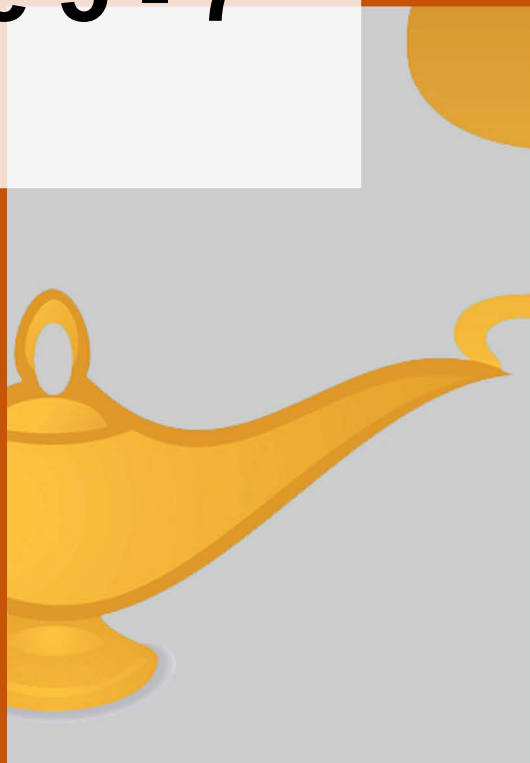
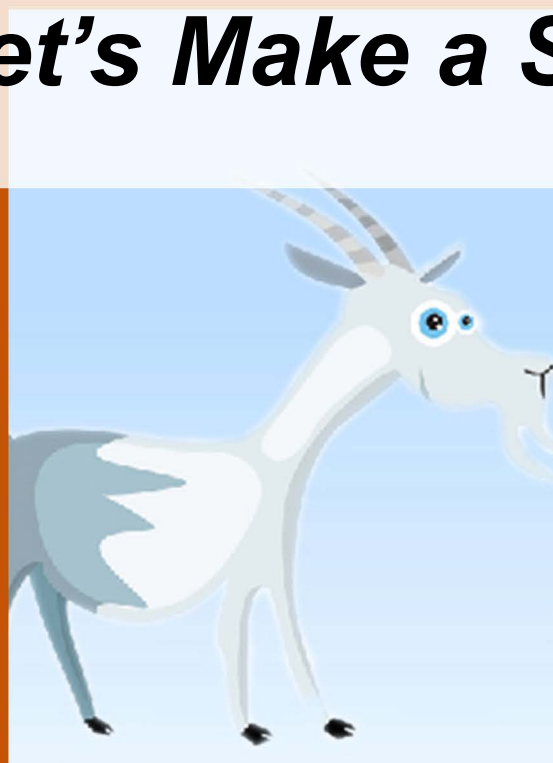


BBC











Drama: Key Stage 1
Let's Make a Story

Age 5 - 7



Drama: Key Stage I - Let's Make a Story

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Introduction

Let's Make a Story aims:

- To develop imagination and creative responses.
- To provide opportunities for careful, focused listening using a range of voices and a variety of styles.
- To enable children to see issues and dilemmas from a number of points of view.
- To build pupils' confidence in drama, gradually introducing more complex tasks.

- To engage pupils in drama activities involving:
 - discussion and sharing of ideas and co-operation.
 - planning and enacting responses.
 - presenting ideas to other members of the class.
- To provide opportunities for 'teacher in role' to extend pupils' vocabulary, speaking skills and imagination.
- To offer a flexible cross-curricular resource, meeting drama and other subject goals.
-

Why use audio resources for drama?

Radio drama provides carefully structured language and drama activities that encourage imaginative, co-operative work.

It provides a rich stimulus to fully support teachers who are less confident in using drama and can be adapted and developed by those with more drama experience.

It targets key areas of the National Curriculum that can be explored and supported by the programmes. These resources contribute to the requirements for English and Drama in the National Curriculum and Curriculum for Excellence guidelines in Scotland. Pupils are '...given opportunities to participate in a wide range of drama activities, including improvisation, role-play...' building on their use from the earliest years of '...imaginative play to explore, order and make sense of themselves and the world around them.'

Before the programme:

Programmes and equipment:

- Listen to the programme and read through these notes in advance - assess suitability and note areas for development or extra support.
- Use the best equipment available - it makes a real difference to the children's concentration and work.

Space and time:

- You will need a fairly large, cleared space.
- Allow at least 40 minutes to complete the work for each programme. Larger groups may need longer to allow time for everyone to feed back and participate. The amount of time allowed for groups to show each other their work is a key factor in determining how long the material will take to complete.

Preparation:

- Pupils should dress to allow easy movement. They do not need PE kit.
- No warm-up is necessary as the programmes build movement progressively, but settle the pupils in the correct groupings quietly to listen at the start - the notes for each programme give details of the activities.

During the programme:

Refer to these programme notes. They provide:

- A brief synopsis of the story. The programme structure - the activities that will take place during the programme.
- Teacher guidance - ideas for teacher involvement intended to get the most out of the programmes.

In most programmes you will hear:

- Short, dramatised scenes with a narrator - these set the scene and give instructions.
- Sections of background sound effects - these provide a stimulus for pupil activities.
- Instructions from the narrator - these tell pupils what to do and the groupings to work in.
- The stop signal - usually music - used to indicate either that it's time to bring an activity to a close (stop the programme and focus the children to hear the next part of the programme) or that the programme should be stopped so pupils can perform an activity.
- Short pauses in the narration - so that pupils can get organised (pause and resume the programme as necessary).

Assessing your group:

Speaking and listening skills -

- How well do pupils listen to the ideas of others and contribute their own?
- Do some pupils find it hard to talk about a situation or solution if asked?
- Are they using new vocabulary introduced during the unit?

Drama skills -

- Are pupils using their imaginations as they become part of the story?
- Showing empathy with the characters and their situation?
- Joining in with all acting activities?
- Able to translate the ideas that arise from discussion into drama?
- Using the information they have gained from the programmes to appropriately inform their work?

Social skills -

- How well do pupils work together in twos, larger groups, as a class?
- Are they able to see things from another point of view?

Cross-curricular skills -

- Are the pupils thinking in a historical or scientific way if required by a unit?
- In relation to PSHE, how are they responding to the ethical dilemmas posed in many programmes?
- In relation to Citizenship, how do they respond to the challenges offered by the programmes, such as decision making and working as part of a community?

Downloads and podcasts:

These programmes are available as 'podcasts' from the BBC School Radio website following transmission. This means that individual programmes from the series can be downloaded as an mp3 file to your computer.

You can also subscribe to the series, meaning that your computer will automatically search for new programmes and ensure that you do not miss a single episode. To either download or subscribe to *Let's Make a Story* as a podcast go to the series page and follow the relevant links.

You can also subscribe using leading podcast software, including iTunes. One advantage of subscribing using iTunes (or similar) is that you can save the audio direct to your mp3 player program without having to import the file. However, the mp3 files will also play direct from your computer, using whichever media player you have selected.

Programmes are also available as audio on demand from the School Radio website. The audio on demand is a reliable service that allows you to listen to the programme 'streamed' over the internet. This means that you can play the programme to your class either:

- direct from a computer
- from a hifi by connecting the output of the computer into a suitable input on the amplifier (which offers enhanced sound quality)
- by connecting the computer to an interactive white-board

Feedback:

We welcome your feedback. You can contact us at schoolradio@bbc.co.uk



Synopsis

Jack is off to market to sell Winona the family cow but he's easily confused. When he meets Beany Bob from Bobbing Bank he is persuaded to exchange Winona for five magic beans. Jack's mother isn't pleased and throws the beans away, sending Jack to sleep in the cowshed.

The next morning Jack finds an amazing beanstalk growing right up into the sky. He climbs the beanstalk to a Giant's palace in the clouds and sees a hen that lays golden eggs and a magical harp. The Giant discovers Jack and chases him back down the beanstalk, throwing a golden egg at him as he escapes. Jack and his mother's money worries are over!

Section	Content	Teacher Guidance
1	Jack is off to market to sell Winona the cow. He and his mother are down on their luck and they need money for food. Jack gets his story muddled easily and asks the children to help him get it right. As a group, the children answer questions on what's happening in the story.	Ask individuals open-ended questions. Where is Jack going? What is he going to do there? Why does he have to go there?
2	<p>Jack describes his meeting with Beany Bob and how Bob wants to exchange Winona for five magic beans. Jack thinks it's a wonderful idea but asks the children for their advice on the matter.</p> <p>In pairs, one child as Jack and one as Beany Bob, the children practise a conversation in which Jack has to ask lots of questions and Bob needs to use all his selling skills to make the deal.</p>	<p>Organise pairings that will work well together.</p> <p>Most children are likely to be familiar with the story and no doubt will follow tradition ensuring Jack and Beany Bob make the swap. Encourage those being Jack to ask questions as to what power the magic beans might have and why he should swap Winona for them.</p> <p>Suggest Beany Bob may not be telling the truth. Are the beans really magic? He will have to use all his powers of persuasion and flattery of Jack and Winona to ensure the deal goes ahead.</p> <p>Listen to some conversations as they are taking place and invite pairs to show their work to the rest of the group as much as time permits.</p>
3	<p>Jack and Beany Bob make the swap and a delighted Jack goes home to tell his Mum. A cartoon sequence suggests she is not pleased - she shouts at Jack for being a brainless blunderer, throws the beans out of the window, and chases Jack out of the house to sleep in the shed. Next morning Jack wakes to see the beanstalk and decides to climb it.</p> <p>In their pairs, the children follow Jack's instructions and copy each other's movements to climb the beanstalk.</p>	<p>Ensure pairs are facing each other a few steps apart and are aware they need to copy each other's climbing movements according to what Jack tells them.</p> <p>Generate a sense of atmosphere - it takes effort to climb the beanstalk and they're going very high. It might not be that easy as they get nearer to the top.</p> <p>Join in with the reaching up, arms then legs, creating a rhythm with the music. Look down and hold on tight when the beanstalk sways in the wind.</p>

Section	Content	Teacher Guidance
4	<p>Jack reaches a land in the clouds. He walks into a giant's palace and observes the Giant as he orders his hen to lay golden eggs and the magical harp to sing.</p> <p>The children join Jack as he enters the palace, hides from the Giant, and watches events.</p> <p>When the Giant falls asleep listening to the singing harp, Jack creeps outside again trying not to wake the Giant.</p>	<p>This sequence is best allowed to run in real time without pauses, allowing Jack's instructions to dictate the action. Join in with the movement and help to develop tension - they mustn't be seen or heard by the Giant.</p> <p>Help the children with the notion of size. The Giant's furniture is as high as the ceiling and they are tiny in his world. Encourage a 'hiding' posture that doesn't prevent them from listening to the events. How do they react to the Giant's footsteps and the comedy hen?</p>
5	<p>Jack is muddled again. He invites the children to describe everything that's happened from the moment they arrived in the clouds.</p>	<p>Adopt Jack's confused character when asking the group about the events. Did the hen sing? Did the Giant hide? Did the harp lay enormous tables? Pose them the question as to what they should do now.</p>
6	<p>The Giant has woken up and is sniffing the air - he can smell Jack and the children - and now he can see them too.</p> <p>Joining Jack, the children creep back to the beanstalk and quickly climb back to Earth. The Giant doesn't follow but he does throw golden eggs at them which need to be avoided.</p> <p>At the bottom, everyone joins in with Jack's Mum to chop the beanstalk down.</p>	<p>Once again this sequence is best performed in real time with Jack's narration leading events.</p> <p>These sequences can be played again later for an opportunity to enhance and polish the movement and character.</p> <p>Create a sense of 'escape' with nervous glancing upwards as the Giant follows and exaggerated leaning or covering head with one hand on the beanstalk to avoid the golden eggs.</p>
7	<p>With a partner, the children are invited to act out the whole story as they remember it. 'Storyboard' the action - asking the children what the key scenes might be? Each scene requires two characters, one is always Jack but the other might be Winona, Bob, Mother or the Giant.</p> <p>After the programme, discuss whether the children think it's acceptable for Jack and his Mum to keep the golden eggs that don't really belong to them.</p>	

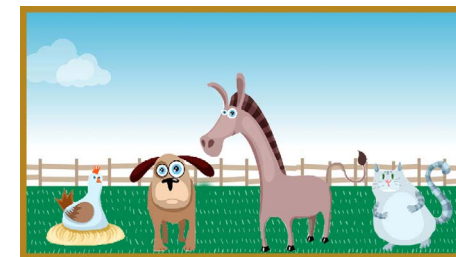
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The Musicians of Bremen



DOWNLOAD

Click to download the audio
as an mp3 file.



Synopsis

HeeHaw the donkey, Caterina the cat, Dagma the dog and Rico the rooster are the Musicians of Bremen, though their musical accomplishments are not appreciated by everyone - particularly the robbers who have stolen food and taken up residence in a cottage in the woods! The animals use their unusual musical talents to scare the robbers away.

Section	Content	Teacher Guidance
1	<p>HeeHaw introduces the animal characters and explains how they all began their story downhearted and wanted by nobody.</p> <p>Choosing one of the animals, the children move through the spaces to the slow, sad musical accompaniment.</p>	<p>Encourage the children to think about how their chosen animal (donkey, cat, dog or rooster) would move normally before introducing the element of sadness and the pain of tired old bones. Two legs are preferable to four for this activity so discourage moving on all fours.</p> <p>How well do the children use the music as the motivation for their movement?</p>
2	<p>HeeHaw demonstrates his singing ability and persuades his animal friends to join him in a trip to Bremen where it's said they appreciate fine music.</p> <p>The children now dance through the spaces as their chosen animal conveying happiness and vitality.</p>	<p>How do the children contrast their dancing with the previous movement sequence?</p> <p>Try to maintain a sense of the animal in the dance - a donkey trot, a rooster's flapping wings, a cat or dog's paws for example. Remind the children they are dancing in role.</p>
3	<p>The animals set off through a forest and - feeling hungry - see smoke rising in the air, which could mean cooking.</p> <p>Rico flies up over the trees and spots a cottage and the four animals are soon staring through the windows at three robbers who have stolen all the food they are eating from the market.</p> <p>Caterina suggests the animals sing for their supper.</p> <p>The children 'sing' as their chosen animal.</p>	<p>It's not the tune that's important here but a sense of uninhibited performance as their chosen animal. The more of a cacophony the group creates the better for the story.</p> <p>If there's time you can divide the group into the four animals and rehearse each group separately. Then 'conduct' proceedings with different groups singing at different times.</p> <p>A clear 'stop' and 'start' visual cue would be helpful.</p>

Section	Content	Teacher Guidance
4	<p>The robbers are frightened by the animal noises and run from the cottage thinking there are monsters in the woods. The animals tuck into the abandoned food, not wanting it to go to waste.</p> <p>In groups of three or four, the children create two still pictures of this moment in the story. The first shows the robbers tucking into their delicious meal, enjoying themselves and feeling very pleased with their cleverness. The second shows them running away in terror at the strange sounds.</p>	<p>Supervise the division of the whole group into small workable groups.</p> <p>Remind the children that these are still pictures - frozen in time - so no moving.</p> <p>Encourage big facial gestures to show the robbers' happiness then fear.</p> <p>When the groups have practised both pictures, allow each to show the other groups how they move from one to the other and back again, like a film running forwards and backwards.</p>
5	<p>The dinner is eaten and the animal bellies are full. They are settling down to sleep when the robbers are heard returning, whispering outside the cottage. One opens a window and creeps back in. Unable to see properly in the dark cottage, the robber mistakes the cat's eyes for glowing coals to light his candle. The cat's screech causes the dog to bite the robber's leg and the donkey rears up to kick. The rooster is panicked and flaps about the room. The robber, scared witless, jumps out of the window and tells his friends what has happened - making it all up to sound all the more frightening. The children interpret what happened in their own imagination, taking it in turns to describe what happened inside the cottage, and answering the groups' questions.</p>	<p>Bring everyone together into one group.</p> <p>Reiterate that the robber's story was his imagination running wild and encourage far-fetched accounts of the events in the cottage. Each chosen storyteller needs to make the events sound as fantastical as they can.</p> <p>Instil a sense of being in the story's present - everyone is seated in the wood outside the cottage, the events have just happened, it's all a little frightening.</p>
6	<p>HeeHaw asks the children the help spread the story. Even though the animals have become known as 'The Musicians of Bremen' they never made it near the place!</p> <p>Returning to their small groups, the children create an account of everything they can remember from the story using a sequence of still pictures.</p>	<p>It might be useful to have a whole group reminder of all the events in the story before the children return to their small working parties. Moments to include could be: feeling sad at the beginning, then happy, singing for the robbers, tucking into the abandoned meal and all the events when the robber returned.</p> <p>Some groups might want to present events from the robbers' perspective. You could develop the still pictures further by bringing them to life. Then further still into a performance of the whole story for a school or parent assembly.</p>



Synopsis

All the animals are fed up with Hare's boasting about how fast he can run. To prove his point Hare challenges them all to a race but only Tortoise - the slowest animal - agrees to take up the challenge. Tortoise undergoes some extensive training...but he doesn't get any faster. On the day of the race crowds turn up to watch. Hare is so confident of victory that he lies down in the sun and has a little sleep. Unfortunately for him he sleeps a little too long...and he wakes up to see Tortoise crossing the finishing line...

Section	Content	Teacher Guidance
1	<p>Tortoise introduces himself and Hare who is a very fast runner.</p> <p>Individually, the children make a still picture of someone running very fast, thinking about what a person's arms and legs would be doing and what happens to our faces when we run as fast as we can. Then they make a still picture of the Hare running with his four long legs and big ears.</p>	<p>You might wish to show the group photographs of an athlete and a hare running to motivate their still pictures. Remind them that the pictures they create are like these photos - no moving.</p> <p>Remember to include facial expression as well as paying attention to the arms and legs.</p> <p>For Hare, they might wish to stay on two legs and use their hands to denote the animal's big ears.</p>
2	<p>Hare boasts continuously irritating Fox and Badger. He says they are all too scared to even try to beat him in a race. Without thinking about the consequences, Tortoise says he'll have a go and Hare takes great delight in teasing him about how slow tortoises are. Tortoise decides he needs to get into training. The other animals watch but aren't sure he's moving at all.</p> <p>The children, in the role of Tortoise, do some training - very slow stretches and very slow running to a slow musical track.</p>	<p>Monitor everyone's pace. The action should be exaggeratedly slow. You might want to describe it as a slow-motion film. Speed check throughout as appropriate.</p> <p>Do the children change movements according to the changes in music?</p>
3	<p>The other animals can see that Tortoise's training isn't making him any faster. Hare comes to sneer and says that a lump of stone would be a more worthy opponent.</p> <p>The children choose an animal to be - Fox, Badger, Birds, Mice, Snakes are all mentioned in the narration, but it could be something of their own. Making a still shape of that animal, they prepare to speak out loud their thoughts about either the Tortoise or the Hare.</p>	<p>Allow some thinking time and an opportunity to make their animal shape before moving among the children.</p> <p>Tap individuals on the shoulder as a cue for them to speak aloud.</p> <p>Offer some ideas to help if required. Is Hare a show off? Is Tortoise silly to have challenged him to a race? What do they think will happen in the race?</p> <p>If they are familiar with the story, some members of the group may wish to predict it's unlikely outcome.</p>

Section	Content	Teacher Guidance
4	<p>It's the day of the race and Hare means business in a new track suit and trainers. Fox starts the race. Before the animals can blink Hare is half way across the field while Tortoise has barely crossed the start line. Hare lies down in the sun for a sleep. Tortoise plods on and on. By lunchtime he is half way and by evening he is getting close to the finishing tree. Still Hare sleeps. The animals talk excitedly in whispers about what might happen.</p> <p>In pairs - and in role as their chosen animal - the children discuss in whispers what they think will happen.</p>	<p>Supervise the formation of pairs.</p> <p>Tiptoe among the children creating suspense - they mustn't wake Hare.</p> <p>How clearly can they converse in whispers?</p>
5	<p>As the animals get more excited they begin to cheer and that wakes Hare. He runs faster than he's ever run before and Tortoise can hear him thundering up behind but he perseveres and touches the tree with his nose to win the race just one second before Hare.</p> <p>The whole group makes a still picture of the animal spectators as they cheer Tortoise to the finish.</p>	<p>Remind the children that they are still in their animal roles.</p> <p>Ask everyone to practise a clear 'cheering gesture' - arms above heads, fists punching the air, wide open mouths.</p> <p>Then line up the group side by side. Encourage different levels - some can kneel or sit.</p> <p>Listen to the cheering soundtrack at the very end of the programme to help the atmosphere.</p> <p>Choose two individuals to be Tortoise and Hare - how will they show their excitement / fury as one beats the other.</p> <p>After the programme, discuss the story. <i>Aesop's Fables</i> all present a 'moral'. What do the children think the moral of this particular fable is? Do they think Hare will have learned a lesson?</p>



Synopsis

Shaz and her Mum have nothing to eat and no money to buy any food. So Shaz walks through the forest to Auntie Samina's house for advice - she always thinks of something! Auntie Samina has a magic porridge pot which cooks delicious porridge on the command of 'Cook Little Pot' and stops on the command 'Enough Little Pot'. Shaz takes it home to her Mum who soon gets a taste for the porridge. But unfortunately she can't remember the exact words to stop the pot cooking...with the result that Poddington Puddles is soon swamped in a sea of porridge!

Section	Content	Teacher Guidance
1	<p>Shaz welcomes us to her tiny cottage in Poddington Puddles but explains that there's no food to offer us. She walks through the forest to Auntie Samina's house in the hope that her aunt will have an idea.</p> <p>The children join Shaz on her walk through the forest, jumping a stream, taking care on the overgrown path, and climbing over a fallen tree trunk. When Shaz hears a scary crash in the undergrowth, they look for somewhere to hide and crouch down small and quiet. But it's only Auntie Samina!</p>	<p>Encourage exaggerated movement during this sequence. Look around as you walk, make a big jump over the stream and monitor safe landings onto toes with bendy knees.</p> <p>Similarly, create the effort of climbing over the tree trunk.</p> <p>The sequence should be enacted quietly, so that Shaz's instructions can be heard clearly over the activity.</p> <p>Inject a sense of tension when the scary crash is heard and reiterate Shaz's plea for quiet with a finger over the lips. Show relief when Auntie Samina appears.</p> <p>Do the children transport themselves quickly into the forest atmosphere?</p>
2	<p>Auntie Samina demonstrates the magic porridge pot, explaining that Shaz need never be hungry again. 'Cook Little Pot' are the three simple words to command the pot to start and 'Enough Little Pot' are the words to stop it. Mum takes some convincing though and Shaz needs all her powers of persuasion before Mum tries the porridge.</p> <p>In pairs, in role as Shaz and Mum, one tries to persuade the other to try the delicious porridge by holding an imaginary spoonful up to their partner's nose and using delicious sounding words to tempt them. 'Mum' is miserable at first, then can't resist and mimes how wonderful it is and how she can't stop herself wolfing it down.</p>	<p>Supervise the division of the group into pairs.</p> <p>Suggest creative vocabulary to help the persuasion - tasty, rich, creamy, sweet and the children's own variations on yummy.</p> <p>Advise 'Mum' not to give in too quickly - make 'Shaz' work hard with persuading, using variation of approach. Can 'Mum' find different ways to mime disinterest - shaking head, hands over face, looking away, stubbornly crossing arms.</p>

Section	Content	Teacher Guidance
3	<p>The whole of Poddington Puddles is covered in porridge. Shaz explains the mess with much alliteration.</p> <p>With a music track and sticky sound effects, the children move through the porridge in as many different ways as they can: wading, swimming, even eating.</p>	<p>Position the group around the edge of the work space so that everyone moves forward towards the centre.</p> <p>Remind the children of the consistency of porridge - it's thick and sticky so the movement needs to be slow, laboured and cumbersome - and fun!</p>
4	<p>Mum had forgotten the words to stop the porridge pot cooking. Now the village is so clogged up with porridge that the pot can't hear the command to stop.</p> <p>The children join in with Shaz shouting 'Enough Little Pot!'</p>	<p>Do the children remember the words without prompting?</p> <p>Can they shout in unison?</p> <p>They need to listen to the effect of each shout on the porridge pot - a 'stop' signal from the teacher will assist this.</p>
5	<p>Local characters recall the day when Poddington Puddles was submerged.</p>	<p>Bring the group together.</p> <p>Give each child an opportunity to invent something that happened to them on the day of the porridge beginning with the words 'On the day of the porridge in Poddington Puddles I remember...'</p> <p>This activity can be developed into a variation of the memory game 'I went to the supermarket' - so that each child remembers the responses that have preceded them before adding their own imaginative happening.</p>



Synopsis

Aladdin is a daydreamer who always imagines himself rich and famous and married to a beautiful princess. One day a man passes by and asks for Aladdin's help in retrieving an old lamp that has fallen into a hole in the ground. The man gives Aladdin a sparkly ring for his assistance but makes a grab for the lamp and Aladdin is pushed into a cold, dark cave...where he finds old stones that resemble fruit. Rubbing his hands to keep warm, Aladdin summons the genie of the ring who grants him one wish, which Aladdin uses to get himself home. His mother discards the old lamp on the rubbish heap but is overjoyed to see that Aladdin's stones are diamonds, rubies and emeralds. The two of them are rich...but an expensive lifestyle means that soon all the money is spent. Polishing up the old lamp in an attempt to sell it, Aladdin summons another genie with the scope for endless wishes. Once again Aladdin is rich and with the help of the genie marries the princess!

Section	Content	Teacher Guidance
1	<p>Aladdin explains his daydreaming ways.</p> <p>The children, in role as Aladdin, are invited to make three still pictures. The first shows him lazily sitting under his favourite tree dreaming; the second shows the hardworking boy his Mum wants him to be and the third depicts the rich and famous Aladdin he imagines becoming.</p>	<p>Discuss with the children what jobs they think Aladdin could get and how best to show them in a still picture with clear gestures. Manage the time so that all three pictures are created. How do the children convey wealth and fame in the third picture?</p> <p>Once they have made their three pictures, invite individuals to show the group, moving slowly from one image to another as if caught on film.</p>
2	<p>An old man asks Aladdin to help him find a lamp that has fallen into a hole in the ground, in exchange for a ring. Aladdin climbs down into a cave and when his eyes adjust to the dark finds bowls of beautiful fruit. The old man makes a grab for the lamp and turns angry, pushing Aladdin into the cave and blocking the hole with a big rock. Aladdin is dark and cold and stuck. He realises the fruit are just stones.</p> <p>The children speak aloud Aladdin's thoughts from within the cave</p>	<p>Ask for two types of response from the children here - i) what Aladdin may be feeling (cold, dark, hungry, lonely, scared or fearing the worst) and ii) how he may plan to escape (is he strong enough to lift the very heavy rock, will his cries for help be heard, will his Mum come looking for him, is there another exit or is he stuck there forever?) Encourage responses 'in role' - add actions to their statements to show cold, fear, hunger or determination to escape.</p> <p>Do any of the children draw upon a knowledge of the pantomime or film versions to progress the story?</p>
3	<p>Aladdin rubs his hands together to keep warm and summons a little green man, the genie of the ring. He is granted one wish by the genie who sternly quashes Aladdin's one wish for a hundred other wishes. Aladdin is returned home and discovers that his fruit-like stones are jewels. He describes the sequence of events that happens afterwards which the children then act out. His mother takes the jewels into town and staggers back with a huge sack of coins which she counts. They buy food and have a feast. They buy new clothes and admire themselves. Aladdin buys a new sports car and they move into a house as big as a palace.</p>	<p>Practise an immediate action or quick movement sequence that suggests each activity - counting coins, eating food, looking in a mirror, holding a steering wheel, opening the door to a new house, etc.</p> <p>Do the children respond to Aladdin's verbal cues or to the sound effects of each part of the sequence?</p> <p>Can they remember the sequence and anticipate what comes next?</p>

Section	Content	Teacher Guidance
4	<p>Aladdin and his Mum live like royalty for a year and he sees the princess for the first time - it's love at first sight. He decides to drive to the palace to propose but his Mum has sold the sports car as all their money has run out.</p> <p>They move back to their old house and dress as they used to.</p> <p>Remembering the old lamp that his Mum discarded, Aladdin summons a genie - this one is very different: taller than a house, accompanied by red smoke and with the gift of endless wishes.</p> <p>Aladdin wants to return to a rich lifestyle and still plans to marry the princess, but his Mum has other ideas as to what they should wish for first - food to eat!</p> <p>In pairs, as Aladdin and his Mum, the children try to persuade each other why their wish should come first.</p>	<p>Supervise the division of the group into pairs.</p> <p>Encourage lively dialogue between the two characters: one is speaking from the harsh reality of hunger, one is driven by a plan for the future. Have the children absorbed the story to argue their case?</p> <p>Listen to the conversations, asking questions to elaborate each argument. Invite some pairs to how their dialogues.</p>
5	<p>Aladdin wishes for new clothes, the return of his sports car, and - when the King agrees to his daughter's marriage - a palace. And to keep his Mum happy a cheese sandwich! The story has the happy ending that Aladdin always dreamed.</p> <p>The children are invited to create their own genies.</p>	<p>Encourage vivid imagination as to where a genie may live (eg a ring or a lamp - as in the story - or what about a shoebox or lunchbox?) Similarly encourage imaginative responses to how the genie may be summoned (eg clicking fingers, singing, clapping?) and also what it looks like and what each of them would wish for.</p> <p>Allow members of the group to question each other and demonstrate their summoning technique.</p> <p>After the programme, the children can draw or paint their genies.</p> <p>Discuss the story's theme - that Aladdin's happiness was brought about by money, but that there are many other things which also bring happiness. Share the group's ideas about what free things in life make us happy.</p>



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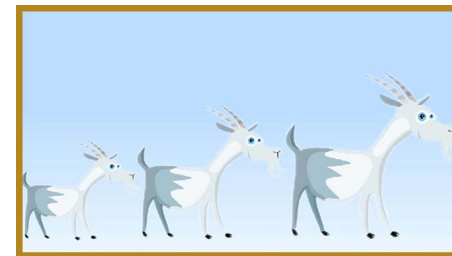


Synopsis

Cinderella spends all day working around the house while her 'horrible sisters' sit in armchairs lazily reading magazines and eating chocolate. One day there is huge excitement as the Prince decides to hold a party at the palace...but Cinderella is not allowed to attend. She is sitting sadly by the fire when she is visited by a tiny old lady - her Wish Fairy. A few moments of magic later and Cinderella is off to the party in a lavish dress, transported by a horse-drawn carriage, with instructions to enjoy herself but to be home before midnight when the magic will end. Later, at the ball, the clock strikes midnight and Cinderella loses her slipper as she dashes from the palace...but her fortunes are about to change and a happy ending is assured.

Section	Content	Teacher Guidance
1	<p>Cinderella's 'handsome black cat' explains how the arrival of new stepsisters changes her life and how Cinderella's name arises from her having to sleep by the fire among the soot and ash.</p> <p>Working solo, the children make a still picture of one of the many jobs that Cinderella has to do around the house - cooking, washing clothes, sweeping or scrubbing the floor, lighting the fire, or their own choice. Then, they bring the pictures to life showing what it's like to be working so hard.</p>	<p>Ensure everyone has chosen a job. Do any of the children choose something not suggested in the narration?</p> <p>Encourage clear gestures so that the rest of the group can guess which chore is being depicted. When the children bring their pictures to life, move among them 'bossing' them in the role of a stepsister and making them show how hard they work. Observe how the children convey the hard and tiring quality of their movement.</p>
2	<p>The Prince has decided to give a huge party - a ball - at the palace. The sisters are very excited but taunt Cinderella, telling her she can't go dirty and dressed in rags. On the night of the ball, her cat tries to cheer her up by purring loudly to remind her she's not alone.</p> <p>In pairs, the children devise an imaginary conversation between Cinderella and her cat if it could speak. Cinderella explains why she is feeling so sad, the cat thinks of cheery things to say to make her feel better.</p>	<p>If required, remind the children of Cinderella's back story and why she's so unhappy. How much can the children recall?</p> <p>How inventive are the children with the cat's cheerful role in the conversation?</p> <p>Invite some pairs to perform their dialogues encouraging projection of voices and any characterisation they may wish to add.</p>
3	<p>Cinderella wishes she could go to the ball. A strange light fills the room and in a puff of blue smoke a tiny old lady appears on the kitchen table. She is Cinderella's Wish Fairy. Clicking her fingers, she transforms the girl's appearance, converts a pumpkin into a carriage, and six mice into horses. The cat observes proceedings from under a cupboard.</p> <p>In the role of the cat, the children are invited to imagine the scene and speak out loud what they can see beginning each response with 'From under the cupboard I can see...'</p>	<p>Move among the children tapping them on the shoulder as a cue to speak.</p> <p>What other 'sights' can they describe other than those told them in the narration?</p> <p>Ask questions to elicit full answers, encouraging a sense of amazement and spectacle and fairy magic at work. Encourage descriptive vocabulary.</p>

Section	Content	Teacher Guidance
4	<p>Cinderella's cat is transformed into her driver. The Wish Fairy explains that Cinderella must be home by midnight - when the magic will wear off - and then Cinderella's off through the city to the ball!</p> <p>The cat explains all the work that is required getting ready for the ball. Cooks are in the palace kitchens creating tasty food, servants are polishing glasses and setting tables, gardeners are mowing lawns and trimming hedges, musicians are rehearsing.</p> <p>The children assume the role of a palace worker and accompanied by a musical sequence perform one of the jobs.</p>	<p>Create a sense of busyness amongst the group, suggesting you're the Prince or his minister coming to check that everything is being done correctly.</p> <p>Is it clear from the children's gestures and movement what job they are presenting?</p> <p>Do the children repeat the same actions throughout or vary their miming?</p> <p>If there's time divide the group in half and give each an opportunity to show the others their work.</p>
5	<p>Cinderella dances with the Prince who thinks she's lovely. The clock strikes midnight and Cinderella remembers the fairy's words, rushing from the dance floor into the carriage and home, losing one glass slipper in the process. On the twelfth strike there is a puff of smoke and she is standing in rags again holding a pumpkin.</p> <p>The Prince sends his minister to every house in the city and asks every young woman to try on the glass slipper. The two sisters clamour to try it on and try to squeeze into the footwear but it looks equally ridiculous on them both.</p> <p>The children imagine trying on a pair of shoes that are much too small, showing in the way they walk and with painful facial expressions how uncomfortable the shoes are.</p>	<p>Encourage a sense of fun in this activity - hobbling or limping exaggeratedly and showing great pain.</p> <p>Invite some of the funniest performers to demonstrate to the group.</p>
6	<p>Cinderella tries the slipper on and of course it fits perfectly because it has been made, magically, just for her. The Minister tells her a Prince is waiting for her and is there anything she wishes to take to her new life at the palace. 'Nothing,' she says 'except this cat'.</p> <p>The children are invited to speculate about the end of the story. What happens next? Is it a happy ending? What happens to the cat? Each begins their response with 'I wonder...'</p>	<p>Many of the children will probably draw upon the traditional story ending but encourage different outcomes to engage their imagination.</p> <p>Follow up the programme with a creative writing exercise: Cinderella – the next chapter.</p>



Synopsis

Ratatatatty invites the children to participate in the story by assuming the role of her character and those of the three goats and the grumpy troll. Using a different dramatic device, we hear how each of the goats outwits 'Old Trolley' (the troll) to reach the fresh green grass on the other riverbank.

Section	Content	Teacher Guidance
1	<p>Ratatatatty introduces herself and observes 'Old Trolley' strutting around under the bridge like he owns the place, recalling that he didn't look that way when the Three Billy Goats Gruff had finished with him.</p> <p>She says she is the most important creature in the story and it is her that the children act first.</p> <p>In role as a rat, the children use the music to scurry around the space, darting this way and that, and stopping to sniff the air.</p>	<p>Encourage a rat posture and shape - with a stooped or crouched gait and hands held like paws under chins.</p> <p>Do the children respond to Ratatatatty's instructions over the music and change direction?</p> <p>Do they use the music well to create a character?</p>
2	<p>We are introduced to the Three Billy Goats Gruff and their trip-trotting musical theme.</p> <p>The children use the music track to move through the spaces in the character of a goat.</p>	<p>Demonstrate a different, more upright and proud gait for the goats, looking around them as they trot, and encouraging happy faces as they think about fresh green grass.</p> <p>Do they children contrast their animal movement strongly with the Rat?</p>
3	<p>The goats' path to the new pasture is blocked by Old Trolley. He's described in unflattering words as 'great big ugly' and 'lumpers' and 'grumbles'.</p> <p>The children use the music track to assume the role of Trolley, using slow and heavy steps and 'ugly' faces.</p>	<p>Once again, encourage a very different posture for the hairy villain of the piece.</p> <p>Does the different music assist the children in finding the Troll's character. Do they convey slow, heavy, lumbering steps. Encourage uninhibited facial expressions here.</p> <p>Repeat the music to improve upon the quality of movement and characterisation.</p>

Section	Content	Teacher Guidance
4	<p>The smallest goat is ready to run across the bridge to the green grass on the other side but Old Trolley has other ideas and fancies a meal. He tries to scare the goat but is persuaded that if he waits for the goat's bigger brother there's a much tastier, flavoursome meal coming along behind.</p> <p>In pairs, in the role of the youngest goat or the Troll, the children make three still pictures showing this part of the story. Picture 1 shows the goat approaching and the Troll hiding under the bridge; Picture 2 shows the moment when Trolley scares the goat; Picture 3 shows the relieved goat passing by while old Trolley looks for his meal, the next goat.</p>	<p>Supervise the division of the group into pairs that will work well together.</p> <p>Remind the children that the pictures are 'still' and therefore need to be full of life and character to convey what is happening. How well do they assume the different roles?</p> <p>Move the action along as necessary, ensuring that there is time for all three pictures.</p> <p>Observe which pairs are engaged best with the story so far and invite them to show their work to the rest of the group.</p>
5	<p>The middle brother goat also persuades the Troll to let him pass because there's an even bigger, tastier brother behind him.</p> <p>In pairs, swapping roles so that whoever was a goat in the last activity is now the troll and vice versa, the children devise and act out a conversation between the quick thinking goat and the slow Troll during which the goat persuades the troll to let him pass.</p>	<p>Suggest the conversation starts with the words: 'I'm a Troll fol-de-rol and I'll eat you for my supper'.</p> <p>Encourage the children to think of as many tasty, food descriptions as they can to incorporate into their argument. Advise the troll to be as stubborn as possible and resist the persuasiveness of the goat for a while to sustain a lively dialogue.</p> <p>Do the children perform with a character voice for the goat or troll?</p> <p>If time allows, conduct a rehearsal and then a performance - adding the movements from the opening sequences and finishing with the happy goat passing and the troll licking his lips in anticipation of the meal deal he's made.</p>
6	<p>It's time for the oldest Billy Goat Gruff to confront Old Trolley. As the troll comes towards the goat, he pretends to act scared and backs away but then charges with all his might and butts the troll off the bridge into the water.</p> <p>In pairs, one as the goat and one as the troll, the children perform this sequence in slow motion, first with Ratatatatty's guidance and then with music on its own. The pairs will not make contact as the goat performer imagines they have long horns and it is these which make impact.</p>	<p>Begin the action with as much space between the characters as the hall / room permits. Maintain the slow motion quality throughout - speed check as required! Encourage careful attention to Ratatatatty's directions. Stress to the children that Trolley lands on two feet in the water with bendy knees as if landing from a jump.</p> <p>Repeat the music to polish performance and allow the children to express each part of the sequence in the allocated time. How well do they respond to the changes in music and sound effect cues without the narrator's voice?</p> <p>After the programme, devise a 'Bad Old Troll' chant - beginning with vocals, adding claps, then stamping, and building up a celebratory dance. See if the children can end all together and freeze with a strong, triumphant gesture.</p>



Synopsis

Mary's husband Ken wants to grow a turnip bigger than his rival, Arthur Potts. When it's time to pull the turnip out of the ground it is so enormous that it won't budge without the help of Mary...daughter, Sheila...grandson Charlie...the dog Reggie...the cat Spike...and finally a passing mouse. Every little helps!

Section	Content	Teacher Guidance
1	<p>Mary explains that her husband Ken wants to grow the biggest turnip in the whole world. She is puzzled by the behaviour of her fellow villagers who are forever holding competitions to grow outsize vegetables of which they are immensely proud.</p> <p>With a music track, the children become the villagers carrying enormous vegetables into the village hall. They are asked to think about the different shape of vegetables - long thin carrots, for example, or round onions - and are reminded to show how big and heavy their produce is in the way they move and their facial expressions.</p>	<p>Encourage the children to think big - stretching their arms out wide and around their imaginary vegetables. Advise bending knees and keeping backs straight as they lift and struggle with them.</p> <p>How do the children show the weight and effort in their faces? Are they immediately involved in the concept of 'overgrown'?</p> <p>Repeat the music to develop the quality of the movement.</p>
2	<p>Ken plants the turnip seeds, sprinkling on them some special growing powder made from potato peelings and old socks! Every day he watches and waits until the day dawns when it's time to pull the turnip out of the ground.</p> <p>In the role of Ken, the children make a still picture as he prepares to pull the enormous turnip from the ground. They are invited to speak aloud their thoughts or feelings if tapped on the shoulder.</p>	<p>Assist the children with the difference between what a turnip should look like (small and round with a white bottom and purple colour on top) perhaps showing them a photograph of one. Then ask them to imagine pumping it up to the size of a gigantic football.</p> <p>Encourage strong facial expression - do they convey excitement or strength? Move among the group tapping individuals on the shoulder. Encourage loud responses (projection) and a range of them. Ask questions to elicit further answers.</p>
3	<p>Ken tries to pull the turnip. Ken and Mary try to pull the turnip. Ken, Mary, Sheila and Charlie try to pull the turnip. But still it won't come out the ground. Mary wants to give up and leave it in the ground but Ken is determined to get it out somehow.</p> <p>In pairs, as Ken and Mary, the children devise a conversation / discussion between the two characters taking different points of view.</p>	<p>Assist the division of the group into pairs. Reiterate what the discussion involves and encourage 'speaking in role' so that they assume one of the characters. Can they express Ken's determination and recall that he wants to compete with Arthur Potts or convey Mary's feelings that there are many more important things to worry about or be doing than pulling up a turnip?</p> <p>Select a few pairs to perform their dialogues in front of the class.</p>

Section	Content	Teacher Guidance
4	<p>Reggie the dog and Spike the cat are enlisted to help. There are now six characters attempting to extract the turnip but it takes one more, a mouse, to succeed.</p> <p>In groups of four or five, the children make two still pictures. The first shows Ken and some of his helpers attempting to pull. The second shows the aftermath when the turnip is out of the ground and everyone has fallen over.</p>	<p>Assist in the transition of pair work to groups.</p> <p>Remind the children that they are 'in character' and that they are creating still pictures which means no moving and removes the need to actually fall over!</p> <p>How do the groups work together to create a team pulling? Do they make a long line and show quality expression and the sense of strain? Are some of them imagining the animal characters, using 'all fours' and different heights / levels? Allow time for creating both still pictures. Move the activity along as appropriate.</p> <p>Encourage a strong contrast between the two pictures. Do the groups show amusement or relief in the second?</p>
5	<p>Everyone in the village agrees that the turnip is the biggest in the world - even Arthur Potts who is now more interested in carrots. Ken disappears to buy carrot seeds and to maintain the rivalry.</p>	<p>Where do the children think the Ken-and-Arthur Competition will end?</p> <p>Discuss any moral or lesson that can be learned from the story. It takes working together and a sense of teamwork to achieve the result Ken wanted.</p>