

Drama: Learning Connections in Primary Schools

Barbara Poston-Anderson

The following appendices support and extend the approach to drama learning developed in *Drama: Learning Connections in Primary Schools*. These materials consist of stories, scripts and workshops for use in conjunction with the textbook.

Appendix 1 Puppet Play: *The Pied Piper*

This puppet play can be used in conjunction with Chapter 11: Puppet Making, Operating and Presenting.

Appendix 2 Stories: Anansi Traditional Tales

These stories are useful to tell, adapt into readers' theatre or puppetry scripts, or as a stimulus for playbuilding and script development.

Appendix 3 Readers' Theatre Preparation Workshop for *Picture Perfect*

This workshop can be used in conjunction with the readers' theatre script, *Picture Perfect* in Chapter 12 Readers' Theatre: Scripting and Staging.

Appendix 4 Children's Theatre Script and Preparation Workshop: *All in Good Time*

This workshop and script can be used in conjunction with Chapter 13 Children's Theatre: Playwriting, Directing and Performing.

Appendix 5 Playlets: 'Shake it!' with Shakespeare

Students perform and investigate selected aspects of the stories, settings and characters. These activities are particularly relevant to Chapter 14 Theatrical Traditions: Appreciating and Responding.

Appendix 1 Puppet Play: *The Pied Piper*

Background

The power of music to summon the living (e.g. rats, children, fish), the supernatural (e.g. ghosts, mermaids) and even inanimate objects such as 'britches' enchanted by fairy music is a well known folklore theme. The familiar expression, 'He who pays the piper calls the tune' is also closely tied to this story. The 'pied' of the title refers to the diamond-shaped pattern often portrayed in illustrations on the Piper's clothing.

1.1 The Script

The Pied Piper (retold by B. Poston-Anderson)

Puppet Characters

- Mayor of Hamelin
- His Counsellor
- Piper
- Townspeople
- Rats
- Children

Setting: (Hamelin, Outside the Mayor's Chamber in the Guild Hall)

COUNSELLOR

(enters) Attention! Attention, please! Make way for the Mayor of Hamelin.

(sound of trumpets)

MAYOR

(enters with rat on hat and bows) Welcome! Welcome, my friends! We are pleased you could join us.

COUNSELLOR

Sir ...

MAYOR

What is it, Counsellor?

COUNSELLOR

A rat, sir.

MAYOR

(looks around) Where? *(aside to audience)* I hate rats!

COUNSELLOR

(points to hat) On your hat, sir?

MAYOR

A rat on my hat? *(Counsellor nods)* A RAT ON MY HAT! *(Counsellor continues to nod)* OH, OH, OH! Get rid of it! What do I pay you for?

COUNSELLOR

Stand till, sir. I'll knock it off *(Counsellor beats Mayor around head until cap with rat on it falls off)*

MAYOR

Thank you. Thank you. Now as I was saying—the celebration this year will be the best ever.

TOWNSPERSON 1

(enters) *(to audience)* Where's the Mayor?

TOWNSPERSON 2

We must find the Mayor.

COUNSELLOR

(gestures) The Mayor is right here.

MAYOR

Good people of Hamelin, how may I help you?

TOWNSPEOPLE

It's terrible!

MAYOR

What's terrible?

TOWNSPEOPLE

The RATS!

MAYOR

RATS? *(to Counsellor)* They didn't say RATS, did they?

COUNSELLOR

Yes, sir! They did!

MAYOR

OH, NO! *(rats begin to appear)*

ALL

OH, YES!

(sing)

Rats, rats everywhere,
Everywhere, everywhere!
Rats, rats everywhere,
Everywhere you look.

Rats in the hallway!
Rats in the stair!
Rats in the cellar!
You'd better beware.

Rats, rats everywhere,
Everywhere, everywhere!
Rats, rats everywhere
Everywhere you look.

Rats on the table!
Rats on the chair!
Rats on the ceiling!
You'd better beware.

Rats, rats everywhere
Everywhere, everywhere!
Rats, rats everywhere,
Everywhere you look.

MAYOR

Look! *(rats crawl in from left)*

TOWNSPEOPLE

Look! *(rats crawl in from right)*

COUNSELLOR

Look! *(dangles a rat in front of Mayor's face)*

ALL

Rats everywhere!

MAYOR

I can't bear it! Do something!

COUNSELLOR

What do you suggest, sir?

MAYOR

(rat scrambles onto his head) AHHHHHHHHHHH! (Counsellor beats at rat on Mayor's head, while more rats crawl out everywhere)

PIPER

(enters with sound of flute) Perhaps I may be of assistance.

MAYOR

Who are you?

PIPER

I am the Piper. I know a tune or two to charm away those rats.

MAYOR

You do?

PIPER

(nods head)

TOWNSPEOPLE

He does!

MAYOR

Then by all means—take them away!

PIPER

Of course, there will be a fee.

MAYOR

A fee?

TOWNSPEOPLE

It's not free!

PIPER

Forty guilders would be fine.

COUNSELLOR

(whispers) He wants money, sir.

MAYOR

Well, take care of it! What do I pay you for?

COUNSELLOR

Sir, forty guilders is a lot of money.

MAYOR

(to Counsellor as another rat appears) Pay the Piper!

PIPER

There is no rush. Pay me when the job is done.

MAYOR

Done!

PIPER

Remember—forty guilders is my fee.

MAYOR

People of Hamelin, the Piper will rid us of the rats.

TOWNSPEOPLE

Hooray for the Piper! Hooray!
(Townspeople exit happily)

PIPER

Listen carefully. *(As he plays tune, rats enter and sway to the music)*

COUNSELLOR

Look, sir! The rats are dancing.

MAYOR

(to audience) I've never seen 'rat dancing' before, have you?

COUNSELLOR

Look, sir!

MAYOR

I can't bear to look! *(hides head as rats follow Piper offstage)* Where are they going?

COUNSELLOR

Out the gate! Down the road! Into the river! *(large splash)*

MAYOR

(sound of flute stops) What's happening now?

COUNSELLOR

Nothing! They've all disappeared—

MAYOR

Even the Piper?

PIPER

(enters) The rats are gone.

MAYOR

Splendid! Wunderbar! On behalf of the townspeople of Hamelin and myself, I thank you for a job well done. Let me shake your hand.

PIPER

(shakes head) I'd rather have my fee.

MAYOR

What fee?

PIPER

The fee you promised me.

COUNSELLOR

We did say we'd pay the Piper.

MAYOR

(to Counsellor) Quiet! *(to Piper)* Good day, Piper.

PIPER

I kept my promise. You keep yours. Forty guilders, please.

MAYOR

Are you out of your mind? Do you know how much money that is? Go away!

PIPER

Mayor, if I go, I won't go alone. I'll take all the village children with me. You will never see them again.

MAYOR

(to audience) Threats! Did you hear that? Threats! Counsellor, protect me!

COUNSELLOR

Me, sir?

MAYOR

Of course, Counsellor! What do I pay you for? *(Counsellor steps in front of Mayor)*

COUNSELLOR

(confronts Piper) Go away! Go away! Shoo! Shoo!

PIPER

You won't pay my fee?

MAYOR

NO!

PIPER

Say farewell to me—and to the children of Hamelin *(plays flute)*

COUNSELLOR

Look!

MAYOR

He's not calling back those rats, is he? I can't bear to look! *(covers eyes)*

COUNSELLOR

No, but—(*Children enter and start to dance*)

MAYOR

But what? Speak up! Speak up! What do I pay you for?

COUNSELLOR

Your daughter, sir. She's dancing away with the Piper!

MAYOR

What? Get out of my way (*pushes Counsellor behind him*) Gretta Inga Muggenhousen, come back here at once!

COUNSELLOR

She can't hear you, sir.

MAYOR

(*All children dance away behind the Piper*) All of you! Come back! Come back!

COUNSELLOR

The children can't hear you, sir.

MAYOR

Piper! Bring those children back! I'll pay your fee.

COUNSELLOR

He can't hear you either, sir.

MAYOR

Where's he taking them?

COUNSELLOR

Out the East Gate—down the road!

MAYOR

NO! Not the river!

COUNSELLOR

No, not the river. (*Mayor sighs in relief*) Towards the mountains.

MAYOR

(shrieks) No! We'll never see our children again.

COUNSELLOR

That's what he said, sir.

MAYOR

I know that's what he said, but I didn't know he meant what he said.

TOWNSPEOPLE

(enter) Where are our children?

MAYOR

Gone away—far away.

TOWNSPEOPLE

(sobbing) Ohhhhhh—

COUNSELLOR

(to Mayor) Look what you've done, sir, by breaking your promise.

MAYOR

Money is nothing when compared to our children. I wish I'd kept my word.

ALL

(singing)

WHEN ALL IS SAID AND DONE
A PROMISE IS A PROMISE.
IF YOU GIVE YOUR WORD,
YOU REALLY HAVE TO KEEP IT.

WHAT GOOD IS SAYING
YOU WILL IF YOU WON'T?
WHAT GOOD IS SAYING
YOU DO IF YOU DON'T?

WHEN ALL IS SAID AND DONE
A PROMISE IS A PROMISE.
IF YOU GIVE YOUR WORD,
YOU REALLY HAVE TO KEEP IT.

MAYOR

(calls offstage to Piper) Piper! Keep our children safe. Take care of Hamelin's treasure.

(All exit)

Rats, Rats, Everywhere!

B. Poston-Anderson

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "Rats, rats, e-very-where, E-very-where, e-very-where! Rats, rats e-very-where, E-very-where you look. Rats in the hall-way! Rats in the stair! Rats in the cel-lar! You'd Rats on the ta-ble! Rats on the chair! Rats on the cei-ling! bet-ter be-ware. Rats, rats e-very-where, E-very-where, e-very-where! Rats, rats e-very-where! E-very-where you look."

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Figure A1.1: 'Rats, Rats, Everywhere': Words and music

Promises

B. Poston-Anderson

When all is said and done a pro-mise is a pro-mise. When

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1. you give your word, you real-ly have to keep it.

2. real-ly have to keep it.

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What good is say-ing you will if you won't What good is say ing you do if you don't.

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Figure A1.2: 'Promises': Words and music

1.2 Follow-up discussion

- 1 Have children interact with the ethical ideas in the play and explain their viewpoints:
 - Was it right for the Mayor not to take responsibility for solving the rat plague himself?
 - Was it right for the Piper to demand money for getting rid of the rats?
 - Was it right for the Piper to drown the rats?
 - Was it right for the Mayor not to keep his promise to pay the Piper?
 - Was it right for the Piper to take the children when he didn't get paid?
 - If you had been the Piper, what would you have done?
- 2 What other solutions can you think of for ridding Hamelin of its rats? Develop these solutions into alternative performances—either as puppet plays or as dramatisations.

Appendix 2 Stories: Anansi Traditional Tales

These two traditional Anansi stories can be shared in many ways. Tell them, adapt them for readers' theatre or puppet plays, or use them as a stimulus for improvisation and playbuilding.

2.1 A Letter for Anansi

(A traditional tale retold by B. Poston-Anderson)

Anansi, the spider, was annoyed. 'Why does everyone receive mail, except me!' He thought until he knew the reason. 'I have no one to deliver letters to me.'

He hurried to find Snake, who owed him a favour. 'Snake, will you be my postman?'

'Certainly,' hissed snake. 'What must I do?'

'Oh, it's very easy. Every day you bring me a letter.'

Crafty Snake replied, 'Yes, I will do this on one condition.'

'What is that?' asked Anansi.

'Every day you must let me bite you,' grinned Snake, snapping his fangs.

Anansi thought a bite was a small price to pay for receiving a daily letter so he agreed.

The next day, Snake slithered to Anansi's door. 'Anansi!' he called. 'Here is your letter. I wrote it myself.'

Anansi was thrilled—his first letter! He grabbed it.

'Wait!' Snake reminded him. 'We have an agreement.'

'Oh, that!' Anansi lowered his head. Snake bared his fangs then bit Anansi on the top of his head.

'Yeeeow! That hurt!' cried Anansi as Snake glided away.

The next day Snake came early to Anansi's door. 'Anansi! Here is your second letter. I signed it myself.'

Anansi called from inside. 'Slip it under the door, Snake.'

'No! Open the door,' demanded Snake.

Anansi opened the door a crack and tried to grab the letter, but Snake was too fast. He bared his fangs, then bit Anansi on the nearest of his eight legs.

'Yeeeow! That really hurt!' screamed Anansi. 'Don't bother to come tomorrow, Snake.'

'A deal is a deal,' hissed Snake. 'At sunrise I'll be here with another letter.'

Anansi was worried. At this rate he would be bitten to pieces.

That afternoon Rabbit hopped past Anansi's house.

'Come inside, Rabbit,' called Anansi, who had a clever idea.

First Rabbit and Anansi had a chat.

Then Rabbit and Anansi sang a song.

Next Rabbit and Anansi had something to eat from a copper pot.

Finally Rabbit said to Anansi, 'It's time for me to hop along!'

‘Oh, NO!’ cried Anansi. ‘Stay until tomorrow. I’m expecting an important letter. You can help me read it.’

‘All right,’ agreed Rabbit thinking what good company Anansi was. So Anansi and Rabbit had another chat.

Then Anansi and Rabbit sang another song.

Next Anansi and Rabbit had something more to eat from a copper pot.

Finally Anansi chuckled as Rabbit fell asleep. ‘When Snake comes tomorrow, Rabbit will answer the door. Snake will bite him instead of me!’

Anansi crawled into a high corner to hide and fell asleep, too.

A little later Rabbit woke with a start. ‘Why am I at spider’s house when I could be snug at home?’ Rabbit hopped out the door and down the path.

Morning came. Snake arrived at Anansi’s door with another letter.

‘Anansi! Your mail is here,’ Snake called.

There was no answer.

Snake shouted a little louder.

‘Anansi! I have a letter for you. I licked the stamp myself.’

Still there was no answer.

Snake banged his head on the door, softly at first—then very loudly.

Anansi peered out from his hiding place. When he saw that Rabbit was gone, he cried, ‘What will I do now?’ He crawled frantically across the room until he reached the copper pot. He took it and put it securely on his head.

‘Here I am,’ called Anansi.

By this time furious Snake had fully bared his fangs. As soon as Anansi opened the door, he struck without warning. Instead of soft spider, however, his fangs bit into the hard copper of the pot on Anansi’s head.

‘You tricked me!’ screamed Snake, spitting out his broken fangs. ‘I don’t want to be your postman, anymore,’ he hissed as he swiftly disappeared into the bushes.

Anansi waited until Snake was well out of sight. Then he removed the pot from his head, sat in the sun and sighed with relief, ‘No more mail for me!’

Variation

Williams-Ellis, A. 1981, ‘Anansi and the Snake-postman’ in *The Story Spirits and Other Tales from around the World*, pp. 81–5, Heinemann, London.

2.2 Anansi’s Party Trick

(A traditional tale retold by B. Poston-Anderson)

Once in Africa there was a spider.

‘I am Anansi. This is my drum (*beats drum*). (*to audience*) You are ALL my children. You’re drummers, too. Can you drum with me? (*everyone uses body percussion to play drums*) Can you play them loudly? Can you play them softly? What a sound! Can you play them quickly? Can you play them slowly? What a tempo! I’m counting on you to help me with this story.’

One fine day in the jungle, Lion asked Elephant, ‘Would you like to come to my party?’

‘Oh, yes, Lion,’ trumpeted Elephant. ‘I would.’

‘Fine,’ Lion replied, ‘but don’t tell Father Anansi and his children.’

‘Why not?’ asked Elephant.

‘They eat too much.’

(*to audience*) ‘Eat too much!’ cried Anansi. ‘Did you hear that? Do you think we eat too much? Of course not!’

Lion soon saw monkey swinging high above him from the branches.

‘Monkey, would you like to come to my party?’

‘Oh, yes, Lion,’ Monkey chattered. ‘I would.’

‘Fine,’ replied Lion. ‘But don’t tell Father Anansi and his children.’

‘Why not?’ asked Monkey.

‘Because they are too noisy.’

(*to audience*) ‘Too noisy!’ cried Anansi. ‘Did you hear that? Do you think we’re too noisy? Of course not!’

A little later, Lion passed Giraffe, who was stretching his neck to reach juicy leaves.

‘Giraffe, would you like to come to my party?’

‘Oh, yes, Lion,’ Giraffe responded. ‘I would.’

‘Fine,’ replied Lion. ‘But don’t tell Father Anansi and his children.’

‘Why not?’ inquired Giraffe.

‘Because there are too many of them.’

(*to audience*) ‘Too many of us!’ cried Anansi. ‘Did you hear that? Do you think there are too many of us? Of course not!’

When Lion roared the signal, Elephant, Monkey and Giraffe all headed towards Lion’s house.

‘A party! We’re not invited,’ grumbled Anansi. ‘Don’t worry—we’ll use our special drums to get an invitation. Do you remember how to play them? Let me hear you. (*children play*) We’ll get an invitation yet.’

At Lion’s house, the party began. Lion needed water from the river to cook the food. ‘Who will get some water?’ asked Lion.

‘I will, Lion,’ Elephant replied. ‘Water fits easily into my trunk.’

Elephant plodded down to the river, near where Father Anansi and his children were hiding with their drums in the tall grass.

(*to audience*) ‘Come, will you help me drum?’ whispered Anansi (*drumming*).

Elephant waded into the water, then stopped, ‘Are those drums I hear?’

‘Hello, Elephant,’ called Anansi.

‘Oh, hello, Father Anansi. Your drums make me want to dance. Make them stop, I have work to do.’

‘When we stop—you stop,’ said Anansi as the drums suddenly stopped (*drumming stops*).

There stood Elephant, his trunk lowered in the water, still as a statue.

Back at the party, Lion was annoyed. ‘I wonder where Elephant is.’

‘I’ll find him,’ volunteered Monkey.

Down Monkey came to the water and called, ‘Elephant! Elephant! Where are you?’

(*to audience*) ‘Help me drum slowly, now,’ whispered Anansi (*drumming slowly*).

‘Hello, Monkey,’ called Anansi.

‘Oh, hello, Father Anansi. Your drums beat slowly today.’

‘We can play them faster. (*to audience*) Can’t we?’ (*drumming faster*)

‘Stop, stop, Father Anansi. I must find Elephant.’

‘When we stop, you stop,’ said Anansi as the drums suddenly stopped (*drumming stops*).

There stood Monkey with his tail in the air. He couldn't move it no matter how hard he tried.

Lion roared, 'What is keeping them? If we don't cook soon, the party will be over!'

'Don't worry, Lion,' Giraffe calmed him. 'I have a long neck. I will see them wherever they are.'

Giraffe ambled down to the water, stretching her neck as far as she could. 'Elephant! Monkey!'

(to audience) 'Can you drum with me now quietly?' *(drumming quietly)*

'Hello, Giraffe,' called Anansi.

'Oh, hello, Father Anansi. You and your family are good musicians.

'Yes, we can play softly like this! *(drumming softly)* Loudly like this.'

(drumming loudly)

'Stop, stop! It's much too loud!' cried Giraffe in distress.

'When we stop, you stop,' said Anansi as the drums suddenly stopped.

(drumming stops)

Giraffe stood still, his neck stretched out across the water.

By this time, Lion, King of the Jungle, was upset. 'Where is everyone? Elephant! Monkey! Giraffe!' he roared as he prowled towards the river.

'Hello, Lion,' called Anansi.

'Oh, hello, Father Anansi,' roared Lion in return.

'Why are you roaring?' asked Anansi.

'I'm upset. Monkey and Giraffe came to find Elephant, who was sent to get water for *my party* ... Oh, dear,' sighed Lion, '*You* weren't supposed to know about it.'

'Never mind, my children and I are partying here on our own by the river with Elephant, Monkey, and Giraffe.'

Lion saw his three friends, standing still like rocks—held fast by the powerful beat of Anansi's drums.

'Anansi, please, free my friends!' pleaded Lion.

'That depends!' Anansi replied.

Shaking his mane, Lion apologised. 'I'm sorry, Anansi. If you promise not to be too noisy and not to eat too much, you may come to my party.'

'Hoorah!' cheered Father Anansi and all his children. 'Thank you, Lion. We would all like to come. *(to audience)* Children, help me free the animals, then we're going to Lion's party. When I signal, drum with me. Elephant, *(drumming)* you are free. Monkey, *(drumming)* you are free. Giraffe, *(drumming)* you are free. Now we are all free to go to Lion's party!' *(Everyone drums enthusiastically until Anansi signals them to stop)*

Variation

Graff, F. 1989, 'Spider the Drummer', in H. East (comp.), *The Singing Sack*, pp. 10–12, A & C Black, London.

Appendix 3 Readers' Theatre Preparation

Workshop for *Picture Perfect*

3.1 Sharing stories

The following vignettes present incidents from Vincent Patrick Taylor's amazing career as a balloonist in Australia in the late nineteenth and early twentieth centuries. Share these vignettes with children.

What a Life!

Story 1: Captain and the Sharks

One day Captain Penfold went up in a balloon over Sydney. When he parachuted back to earth, he was blown off course and landed in Sydney Harbour. He was swimming around calling for help when a fishing boat rescued him. The fishermen were worried because they had recently seen sharks swimming nearby. They quickly made for shore. In this way, the Captain was saved from the sharks to 'fly' another day.

Story 2: Captain and the Train

One day the Captain launched his balloon from a Sydney park. As he floated over the train line, the wind stopped blowing. His balloon stalled in the air over the railway tracks. When it came down, it landed right on the main train line stretching from Central Station to the western suburbs. A train approached. The train driver didn't see him! The Captain scrambled from the line just as the train sped across his balloon and tore it to shreds. Captain Penfold was safe, but that balloon never flew again.

Story 3: Captain's Christmas Caper

One Christmas when the Captain was visiting London, he was asked by the Sandow Chocolate Factory to dress up as Santa Claus, ascend in a balloon, and later parachute out over a nearby park to distribute chocolates to the children who would be waiting there for him. He agreed to do it. Up he went accompanied by a film crew sent to record his exploits, but then disaster struck. The fog rolled in. He couldn't see a thing! He was lost high in the air dressed as Santa Claus. Far off course, he finally parachuted to the ground, landing in a farmer's yard. There he handed out chocolates to a farmer's delighted children. They couldn't believe their luck! Christmas had come early. Santa had jumped from the clouds to bring them Christmas treats.

Story 4: Picture Perfect

The Captain entered a photographic studio to get his publicity photo taken, but Bert, the photographer, told him he needed an emblem for his cap to indicate his profession. The Captain raced to the fruit shop next door, cracked open a walnut and

attached one half to his cap. He thought it looked exactly like a balloon! Now the Captain had his emblem and was ready to have his photo taken.

Source: These summaries are based on accounts of the life of Captain Penfold found in the archival collections of the Mitchell Library, New South Wales State Library, Sydney.

3.2 Doing drama

Once the daring exploits of Captain Penfold found in Appendix 3.1 have been shared with children, use them as the stimulus for creating still photographs and developing improvisations.

Still life

Description

Step 1

With four other students, choose one of the stories to create as a tableau. Caption your tableau, then share it. First your group says the caption. While everyone else closes their eyes, your group gets into position. Then the others open their eyes again to see your tableau.

Step 2

Once this is done, with your group create the still photograph that goes before and the one that comes after the central photo. Replay the tableau in sequence (e.g. photo 1, 2, 3).

Step 3

Link the pictures using slow motion. Start with a still photograph, then move in slow motion to the second picture, freeze, then move again to the third picture, then freeze.

Step 4

Start in a still photograph, improvise the sound and action to accompany photo 1 to photo 3 and then end in a still photograph.

Mentor note

Introduce Still Life by constructing a **flip book**. Have children make several different line drawings of Captain Penfold in an action sequence with small variations between each picture. Put the pictures in order (i.e. what happened first to what happened last). Flip the pages of the book quickly and watch the figures animate. Indicate to the children that they will be making still photographs that change into a 'live action' sequence.

3.3 Classroom experiences

Still life captions and photographs

Here is what happened when the readers' theatre preparation workshop was run for a group of upper primary school children.

The teacher said:

'I used these ideas with a fifth grade class, a group of nineteen students, in a session that lasted thirty minutes. In a cleared space in the corner of the school library, I told the group the first three Captain Penfold stories. The students were impressed that the stories were "real".

'First, the students made still photographs of incidents from the stories; then they were divided into small groups. Each selected their favourite incident within one of the stories to prepare as a tableau. Captions ranged from "The Lucky Escape" to "Shark Tale". Each group in turn told the others their caption and then presented their tableau. The rest of the group closed their eyes while the presenting group set their photograph. This actually took some time as the small group adjusted their position. When the group was ready, I instructed the rest of the class to open their eyes.

'The most popular tale was the story of the sharks, followed by the train incident. The students were focused on the task and each group presented a tableau, although not all groups were able to think of captions.

'There was not time in this short session to do a three shot sequence. At least two more sessions would have been necessary to introduce readers' theatre and to prepare and present the readers' theatre script, *Picture Perfect*. As the students were not used to learning through drama, preparation work in movement, voice and the characteristics of readers' theatre will be necessary before preparing and presenting the script.

'Students drew their favourite moment from the stories. Here are some of their responses.'

Story 1: *Captain and the Sharks*



Figure A3.1a and b: Students depict the incident where Captain Penfold drops in to Sydney Harbour

Story 2: *Captain and the Train*

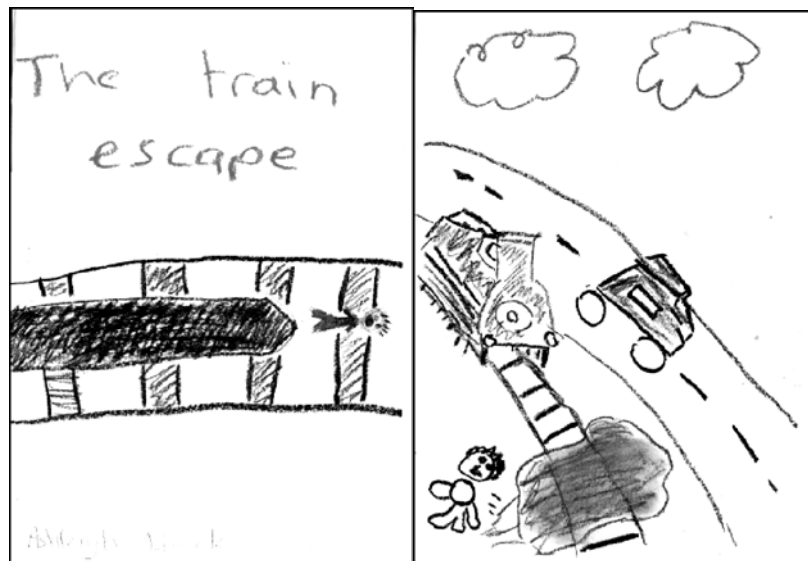


Figure A3.2a and b: Students depict the incident where Captain Penfold lands on the train line and his balloon is run over by a train

Story Combination

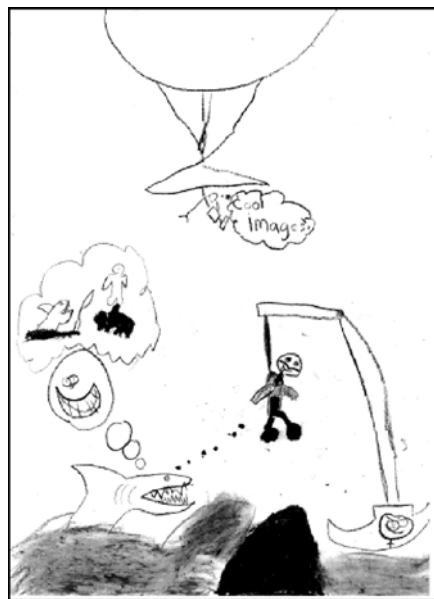


Figure A3.3: One student combined elements from two stories—depicting the film crew who went with Captain Penfold on his Santa flight (Story 3), but showing them filming the rescue from the sharks (Story 1)

Appendix 4 Children's Theatre Script and Preparation Workshop: *All in Good Time*

4.1 Drama workshop and script

What follows is one example of how to integrate process drama into the preparation for a children's theatre production where students are the actors. Use it as a starting point for developing other ways of approaching the presentation of plays with and for children.

All in Good Time

(Adapted by Barbara Poston-Anderson [2000b] from Hans Christian Andersen's story, 'The Ugly Duckling')

Part 1: The barnyard

Drama workshop No. 1

Mime and movement

- 1 Introduce the control device (e.g. drum, sound effect). Say to the children: 'When you hear this sound, freeze in place.' Have children move 'on the spot' and respond to the signal until everyone understands and is able to follow directions.
- 2 Introduce the story. In their own personal space, have children explore movement as a duck. How will they waddle with webbed feet? How will they move their wings? Have children fill the space and waddle as ducks (regular speed, slow motion, quick time). Also have them change direction and level (forward, sideways, backward, down low, up high).

Voice and meaning

- 1 How do ducks communicate? Find a partner; one is Fluffy (A), the other is Duffy (B). Quack the following messages using only the word: Quack!
A to B: I'm so happy to be hatched.
B to A: I'm afraid of the cat.
A to B: I wonder what the world is like.
B to A: Will you be my friend?
A to B: Yes I will.
- 2 A and B carry out a conversation using the word 'Quack' and their wings to communicate. They quack about:
 - the other animals in the barnyard
 - how lovely their mother is
 - what it's like to hatch from an egg.

Visualisation and enactment

- 1 Say to the children: 'Close your eyes and imagine. You are a duckling waiting to hatch curled up inside your eggshell. It is warm and safe there. Suddenly your shell begins to crack! What's happening? A draft of cold air comes inside the

eggshell. You shiver. Then you start to explore. You push at the egg with your beak, then with one little wing and then with the other. You push and push and then peck at it again with your beak. Finally the egg cracks and falls apart. You start to uncurl as you breathe fresh air. You stretch out your little wings. You put one tiny webbed foot out and then the other. Stand up. Move out of the broken eggshell! Stand tall. Give one big quack. You've hatched!

- 2 Have the children find their own personal space. Read the scenario about the duck hatching again. This time have the children enact it through mime.

Script reading

Before reading the script aloud, show children how to read it.

- 1 The character's name is centred on the page and the lines following this name are to be read by the person playing this part. If there are two names, the line is said by both characters together.
- 2 The words in brackets, for example (softly) or (jumps), are directions for the actor and are not meant to be read aloud. These directions help the person playing the part know how to interpret the lines and what actions to do.
- 3 What is an **aside**? This is when an actor in character talks directly to the audience or to someone else onstage but the other actors purposely do not hear what he or she says. Have children experience this technique for themselves. First, establish with them where the audience is sitting. Then, form partners with one of them as Fluffy, the other as Duffy. Have them improvise a conversation about the transformation of Baby into a swan. When the mentor signals, both Fluffy and Duffy turn towards the audience and talk directly to them about the change in Baby, until the mentor signals again and they return to their original conversation with each other. Tell the children to be alert for asides in Scene 1 and throughout the script.

The script

Scene 1: The barnyard

(Characters: Mother, Fluffy, Duffy, Baby)

MOTHER

(waddles around three unhatched eggs, fussing) (aside to audience) They'll hatch any moment now. Watch and see. *(two eggs creak, groan, and hatch)* Oh! At last! Aren't they beautiful? *(to ducklings)* Little ducklings, I am your Mother. Now what shall I call you? I know! *(to Fluffy)* You are Fluffy.

FLUFFY

Quack! Quack! Quack!

MOTHER

(to Duffy) You are Duffy.

DUFFY

Quack, Quack, Quack!

MOTHER

Oh! Happy day!

DUFFY

(*amazed*) What a big world it is, Mother!

FLUFFY

(*unsure*) Very big!

MOTHER

Now, my dears, don't think this is everything. The world stretches far beyond the garden, far beyond the pond—then faraway across the hill.

FLUFFY, DUFFY

Have you been there, Mother?

MOTHER

No, not even I have been everywhere. Now, stay close. Don't wander or the cat will get you.

FLUFFY, DUFFY

The CAT? (*Mother nods*) OHHHHHHH

MOTHER

Follow me.

DUFFY

Where are we going, Mother?

MOTHER

To the pond for your first swim. Webbed feet out—yellow beaks up—

FLUFFY, DUFFY

Quack, quack, quack, quack, quack!

MOTHER

WAIT!

FLUFFY, DUFFY

WHAT?

MOTHER

We can't go yet!

FLUFFY, DUFFY

Why NOT?

MOTHER

My last egg is yet to hatch.

FLUFFY

How long will we wait?

MOTHER

As long as it takes.

DUFFY

That long?

FLUFFY

That egg is SO big—it will take forever.

DUFFY

(worried) Probably longer.

MOTHER

Be patient, little ducklings—all things happen in their own good time (*last egg quivers*).

FLUFFY

Look.

DUFFY

LOOK!

FLUFFY, DUFFY

L*O*O*K! (*Baby hatches*) OOOOHH

DUFFY

(to Fluffy) I think it's a turkey!

FLUFFY

What's a turkey?

DUFFY

(puzzled) I don't know.

MOTHER

(to Baby) Welcome to the world, Baby! We've been waiting for you.

Part 2: On the way to the pond

Drama workshop No. 2

Chant

- 1 Children repeat the chant after the mentor, line by line.
QUACK, QUACK, QUACK!
RIGHT WING UP
LEFT WING UP
FEET OUT WIDE
HEADS UP HIGH
SLIDE TO THE RIGHT
SLIDE TO THE LEFT
SLIDE, SLIDE, SLIDE, SLIDE
- 2 Once the chant is learnt, children stand and add duck movements. Repeat the verse and movements several times until the children know them.

The script

Scene 2: On the way to the pond

(Characters: Mother, Fluffy, Duffy, Baby)

MOTHER

Come to the pond, my ducklings.
Quack, quack, quack! Webbed feet out, yellow beaks up!

FLUFFY, DUFFY, BABY

Quack, quack, quack! Webbed feet out, yellow beaks up!

MOTHER

QUACK, QUACK, QUACK!
RIGHT WING UP
LEFT WING UP
FEET OUT WIDE
HEADS UP HIGH
SLIDE TO THE RIGHT
SLIDE TO THE LEFT

All
SLIDE, SLIDE, SLIDE, SLIDE

FLUFFY

(aside to audience) I'm Fluffy!

DUFFY

(aside to audience) I'm Duffy!

BABY

Who am I?

FLUFFY, DUFFY

(to Baby) You're a turkey.

BABY

No, I'm not!

MOTHER

(scolds Fluffy, Duffy) Quack, quack, quack.

MOTHER, FLUFFY, DUFFY, BABY

QUACK, QUACK, QUACK!
RIGHT WING UP
LEFT WING UP
FEET OUT WIDE
HEADS UP HIGH
SLIDE TO THE RIGHT
SLIDE TO THE LEFT
SLIDE, SLIDE, SLIDE, SLIDE

FLUFFY

(to Baby) You don't look like one of us.

DUFFY

You're different.

FLUFFY, DUFFY

You **MUST** be a turkey!

BABY

No, I'm not.

FLUFFY, DUFFY

Yes, you are!

BABY

(cries) NO! I'm not!

MOTHER

(scolds Duffy, Fluffy) Quack, quack, quack! You two ducklings, wait at the edge of the pond. Off you go—now!

FLUFFY, DUFFY

Quack, quack, quack, quack, quack ... (exit)

MOTHER

(calls) Watch out for the cat!

Part 3: Still on the way to the pond

Drama workshop No. 3

Feelings

- 1 Have children show with their facial expressions using a 'face wipe': sad, happy, relaxed, worried, brave, afraid.
- 2 Have children show with their facial expressions and bodies: sad, happy, relaxed, worried, brave, afraid.
- 3 Transformations: Have children change from happy to sad, relaxed to worried, and brave to afraid. Count to six. On each number children make a small change so that by the time they reach six they have totally transformed from one emotion to the other. Move back and forth between the emotions several times. Remind them to use their whole bodies as they transform. Also, encourage them to be as expressive as possible (see Activity Box 6.18: How do you feel?).

Exploring voice and movement

- 1 What sounds does each of these animals make: cow, sheep, cat? The mentor says the animal names as children make the sounds. Move back and forth between the names several times. Have children provide different qualities to the sounds, such as a cow that's stuck in the mud or a contented cow chewing its cud.
- 2 Children sit in groups of six to eight and make sounds of the barnyard. The mentor beats a steady rhythm. Children choose one of the animals from the story so far (duck, cat, cow, sheep). Go around the circle, each one adding a sound on top of the one before and making it complement the beat. When it is his or her turn, each child tries to say the chosen sound differently from others who have chosen the same animal (see Activity Box 8.16: Keep the beat).
- 3 How would each of these animals move: cow, sheep, cat?

- 4 Each child chooses an animal. In common space they move as their animals until the mentor beats a drum. Then they change animals and move as that animal until the next time they hear the drum beat, when they change again.

The script

Scene 3: Still on the way to the pond

(Characters: Baby, Mother, Cow, Sheep, Cat)

BABY

(sadly) Am I a turkey, Mother?

MOTHER

No, dear, you're NOT a turkey. While it's true, you look a bit unusual for a duck, always remember you are my Baby. I love you.

COW

MOOOO—Mother duck, what do you have there?

MOTHER

One of my new ducklings, Cow. *(to Baby)* Introduce yourself, dear.

BABY

Quack.

COW

Good day. *(to Mother)* Bit strange for a baby duck, isn't he?

MOTHER

Never you mind. He'll amount to something one day.

SHEEP

Where did the ugly duckling come from?

COW

One of Mother duck's new brood.

SHEEP

BAAAAAd news, if you ask me.

BABY

(starts to cry)

COW

MOOOOve along, Sheep. Now you've hurt its feelings!

SHEEP

Have I? I'll cheer him up then. *(to Baby)* Say, little Fluff-face! Do you know what ducks eat for breakfast?

BABY

No.

SHEEP

Quackers! *(Sheep & Cow laugh)*

BABY

(cries) I don't think that's funny!

COW

(aside to Sheep) Oh, dear ... *(aside to audience)* MOOOdy, isn't he?

SHEEP

(to Cow) Now I've REALLY hurt its feelings—BAAADLY!

COW

Let's MOOOOve on, Sheep!
(Sheep and Cow exit)

MOTHER

Don't sniff, dear. What's important is what you are—not how you look. You wait here while I find the others.
(Mother exits)

CAT

(enters, aside to audience) Ah, ha! What is that? A tasty morsel for my breakfast. SHHHHHHHH *(sneaks up on Baby)* ... Got ya! *(pounces, Baby moves, Cat misses and falls)* OOOOF!

BABY

(noticing Cat, brightly) Good morning! Will you be my friend? *(Cat hisses)* Oh dear, you're not the cat, are you?

CAT

Me? NO! I'm a kitten!

BABY

That's all right then!

CAT

YEOWW! What are *you*?

BABY

I'm a duckling.

CAT

Really? You look like a dog's breakfast to me! (*aside to audience*) He looks so bad, who knows how he'd taste!

BABY

(*proudly*) I'll amount to something one day—Mother says.

CAT

Really? Tell me ... Can you arch your back, like this? (*demonstrates*)

BABY

No ...

CAT

Can you purr, like this? (*demonstrates*)

BABY

No ...

CAT

Can you yowl at the moon, like this? (*demonstrates*)

BABY

No ...

CAT

Not even a little?

BABY

Maybe ... I'll try! (*tries*) Quack, quack, quack, quack, quack. How's that?

CAT

(*covers ears*) MEEOOOOW! Cat-astrophic! (*Cat exits*)

BABY

Come back! Come back!

Part 4: Still on the way to the pond

Drama workshop No. 4

Song

Teach the song, 'So Lonely', in Scene 4 to children line by line. (The melody is in this appendix.) Divide into two groups: Baby and the Animal Chorus. Have them sing the song through several times.

The script

Scene 4: Still on the way to the pond

(Characters: Baby, Cow, Sheep, Cat, Mother, Fluffy, Duffy)

BABY

Oh, I'm so lonely!
I'M SO LONELY, I COULD CRY!
EVERYONE JUST PASSES BY,
I'M LONELY,
SO VERY LONELY.
I'M LONELY AS ALONE CAN BE.

COW, SHEEP, CAT

(*enter, sing, [Use 'he' or 'she' as is appropriate to the gender of the actor]*)

HE'S SO LONELY, HE COULD CRY!
EVERYONE JUST PASSES BY,
HE'S LONELY,
SO VERY LONELY.
HE'S LONELY AS ALONE CAN BE.

BABY

I LONG TO FLY LIKE THE BIRDS ABOVE ME,
LONG TO SOAR ON THE BREEZE.
I LONG TO FIND FRIENDS TO MAKE ME HAPPY.
WON'T SOMEBODY HELP ME, PLEASE?

COW, SHEEP, CAT

HE'S LONELY,
SO LONELY ALL ALONE.

BABY

I'M LONELY,
SO LONELY ALL ALONE.

COW, SHEEP, CAT

HE'S SO LONELY, HE COULD CRY!
EVERYONE JUST PASSES BY.
HE'S LONELY,

BABY

Quack! Quack!

COW, SHEEP, CAT

SO VERY LONELY.

BABY

Quack! Quack!

COW, SHEEP, CAT

HE'S LONELY AS ALONE CAN BE.

BABY

I LONG TO FLY LIKE THE BIRDS ABOVE ME.

COW, SHEEP, CAT

HE LONGS TO SOAR ON THE BREEZE.

BABY

I LONG TO FIND FRIENDS TO MAKE ME HAPPY.

COW, SHEEP, CAT

WON'T SOMEBODY HELP HIM, PLEASE?

BABY

I'M LONELY, SO LONELY ALL ALONE.

COW, SHEEP, CAT

HE'S LONELY, SO LONELY ALL ALONE.

COW

See you! (*exits*)

SHEEP

So long! (*exits*)

CAT

Bye! (*exits*)

BABY

I'M ALL ALONE. (*sighs*) I'm not staying HERE any longer. I'm going into the wide, wide world. Surely someone THERE will be my friend. (*exits*)

MOTHER

(*enters followed by Fluffy and Duffy*) Baby, we're back!

FLUFFY

Where is he?

DUFFY

Maybe the cat got him!

MOTHER

Oh, no! Don't say that! I won't rest until we find him. (*to audience*) Have you seen my baby? Which way did he go? (*audience response*) Thank you! (*Mother exits*)

FLUFFY, DUFFY

(*exit following Mother*) Quack, quack, quack, quack, quack.

Part 5: At the pond

Drama workshop No. 5

Movement

- 1 What words could describe the movement of a swan (graceful, gliding, smooth)? You are a swan. Move your right wing gracefully; add your left wing; move your wings together. As your wings go up, move your head up; as your wings come down, move your head down. Move around the space slowly and lightly. On each step move your wings up, then on the next step down, move your head in the same way.
- 2 Swans move one at a time in succession. The first swan moves and watches carefully so that when the next swan begins to move, the first swan will stop (see Activity Box 7.9: Feathered friends).
- 3 Birds fly in a V formation. Children become a group of swans flying in V formation. The mentor chooses the first swan for the tip of the V. When the first swan is in place, another swan joins on the right and another on the left, until the V is formed. Swans fly in place in V formation until the sound of the drum beat. Have birds fly well enough apart so they can extend their wings and still not bump into one another.

Transformation

- 1 Have children take a position in personal space and assume the role of Baby. On a count of six have them transform themselves from an awkward duckling to a graceful swan.
- 2 Have children find a partner—one is Baby, the other is Baby's reflection in the pond. Baby looks at his/her reflection and begins to move. First, Baby is the little duckling, but gradually she/he grows into a beautiful swan, all of which is reflected in the pond. Children change places. The pond reflection becomes Baby and Baby becomes the pond reflection. Do the transformation again.

The script

Scene 5: At the pond

(Characters: Baby, Swan, Mother, Duffy, Fluffy)

BABY

(enters, sees pond) What a lovely pond! I'll have a swim. *(jumps in)* I like the feel of water running down my feathers *(shakes feathers, then sees swan)*. Oh, look! Up there! What a beautiful bird I see—all feathery with a long graceful neck and a colourful beak. Oh, how I wish I could be like that.

SWAN

(enters) Why wish for something you already are?

BABY

What do you mean?

SWAN

You're a swan—like me.

BABY

I am?

SWAN

You'll see. Close your eyes. Let time pass. Seasons will follow one after the other. All in good time you will be a swan, stretching your wings and soaring high in the sky *(exits)*.

BABY

Wait! Don't go! Come back! *(exits after swan)*

FLUFFY

(enters with Duffy behind Mother) Mother, we should give up. He's gone for good.

DUFFY

(aside to audience) I bet the cat got him!

MOTHER

Remember this, young ones. A mother never gives up on her children. *(to Fluffy)* You look over there! *(to Duffy)* You look over there. I'll look over here.

BABY

(enters as swan)

FLUFFY

(notices swan, aside to audience) I'll ask that pretty bird there. *(to Baby)* Hello.

BABY

Hello, Fluffy.

FLUFFY

You know my name!

BABY

Of course I do! It's me! Baby!

FLUFFY

(to audience, amazed) It's the turkey!—but he's not a turkey anymore! *(calls to Duffy)* Duffy!

DUFFY

What?

FLUFFY

Look!

DUFFY

Where?

BABY

Here I am, Duffy!

DUFFY

(calls) Mother, this beautiful bird knows us.

MOTHER

That's a swan, dear.

BABY

Mother, don't you recognise me?

MOTHER

Oh, my goodness, little one, how you've changed—from a cygnet to a stately swan!

BABY

Have I?

MOTHER

Look at yourself! (*Baby looks at reflection in pond*) Your wings are feathery, silky and long. Your beak is bright.

BABY

I'm special!

MOTHER

You always were. (*pause*) Now, my dear, your time has finally come. Go! Fly with the swans. You are the most magnificent of them all.

BABY

I'm so happy! (*hugs Fluffy, Duffy and Mother*) Goodbye!

FLUFFY, DUFFY

Goodbye, Baby.

BABY

(*calls out to swans*) Swans! Wait for me! Here I come! (*exits*)

MOTHER

Goodbye, my child. May fortune favour your flight.

Part 6: Finale

Drama workshop No. 6

- 1 Have each child choose one of the characters from the script. In small groups of the same character, create a 'happy' still photograph (i.e. groups of Baby, Fluffy, Duffy, Mother, Cat, Sheep, Cow, Swan). Have each group look at the

- photographs of the other groups, then reflect together on how a character can be portrayed in different ways.
- 2 Divide into groups with one of each type of character in every group. Create another 'happy' still photograph. Rework each still photograph until it makes an effective stage picture.
 - 3 Have characters in (2) focus on the swans flying overhead from left to right. Wave goodbye to the swans and call out farewells as they fly past (see Activity Box 8.9: At the race as a preparatory exercise).

The script

Finale

ENTIRE CAST

(All swans fly in formation with Baby at the point of the V. Mother, Fluffy and Duffy wave goodbye)

ALL (EXCEPT BABY)

(sing. Melody is in Appendix 4.2)
HE WAS LONELY ONCE BEFORE,
HE'S NOT LONELY ANYMORE.
HE'S HAPPY,
SO VERY HAPPY.
HE'S HAPPY AS A SWAN CAN BE.

MOTHER, FLUFFY, DUFFY

NOW HE FLIES WITH THE BIRDS ABOVE US.
NOW HE SOARS ON THE BREEZE.
NOW HE'S FOUND FRIENDS TO MAKE HIM HAPPY.
WHAT A CHEERFUL SWAN IS HE!

BABY

I'M HAPPY,
NOT LONELY ANYMORE!

ALL WITH BABY

I'M/HE'S HAPPY,
NOT LONELY ANYMORE.

(Curtain Call: Everyone bows)

So Lonely

Plaintively

Lyrics & Melody
Barbara Poston-Anderson

I'm so lone-ly, I could cry! E-very-one just pas-ses by, I'm
He's so lone-ly, he could cry! E-very-one just pas-ses by, He's

lone-ly, So ve-ry lone-ly. I'm lone-ly as a lone can be.
lone-ly, So ve-ry lone-ly. He's lone-ly as a lone can

be. I long to fly like the birds a-bove me, long to soar on the breeze. I

long to find friends to make me hap-py, Won't some-bo-dy help me, please? He's lone-ly, so lone-ly all a-

lone. I'm lone-ly, so lone-ly all a lone. He's so lone-ly,

He could cry! E-very-one just pas-ses by. He's lone-ly. Quack! Quack!
So ve-ry lone-ly. Quack! Quack! He's

40

lone-ly as a - lone can be. I long to fly like the birds a - bove me. He longs to soar on the

46

breeze I long to find friends to make me hap - py. Won't some - bo - dy help him please? I'm lone - ly, so

52

lone - ly all a - lone. He's lone - ly, so lone - ly all a

56

lone. See you! So long! Bye! I'm all a - lone!

So Lonely: Reprise

Plaintively

Lyrics & Melody
Barbara Poston-Anderson

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are: "He was lone-ly once be-fore, He's not lone-ly a-ny more. He's hap-py, So ve-ry hap-py. He's hap-py as a bird can be. Now he flies with the swans a-bove us. Now he soars on the breeze. Now he's found friends to make him hap-py. What a cheer-ful swan is he! I'm hap-py, not lone-ly a-ny-more. I'm/He's hap-py, not lone-ly a-ny-more!" The score includes measure numbers 8, 15, and 21. A *rit.* (ritardando) marking is placed above the final system.

Figure A4.1: Music and lyrics for 'So Lonely'

Appendix 5 Playlets: ‘Shake it!’ with Shakespeare

These two playlets can be used in conjunction with ‘Shake it!’ with Shakespeare (Musical Playlet) (Story and Script Box 14.4) in Chapter 14 Theatrical Traditions: Appreciating and Responding.

5.1 ‘King Duncan’s Downfall’ (Inspired by: *Macbeth*)

Setting: A long time ago in Scotland

Characters: Three witches, King Duncan, Macbeth and Lady Macbeth.

(Witches enter cackling)

WITCH 1

When shall we three meet again?
In thunder, lightning or in rain?

WITCH 2

When the hurlyburly’s done?
When the battle’s lost and won?

WITCH 3

That will be ere set of sun.

WITCH 1

Where the place?

WITCH 2

Upon the heath—

WITCH 3

There to meet with—

ALL

Macbeth!

WITCHES

WAAAHHHHHHHHH (*feeling thumbs*)

(*sing*) ('Something Wicked'—see Figure A5.2 'Something Wicked': Words and Music)

BY THE PRICKING OF MY THUMBS,
SOMETHING WICKED THIS WAY COMES.
FEEL IT!
IT'S IN THE AIR.
FEEL IT
CREEPING EVERYWHERE.
FEEL IT!
IT'S IN THE AIR.
FEEL IT
CREEPING EVERYWHERE---
WAHHHHHHHHHHHHHHHHHH—
HAIL, MACBETH,
THANE OF CAWDOR.
HAIL, MACBETH,
KING HEREAFTER,
WITH YOUR LEGACY OF BLOOD AND DEATH,
YOU WICKED THING! YOU VILLAIN, YOU!
BY THE PRICKING OF MY THUMBS
SOMETHING WICKED THIS WAY COMES.
FEEL IT!
IT'S IN THE AIR.
FEEL IT
CREEPING EVERYWHERE.
FEEL IT!
BEWARE! BEWARE!

WITCH 1

(*to audience*) Look! THERE! (*Macbeth enters*)

WITCHES

ALL HAIL, MACBETH!
WAAHHHHHHHHHHHHHHHH (*hissing*) Macbeth!

WITCH 2

A nasty thing who would be a king.

WITCH 3

An evil man with an evil plan!

WITCH 1

Look! THERE! (*Lady Macbeth enters with knife*)

WITCH 2

His wicked wife with a wicked knife. (*Lady Macbeth gives knife to Macbeth*)

WITCHES

WAAAAAHHHHHHHHHH ...
(*Sound of trumpets; King Duncan enters*)

WITCH 1

(*To audience*) Look! THERE! (*points to King Duncan*)

WITCH 2

A royal sire ...

WITCH 3

Soon to expire!

MACBETH

King Duncan. (*bows*)

LADY MACBETH

Welcome, my lord. (*curtseys*)

WITCHES

(*hissing*) Lies ...

MACBETH

We give you hospitality.

WITCHES

(*hissing*) Lies ...

MACBETH

Sire, you are weary. Rest safe with us.

WITCHES

(*hissing*) More lies ... (*King Duncan exits behind screen*)

MACBETH

If it were done when 'tis done, then 'twere well it were done quickly ... (*Macbeth goes to side of screen*)

WITCHES

The King shuts his eyes, then a wicked surprise—

WITCH 1

A stab in the back with a whack, whack, whack.

WITCH 2

King Duncan tumbles down, down, down.
(*crown rolls out from behind screen*)

WITCH 3

Here it comes! Grab that crown! (*Macbeth does*)

ALL WITCHES

Murder! Murder! Foul and base!
Everything is out of place.

WITCH 1

Hear the cries?

WITCHES

King Duncan dies!

WITCH 2

Now Macbeth becomes the King (*Macbeth puts on crown*)—yet cannot sleep for anything!

MACBETH

Methought I heard a voice cry, 'Sleep no more. Macbeth does murder sleep ...
Macbeth shall sleep no more!'
(*Lady Macbeth goes behind the screen, enters with knife, gives it to Macbeth*)

WITCH 3

Before him sees a dagger turning, guilt inside him churning—churning!

WITCH 2

The lady tries to cleanse her stains, but nightmares haunt her for her pains.

LADY MACBETH

(*wringing hands*) Out! Out I say! Who would have thought the old man had so much blood in him. Oh, Oh, OH! All the perfumes of Arabia will not sweeten this little hand. OOOOhhhhhhh.

MACBETH

Out, out brief candle. Life's but a walking shadow, a poor player that struts and frets his hour upon the stage and then is heard no more. It is a tale told by an idiot, full of sound and fury, signifying nothing.

WITCHES

(*whisper*) To kill a King, a wicked, wicked thing.

4.

With foreboding
♩ = 130

Something Wicked

Melody
Barbara Poston-Anderson

The musical score is written for voice and piano. It consists of six systems of music. The first system (measures 1-6) begins with a piano introduction in 4/4 time, marked 'With foreboding' and a tempo of ♩ = 130. The lyrics are: 'By the prick-ing of my thumbs, Some-thing wick-ed this way comes. Feel it! It's in the air.' The second system (measures 7-10) continues the piano accompaniment with the lyrics: 'Feel it creep-ing e-very-where. Feel it! It's in the air. Feel it creep-ing e-very where. WAHHHHHHHHH'. The third system (measures 11-15) features a key signature change to one flat (B-flat major) and a time signature change to 3/4. The lyrics are: 'Hail, Mac-beth, Thane of Caw-dor. Hail, Mac-beth, King here-af-ter, with your le-ga-cy of blood and'. The fourth system (measures 16-21) continues in 3/4 time with the lyrics: 'death. You wick-ed thing! You vil-lain, you! By the prick-ing of my thumbs, Some thing wick ed'. The fifth system (measures 22-25) returns to 4/4 time with the lyrics: 'this way comes. Feel it! It's in the air. Feel it creep-ing e very-where. Feel it! Be-ware! Be-ware!'. The sixth system (measures 26-30) concludes with the lyrics: 'Look, there! All Hail, Mac-beth! WAHHHHHHHHHH Macbeth! 8^{va}...'. The piano accompaniment includes various textures such as chords, eighth-note patterns, and a final flourish marked '8^{va}...'. Measure numbers 7, 11, 16, 22, and 26 are indicated at the start of their respective systems.

Figure A5.1: 'Something Wicked': Words and music

Appreciating and responding

- Have children think of something they really wanted. Did they or didn't they get it? What did they do? How did they feel?
- What does Macbeth want more than anything? What does he do to get it? Is he happy when he becomes King? Why not?

- Consider Macbeth’s speech: ‘Out, out brief candle. Life’s but a walking shadow, a poor player that struts and frets his hour upon the stage and then is heard no more. It is a tale told by an idiot, full of sound and fury, signifying nothing.’ Ask children:
 - What do you think this speech means? Why do you suppose Macbeth says it?
 - What figurative language does Shakespeare use for ‘life’ (e.g. brief candle, walking shadow, poor player, tale told by an idiot)?
 - Consider the words: graymalkin (i.e. a grey cat), paddock (i.e. a word here meaning a toad) and anon (i.e. at once). What do they mean? Why would witches say these things?
- Create a television crime documentary about the murder of King Duncan. Interview students in role as suspects, witnesses and psychiatrists to try to understand why this tragedy occurred. How could it have been prevented?

5.2 Playlet: ‘Tricky Business’ (Inspired by: *A Midsummer Night’s Dream*)

Setting: The Fairy Bower in a wood near Athens

Characters: King Oberon—Fairy King, Robin Goodfellow, Titania—Fairy Queen, Donkey, fairies and other assorted creatures.

(Titania and her fairy court yawn and fall asleep. King Oberon enters stealthily; sprinkles flower juice in Titania’s eyes)

KING OBERON

Flower of this purple dye,
Hit with Cupid’s archery! *(Magic sound)* What thou seest when thou wakes ... it is they dear. Wake when some foul thing is near. *(Donkey enters and brays; King Oberon laughs and exits)*

DONKEY

HEE HAW!

TITANIA

What angel wakes me from my flowery bed?

DONKEY

HEE HAW!

TITANIA

Robin, look! *(Robin sniggers)* Come, wait you on him. Lead him to my bower.

ROBIN

(protests) But, my Queen, that’s a donkey!

TITANIA

At once! (*Robin and fairies lead Donkey to Titania*) (*to Donkey*) Wilt thou hear some music, my sweet love?

DONKEY

HEE HAW!

ROBIN

(*Sings as fairies dance; Titania listens with Donkey at her side [Sing 'Sweet Lullaby'—see Figure A5.2 'Sing Sweet Lullaby': Words and music]*)

YOU SPOTTED SNAKES WITH DOUBLE TONGUE,
THORNY HEDGEHOGS, BE NOT SEEN;
NEWTs AND BLIND-WORMS, DO NO WRONG,
COME NOT NEAR OUR FAIRY QUEEN.

TITANIA

PHILOMEL, WITH MELODY
SING IN OUR SWEET LULLABY
LULLA, LULLA, LULLABY.

FAIRIES

LULLA, LULLA, LULABY.

ROBIN

NEVER HARM
NOR SPELL NOR CHARM,
COME OUR LOVELY LADY NIGH;

ALL

SO GOOD NIGHT, GOOD NIGHT, WITH LULLABY.
(*Fairies dance, keeping away unwanted creatures*)

ROBIN

WEAVING SPIDERS, COME NOT HERE;
HENCE, YOU LONG-LEGG'D SPINNERS, HENCE!
BEETLES BLACK, APPROACH NOT NEAR;
WORM NOR SNAIL, DO NO OFFENCE.

FAIRIES

PHILOMEL, WITH MELODY
SING IN OUR SWEET LULLABY;

ROBIN

LULLA, LULLA, LULLABY.

FAIRIES

LULLA, LULLA, LULLABY.

ROBIN

NEVER HARM,
NOR SPELL NOR CHARM
COME OUR LOVELY LADY NIGH.

ROBIN/FAIRIES

SO, GOOD NIGHT,
GOOD NIGHT, WITH LULLABY.
(Everyone falls gently asleep)

DONKEY

(quietly) HEE HAW *(changes into gentle Hee Haw snores)*

Figure A5.4

5.

Sing Sweet Lullaby

Melody
Barbara Poston-Anderson

With magic
8^{va}-----|

1. You spot - ted snakes with dou - ble tongue, Thorn - y hedge hogs,
2. Wea - ving spi - ders, come not here; Hence, you long legg'd

7
8^{va}-----|

be not seen; Newts and blind - worms, do no wrong, come not near our fair - y queen.
spin - ners, hence! Bee - tles black, ap - proach not near; worm nor snail, do no of - fence.

13 8^{va}-----|

1, 2 Phi - lo mel, with me - lo - dy, sing in our sweet lul - la - by Lul - la, lul - la, lul - la - by,

20

Lul - la, lul - la, lul - la - by. Ne - ver harm nor spell nor charm, come our love - ly la - dy

26 8^{va}-----|

nigh; so good night, good night, with lul - la - by. rit..

Figure A5.2: 'Sing Sweet Lullaby': Words and music

Notes

This playlet is based on the beginning of Act 2, Scene 2 of *A Midsummer Night's Dream*.

- During the song, fairies dance. Also, choreograph movement for snakes, hedgehogs, newts, spiders, beetles and worms. Workshop how these creatures might move alone and together.
- Develop a movement spell used by fairies to keep unwanted creatures away from Titania. Workshop the ways in which the creatures respond when the spell takes effect (e.g. scuttle away, fall asleep).

Appreciating and responding

Challenge children to become 'theatre' researchers.

- What is a 'fairy bower'?
- Who is Cupid? Why does King Oberon mention Cupid's archery?
- Why does King Oberon play a trick on Queen Titania? (Use the play to find your answer.)
- Who is Robin Goodfellow?
- What are these creatures: Hedgehog? Newt? Philomel? Can you find pictures of them?

King Oberon plays a prank on Queen Titania by dropping 'love' juice into her eyes so the first thing she sees when she wakes, she loves. This happens to be a donkey!

- Hot seat different characters (King Oberon, Robin Goodfellow, a fairy, a newt, a snake, Queen Titania, the Donkey) to find out what they really think about this 'joke'.
- Discuss the question: 'When is a joke or prank not funny?'