

The logo for 'Drama Lesson Plans' features the word 'DRAMA' in large, white, block letters on a green background. Above the letters are various theatrical and dramatic icons: a black graduation cap over 'D', a pirate skull and crossbones over 'R', a red and yellow crown over 'A', a black top hat over 'M', and a gold crown over 'A'. Below 'DRAMA' is the text 'Lesson Plans' in a green, rounded font with a white outline.

DRAMA

Lesson Plans

Key Stage 3: Year 8 (Ages 12-13yrs)

Title: Fairy Tales



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Title: Fairy Tales

Yr 8 (Ages 12- 13Yrs)



Lesson Title: Storytelling		Lesson No: 1/6
Organisation of Learning		
<ul style="list-style-type: none"> Copies of Fairy Tale Sheets (Appendix 1) 		
Learning objectives		Intended learning outcomes
<ul style="list-style-type: none"> Students to remember what it felt like to be read/ told a story. Students to be introduced to the genre of fairy tales. 		<ul style="list-style-type: none"> I can identify the key elements of the fairy tale genre. I can work in a pair. I can thought shower. I can devise a short scene. I can give feed back/ evaluate someone else's work.
Starter/Introduction:		
<ul style="list-style-type: none"> Take register and introduce the learning objectives for the module and this lesson. The students' aim is to produce their own fairy tale that is suitable for a younger audience. Discuss whether they had/ have stories read to them ever. What did they like about it? Did they want to be the characters? Which? Why? Did they learn anything from them? 		
Development:		
<ul style="list-style-type: none"> Group work (in pairs) <ul style="list-style-type: none"> Using the fairy tale sheet discuss the various categories and fill them in. This can be done one section at a time and feeding back to the class/ teacher after each, depending on the ability of the group. <ol style="list-style-type: none"> Examples of fairy tales <ul style="list-style-type: none"> What stories do they already know/ have heard of? Name the types of characters <ul style="list-style-type: none"> Royalty, baddie, figure of authority, chorus member, animal, leading lady/man or hero/ heroine, baddie and goodie sidekicks etc. Key elements (things that always happen) <ul style="list-style-type: none"> Happy endings, romance/ wedding, baddie plays a trick etc. Choose two characters from a fairy tale they know (they can be from different stories). Label each other A and B. Devise a short scene between them taking it in turns to be the interviewer and a character from a fairy tale. They are telling about their adventures/ dilemmas and what it used to be like 'in the good old days'. Spotlight one or two. 		
Plenary		
<ul style="list-style-type: none"> Teacher ask- what did you enjoy about these performances? Characters? The stories they were telling? Were they funny? Scary? ("Remember this when devising your own!") 		
Extension / Differentiation: Amount of teacher help; Tasks differentiated		
Big Picture links:		Assessment
<input checked="" type="checkbox"/> SEAL <input type="checkbox"/> ICT <input checked="" type="checkbox"/> PLTs <input type="checkbox"/> Citizenship <input checked="" type="checkbox"/> Literacy <input type="checkbox"/> Business and Enterprise <input type="checkbox"/> Numeracy <input type="checkbox"/> Languages		<ul style="list-style-type: none"> Teacher Assessment Q & A Evaluation of peers
Homework: Find 3 fairy tales. Read them. Write down the key elements that they have in common between them. Fill in the first three columns on the Fairy Tale Sheet.		
Evaluation: <i>(Teacher to record how well the lesson went i.e. students' responses to exercises)</i>		

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Lesson Title: Little Red Riding Hood		Lesson No: 2/6
Organisation of Learning		
<ul style="list-style-type: none"> • Copies of 'Little Red Riding Hood' (Appendix 2) • Mask for Mr Wolf. (Appendix 3) • Students to bring their copies of the Fairy Tale Sheets (Appendix 1) 		
Learning objectives		Intended learning outcomes
<ul style="list-style-type: none"> • Students to work practically on a story to look at the different points of view within it. • Students to use voices in the head to help create tension at a key moment in a story. 		<ul style="list-style-type: none"> • I can work as a whole class member. • I can ask a question in a hot seating exercise. • I can create a character. • I can devise a scene which uses narration and voices in the head within it.
Starter/Introduction:		
<ul style="list-style-type: none"> • Take register and introduce the learning objectives for the lesson. • Hand out copies of 'little Red Riding Hood'. Ask volunteers to read out sections of it. • Whole class activity <ul style="list-style-type: none"> ○ Students identify the key elements used in this story and fill in the column on the Fairy Tale Sheet (Appendix 1). Teacher can write them on the board for later reference. 		
Development:		
<ul style="list-style-type: none"> • Whole class activity <ul style="list-style-type: none"> ○ Teacher in Role (TIR) as Mr Wolf. Students to hot seat Mr Wolf and question him as he awaits trial for his crimes. (This could be done as Mantle of the Expert and have the students as Police Officers.) ○ Discuss with class afterwards and out of role, the changes in voice/ mannerisms and physical changes made to create the character. ○ Ask volunteers to model voices in the head. <ul style="list-style-type: none"> ▪ Have one student sat on a chair in the middle of the circle as Grandma; ▪ 4 further students circle her saying the things she is thinking e.g 'should I open the door/ shouldn't I open the door.' This can speed up, get louder or softer but there needs to be a definite ending. In this example Grandma could get up and open the door. • Group work (in groups of 3 or 4) <ul style="list-style-type: none"> ○ Students devise part of the story including narration from Mr Wolf as if recalling it in the interrogation room and a moment of voices in the head in the story itself. ○ Perform 1 or 2 pieces. 		
Plenary		
<ul style="list-style-type: none"> • Evaluate work- why use the voices in the head skill and why at these moments? (to create TENSION). • Teacher countdown 5-1 to create whole class tableau - they are either Mr Wolf, Grandma or Little Red Riding Hood. 		
Extension / Differentiation: Amount of teacher help; Tasks differentiated		
Big Picture links:		Assessment
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Homework: Write a police statement describing what the officer found at the scene of the crime. Can be done in the first person.		
Evaluation: (Teacher to record how well the lesson went i.e. students' responses to exercises)		

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Lesson Title: <u>The Fox and The Wolf</u>		Lesson No: 3/6
Organisation of Learning		
<ul style="list-style-type: none"> • Copies of 'The Wolf and The Fox' (Appendix 4) • Students to bring their copies of the Fairy Tale Sheets (Appendix 1) 		
Learning objectives		Intended learning outcomes
<ul style="list-style-type: none"> • Students will use Angel and Devil and physical theatre to bring to life a section of a story so that it is engaging for a young audience. 		<ul style="list-style-type: none"> • I can work in a small group. • I can use Angel and Devil, and physical theatre in my performance work. • I can evaluate my own work and the work of my peers.
Starter/Introduction:		
<ul style="list-style-type: none"> • Take register and introduce the learning objectives for the lesson. • Hand out copies of 'The Fox and the Wolf'. • Ask volunteers to read the sections of the story OR students sit/ lay on the floor, dim the lights and the teacher reads it to them. • Discuss key elements that it has in common with 'Little Red Riding Hood' and complete the column on the Fairy Tale Sheet (Appendix 1). 		
Development:		
<ul style="list-style-type: none"> • Group work (in groups of 3: A= Wolf, B= Wolf's good conscience, C= Wolf's bad conscience.) <ul style="list-style-type: none"> ○ Wolf is debating whether to trust Fox as something bad always happens to him when he does. ○ Dramatise this using the good and bad conscience to persuade him either way. (Angel and Devil skill.) ○ Spotlight 1 or 2 and discuss observations. • Group work (in groups of 4 or 5) <ul style="list-style-type: none"> ○ Dramatise the scene set in the cellar. ○ Use basic physical theatre skills. (Students use their bodies to create the environment of the cellar.) ○ Perform 1 or 2 and evaluate. 		
Plenary		
<ul style="list-style-type: none"> • Teacher asks- "How does using an animal in a story illustrate a point or bring it to life for children?" 		
Extension / Differentiation: Amount of teacher help; Tasks differentiated		
Big Picture links:		Assessment
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Homework: Write a soliloquy for the Fox (speech where he is on his own on stage speaking his innermost thoughts.)		
Evaluation: <i>(Teacher to record how well the lesson went i.e. students' responses to exercises)</i>		

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Lesson Title: Pauline and The Matches		Lesson No: 4/6
Organisation of Learning		
<ul style="list-style-type: none"> Copies of 'The Dreadful Story of Pauline and the Matches' (Appendix 5) Students to bring their copies of the Fairy Tale Sheets (Appendix 1) 		
Learning objectives		Intended learning outcomes
<ul style="list-style-type: none"> Students will learn about adding a moral to a story. 		<ul style="list-style-type: none"> I can work as a whole class member. I can work in a pair. I can use an essence machine and a dramatic pause in my performance.
Starter/Introduction:		
<ul style="list-style-type: none"> Take register and introduce the learning objectives for the lesson. Hand out copies of the story, 'Pauline and the Matches'. Read the story as a class. Discuss how this is different to other stories the students have worked on/ read themselves. How? (Pauline dies/ has a moral or warning to it.) Complete the column on the Fairy Tale Sheets (Appendix 1). 		
Development:		
<ul style="list-style-type: none"> Whole class exercise <ul style="list-style-type: none"> Ask 4 volunteers to model an Essence Machine. The rest of the class can suggest actions, gestures, phrases and sounds that can be repeated- one action/gesture and one sound/phrase per volunteer. Each volunteer is given a phrase/sound and action/gesture. They do this 3 times in a row to practice it. In between they must stand with feet shoulder-width apart, hands by their sides and with no expression on their face. This is the neutral position. Once they have all practised, volunteer 1 starts their sound and action and keeps going; teacher brings in 2/ 3/ 4 so that they overlap each other and build a collage effect. This can be done with them standing in a line or in a frozen picture from the story. Speed this up and get louder. Ask the class, 'if I were going to put this into the story, what part of the story would I put it in and why?' (Answer: The section where Pauline is going to light the match/has lit it - to create TENSION.) Group work (in groups of 3 or 4) <ul style="list-style-type: none"> Take a section of the story (or the whole story) and dramatise it. Include an Essence Machine and a dramatic pause. Perform 1/ 2 and evaluate. 		
Plenary		
<ul style="list-style-type: none"> Teacher ask "Was the dramatic pause effective? Why/ Why not?" <ul style="list-style-type: none"> For a dramatic pause to work it must have sound/action before it. The length of the pause will also determine if it is effective or not. Are the groups holding it long enough? Too Long? 		
Extension / Differentiation: Amount of teacher help; Tasks differentiated		
Big Picture links:		Assessment
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Homework: Draw or create a collage for the story 'Pauline and the Matches.'		
Evaluation: (Teacher to record how well the lesson went i.e. students' responses to exercises)		

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Lesson Title: <u>Devising the Assessment</u>		Lesson No: 5/6
Organisation of Learning		
<ul style="list-style-type: none"> None needed. 		
Learning objectives		Intended learning outcomes
<ul style="list-style-type: none"> Students will devise and rehearse their own fairy tale including the key elements. 		<ul style="list-style-type: none"> I can work in a group. I can devise an original fairy tale for my assessment. I can include an essence machine, dramatic pause, angel and devil, voices in the head, narration in my work.
Starter/Introduction:		
<ul style="list-style-type: none"> Take register and introduce the learning objectives for the lesson. Recap- 'what are the key elements in a fairy tale? What are the stock characters? (types of characters found in most fairy tales) 		
Development:		
<ul style="list-style-type: none"> Group work (in groups of 5 or 6) <ul style="list-style-type: none"> Groups devise their own fairy tale for the assessment lesson. It must include the key elements of the fairy tale genre and the stock characters. Groups must include:- <ul style="list-style-type: none"> voices in the head or Angel and Devil; an essence machine ; a dramatic pause; some narration 3 other key skills of their choice. (Frozen picture/ mime/ slow motion/ thought aloud/ aside/ split scene etc) Teacher works with each group helping them to structure their piece. If time- workshop one group piece with the audience- the group perform it, evaluate and suggest improvements. Get the other groups to consider these points about their piece. 		
Plenary		
<ul style="list-style-type: none"> Write down a personal target about what they are going to do in their performance to move them up a grade/ level. 		
Extension / Differentiation: Amount of teacher help; Tasks differentiated		
Big Picture links:		Assessment
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Homework: Meet with their group and rehearse their piece. Include costumes.		
Evaluation: <i>(Teacher to record how well the lesson went i.e. students' responses to exercises)</i>		

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Lesson Title: <u>The Assessment</u>		Lesson No: 6/6								
Organisation of Learning <ul style="list-style-type: none"> Optional video camera and lighting. End of Unit Self Assessment sheets (Appendix 7) 										
Learning objectives <ul style="list-style-type: none"> Students will perform their assessment piece to the whole class. 	Intended learning outcomes <ul style="list-style-type: none"> I can perform with my group to the whole class for my assessment. I can include a range of key Drama forms in my performance work. I can evaluate my work and that of my peers. 									
Starter/Introduction: <ul style="list-style-type: none"> Take register and introduce the learning objectives for the lesson. Development: <ul style="list-style-type: none"> Each group performs their fairy tale assessment piece to the class. This can be filmed and shown back to the students to help them evaluate themselves further. <ul style="list-style-type: none"> Students in the audience give 3 pieces of positive feedback <ul style="list-style-type: none"> What was effective about the piece? The teacher gives the group/ individuals something they need to improve/ develop further as a target for their next assessment. Teacher gives them a level/grade. Plenary <ul style="list-style-type: none"> Students complete their self- evaluation sheets. This can be done individually, in pairs/ groups or as a class. 										
Extension / Differentiation: Amount of teacher help; Tasks differentiated										
Big Picture links: <table border="0"> <tr> <td><input checked="" type="checkbox"/> SEAL</td> <td><input type="checkbox"/> ICT</td> </tr> <tr> <td><input checked="" type="checkbox"/> PLTs</td> <td><input type="checkbox"/> Citizenship</td> </tr> <tr> <td><input checked="" type="checkbox"/> Literacy</td> <td><input type="checkbox"/> Business and Enterprise</td> </tr> <tr> <td><input type="checkbox"/> Numeracy</td> <td><input type="checkbox"/> Languages</td> </tr> </table>	<input checked="" type="checkbox"/> SEAL	<input type="checkbox"/> ICT	<input checked="" type="checkbox"/> PLTs	<input type="checkbox"/> Citizenship	<input checked="" type="checkbox"/> Literacy	<input type="checkbox"/> Business and Enterprise	<input type="checkbox"/> Numeracy	<input type="checkbox"/> Languages	Assessment <ul style="list-style-type: none"> Teacher Assessment Q & A Evaluation of peers 	
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<input checked="" type="checkbox"/> PLTs	<input type="checkbox"/> Citizenship									
<input checked="" type="checkbox"/> Literacy	<input type="checkbox"/> Business and Enterprise									
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Homework: Write a short fairy tale story.										
Evaluation: <i>(Teacher to record how well the lesson went i.e. students' responses to exercises)</i>										

Appendix 1 – Fairy Tale Sheet

The Key Elements of a Fairytale

	Little Red Riding Hood	The Fox and The Wolf	Pauline and the Matches	Your Research (Story)	Your Research (Story)	Your Research (Story)
Story Elements						
A general Introduction						
Problem to be Solved						
Happy Ending						
Magic						
Characters						
Goodie						
Baddie						
Sidekick						
Figure of Authority						
Royalty						
Other						
Disguises						

Appendix 2 – Little Red Riding Hood



Once there was a little village maiden, the prettiest ever seen. Her mother was foolishly fond of her, and her grandmother likewise. The old woman made for her a little hood, which became the damsel so well, that ever after she went by the name of Little Red-Riding-Hood. One day, when her mother was making cakes, she said, "My child, you shall go and see your grandmother, for I hear she is not well; and you shall take her some of these cakes, and a pot of butter."

Little Red-Riding-Hood was delighted to go, though it was a long walk; but she was a good child, and fond of her kind grandmother. Passing through a wood, she met a great wolf, who was most eager to eat her up, but dared not, because of a woodcutter who was busy hard by. So he only came and asked her politely where she was going. The poor child, who did not know how dangerous it is to stop and speak to wolves, replied, "I am going to see my grandmother, and to take her a cake and a pot of butter, which my mother has sent her."

"Is it very far from hence?" asked the wolf.

"Oh yes, it is just above the mill which you may see up there—the first house you come to in the village."

"Well," said the wolf, "I will go there also, to inquire after your excellent grandmother; I will go one way, and you the other, and we will see who can be there first."

So he ran as fast as ever he could, taking the shortest road, but the little maiden took the longest; for she stopped to pluck roses in the wood, to chase butterflies, and gather nosegays of the prettiest flowers she could find—she was such a happy and innocent little soul.

The wolf was not long in reaching the grand-mother's door. He knocked, Toc—toc, and the grandmother said, "Who is there?"

"It is your child, Little Red-Riding-Hood," replied the wicked beast, imitating the girl's voice; "I bring you a cake and a pot of butter, which my mother has sent you."

The grandmother, who was ill in her bed, said, "Very well, my dear, pull the string and the latch will open." The wolf pulled the string—the door flew open; he leaped in, fell upon the poor old woman, and ate her up in less than no time, tough as she was, for he had not tasted anything for more than three days. Then he carefully shut the door, and laying himself down snugly in the bed, waited for Little Red-Riding-Hood, who was not long before she came and knocked, Toc—toc, at the door.

"Who is there?" said the wolf; and the little maiden, hearing his gruff voice, felt sure that her poor grandmother must have caught a bad cold and be very ill indeed.

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So she answered cheerfully, "It is your child, Little Red-Riding-Hood, who brings you a cake and a pot of butter that my mother has sent you."

Then the wolf, softening his voice as much as he could, said, "Pull the string, and the latch will open."

So Little Red-Riding-Hood pulled the string and the door opened. The wolf, seeing her enter, hid himself as much as he could under the cover-lid of the bed, and said in a whisper, "Put the cake and the pot of butter on the shelf, and then make haste and come to bed, for it is very late."

Little Red-Riding-Hood did not think so; but, to please her grandmother, she undressed herself and began to get ready for bed, when she was very much astonished to find how different the old woman looked from ordinary.

"Grandmother, what great arms you have!"

"That is to hug you the better, my dear."

"Grandmother, what great ears you have!"

"That is to hear you the better, my dear."

"Grandmother, what great eyes you have!"

"That is to see you the better, my dear."

"Grandmother, what a great mouth you have!"

"That is to eat you up," cried the wicked wolf; and immediately he fell upon poor Little Red-Riding-Hood, and ate her up in a moment.

Appendix 3 – Wolf Mask



Instructions

- 1) Print out the mask on cardboard
- 2) Cut around the mask using the dashed outline
- 3) Cut out the spaces for the eyes
- 4) Thread string through the holes marked in yellow

Appendix 4 – The Fox and The Wolf

At the foot of some high mountains there was, once upon a time, a small village, and a little way off two roads met, one of them going to the east and the other to the west. The villagers were quiet, hard-working folk, who toiled in the fields all day, and in the evening set out for home when the bell began to ring in the little church. In the summer mornings they led out their flocks to pasture, and were happy and contented from sunrise to sunset.

One summer night, when a round full moon shone down upon the white road, a great wolf came trotting round the corner.

'I positively must get a good meal before I go back to my den,' he said to himself; 'it is nearly a week since I have tasted anything but scraps, though perhaps no one would think it to look at my figure! Of course there are plenty of rabbits and hares in the mountains; but indeed one needs to be a greyhound to catch them, and I am not so young as I was! If I could only dine off that fox I saw a fortnight ago, curled up into a delicious hairy ball, I should ask nothing better; I would have eaten her then, but unluckily her husband was lying beside her, and one knows that foxes, great and small, run like the wind. Really it seems as if there was not a living creature left for me to prey upon but a wolf, and, as the proverb says: "One wolf does not bite another." However, let us see what this village can produce. I am as hungry as a schoolmaster.'

Now, while these thoughts were running through the mind of the wolf, the very fox he had been thinking of was galloping along the other road.

'The whole of this day I have listened to those village hens clucking till I could bear it no longer,' murmured she as she bounded along, hardly seeming to touch the ground. 'When you are fond of fowls and eggs it is the sweetest of all music. As sure as there is a sun in heaven I will have some of them this night, for I have grown so thin that my very bones rattle, and my poor babies are crying for food.' And as she spoke she reached a little plot of grass, where the two roads joined, and flung herself under a tree to take a little rest, and to settle her plans. At this moment the wolf came up.

At the sight of the fox lying within his grasp his mouth began to water, but his joy was somewhat checked when he noticed how thin she was. The fox's quick ears heard the sound of his paws, though they were soft as velvet, and turning her head she said politely:

'Is that you, neighbour? What a strange place to meet in! I hope you are quite well?'

'Quite well as regards my health,' answered the wolf, whose eye glistened greedily, 'at least, as well as one can be when one is very hungry. But what is the matter with you? A fortnight ago you were as plump as heart could wish!'

'I have been ill—very ill,' replied the fox, 'and what you say is quite true. A worm is fat in comparison with me.'

'He is. Still, you are good enough for me; for "to the hungry no bread is hard."'

'Oh, you are always joking! I'm sure you are not half as hungry as I!'

'That we shall soon see,' cried the wolf, opening his huge mouth and crouching for a spring.

'What are you doing?' exclaimed the fox, stepping backwards.

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'What am I doing? What I am going to do is to make my supper off you, in less time than a cock takes to crow.'

'Well, I suppose you must have your joke,' answered the fox lightly, but never removing her eye from the wolf, who replied with a snarl which showed all his teeth:

'I don't want to joke, but to eat!'

'But surely a person of your talents must perceive that you might eat me to the very last morsel and never know that you had swallowed anything at all!'

'In this world the cleverest people are always the hungriest,' replied the wolf.

'Ah! how true that is; but—'

'I can't stop to listen to your "buts" and "yets,"' broke in the wolf rudely; 'let us get to the point, and the point is that I want to eat you and not talk to you.'

'Have you no pity for a poor mother?' asked the fox, putting her tail to her eyes, but peeping slyly out of them all the same.

'I am dying of hunger,' answered the wolf, doggedly; 'and you know,' he added with a grin, 'that charity begins at home.'

'Quite so,' replied the fox; 'it would be unreasonable of me to object to your satisfying your appetite at my expense. But if the fox resigns herself to the sacrifice, the mother offers you one last request.'

'Then be quick and don't waste my time, for I can't wait much longer. What is it you want?'

'You must know,' said the fox, 'that in this village there is a rich man who makes in the summer enough cheeses to last him for the whole year, and keeps them in an old well, now dry, in his courtyard. By the well hang two buckets on a pole that were used, in former days, to draw up water. For many nights I have crept down to the palace, and have lowered myself in the bucket, bringing home with me enough cheese to feed the children. All I beg of you is to come with me, and, instead of hunting chickens and such things, I will make a good meal off cheese before I die.'

'But the cheeses may be all finished by now?'

'If you were only to see the quantities of them!' laughed the fox. 'And even if they were finished, there would always be ME to eat.'

'Well, I will come. Lead the way, but I warn you that if you try to escape or play any tricks you are reckoning without your host—that is to say, without my legs, which are as long as yours!'

All was silent in the village, and not a light was to be seen but that of the moon, which shone bright and clear in the sky. The wolf and the fox crept softly along, when suddenly they stopped and looked at each other; a savoury smell of frying bacon reached their noses, and reached the noses of the sleeping dogs, who began to bark greedily.

'Is it safe to go on, think you?' asked the wolf in a whisper. And the fox shook her head.

'Not while the dogs are barking,' said she; 'someone might come out to see if anything was the matter.' And she signed to the wolf to curl himself up in the shadow beside her.

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In about half an hour the dogs grew tired of barking, or perhaps the bacon was eaten up and there was no smell to excite them. Then the wolf and the fox jumped up, and hastened to the foot of the wall.

'I am lighter than he is,' thought the fox to herself, 'and perhaps if I make haste I can get a start, and jump over the wall on the other side before he manages to spring over this one.' And she quickened her pace. But if the wolf could not run he could jump, and with one bound he was beside his companion.

'What were you going to do, comrade?'

'Oh, nothing,' replied the fox, much vexed at the failure of her plan.

'I think if I were to take a bit out of your haunch you would jump better,' said the wolf, giving a snap at her as he spoke. The fox drew back uneasily.

'Be careful, or I shall scream,' she snarled. And the wolf, understanding all that might happen if the fox carried out her threat, gave a signal to his companion to leap on the wall, where he immediately followed her.

Once on the top they crouched down and looked about them. Not a creature was to be seen in the courtyard, and in the furthest corner from the house stood the well, with its two buckets suspended from a pole, just as the fox had described it. The two thieves dragged themselves noiselessly along the wall till they were opposite the well, and by stretching out her neck as far as it would go the fox was able to make out that there was only very little water in the bottom, but just enough to reflect the moon, big, and round and yellow.

'How lucky!' cried she to the wolf. 'There is a huge cheese about the size of a mill wheel. Look! look! did you ever see anything so beautiful!'

'Never!' answered the wolf, peering over in his turn, his eyes glistening greedily, for he imagined that the moon's reflection in the water was really a cheese.

'And now, unbeliever, what have you to say?' and the fox laughed gently.

'That you are a woman—I mean a fox—of your word,' replied the wolf.

'Well, then, go down in that bucket and eat your fill,' said the fox.

'Oh, is that your game?' asked the wolf, with a grin. 'No! no! The person who goes down in the bucket will be you! And if you don't go down your head will go without you!'

'Of course I will go down, with the greatest pleasure,' answered the fox, who had expected the wolf's reply.

'And be sure you don't eat all the cheese, or it will be the worse for you,' continued the wolf. But the fox looked up at him with tears in her eyes.

'Farewell, suspicious one!' she said sadly. And climbed into the bucket.

In an instant she had reached the bottom of the well, and found that the water was not deep enough to cover her legs.

Title: Fairy Tales Yr 8 (Ages 12- 13Yrs)



'Why, it is larger and richer than I thought,' cried she, turning towards the wolf, who was leaning over the wall of the well.

'Then be quick and bring it up,' commanded the wolf.

'How can I, when it weighs more than I do?' asked the fox.

'If it is so heavy bring it in two bits, of course,' said he.

'But I have no knife,' answered the fox. 'You will have to come down yourself, and we will carry it up between us.'

'And how am I to come down?' inquired the wolf.

'Oh, you are really very stupid! Get into the other bucket that is nearly over your head.'

The wolf looked up, and saw the bucket hanging there, and with some difficulty he climbed into it. As he weighed at least four times as much as the fox the bucket went down with a jerk, and the other bucket, in which the fox was seated, came to the surface.

As soon as he understood what was happening, the wolf began to speak like an angry wolf, but was a little comforted when he remembered that the cheese still remained to him.

'But where is the cheese?' he asked of the fox, who in her turn was leaning over the parapet watching his proceedings with a smile.

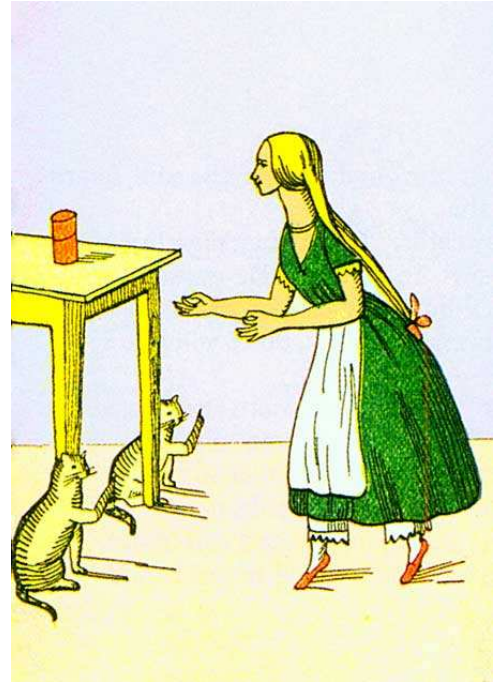
'The cheese?' answered the fox; 'why I am taking it home to my babies, who are too young to get food for themselves.'

'Ah, traitor!' cried the wolf, howling with rage. But the fox was not there to hear this insult, for she had gone off to a neighbouring fowl-house, where she had noticed some fat young chickens the day before.

'Perhaps I did treat him rather badly,' she said to herself. 'But it seems getting cloudy, and if there should be heavy rain the other bucket will fill and sink to the bottom, and his will go up—at least it may!'

Appendix 4 – The Dreadful Story of Pauline and The Matches

Mamma and Nurse went out one day,
And left Pauline alone at play;
Around the room she gayly sprang,
Clapp'd her hands, and danced, and sang.
Now, on the table close at hand,
A box of matches chanced to stand,
And kind Mamma and Nurse had told her,
That if she touched them they would scold her.
But Pauline said, "Oh, what a pity!
For when they burn it is so pretty;
They crackle so, and spit, and flame;
And Mamma often burns the same.
I'll only light a match or two
As I have often seen my mother do."



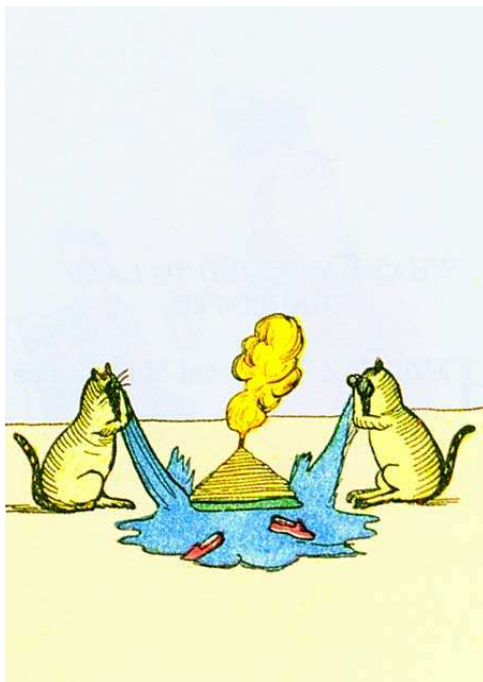
When Minz and Maunz, the cats, heard this,
They said, "Oh, naughty, naughty Miss.
Me-ow!" they cried, "Me-ow, me-o,
You'll burn to death, if you do so.
Mamma forbids it, don't you know?"

But Pauline would not take advice,
She lit a match, it was so nice!
It crackled so, it burned so clear,—
Exactly like the picture here.
She jumped for joy and ran about,
And was too pleased to put it out.

Title: Fairy Tales
Yr 8 (Ages 12- 13Yrs)

When Minz and Maunz, the cats, saw this,
They said, "Oh, naughty, naughty Miss!"
And rais'd their paws
And stretch'd their claws;
"Tis very, very wrong, you know;
Me-ow, me-o, me-ow, me-o!
You will be burnt if you do so.
Mamma forbids it, don't you know?"

Now see! oh, see! a dreadful thing!
The fire has caught her apron string:
Her apron burns, her arms, her hair;
She burns all over, everywhere.



Then how the pussy cats did mew,
What else, poor pussies, could they do?
They screamed for help, 'twas all in vain,
So then they said, "We'll scream again.
Make haste, make haste! Me-ow! me-o!
She'll burn to death—we told her so."
Pauline was burnt with all her clothes,
And arms and hands, and eyes and nose;
Till she had nothing more to lose
Except her little scarlet shoes;
And nothing else but these was found
Among her ashes on the ground.
And when the good cats sat beside
The smoking ashes, how they cried,
"Me-ow, me-o! Me-ow, me-oo!
What will Mamma and Nursey do?"
Their tears ran down their cheeks so fast
They made a little pond at last.

Appendix 6 – Basic Drama Skills Sheet

Basic Drama Skills

- Body Language:** Using my body position and gestures to communicate meaning to the audience.
- Facial Expression:** Using my face to communicate thoughts and feelings to the audience.
- Vocal Expression:** Changing the tone, pitch and volume of my voice to communicate meaning to the audience.
- Use of Space:** How I and my fellow performers arrange ourselves in the space or on the stage to communicate meaning to the audience.
- Focus:** My ability as a performer to remain concentrated during the dramatic action.
- Frozen Picture:** Also called a Freeze Frame or Still Image. When we form a 3-dimensional image from our bodies. The action is frozen like a photograph. The image should tell the audience about our characters and the situation we are in.
- Mime:** When I act out a story line or situation through movement and gesture without the character speaking.
- Writing in Role:** Writing as if it is my character writing the words, not myself.
- Role on the Wall:** Attaching a piece of paper to the wall or board and filling in character details in the form of words or pictures.
- Teacher in Role:** When the teacher takes a central part in our role-play.
- Tableau:** The whole class forms a large frozen picture in which different incidents are portrayed within the same large event.
- Improvisation:** Devising and acting out a story line with little preparation.
- Hot Seating:** In role and without preparation, I answer questions about my character and his or her circumstances.
- Narration:** When I tell the story directly to the audience.
- Essence Machine:** A short machine-like piece of drama made up of vocal and physical elements that capture the essence of a particular theme or activity.

Appendix 7: End of Unit Self-Assessment

Name	
Form	
Date	

Unit Number		Title	
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Keywords: _____

During this unit I have enjoyed:	I have not enjoyed or had difficulty with:
The skills I have developed are:	My target to improve my work is:
Extra-curricular/Special Events record:	