

Nguzu Nguzu English

Teacher's Guide 4



Standard 6

First Edition 2005

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Foreword

This Standard 6 English Teacher's Guide has been developed to make English teaching and learning more natural and more relevant to the needs of Solomon Islands' pupils and teachers.

Through exposure to the English Language, pupils learn its vocabulary, grammatical rules and pronunciation. Fluency and understanding are developed through practice in speaking and listening activities and literacy is promoted through reading and writing activities.

The emphasis in the upper years of primary is on functional literacy; reading and writing for a range of specific purposes and audiences. Reading for meaning is central to the objectives. Reading to research factual information and reading for pleasure and enjoyment are emphasised through the inclusion of a range of factual and fiction texts. Writing activities are always geared to a specific purpose, to convey ideas, information, facts and opinions to a particular audience. Literacy skills that are useful in real life are the basis of what is taught in the classroom.

This Teacher's Guide and the related Pupil's Books have been developed locally, by Solomon Islands' teachers and curriculum developers, to reflect the everyday customs, values and experiences of Solomon Islanders. The themes and topics on which the Standard 6 units are based are relevant to the everyday lives of Standard 6 pupils. The reading texts introduce sensitive and important issues that face the young people of Solomon Islands. Through discussion of these in English lessons, pupils learn to think, and to develop their own opinions as well as their ability to express these with confidence.

The Standard 6 materials also aim to broaden pupils' horizons by including regional and international texts and themes alongside the local, to add interest and depth.

As we move towards phasing out the Standard 6 exam, activities included in this Teacher's Guide for term 4 encourage pupils to use and apply the English skills they have developed in creative writing and drama projects. It is hoped that these and indeed all the approaches used in Standard 6 English will prepare pupils for moving on to secondary education.

I regard the development of these teaching and learning approaches as another important step in our efforts to provide high quality, meaningful learning experiences for our primary pupils.

As Permanent Secretary responsible for education services in Solomon Islands I endorse the Standard 6 English Teacher's Guide for use in primary schools throughout the country. I recommend it to teachers and encourage you all to implement this curriculum in your classrooms.



Dr. Derek Sikua
Permanent Secretary
Ministry of Education and Human Resources Development
September 2005

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Important Note

This Teacher's Guide, the Pupils Books and all supporting materials for the Nguzu Nguzu curriculum are the property of the school. They have been freely donated to the school.

They must not be sold or removed from the school. Teachers who are transferred to other schools must not take books with them when they move.

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Introduction to Term 4

By the time pupils have completed Unit 12, they have covered the whole of the English Syllabus for Standard 6.

The activities for Term 4 are presented in a different way. Instead of units and daily activities that are tied specifically to the syllabus objectives, there are three creative English projects which are designed to be used flexibly by the teacher.

These projects are:

1. Enjoying Poetry;
2. Producing a School Magazine or Year Book;
3. Drama.

The purpose of these activities is to help pupils to use and develop all the skills they have learnt in English including reading, writing, speaking and listening in enjoyable, creative ways.

All the activities presented develop the pupils' confidence with the English language. They all build on and extend the syllabus objectives and they all prepare the pupils for moving on to the secondary English curriculum.

How to Use the Term 4 Activities

At first the activities presented for term 4 may seem difficult because they do not have the familiar structure of daily texts, and activities following a unit theme. Teachers should not be put off by this. The activities here are no more difficult than anything you have already done with your class.

Each school has a different programme for term 4, after the Standard 6 exam is completed. It is important that this time is used to prepare pupils for moving on to secondary school. Use these materials flexibly to suit your own class and school.

You can use the activities in many different ways, for example:

- You can choose to complete only one for the whole term, say a drama project that ends with putting on a school play at the school closing.
- You might choose to do those parts of each project which you think are most suitable for the needs of your pupils. You may prefer, for example, to make your English lessons similar to the format pupils are used to, using selected poems and drama scripts like daily texts, followed up with activities selected from the Teacher's Guide and Pupil's Book.
- You might decide to do one project one year, say the poetry project, then a different project the next year, say a school yearbook.

The important message is that you, the teacher, decide what to do. It is up to you.

Preparation for teaching term 4 will be very important. You need to read all three projects through carefully before the term starts so that you can decide what you will do with your class. You need to plan the terms teaching carefully to make sure that you have enough activities for the time available and you need to be confident with the material.

Do not only use these resources in Term 4. Many of the play scripts and poems in particular are selected with the Standard 6 themes in mind and would be very good

additional reading materials for pupils throughout the year. When you are familiar with the content of term 4 you will feel confident to integrate these materials with other activities in the Units covered in Terms 1 - 3.

The Materials

As before, there are three books provided for term 4 activities as follows:

The Teacher's Guide
The Pupil's Book
The Reader

The **Teacher's Guide** contains all the information you need to plan and present the activities. Read this carefully as it will help you prepare your lessons.

The **Pupil's Book** contains activities and ideas to stimulate the pupils and develop their creative writing and drama skills. These are included for all three projects and linked to the Teacher's Guide. You will introduce the Pupil's Book activities with Teacher Led Activities as before; pupils cannot work through the Pupil's Book on their own.

The Pupil's Book also contains a selection of play scripts for reading and acting during the drama project.

The **Reader** for term 4 accompanies the poetry project and contains only poetry. It contains a wide range of poems for pupils to read for pleasure and discussion. It contains examples of the types of poetry they will be writing too. Once they develop a love of poetry pupils will enjoy reading the poetry reader independently for pleasure.

The Projects

The **Poetry Project** focuses on reading, writing and enjoying poetry. The poems have been chosen for enjoyment, humour and pleasure. They have also been selected to fit in with the themes covered in the rest of Standard 6 English such as the environment, friends and families, peace and reconciliation and so on. Even if you choose not to do the Pupil's Book activities, allowing pupils just to read and enjoy the poems in the reader is a very valuable activity for term 4.

The **School Magazine or Yearbook** project is designed mainly to develop pupils' skills in creative writing and presentation of a publication.

If you have access to a photocopier or duplicating machine you might like to make copies of a magazine that can be distributed to parents or even sold to make money for the class picnic at the end of the year.

Most schools do not have access to these resources, however, but they can still do this project effectively. Instead of a magazine, they can produce a year book - which is like one copy of a magazine that can be put together to celebrate the Standard 6 class's achievements. This yearbook can be kept in the school library for other pupils to read.

The **Drama Project** includes a range of classroom drama activities, a selection of play scripts that can be used for reading and acting in class and suggestions for teachers who want to carry this forward to put on a full scale production or end of term play. Pupils have already been introduced to reading play scripts in the English units and you will know whether your class enjoy performing for an audience.

As with poetry, you can select and use parts of this project, or work through all of it leading up to a production at the end of the year.

More information is provided at the beginning of each new project. Read this carefully before planning your work for the term.

Above all the authors hope that you will enjoy teaching, and pupils will enjoy learning using these creative English activities.

Creative English
Projects 1

Enjoying
Poetry

Enjoying Poetry – An Introduction

The poetry project contains ideas and activities for teachers to use to introduce pupils to reading, writing, appreciating, performing and enjoying poetry.

Poetry is an ideal way to stimulate an interest in language and a love of reading. Through reading, exploring and writing poems pupils can express their ideas and thoughts, develop their creative writing skills and come to understand the ideas and opinions of others.

This poetry project contains enough material for three to four weeks of teaching, but this can be used flexibly according to the school programme for term 4 and the needs of each class. Teachers can choose to use some activities and not others, or they can choose to develop poetry alongside the other term 4 projects too.

There are four different strands, which will be developed alongside each other as follows:

- Reading Poetry
- Responding to Poetry
- Writing Poetry
- Performing Poetry

The activities in this project are not directly linked to the Primary English Syllabus objectives, but they all support the development of literacy and oracy as laid out in the syllabus. By participating in these activities, pupils will practice and improve the English skills they have learnt throughout the Nguzu Nguzu Curriculum.

They will develop all the roles of a literate person, code breaking, meaning making, text using and text analysis, to a higher level. Reading and responding to poetry is a particularly valuable way in which to refine meaning making and text analysis skills because, in poetry, so much of the meaning is inferred.

Poetry in English can be difficult for pupils for whom English is not their first language. Poetry uses language in a particular way, often adding many layers of meaning to a single word or sentence and even twisting the meaning of words. The poems chosen for the poetry reader, and the writing activities in this project are all selected with this in mind. They are simple enough that, with the help of the teacher, pupils will start to appreciate the way in which language can be used to convey many different ideas at once.

The most important objective of the poetry activities in this project is for pupils to **enjoy** them. The activities are designed to be good fun. The poems are selected for their humour and for pupils' enjoyment. They should read them to be entertained and to laugh and thereby develop a love of poetry and an enjoyment of the English language.

The materials are presented in three parts as follows:

The Reader

The reader contains a wide variety of poetry selected from local sources and from all around the world. It also includes some poems specially written for this project. Pupils should be encouraged to read it independently for pleasure and enjoyment. Poems have been included that relate to the themes covered in the Standard 6 English Units as well as some other topics.

Some poems in the reader have a list of questions to help pupils to think about what they mean and respond to them. Some are accompanied by activities in the Teacher's Guide and Pupil's Book and others are there purely for reading and enjoying.

The Teacher's Guide

This Teacher's Guide contains background information about the poems and activities. It is written to help teachers themselves to interpret and understand the poems as well as to help them introduce the poems to pupils. There are suggested activities to try with the class to develop the four skills of reading, responding to, writing and performing poetry.

The Pupil's Book

The Pupil's Book contains activities and guidelines for writing poetry which support the activities in the Teacher's Guide.

The activities are presented in a light-hearted way and are intended to be as enjoyable as the poems. In most cases, after an introduction by the teacher, the pupils will work on the activities on their own, in pairs or in small groups.

Overview of Activities

The four strands of this project are not separated out in the activities. Instead they are explored in an integrated way through themes and particular poems. They are integrated so that pupils might work on reading and responding to poetry at the same time as they write and perform their own poems.

Below is an outline of what could be covered in each of the four strands, reading, responding, writing and publishing and performing poetry.

This overview can be used as a framework to plan the activities and make sure the different strands are revisited frequently. To help the teacher understand the different skills that will be developed in each strand however, these are summarised below.

Reading Poetry

This includes:

- reading poems silently and aloud with the class;
- listening to poetry read by the teacher and by other pupils;
- learning poems off by heart and reciting them.

Pupils will learn:

- how to use punctuation in poems to help them read with meaning and fluency;
- how to use their voice with expression to make their reading more meaningful;
- how to read with rhythm to add to the meaning and enjoyment of a poem;
- how to read rhyming verse aloud.

Responding to Poetry

This includes:

- understanding the meaning and message of a poem;
- saying whether they like the poem or not and explaining why;

- saying whether they agree with the poet or not and explaining why;
- saying how the poem makes them feel and explaining why.

Pupils will learn about **meaning**, including the following skills:

- how to understand the meaning of a poem, by looking for the main message and looking harder for any hidden messages;
- how to explore and discuss the issues that might be behind a poem and to think about why it was written;
- how to express their own ideas and opinions about issues raised in poems that they read and decide whether they agree with the poet or not.

Pupils will learn about **language**, including the following skills:

- how language can be used to convey more than one meaning;
- how language can be used to describe, including the use of similes;
- how language can be made to sound interesting including rhythm, repetition, alliteration and rhyme.

Pupils will learn to **talk** about poetry, including the following skills:

- explaining what they like and do not like about a poem;
- explaining how a poem makes them feel when they read it;
- explaining their own ideas and opinions about issues or topics raised in poems.

Writing Poetry

This includes:

- writing their own, simple poems following given frameworks;
- writing poetry of their own to express their ideas, thoughts and feelings.

Pupils will learn:

- how to use poetic frameworks to construct their own poems, including limericks, diamantes and acrostics;
- how to construct their own poems following a given pattern, including alphabet poems, wish poems, and ladder poems;
- how to use rhyme and write simple rhyming verse;
- how to use other poetic tools including repetition, similes, alliteration and onomatopoeia;
- how to write free verse about things which are important to them.

Publishing and Performing Poetry

This includes:

- different ways of presenting poetry as text;
- reading their own and other people's poetry aloud to a small group or the class;
- performing poetry to a wider audience.

Pupils will learn:

- how to present their poetry for display in the classroom;
- how to illustrate their poetry;
- how to make different kinds of books to present their poems in interesting and creative ways, including zig-zag books, eight page books and lift the flap;
- how to read their poems aloud with expression and meaning.

The Poetry Lessons

There are 18 lessons in this project as follows. Some of these may take only one day. Others may take three to four days to complete.

- Lesson 1: **Introducing Poetry**
- Lesson 2: **Reading and Exploring Poems**
- Lesson 3: **Shape Poems**
- Lesson 4: **Acrostic Poems**
- Lesson 5: **Copy Cat Poems**
- Lesson 6: **Looking for Meaning**
- Lesson 7: **Writing Sense Poems**
- Lesson 8: **Pattern Poems**
- Lesson 9: **More Pattern Poems**
- Lesson 10: **Looking for Meaning: Me and My Family**
- Lesson 11: **Looking for Meaning: The World Around Us**
- Lesson 12: **Writing about Your World**
- Lesson 13: **Poetic Tools and Devices: Rhythm and Rhyme**
- Lesson 14: **Poetic Tools and Devices: Alliteration and Onomatopoeia**
- Lesson 15: **Reading Poems Aloud**
- Lesson 16: **Looking for Meaning: Making Peace**
- Lesson 17: **Writing from the Heart**
- Lesson 18: **Performing Poetry and Planning a Poetry Evening**

Lesson 1: Introducing Poetry

The **aim** of this lesson is to introduce pupils to the pleasure and enjoyment they can get from reading poems.

The **focus** is on the teacher reading a selection of poems aloud to the class. The poems have been chosen to be funny and enjoyable and pupils should enjoy listening to them.

Steps to follow in order to present a new poem to the class effectively:

1. Read the poem to yourself first. Make sure you understand it.
2. Read it aloud to practice how you will read it to the class.
3. Show the children what the poem looks like (the words on a page or on the board).
4. Read the poem to the children. Read it more than once if necessary.
5. Invite the children to repeat or say parts of the poem with you.
6. Encourage pupils to say or read the poem themselves, silently, in pairs or as a group.

In **preparation** for this lesson you should read all the poems through yourself several times to make sure that you are confident reading them aloud. There are some tips on how to present poems to the class in the box on the left.

Some background information about each poem is provided to help you read them effectively and explain and discuss the poems with the pupils.

You can ask pupils to follow the poems in their reader, but sometimes it is better for them just to listen as you read the poem.

The poems are all found in the Term 4 reader, page references are given.

Don't worry if pupils don't understand every word in each poem, the important thing is to present the poems as a whole and to understand the main idea of each one.

You could ask them to look up any words they don't understand, or explain them after reading, but do not stop and explain everything as you go along. This will interrupt the flow of the poem.

As you read, remember to put expression into your voice to make the meaning of the poem clearer. It is also important not to read too fast.

After reading each poem, ask pupils what they think of it. Do they like it? Why? Did it make them laugh? Why?

Allow plenty of time for pupils to talk about each poem. Some questions you could use to start the discussion are included for each poem. There are also some general questions that you ask about any poem in the box on the right.

Open ended questions that you can ask about any poem:

- What is the poem about?
- Did you like the poem? Why or why not?
- Can you pick out the bit you like best and explain why you like it?
- Do you think this is a good poem? Why or why not?
- How does the poem make you feel?
- Is there anything in the poem that you do not understand?

The Poems**1. Emma Hackett's News Book (Page 25)**

Some teachers ask pupils to write a daily news book when they come into school each morning to tell about what have been doing at home. This poem, by Allan Ahlberg, is written as an entry in a school news book. It describes what happened at Emma Hackett's house last night.

It describes a funny, chaotic scene with the whole family throwing potatoes at each other.

Questions for Discussion

1. Do you think Emma Hackett is telling the truth? Do you think this argument really happened?
2. Can you imagine this kind of thing happening in your house?
3. What do you think Emma's dad did when his mum threw a pumpkin at him in the last line of the poem?

2. My Dog has Got No Manners (Page 8)

Manners is a word used to describe polite or good behaviour. This poem is about a dog with no manners. It describes all the rude, bad and disgusting things the poet's dog does.

When the poet has finished complaining about his dog, in the last verse of the poem, his mother tells us why he is so badly behaved, because he learns from watching the poet!

Questions for Discussion

1. Does your dog do any of these things?
2. What other rude or disgusting thing does your dog do?
3. What does his mum mean when she says "he learns by watching you" at the end of the poem?
4. Which parts of the poem do you think are funny?

3. Nicknames (Page 26)

Before reading this poem you could have a discussion about nicknames with the class. You could ask them whether anyone has a nickname, or whether anyone is called by a short form of their name. This poem, by Kenn Nesbit talks about the different nicknames the poet is called by all his family and friends. It is a very clever poem with a twist at the end.

Because all the names are girls' names we assume that the poet is a girl, called Elizabeth. Only in the last line of the poem do we learn why he hates all these names so much, because he is actually a boy whose real name is Fred!

Questions for Discussion

1. Were you surprised to find out the poet's real name? Why?
2. The poet does not like being called nicknames, he wants to be called by his real name. Do you like nicknames?

Are some nicknames better than others? Can you find kind nicknames and unkind nicknames in the poem?

4. In the Dark Dark Wood. (Page 118)

This poem is specially written for reading aloud. It describes a dark and frightening place and has a surprise for the pupils that is supposed to make them jump, at the end.

The way in which you read it is important. As you read, make each line sound more scary than the last one. Lower your voice and move your eyes around the room as if you are afraid of something in every corner. Let your voice get quieter and quieter until you are speaking in almost a whisper at the end, until you get to the word "GHOST" which you should shout as loudly as you dare, to make the class jump out of their seats!

Questions for Discussion

1. Talk about how the poem made the pupils feel. Did they feel frightened? Did they jump at the end?
2. This poem is easy to understand and has very simple language, so what is it about the poem that makes it so clever?

Discussion and Writing Activity

At the end of the lesson you could ask pupils to read all four poems again and decide which one they like best. Then ask them to tell their partner why they have chosen this poem or write down a few sentences about the poem and why they like it.

Lesson 2: Reading and Exploring Poems

The **aim** of this lesson is for pupils to begin reading and enjoying poems independently.

The **focus** is on silent reading and paired reading with a partner. Pupils are encouraged to think and talk about the poems to make sure they understand their meaning. The poems selected are short and quite easy to understand, although some do contain different layers of meaning for pupils to think about.

There are many poems in the reader for pupils to read and enjoy. Some are used as the basis for teaching activities but others are just there for pupils to read independently. Encourage them to explore the poems as they wish and read ones that interest them.

To prepare for this lesson you must read the poems yourself and make sure that you have a good understanding of what they are about.

In their discussion work, pupils will develop the activity they did at the end of the last lesson to think about what they like and do not like about the poems they read and why. The questions included here for each poem encourage pupils to think critically about the poems. There are also questions that encourage them to look at the meaning of individual words, phrases and sentences to help them understand the poems better.

Suggested Activity

As these poems are all quite short, you could try writing each one out on a piece of card.

Split the class into 5 groups and give one poem to each group. Allow 10 minutes or so for them to read the poem together and discuss it.

Then the groups swap cards and look at a different poem.

Continue until they have read all the poems.

The poems chosen for this lesson are all quite different in style and they are all about different topics. If you feel the class need more time to discuss each one, or if you want to develop the suggested activities, you might choose just one or two of the poems.

If you feel pupils are not yet ready to read poems on their own, you could also select just one poem and read and discuss it as a class first, before pupils read independently and go on to try some of the activities. In this case you could work through these poems for more than one lesson.

As pupils read and discuss in their pairs or small groups move around the class and talk to them about the poems. Alternatively, you could work with a small group of pupils on one poem, while the others read and talk in their groups or pairs.

The Poems

1. Two Octopuses got Married. (Page 6)

This poem is really just a joke. Often poems can be based on a single, simple idea or even a visual image or picture. In this case, the poet (Remy Charlip) has imagined how difficult it would be for an octopus to link arms with another octopus, because of course, they have so many arms. The poet imagines them walking down the aisle of the church not arm in arm, as people might walk, but arm, in arm, in arm...

Suggested Activities

After reading this poem pupils might like to try to draw a cartoon to go with it, or a picture of the two octopuses all tangled up.

They could also try to write their own short poem, or draw a cartoon, about other problems octopuses might have because they have so many arms. You could give them a few suggestions to start them thinking such as:

- One pair of gloves is not enough for an octopus.
- It takes him so long to wash his hands before lunch that his lunch is always cold.
- When he puts a watch on, he forgets which arm he has put it on.
- When he tries to put his T-shirt on he gets all tangled up.

There is another poem in the reader called **Never Shake Hands with an Octopus** (Page 7) which pupils can read as well.

This is based on the same idea, that life can be difficult with eight arms!

2. Every Time I Climb a Tree (Page 28)

This poem describes something the poet loves to do, climbing trees. He describes different things that happen to him and different things that he sees when he climbs trees. He says that climbing trees makes him feel free.

Questions for Discussion

1. Look through the poem again and find some of the dangers of climbing trees and some of the pleasures, mentioned by the poet.
2. Why do you think the poet feels free when he climbs a tree?
3. What things do you do that you really enjoy? What makes you feel free?
4. What sort of person do you think the poet is?

3. Lighting a Fire (Page 27)

This short, simple poem is about striking a match to light a fire. The poet wonders how it is possible that something as powerful and alive as flames of fire can be made by the small brown tip of a single match. It is a clever poem because it describes something that a lot of children must wonder about - a little every day mystery!

It shows us how poems can be written about the most ordinary, every day events.

It also shows how a simple idea can be expressed in just a few words (only 24 in this poem) and yet it can explain something that many people understand or have wondered about themselves.

Suggested Questions

1. Why do you think the poet chose the word **unzip**? What does it mean? What does it make you think of? What does it sound like?
2. How does the poet describe the flame of a match? (as a **huge roar**) Can you think of some other interesting ways to describe a flame?
3. Can you find any words in the poem that rhyme? (match/scratch, unzip/tip, store/roar).
4. Who does the poet mean when he says **they** in the 4th line?

Suggested Activity

Make a list of other little mysteries in our everyday lives. Ask pupils to tell you the things that they have always wondered about, but never found the answer to. Here are some suggestions:

How do they get the speedy gas into the bottle?

How do ants remember where they live?

Why the sea is salty, but rain is isn't?

How do aeroplanes stay up?

There are two more poems in the reader about things that people wonder about, **I Wonder Why?** by Jeannie Kirby on page 84 and **Why?** by Robert Fisher on page 83. Pupils could read these too, to get some more ideas about things that people wonder about.

They could try writing a short poem (no more than 24 words) about something that makes them wonder.

4. Bad Report, Good Manners (Page 63)

This poem, by Spike Milligan, is about something pupils should find easy to identify with. It is about what a father says to his son when he gets a bad report from school and comes bottom of the class. It is also about a clever answer the boy has thought up to tell his dad.

He knows his father wants him to be polite and let other people go in front of him, so he tells his father that he came bottom of the class, only because he was being polite and letting the other pupils past.

This is a very good excuse!

This poem would be a good one for reading aloud. Three pupils could read it, one could be the narrator, one could be the dad and the other the son as shown on the right:

Narrator	My daddy said
Dad	My son, my son this school report is bad.
Narrator	I said
Son	I did my best, I did, I did, my dad, my dad, my dad.
Dad	Explain my son, my son
Narrator	He said
Dad	Why bottom of the class?
Son	I stood aside, my dad, my dad, to let the other's pass.

They may need to practice it a few times before they can read the poem fluently in this way, but it is a good way to bring the poem to life.

Talk to the pupils about the tone of voice each reader should use. The father should sound stern and angry, but the boy should sound apologetic and as if he is trying to explain himself.

Suggested Activity: Excuses, Excuses!

Have pupils work with a partner to try to think up some really good excuses to explain to their parents why they came bottom of the class or why they did not do well in their exams.

Here are some ideas to start them off:

"I know it's got my name on it, but I think the reports got muddled up. This must be somebody else's!"

"I got all the answers right but the questions were all wrong."

"I would have passed the exam. But the dog ate my pencil so I didn't have anything to write with!"

"My teacher forgot to teach us the things in the exam paper."

They could also try thinking up good excuses to tell the teacher for not doing their homework!

5. Don't Call Alligator Long Mouth Until you have Crossed the River (Page 13).

This poem is in the form of some good advice. It might be a parent talking to a child, or an older brother talking to his younger brother. He thinks of and lists all the rude names you could call an alligator, (an animal similar to a crocodile), but adds some good advice at the end of the poem, its best not to call him names until you have already crossed the river!

Questions for Discussion

1. What do you think might happen if you call the alligator names **before** you cross the river?
2. Which name do you think is the best? Which one do you think is the rudest? Can you think up any more rude names for an alligator?

Suggested Activity - Write a Copy Cat Poem

A copy cat poem is one that follows the same format as the poem they have read, but changes the idea or the characters. In this case, pupils could choose to change the animal in the poem. They should choose a different, dangerous animal and think of a whole list of rude names that they might call him. You might suggest a bear, a snake, a dog, a crocodile or a lion.

In the last line of the poem pupils should give some good advice about when it is safe to use all the rude names they have thought of.

You could ask pupils to work with a partner to write their copy cat poems, or you could do this as a shared writing activity with the class or with a small group.

Here is an example of a copycat poem.

Don't Call the Dog Flea-bag until You are Sure that he's Chained Up.

Call the dog Flea-bag,
 Call the dog Droopy Belly,
 Call the dog Smelly Bum,
 Call the dog Poison Breath,
 Call the dog Hairy Mutt,
 Call the dog anything you want to call the dog,
 (But make sure he's chained up first!)

6. Nonsense (Page 27)

This poem is full of deliberate mistakes. The poet has written it on purpose so that it does not make sense. Pupils will have to read it quite carefully to pick out all the things that are wrong in the poem. It is a good test of their ability to read and understand English to see whether they can pick out the poet's deliberate mistakes.

Questions for Discussion

1. Do you like this poem? Why?
2. Why do you think the author wrote it?
3. Can you think of another verse to add to the poem full of some more impossible or nonsense activities the poet might have done?

Suggested Activity

Make a list of all the things in the poem that do not make sense. Here are some to start you off:

Line 1	You can't have done something already that didn't happen until tomorrow.
Line 2	A front seat can't be at the back.
Line 3	You can't walk through a closed door.

You could write another verse to the poem as a shared writing activity with the class or a small group of pupils.

Suggested Activity - Correct the Poem

Pupils could try writing the poem again so that it **does** make sense. To do this they need to find all the mistakes and correct them. Their finished poem might look like this:

I went to school today,
 And took a front seat in the class.
 I walked through a door that was open,
 And broke a bone in my back.
 The teacher, she gave me some chocolate,
 I ate it and asked for some more.
 I missed the bus home, so had to walk all the way there
 And that's why I'm late getting back.

Lesson 3: Shape Poems

The **aim** of this lesson is for pupils to start writing poems of their own. Sometimes pupils lack confidence in writing poetry and think that they cannot do it. By starting with a simple idea, you build up their confidence and help them to see that they too can write poetry.

Shape Poems

A shape poem is a very simple idea. The words of the poem are actually written in the shape of the subject the poem is about.

Shape poems only require a few words, sometimes only one or two words. Part of their meaning comes from the shape of the poem itself, or the way the words are laid out on the page. The words in the poem are presented as pictures.

In fact you could say that **shape poems are like a cross between a poem and a picture.**

First explain to the pupils what a shape poem is. The best way to do this is to show them some examples. There are some examples in the Pupil's Book on page 5.

There are five poems, Lightning, Balls, Raindrop, Necklace and Creepie Crawlies. Read each one aloud to the pupils and ask some pupils to read them aloud too.

Talk about the shape of the poem and how, in each case, it looks like the thing it describes.

Encourage pupils to say what they think about this type of poem.

Discuss whether they are really poems if they only have one word. What makes the poem **Necklace**, a poem? Because it is presented in a visual way, it becomes more than just a word on the page - we can call it a poem because it looks like the thing it describes.

Write a Collective Poem

You can start this activity by writing a collective poem. A collective poem is one that is written together by the whole class, each pupil will write their own, short shape poem, in the shape of a raindrop and these will be displayed together as one large poem in the shape of a rainstorm.

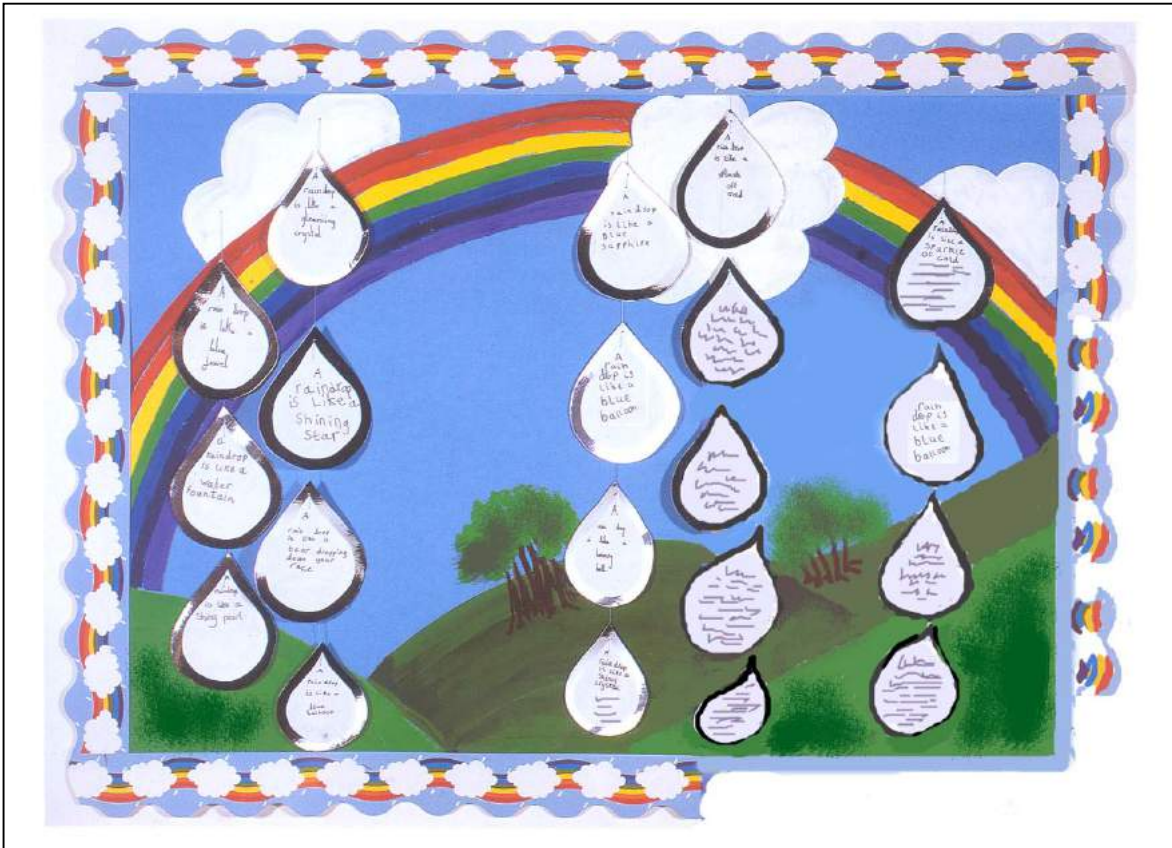
Before the lesson prepare some pieces of plain or coloured paper cut into the shape of a raindrop. You will need one for each pupil in the class. Marking pens would also be useful as the pupils will be writing their poems in large script.

Before you start ask pupils to **brainstorm a rainstorm**. Tell them to think of as many words as they can to describe rain and write all their words on the board or on a chart so that they can use these as a **word bank** when they write their poems. Some suggestions are included in the box on the right to help you with the

drip	trickle	plop	drop
rain	drizzle	downpour	torrent
flood	pouring	sopping	sodden
dripping	spatter	splash	puddle
pool	splosh	splish	awash
gush	cloudburst	deluge	storm
sprinkle	drenched	droplet	falling
dripping	sheeting	shower	soaking

Tell pupils they are each going to make a shape poem about rain. Tell them their poem can be no more than five or six words long. They can use words from the word bank or they can think of their own words. They can make it into a sentence or they can just write individual words. It's up to them.

Allow pupils a few minutes to plan their poems in their exercise book and then write them out on the raindrops you have given them. The finished poem might look like the one shown below. Display their work in the class as a collective class poem.



Encourage pupils not to choose the same subject. Ideally it would be good if every pupil in the class chose a different topic for their poem.

As these poems are very visual, it will be important to display them. You could do a display for the classroom wall, or perhaps put them up on a notice board outside the classroom so that pupils from other classes can enjoy them too.

Lesson 4: Acrostic Poems

An acrostic poem is a poem in which the first letters of every line, when read vertically, spell out a word, usually the title of the poem, so the acrostic poem can be read downwards as well as across the page.

Acrostic poems are easy to write because they have a set format for pupils to follow. They do not need to rhyme, although some pupils might like to try to make them rhyme, the simplest acrostic has only one word in each line, more complicated ones have sentences or phrases. They are usually quite descriptive and the activities in this lesson provide a chance for pupils to practice using a range of interesting adjectives.

If you have a thesaurus in your class, it would be good to teach pupils how to use it to find different adjectives with similar meanings. Otherwise you could brainstorm to build up a word bank of interesting adjectives for the subjects that you choose to write about.

Start this lesson by explaining what an acrostic poem is to the class. The easiest way to do this is to look at some examples and read them together. There are five poems in the Pupil's Book on page 7 for the pupils to read.

Read **Katherine** together, this is the simplest of acrostics in which only one word is used in each line. It is a list of adjectives that the poet has thought of to describe Katherine and each line starts with a letter of her name.

As a teacher led activity, you might use shared writing to expand this poem, see below.

Rubbish is a little more complicated in that it introduces more words although it is still really just a list, of things you might find in the rubbish bin.

Flowers is an example of an acrostic which rhymes. Make sure the children notice that the lines in this poem are all different lengths, but it still has a clear rhythm or rhyming pattern when it is read aloud.

Shared Writing - Expanding an Acrostic

Write the acrostic **Katherine** on the board. You could use a different colour chalk for the first letter in each line to emphasise the acrostic.

Explain to the pupils that this list of adjectives is the simplest form of acrostic, but that it is easy to add ideas to make it more interesting.

Ask pupils to think of an example of each of the adjectives used to add to the poem. You could start them off with the first few lines as follows, then ask for their ideas to complete the poem together, following the same pattern.

Katherine

Kind, she never says a bad thing about anyone.

Attractive, she's the best looking girl in our school.

Thoughtful, she always looks after the little ones.

Helpful, she cleans up the classroom each day.

Respectful, she ... and so on.

Another way to expand this poem is to use similes, or comparisons which tell us more about the adjectives. Here are some examples to start you off:

Katherine

Kind as a mother cat washing her kittens.

Attractive as the sunlight that dances in her hair.

Thoughtful as an angel.

Helpful as an extra pair of hands.

Respectful as...

and so on.

You could try writing some more acrostics together as a class using the pupil's ideas and suggestions. Some good topics might include favourite foods, colours, the name of their island or province or the weather.

When you think pupils are confident with the idea of writing an acrostic have them complete the activity in the Pupils Book on page 8. In this activity they are asked to write an acrostic poem about their best friend using their best friend's name.

Because acrostics are often long and thin, they can be written on long strips of card and used as book marks. Provide strips of coloured card about 5 cm by 20 cm, and allow pupils to decorate them and write out their poems neatly on the card to present to their friend.

Lesson 5: Copy Cat Poems

The **aim** of this lesson is to continue to build up pupil's confidence in writing simple forms of poetry for themselves.

This lesson also introduces the idea of **rhyming verse**. Pupils will be familiar with this since most nursery rhymes have a rhyming pattern. We also encourage pupils to start to think about the **rhythm of poetry**. We concentrate on the shape and the form of the poems, the meaning is not that important. In fact, you should encourage pupils to write nonsense to make their rhymes sound funnier.

Many parents sing nursery rhymes or lullabies to their children when they are very small. Most pupils will have come to love these simple songs and rhymes from an early age, some in their own language and some, perhaps in English. In this lesson, we look at how we can copy the shape, and the idea of some familiar English nursery rhymes, to write our own 'copy cat' nursery rhymes.

Begin by asking pupils to tell you some familiar English nursery rhymes that they know. Write the words for these up on the board. Here are some examples that the pupils might know. You will use these in the activity later. Use the pupils own suggestions too.

Row, row, row your boat,
Gently down the stream
Merrily, merrily, merrily, merrily,
Life is but a dream.

Mary had a little lamb,
Its fleece was white as snow
And everywhere that Mary went,
The lamb was sure to go.

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall,
All the king's horses
and all the king's men,
Couldn't put Humpty together again.

Twinkle twinkle little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.
Twinkle twinkle little star,
How I wonder what you are.

Have the class read or recite the rhymes together.

Ask pupils to pick out any pairs of **rhyming words** that they can see and write these on the board, for example:

star / are
wall / fall

high / sky
men / again

stream / dream
snow / go

Make sure pupils understand that rhyming words are words whose endings have the same sound. They are not necessarily spelt in the same way (e.g. sky and high), although some do contain the same letter patterns (e.g. fall and wall).

Next draw the pupils' attention to the rhythm of each rhyme. Nursery rhymes usually have a strong rhythm to make them easy to remember and fun for young children to say.

One way to help pupils identify the rhythm is to count the number of syllables in each line and to say the rhyme with out the words. For example Mary Had a little Lamb has a line

pattern of 7,6,8,6 syllables, whereas Twinkle Twinkle has a regular syllable pattern with 7 syllables in each line.

Try clapping the rhythm of each poem with the class, or saying dum de dum, to follow the rhythm. Humpty Dumpty, without the words, for example, might sound like this:

Dum, de dum, de de de de dum,
 Dum de dum de de de de dum,
 Dum de de dum de de dum de de dum,
 Dum de de dum de de dum de de dum.

You can either say or sing this to the tune. Have some fun with the pupils trying to clap, say or sing other rhymes without the words. This activity helps them to focus on the rhythm of the words in each poem.

Next explain that we can copy the rhythm and rhyme patterns of familiar nursery rhymes and use these to write our own nursery rhymes.

There are some examples on page 9 of the Pupil's Book.

Have the pupils read through these in pairs and talk about them with their partner. Move around the class as they read and ask them some questions about the rhymes, such as:

1. Can they recognise the original nursery rhyme on which each one is based?
2. Can they identify which words rhyme?
3. Can they tell which words or ideas have been changed to make the new rhyme?
4. Do they like them? Why?

Writing Copy Cat Nursery Rhymes

Explain to pupils that they are going to write their own copycat nursery rhymes. Their poems should be funny, the sillier the better. They don't have to make sense, but they should make people laugh! Remember they are concentrating on the rhythm and the rhyme of these poems, not on the meaning.

Start with **Mary Had a little Lamb** and discuss the different ways in which they might change the rhyme as follows:

1. Mary had a little.... (Choose an animal - **pig, frog, dog, cat, fly, bee**)
2. Mary **ate** a little lamb.
3. Mary had ... (**something else**)

Here are some examples:

Mary had a little frog
 Its skin was green and bumpy,
 It drank coca cola from a cup,
 And liked its pudding lumpy.

Mary had a little pig
 Its tail was long and twisty,
 It had a flashing light on top
 For when the nights were misty.

Mary ate a little lamb
With cabbage and potatoes,
She washed it down with orange juice,
and rotten red tomatoes.

Mary ate a little lamb
With a plastic knife and fork
She didn't like it very much
So next time she ate pork.

Mary had some bubble gum,
She chewed it for a week.
She got it stuck inside her mouth,
So now she cannot speak.

Encourage pupils to make their own suggestions and ideas to finish off the poem in as many different ways as they can think of.

Try doing some copy cat poems for other nursery rhymes together, before pupils complete the activity in the Pupil's Book on page 10. This includes a rhyming word bank to help them with their rhymes.

You could design a rhyming word bank for your classroom to display on the wall. Allow pupils to add new rhyming words to the word bank every time they think of them. This will help them as they write more poems throughout this poetry project.

Suggestion

Younger pupils would enjoy these rhymes when they are finished, so why not make them into a class book and invite the Standard 1, or Prep class to come in and listen to the pupils read them?

They could even teach the pupils some of their silly rhymes so that they can learn them off by heart and recite them together.

Lesson 6: Looking for Meaning

The **aim** of this lesson is to start to develop pupils' ability to look for meaning in a poem. The **focus** is on reading poems and discussing their meaning as a class and in small groups.

As we know, poetry often contains many different levels of meaning. A clever poet chooses words carefully to convey different layers of meaning. Sometimes it is possible to comprehend the explicit meaning of a poem when you first read it, but then to understand more by looking more closely and thinking hard about the poem.

As you develop pupils' ability to look for meaning in a poem, bear in mind the three different levels of meaning, **explicit**, **implicit** and **inferred**. Pupil should already understand the difference between these from their work in Standard 6 English.

There are also three different places we can look for meaning. At word level, sentence level and text level. At **word level** we want pupils to understand the meaning of individual words and how they are used in the poem. At **sentence level** we want them to understand the sentences in the poem, or the different ideas and images that are put together to make up the poem. At **text level** we want pupils to think about the overall meaning of the whole poem, the purpose and intention of the author in writing it. It is often at this level that pupils come to understand the hidden or inferred meaning of a poem.

As well as developing comprehension, the activities in this lesson develop pupil's ability to respond to poems and talk about the ideas in them.

The poems selected for this lesson are not difficult to understand, but pupils will need to think carefully about them as they read.

For each one there is some background information provided for the teacher, along with a selection of questions to start up the discussion. Read each poem through more than once, and allow pupils to read the poems silently or in pairs too.

There are also some suggested activities in the Pupil's Book that you might like to try to develop the lesson further. You may find that it is best to spread these activities over a number of different lessons.

The Poems

No More Water (Page 23)

This poem is written by a child whose parents have told him off for wasting water by leaving the tap running. He exaggerates the problem, which makes it sound as if he thinks his parents are making too much fuss about a simple mistake such as leaving the tap on!

Word level: Check that pupils understand all the words in the poem. Some of the trickier ones are explained here to help you:

reservoir	a large lake used to store water supply for a town or city
depleted	at a low level
devoid	empty
H ₂ O	the chemical name for water, pronounced 'aitch two oh'

As you analyse the words used in the poem, you might also look for rhyming words, such as:

anyway / today dry / why flow / H₂O drink / sink

Ask some questions to help pupils understand the meaning of the whole poem too, such as:

1. Is it really possible for all the water in the world to disappear down the sink?
2. What happens to the water that goes down the sink?
3. Why do you think the poet wrote the poem? (Perhaps he is fed up with his parents always telling him to turn the tap off?)
4. What do you like about this poem? Which part of the poem do you like best?

Allow pupils to read the poem aloud so that they get to feel the rhythm and rhyme of the poem. Children are not the only ones to waste water. Pupils could also read **Water Everywhere**, by Valerie Bloom on page 24 of the reader, this is a poem about what happens when a grown up takes a bath!

A Mother Parrot's Advice to her Children (Page 12)

This poem has been written from the point of view of a mother parrot. She teaches her children the correct way to behave and warns them about some dangers that they might face in life.

Start by reading the poem through and then pick out some specific sentences from the poem and ask pupils to explain these in their own words.

The following might be hard for pupils to understand at first:

Never dispute what the Hornbill says, or you'll never dispute again.

This is a good example of sentence that is packed with meaning. From it we can infer something about the Hornbill (that he is a bird that does not like to be argued with) and without saying so directly, it tells us that if young parrots do argue with the Hornbill, they are likely to be killed by him, so that they cannot argue anymore!

This is the pride of the parrot race, to speak in a thousand tongues.

The mother parrot is teaching her children about their special ability to speak in this sentence. Not all birds can speak and she says that her children should be proud of this skill and always use it. In this sentence the word tongues, means languages.

You could ask the pupils some questions to help them understand the poem, such as:

1. What do you think this mother parrot is like? (She sound's bit anxious, fussy and protective in the way that she talks to her children.)
2. Do you think all mothers are like this?
3. What sort of advice might other animals or birds give to their children?
4. Why do you think she tells her children that they will 'dream that their tails are red' at the end of the poem?

The Baby Bird (Page 16)

This poem tells a story, it tells about something that happened to the poet as a child and explains what she learned from this event. The poet finds a baby wild bird and wants to keep it as a pet. When the bird starts to fly she locks it away in a cage because she loves it and cannot bear to think that it might fly away. Then one day, after watching other wild

birds flying free, she realises that, if she really loves the bird she will have to let it go so that it too can be free and happy. At the end of the poem, this is what she does.

After reading the poem through once or twice to the class ask pupils to retell the story of the poem in their own words.

Questions for Discussion

You could discuss the poem using some of the following questions:

1. Why do you think the little girl in the poem built a cage for her bird?
2. Why did the bird look sad inside the cage?
3. How do you think the poet felt after she had let the bird go free?
4. How does the poem make you feel?
5. Explain the last line of the poem in your own words.
6. What do you think the message of the poem is?

This poem has a message for the reader. Encourage pupils to think about the meaning of the poem as a whole.

Help them to see that the poet is teaching us something about what it means to love something or somebody else. She thought she could keep the bird a prisoner because she loved him, but in reality she was being unkind. When she really learned what love meant she realised that she had to let the bird go free so that he could be happy.

Pupils could try the comprehension questions on page 11 of the Pupil's Book which are designed to help them think more deeply about the poems and respond by saying how they make them feel.

Lesson 7: Writing Sense Poems

In this lesson we develop pupils' poetry writing skills by teaching them how to build up a number of different ideas to make a poem.

Shared Writing

Begin by asking pupils to tell you what the **five senses** are. Write these on the board:

Sight	Touch	Smell	Hearing	Taste
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Explain that pupils are going to use the five senses to help them write descriptive poems. The poem will have five lines. One for each of the five senses.

Suggest a topic and ask pupils to call out their ideas under each of the headings on the board. It is easiest to start with food, say a watermelon. These are the kind of ideas you are looking for:

- Sight - looks like large green football, as round as the moon, as big as a baby
- Touch - feels as smooth as a soccer ball, as heavy as lead
- Smell - smells as sweet as honey, as fresh as clear water
- Hearing - sounds like juice dripping from a broken tap, crunches softly
- Taste - tastes delicious, tastes like food and drink all at once, tastes like sugar

When you have all their ideas written on the board tell pupils that you are going to write a joint poem about a watermelon using the best suggestions they have come up with. Ask pupils to discuss and agree which idea they want to take from the list for each of the senses. They should choose the comparison or idea that they like the best.

Used **shared writing** to write their poem up on the board. You can improve the pupils' suggestions as you write. Your finished poem might look like this:

Watermelon

As round as a dark green full moon,
 As heavy as a ball of lead,
 With the sweet, sweet smell of honey,
 Crunching softly in my mouth, only I can hear the sound.
 The taste? Delicious, delicious, delicious.

Remind pupils what a **simile** is, a **comparison that likens one thing to another**. Ask pupils to suggest some similes for different types of food. Here are some to start you off:

Ice cream melts and slips down my dry throat like water trickling over rocks in the stream.

The pudding was as heavy as a suitcase, it weighed on my stomach for days.

The cup of tea was as weak as river water.

7 Enjoying Poetry

There are some more sense poems in the Pupil's Book on page 13. Now that pupils understand how they have been put together allow them time to read and discuss these poems with their partner or in a small group.

Pick out some similes used in the sense poems in the Pupil's Book. Explain how these are used to help the poet describe things in detail and give the reader a good understanding of what the thing is like.

Pupils can have a go at writing their own sense poems using the suggestions in the Pupil's Book on pages 13 and 14.

Lesson 8: Pattern Poems

A pattern poem is a poem which follows a set pattern. They come in many different forms and pupils will enjoy trying out some of the different ideas included here for themselves.

The **aim** of this lesson is to help pupils see how following a set pattern can make it easier to write a poem themselves. They will learn about the use of repetition in poems to strengthen the pattern of the poem. The **focus** is on reading poems to begin with and learning to look at the pattern or structure in a poem, before choosing one of the different patterns and using it to construct their own poem.

Repetition

One simple and effective way of creating a structure for a poem is to use repetition. By repeating words, phrases or whole lines in a poem, you can add a pattern or structure that makes the poem easier to read, easier to understand or gives it a rhythmical pattern.

Explain to pupils that pattern poems often use repetition in this way and look at some examples in the reader, as follows:

Open All the Cages (Page 18) This poem repeats the first line four times, at the beginning of each verse and again in the middle of the last verse. This line contains the main message of the poem so, by repeating it, the poet emphasises the point as well as giving structure to the poem.

If I was... (Page 30) This poem gets its structure from the repetition of the first few words in each line.

The Picture (Page 57) The repetition of the last line of each verse of the poem has the effect of emphasising the death of the boy's grandpa. It makes the poem sound sad.

Today's Tomorrow (Page 94) follows a very simple pattern with alternate lines starting with Today's... and Tomorrow's..., yet it is a very meaningful poem. It uses only a very few words to get across many ideas about what the future will be like if we do not change the way we behave today.

Sometimes repetition can also be used to create a mood in the poem. Look at **The Owl and the Pussy Cat** (Page 9) for example. Notice the repetition in the last two lines of each verse, and how, when you read it aloud, this makes the poem sound wistful and dreamy.

There are many different ideas for writing patterns poems. Some are included here with a brief explanation and some examples. If your class enjoy these, then you can spread this work over three or more lessons and allow them to try writing several different types of pattern poem. Otherwise you could just read and discuss the different examples and then have them choose the pattern they like best and write their own poem following that pattern.

Alphabet Poems

An alphabet poem takes its structure from the alphabet. The simplest of these has only one word in each line, each starting with a different letter of the alphabet. This poem takes the form of a list in alphabetical order, as shown on the right. If pupils find it hard to think of food beginning with some of the more difficult letters such as Q or X, just tell them to leave these out.

A more difficult version of an alphabet poem is shown in the Pupil's Book on page 15. Here people's names and activities beginning with different letters of the alphabet are used to create a rhyming poem. Pupils might enjoy reading this poem aloud as the repetition of the same letter sounds, and the silly ideas in the poem make it fun to read.

Alphabet Food

Apples
Bananas
Crisp cassava chips

Dates
Eggs
Fried fresh fish

Grapefruit
Honey
Icy cold ice cream

String Poems

A string poem has a set structure based around a key word.

Read the example **Fish**, in the Pupil's Book on page 15, and have pupils compare it to the format on the left on the same page. They can use this format to write other string poems. Some suggested titles are given.

Syllable Poems

Another type of poem that is based on a key word is a syllable poem in which the pattern is determined by the number of syllables in each line. Here's an example:

Line 1	one syllable	Cat,
Line 2	two syllables	Sleek cat,
Line 3	three syllables	Stalking cat,
Line 4	four syllables	Sly, hunting cat,
Line 5	five syllables	Pounce, catch a rat cat.

A Disturbed Night

Dogs
Barking
Wake me up
Disturb my sleep
Angrily I shout
Dogs run away
Settle down
To sleep
Peace.

There are some more poems following this pattern in the Pupil's Book on page 16. They show that this simple form of poetry can be used to write about any subject at all. The first, **Frog**, is a straightforward descriptive poem that describes how a frog leaps into the air. The second, **Drip**, is about a broken tap. **Crash** is an environmental poem about logging and the effects it has on the forests and rivers. **Wait** is a poem about two people who have had an argument.

Spend some time discussing the meaning of each poem as you read them with the class.

After reading the examples allow pupils to try writing their own syllable poems.

You can suggest any syllable pattern for pupils to follow. The example on the left, **A Disturbed Night**, follows the pattern 1,2,3,4,5,4,3,2,1.

Lesson 9: More Pattern Poems

The **aim** of this lesson is to build on the skill pupils have acquired of writing poems that follow a particular pattern. The patterns we have used so far help pupils write poems with a single simple idea. In this lesson pupils are encouraged to use a poem pattern to develop their ideas and write more complex poems, still using a pattern to help them structure their work.

The **focus** of the lesson is on pupils developing ideas and themes in their own poems. Four different types of pattern poems are suggested, **If I... poems**, **Wish poems**, **Diamante** and **Opposite Poems**. If you find pupils are enjoying writing poems in this way, you will probably want to spread this work out over two or three lessons.

If I... Poems

Sometimes pupils find it hard think of good ideas for their poems and this makes them think that writing poetry is too difficult for them. Simple patterns can often help the pupils get over this.

Always encourage pupils to write about what they know about. There are ideas for poems all around them if only they realise where to look.

In an **If I ...** poem the pattern is set by making every line start with **If I....**. This format encourages pupils to use their imagination.

There are many different **ifs** you could use, here are some suggestions:

If I was Rich

If I was Prime Minister

If I was Invisible

If I could Fly

If I was Ten Feet Tall

Shared Writing

Start this lesson with a shared writing activity to help pupils see how different ideas can be woven together into a poem to extend the main idea and make it more interesting.

Choose one of the titles suggested on the left, say **If I was Rich** ... and start with a class discussion about what pupils would like to do if they were rich. Write all the ideas they suggest up on the board and try to get at least one suggestion from each pupil.

Then, tell pupils that they are going to write a collective poem, called **If I was Rich**, using some of these ideas.

Explain the pattern for the poem first. There will be eight lines, two verses of four lines each. Each line will start with the phrase **If I was rich....**

Then ask the pupils to choose the best ideas from the list of suggestions you have made on the board and put together a poem.

When you have agreed which ideas to include and drafted your poem, look at the wording again to see if you can improve any lines to make the poem sound better.

Agree on the final draft together and write the poem out on a chart to display on the classroom wall.

There is an example in the Pupil's Book on Page 17. Read this only after you have completed your own poem.

Pupils can try writing their own **If I...** poems following the same method. There are some more suggested titles in the Pupil's Book.

Pupils might also like to read **If I Was** in the reader on page 30. This is a different kind of If I ... poem in that, rather than extending one idea, the poet (a 9 year old girl) writes about lots of different ifs. Pupils could try writing a copycat poem using this as a model.

Encourage them **not** to try to make their poems rhyme. They should be thinking about the ideas and the content of their work in this activity and not trying to make it rhyme.

Wish Poems

These are similar to If I.. poems in that each line starts with the same words. **I wish...**

Read the examples in the Pupil's Book with the class and talk about what sort of things they wish for.

Ask them to imagine what life would be like if their wishes came true. Would they be more careful about what they wish for if wishes came true?

Opposite Poems

An opposite poem uses opposites to extend and develop the main idea.

If you are going to ask pupils to write this type of poem, start with a discussion about opposites first.

Robert Fisher's poem on page 29 of the reader is a good place to start. Read it together and have some pupils read it aloud too. They could read one line each.

There are some more opposite poems in the Pupil's Book on page 19 and 20. Read and discuss these with the pupils.

Help them to see how the ideas in the poems are extended by the use of the opposites.

You could try using shared writing to write an opposites poem together as a class. Or you could work with a small group to construct a shared poem while some pupils construct their own.

When they have finished their opposites poems, it would be good to read them aloud to the class.

This type of poem can be effective if read by two voices, where one pupil reads one half of the opposite and the other pupil reads the other. This may take practice, but it is an interesting way to perform these poems.

I'd Rather Be... By Robert Fisher

A good way to start a discussion about opposites would be to study this poem with the class.

The poet uses a set pattern, for each line of the poem like this:

I'd rather be than...

and fills in the gaps with a range of opposites.

This poem is a good one to read aloud as it has a strong rhythm and the lines all rhyme.

Discuss the poem with the class. Do they agree with the poet? Which of each pair of opposites would they rather be?

Alive or dead? Thick or thin?

Too short or too tall? Me or you?

A dog or a cat? Hot or cold?

Discuss each and ask pupils to explain why they would rather be one or the other.

Pupils could also write a copy cat poem.

Diamante

Develop pupils thinking about opposites by teaching them how to write a diamante poem. A diamante is a diamond shaped poem that has seven lines. It is used to compare or contrast two opposites.

Begin by reading some examples of diamante poems. There are several to choose from in the Pupil's Book on page 21. Have pupils read the poems aloud and enjoy the meaning and the sound of the poems before they look at the structure and pattern.

When they have read some examples, ask pupils to look at what is similar about the structure of these poems and have them describe the pattern they follow. Try to get pupils to identify the similarities in each poem and draft the following structure on the board. Show them how the diamond shape of each poem is formed by the fixed number of words in each line which is as follows:

Diamante Poems - A Seven Line Structure

Line 1	one word	(the name of one of the opposites)
Line 2	two words	(two adjectives describing the thing in line 1)
Line 3	three words	(three verbs describing what the thing in line 1 does)
Line 4	four words	(two nouns to go with each opposite)
Line 5	three words	(three verbs describing what the thing in line 7 does)
Line 6	two words	(two adjectives describing the thing in line 7)
Line 7	one word	(the name of the opposite to line 1)

Make sure pupils notice the point at which the poem starts to change to describe the opposite. This is in line four, exactly in the middle of the poem.

Pupils should be familiar with this type of poem as they have written one already in Standard 5 (See Standard 5 Unit 2, Day 9). But it would be good to go through the framework together on the board before they start to draft their own poems.

Allow pupils to experiment with drafting diamante poems to describe any opposites that they choose. There are some suggestions in the Pupil's Book on page 21 for titles.

Lesson 10: Looking for Meaning: Me and My Family

The **aim** of this lesson is to begin to develop the pupils ability to look for meaning in poems.

The **focus** moves away from writing poems to reading, discussing and enjoying poetry written by others. Suggested writing activities are included in the Pupil's Book which you can use if pupils want to write their own poems.

The poems in this lesson are all about the theme, **family**. They are carefully chosen to make pupils think and talk about something they know about well. There are discussion and comprehension questions suggested to go with each poem, to help you develop pupils' understanding and take it to a deeper level.

Reading poetry takes time. Vary the approach you use to reading these poems. Choose some to read aloud before giving the pupils time to read them on their own. Choose others for pupils to read silently and think about silently, before you discuss them as a class.

The box on the right suggests some creative ways of helping pupils to analyse and respond to poems.

You could try some of these activities for the different poems suggested in this lesson.

Ideas to help Pupils Analyse and Understand Poems

Write down three questions about the poem. Then discuss the questions with a partner.

Read the poem in groups of four and get everyone to write down one question they have about the poem.
Discuss their questions.

Read the poem with a partner. Write down one word, or sentence each about how the poem made you feel. Discuss what you have written with your partner.

Ask everyone to write down one thing that they do not understand about a poem. Ask others to explain.

After reading, write out the line from the poem which you like best.
Explain why you like it.

You will probably need to spend more than one English lesson on reading and discussing these poems. They are all found in the Term 4 reader and page numbers are given.

The Poems

1. My Sister (Page 53)

This poem is written by a 13 year old girl about her young sister. She pretends to everybody that she hates her sister but in the poem, she lets us (the readers) into her secret that, actually, she loves her very much.

It is an easy poem to understand so it might be good to have pupils read this one independently first and discuss the questions with a partner or a small group.

Discussion Questions

1. How old do you think the poet's little sister is? How can you tell?
2. What does the poet feel about her little sister?
3. Are there any words in the poem that you don't understand? Look them up in a dictionary.
4. Why do you think the poet pretends that she doesn't really like her little sister?

If pupils enjoy this poem they can also read **My Mum**, (page 54) by Emily Jones who is also 13. This is similar to the poem they have read. The poet writes directly to her mum and says that although her behaviour sometimes looks as if she doesn't love her mum, really she does. She uses the poem to apologise to her mum and tell her how she really feels.

2. My Grandpa (Page 56)

This poem, by Ian Souter, is a descriptive poem that paints a very lively picture of an old man. It describes him as somebody who, on the outside is very old and frail, but who on the inside has a very young sense of humour and still likes to joke and play and tell stories.

You can tell from the poem that the poet has enormous respect for his grandpa.

Especially because he can tell the poet's dad to sit down and behave himself!

There are some difficult images and comparisons in this poem, it may be best to discuss and explain these as a class. The notes on the right will help you. Help pupils to see how these are used to make the description come alive.

Explain that they are not literally true, but that they are meant to give us a picture of the old man.

The questions on the next page help pupils think more about the meaning of the poem.

There are also some comprehension questions on page 22 in the Pupil's Book that Pupils could use for discussion in pairs or write written answers to, if they prefer.

My Grandpa - Some of the Images Explained

"as round shouldered as a question mark"

This describes the shape of Grandpa's back and compares it to a question mark (?) It suggests that he is bent over with age.

"led about all day by his walking stick"

Of course the old man is not really led about by his walking stick, but to the poet it looks as if the walking stick tells his Grandpa where to go.

"his crinkled paper bag of a face"

This line tells us that the poet thinks his grandpa's lined old face looks like a paper bag that has been screwed up. The image helps us to imagine what Grandpa's face is like, lined and wrinkled.

"stories that electrify my brain"

This line means that the poet is fascinated and excited by the stories his grandpa tells, They are so interesting that it feels as if there is electricity inside his brain when he hears them.

Questions for Discussion

1. What do you think the poet thinks about his grandpa? How can you tell?
2. Do you think the poet would ever tell his dad to sit down and behave himself? Why is it that his Grandpa can say this but he can't?
3. Do you know any old people like the poet's Grandpa who are old on the outside but young on the inside?

Pupils can also read and discuss **Grannie**, by Vernon Scannell on page 55. This describes what a man remembers about his Grannie when he looks back on his childhood. When he meets her again as an adult he is surprised to find that she seems different, somehow smaller than he remembers her. You could have an interesting discussion with the class about why this is.

If we take the poem literally, we might say that the poet himself has grown and his Grannie has shrunk with age. If we interpret the poem more deeply, however, we could say that the experiences he has had in his adult life, especially the experience of fighting and being wounded in the war, have made him realise that his Grannie can no longer protect him from everything as she did when he was a child.

3. The Picture (Page 57)

This poem, by Tony Bradman, is also about the poet's grandpa, whom the poet never met. He died before the poet was born so he can only look at a photograph of the old man and wonder what he must have been like. The poet is interested in the idea that his grandpa is family, that he even looks a bit like him, but that he has never, and will never meet him.

In some ways it is a sad poem, the way in which the poet repeats the same line at the end of several of the verses 'My grandpa, who's dead' makes it sound as if he is trying hard to come to terms with his sadness about not meeting his grandpa.

The words in this poem are quite simple. Pupils shouldn't have much trouble understanding each verse, but the main idea of the poem is quite a difficult one. As you discuss it with the pupils try to focus on how the poet feels and how the pupils feel when they read it. Let them read the notes in the Pupil's Book on Page 22.

Questions for Discussion

1. Describe the photograph in the poem in your own words.
2. Why do you think the poet's dad keeps this picture by his bed?
3. What do you think the poet feels as he looks at the photograph?
4. Why do you think the poet wishes that he had been there, at the fair, so that he too could be in the photo?
5. How does the poem make you feel?

4. They Chose Me (Page 59)

This poem is written by somebody who was adopted. This means that the parents who brought her up were not her natural parents. In it she describes the way she feels about this. Rather than see it as a negative thing, the poet says she has two mothers and two fathers and feels very proud to think that her Mum and Dad, (the parents who adopted

her) chose her specially from all the other children in the world. This makes her feel special and privileged.

Questions for Discussion

1. What do you think the poet means when she says she has two mothers and two fathers?
2. Which mother and father do you think are most important to her?
3. Why do you think the poet feels special because she is adopted?
4. Can natural parents choose their children?

5. You and I (Page 61)

This poem needs to be read aloud, but it is quite difficult to read. Practice reading it before you read it to the class to make sure you can read it meaningfully.

The poet plays around with the pronouns **you** and **I**. She takes the idea that all of us, when we refer to ourselves say **I**, but when we refer to other people we say **you**. She thinks it strange that there are so many people all called you, but only one called I.

She takes the idea further in the second verse of the poem when she realises that every one who is "you" to her, is "I" to themselves. She gets quite confused herself about the whole idea in the last verse. So pupils needn't worry if they can't quite work it out!

Once pupils have understood the explicit meaning of the poem, you can explore deeper levels of meaning using the questions below.

The poem could be seen to be about identity, written to answer the question **Who am I?**

It could be seen to be teaching the reader a lesson about self importance. If you think you are important, then remember everyone else in the world is just as important as you!

Discussion Questions

1. What do you think the poet meant to say when she wrote this poem? What is her message to the reader?
2. Which line of the poem do you think is most important?
3. What does this line from the poem mean?

"It makes us both the same somehow, Yet splits us each in two"

4. Have you learned anything from reading this poem? What have you learned?

There is another poem on a similar theme in the reader on page 62. Pupils can read **One** by James Berry independently. This poem is about the fact that each and every person in the world is unique and special. Other people might be able to copy us or act like us but they can never be us or know what we feel or think.

I might be able to see my reflection in a mirror, but there can never be another me!

Lesson 11: Looking for Meaning: The World Around Us

The **aim** of this lesson is to develop pupils' ability to study the meaning of a poem. Especially to look for hidden meaning that might be implied by the poet. We also aim to improve pupils' ability to respond to the poems they read, by saying what they think of them and explaining how they make them feel.

The **focus**, as in the last lesson, is on reading and discussing poems from the reader. Some ideas for writing their own poetry about things that matter to them are also included in the Pupil's Book. The poems in this lesson have an **environmental theme**. They are all about the world around us, our environment.

Pupils should be inspired, as many poets have been, to write about things they see around them. As we said in the last lesson we should encourage pupils to write about things that are familiar to them, things that they know about. The place where they live is a good place to start.

Again the poems suggested for discussion could be used for more than one English lesson. If pupils respond well and are interested in writing their own poems these activities could cover three or four lessons.

There are some suggestions for simple activities to help pupils analyse poems in the Pupil's Book on page 23. Encourage pupils to look at these and choose the ones that they think are useful to try on different poems that they read.

The Poems

1. I like the World (Page 68)

Steve Turner has written a simple rhyming poem to describe what he likes about the world. He has selected the things that he thinks are most important in the world and listed them, to show how the world is made up.

This is a good poem to read aloud. Ask pupils to read it silently first and then ask one pupil to read it aloud while the class listen. They could close their eyes as they listen to help them concentrate on the poem. These questions can start your discussion about the poem.

Questions for Discussion

1. Look at all the different things the poet has listed that make up the world. Discuss and decide which are the most important things in his list. Is it me and you? Or are things like water and sunshine more important than the people in the world?
2. Look again at the poem. Most of the things he lists are natural, but two are man-made. Which are these? Why do you think the poet chose them?
3. What do you think of this poem? Do you like it? Why or why not?

To Me the World Means ...

Ask pupils to read the poem on page 67 of the reader silently to themselves.

This poem, written by Talia Strait, aged 11, is on the same theme, and describes how Talia sees the world. It follows a simple repetitive pattern.

Pupils could use this format (four verses each starting with the words "To me the world means...") to write their own poem.

Encourage them to think of their own ideas and images rather than copying from the poems they have read.

2. Hurt no Living Thing (Page 79)

This poem, by Christina Rossetti, a famous English poet, has a very strong message for the reader.

The poet believes that it is wrong for people to be cruel to animals or other creatures. Her message "Hurt no living thing" is clearly stated in the first line of the poem and then she goes on to describe some of the creatures she cares about. She describes them in a way that makes us appreciate their beauty. In this way, her descriptions support the main message of the poem and help the reader to see why it would be wrong to hurt living things.

Questions for Discussion

1. What is the main message of this poem?
2. Why do you think the poet thinks it is wrong to hurt living things?
3. Do you agree? Should we be kind to animals and other creatures?
4. Have you ever been cruel to an animal or an insect? Why do you think children sometimes hurt creatures?
5. Look again at how she describes each living creature. What do her descriptions tell us about the poet?

On page 71 of the reader there is another poem with the same message. **The Colours of Destruction** was written by a 10 year old girl called Rachel Britton. It is a very clever poem that uses colours to describe the way that the poet feels about people being cruel to animals, and damaging and spoiling the environment.

It is also a very sad poem, because in the end, people do not realise that they have destroyed all the beautiful creatures in the world, until it is too late.

There are some comprehension questions about this poem in the Pupil's Book on page 23, which you could use for discussion in groups or pairs, or pupils could write down their answers to the questions if they prefer.

3. The Sensible Seed (Page 75)

This poem, by Tony Mitton, is about pollution. It describes how a seed, planted in the ground germinates and begins to put down roots and put up shoots. The seed discovers, however, that the soil is polluted with oil and the air above ground smells of dirty smoke.

The plant does not feel that this is a safe and clean environment in which to grow, so it decides to go back into its safe little seed and not to grow at all.

Before reading the poem, have a discussion about **pollution**. Ask pupils to tell you what they understand about pollution and what causes it. Talk about pollution in large industrial countries, traffic pollution in cities like Honiara, and also talk about local pollution that they might see around them, for example petrol leaking from outboard motors into the sea, plastic bags tossed into the river or chainsaw oil being left lying in the bush.

Questions for Discussion

1. Why do you think the poet chose this title for his poem? Do you think it is a good title? Why?
2. Where do you think this seed might be growing?
3. What things have polluted the environment in which the seed was planted?

4. In the last verse of the poem, does the seed really go 'back to sleep' or does something else happen to it?
5. What do you think is the main message of this poem? Is it a serious message?

Movement, Dance and Mime

In the Pupil's Book on page 24 it is suggested that some pupils might like to try learning this poem off by heart to recite.

Others might try acting it out. They could practice this to present to the parents at their poetry evening at the end of this project.

Some pupils could make up a dance to go with this poem to tell the story of the seed.

Presenting the poem in three different ways would make a very interesting comparison, of how presentation supports the meaning of a poem.

If pupils want to explore the pollution theme more they can also read the poem **Who Made a Mess?** by Steve Turner on page 86 of the reader.

This poem is easy to understand and it has the same message as those the pupils have been reading together. It asks a very important question, who is going to tidy up the mess that people have made of the planet.

In the next lesson, pupils will be writing free verse about some of the issues raised in these poems. Free verse is poetry that does not rhyme and does not follow a particular pattern.

5. Miracles (Page 80)

Walt Whitman was an American writer. He wrote this poem to explain the fact that he thinks even ordinary everyday events can be seen as small miracles.

The way he looks at the world, everything is a miracle!

This poem is quite long and involves quite a lot of complex ideas so it would be good to go through the text slowly with the pupils to make sure they understand each part.

This poem is written in free verse. That means that it does not rhyme, and it does not have a particular pattern or rhythm to the lines.

When reading the poem aloud, you should read it as if it were not poetry. Read following the punctuation in the poem rather than following the lines.

This means that you pause after a comma and stop after a full stop rather than stopping at the end of each line of the poem as you might with a rhythmic poem.

Questions for Discussion

1. What is a miracle? Are they very unusual or do they happen often?
2. The poet says that many things are miracles. Find and list some examples of things that the poet thinks are miracles in the poem.

3. Does this poem rhyme? Do you think it ought to rhyme? Why or why not?
4. Does the poet repeat any words in the poem? Why do you think they are repeated?
5. What does the last line of the poem mean?
6. There is a clue in the poem that tells us where Walt Whitman came from. Do you know what it is? (Manhattan, which he mentions in line 3, is a part of New York City in the USA.)

There are some more questions in the Pupil's Book on page 25. If pupils want to think more deeply about this poem they can use these for discussion or for written answers.

Suggested Activity

Rewrite the Poem as Prose

A good way for pupils to see how free verse should sound when we read it aloud is to rewrite a free verse poem as prose.

They can try this with **Miracles**. Tell them to copy the poem into their exercise books, but to write it as if it is a paragraph of text, not a poem. They may change the punctuation that is included in the poem, and should miss out the line breaks. They will need to remove the capital letters that start each line. The rewritten text will start like this:

Who makes much of a miracle? To me I know of nothing else but miracles. Whether I walk the streets of Manhattan or gaze over the roofs of houses toward the sky, or wade with naked feet along the beach just at the edge of the water, or stand under trees in the woods

Lesson 12: Writing about Your World

In this lesson, the pupils will **focus** on writing their own poem about the world around them. This might be a straightforward descriptive poem about what they see, or it might be a poem with a message like those they have been reading.

They will write in free verse. Free verse is poetry which does not rhyme and does not follow any set pattern of line length or verses. Writing free verse helps pupils to think more about the ideas in their poems and worry less about the form or shape of the poem. The **aim** of this lesson is therefore to help pupils focus on the content of what they write. The ideas, the images, the description and the message are important. The shape of the poem is not.

Begin by explaining **free verse** to the pupils again. Walt Whitman's poem **Miracles** that they have just studied is a good example. **One** by James Berry on page 62 is another example. Ask pupils to look at each and explain why they think it is called free verse.

Study the poem **Song of the Street**, on page 26 of the Pupil's Book, together and discuss the questions. The poem is written in free verse. It describes the poet walking down an empty street in the early morning. The way in which he has arranged the lines is very clever. They make the poem sound like walking, slowly and steadily down a street. Read the poem aloud a few times and try to help the pupils feel the walking rhythm that is created by the way the lines are laid out.

Next, explain that, in this lesson pupils are going to write their own poem in **free verse**.

The **theme** for their poem is the world around them. They can write about anything they like as long as it draws on this theme.

Tell them to choose what type of poem to write from the three suggestions on the right.

Explain these different types of poem in more detail to the class and show them some examples using the information below.

Theme: The World About Us

Types of Poem:

1. A description of something you see.
2. A recount about something that happened.
3. A poem with a message for the reader.

A Descriptive Poem

If they choose to write the first type, a descriptive poem, pupils will need to concentrate on interesting adjectives and on comparisons and similes to make their poem come alive.

Before writing they could read **The Ocean**, by Ashley on page 72 of the reader as a good example of descriptive free verse.

The Flower, by Christie Phillips, (Page 77) is also a good example of free verse that describes something ordinary like a flower. Encourage pupils to notice the simile in the poem "its petals spread like an eagle's wings" and the descriptive words the poet uses such as, magnificent, unique, and beautiful.

A Recount Poem

If they choose to write a recount poem about something that happened to them, pupils should try to think about the sequence of events, and concentrate on selecting the important events to show what they learned from what happened.

Before writing they could read the following poems from the reader. Encourage them to notice how the poets always make an important point about the event they describe, usually in the last line. Encourage pupils to do the same in their poems. Sometimes a simple insignificant event can make us think about larger, more important issues in life.

Our Tree, by David Harmer (Page 76)

The last line of this poem is shocking. After describing how long it took this tree to grow and how long it has stood in the school playground, the poet shocks us with the news that it only took ten minutes to chop it down!

Snake by Ian Mudie, (Page 85)

In this poem the poet meets a snake on the path as he is walking along. He imagines the snake going back to its family and telling them that he had just met a large scary human. In the last line the snake warns his family about the dangers of the long grass. The poet cleverly makes us see the event from the perspective of the snake instead of through our own eyes.

A Poem with a Message

If pupils decide to write this kind of poem they should focus on their ideas and opinions. First they should decide what the message of the poem is going to be and then how they are going to present it. Many of the poems they have been reading are good examples of poetry with a message, poetry to make you think.

There are some ideas in the Pupils Book on pages 26 - 28 to help them choose what type of poem to write and to start them off with their writing

They will follow the talk-draft-talk-redraft process to write these poems. Have them work with a partner to discuss ideas and read each other's work and make suggestions about how it can be improved.

Move around the class as they work and remind pupils of how free verse is written. Remind them to focus on the ideas and images in their poems and suggest ways that they can improve their poems by using more descriptive language or reorganising the text to make it more meaningful, or to make it sound better.

Lesson 13: Poetic Tools and Devices: Rhythm and Rhyme

The **aim** of this lesson is to explore some tools or devices used by poets. We learn how rhyme and rhythm can be used to make poetry easy to read, enjoyable and funny. It is a light hearted lesson and all the examples used are meant to make pupils laugh.

The **focus** of the lesson is on reading and enjoying rhyming poems and the pupils will also have a go at writing their own rhyming poems and limericks.

Introduce the lesson by reading some rhyming poems with the class. Here are some poems you could use:

Cats,	by Eleanor Farjeon (Page 15)
Rhyming Food,	by Alison Blaylock (Page 31)
If I Was,	by Olivia Griffiths, (Page 30)
The Common Cormorant	by Christopher Isherwood (Page 11)
Pebbles	by John Kitching, (Page 74)

Discuss each poem using the following questions:

1. Do you like the poem? Why or why not?
2. Can you pick out some rhyming words from the poem to add to the word bank?
3. Can you think of other words that rhyme with these words? Add these too.
4. Can you hear the rhythm of the poem? How has the poet used rhythm? Can you clap or tap the rhythm of the poem?
5. Are there any parts of the poem that you don't understand? Discuss these and see if anyone can explain them.

Suggested Activity

Rhyming Word Bank

As you read these rhyming poems you could make a word bank on a piece of chart paper to keep a record of as many rhyming words as you come across.

Encourage pupils to add their own rhyming words to the word bank and every time you come across new rhyming words, add these in too.

Pupils can use this as a resource when they write their rhyming poems later in this lesson.

Important Note about Rhyme

Make sure that pupils understand that two words rhyme when they end with the same **sound** not necessarily because they end with the same group of letters.

Show them some examples on the board to explain what you mean.

It is easy to identify the rhyme in words like **light**, **night**, **might**, **tight**, and **sight** because they sound the same and are also spelt the same way. But remind pupils that there are other ways of spelling the same sound so words like **height**, **white**, **mite**, and **write** also rhyme with this group. They **sound** the same but are **spelt** differently.

Write some more examples of rhyming words that are spelt in different ways on the board to emphasise the point.

water / daughter	box / socks	dough / low / sew	stood / should / wood
said / bread / led	fly / high / die	wait / hate	made / stayed / paid

Limericks

Have some fun reading and writing limericks with the class.

A **limerick** is a five line poem that has a very distinctive rhythm, a set number of syllables in each line (8,8,5,5,8) and a set pattern of rhyme (A, A, B, B, A)

The best way to introduce limericks to pupils is to read some. There are some examples on pages 29 - 30 of the Pupil's Book. Read them through with the pupils and make sure that they understand them. They should find these poems funny.

You might need to explain some of the words in these poems and help pupils with pronunciation of the place names as some of them are from different countries as follows:

Darjeeling is in India, pronounced as it is spelt with emphasis on the **jee**.

Niger is a country in Africa pronounced (in this poem) to rhyme with **tiger**.

Fermented means that they turned to alcohol.

Practice reading the poems yourself before you read them to the class as it is important that you read them fluently, and emphasise the rhythm and rhyme as you read.

When you have read through the poems ask pupils to identify what is similar about them.

Have them look at the **rhyme scheme** in each poem. Have them identify which lines rhyme and work out that they all follow the A, A, B, B, A pattern of rhyme.

Then have them **count the syllables** in each line. Most limericks have a syllable pattern of 8,8,5,5,8, but some slip an extra syllable into the longer lines to make 9.

Next explore the **rhythm** of the limerick. You can do this by replacing the words with a sound or by tapping your knees or clapping your hands to the rhythm of the poem. This will help the pupils hear the rhythm and get a feel for the shape and sound of the poem.

You could have the class say the rhythm of a limerick together like this:

De da da da da de dum

De da da da da de dum

De dad da de dum

De dad da de dum

De da da da da de dum

Use shared writing to draft your own limerick as a class.

When you have completed a class limerick, pupils could try writing one of their own. There are some suggestions in the Pupil's Book on page 31 to start them off.

Write a Limerick

Use shared writing to write a limerick with your class. You can start by writing the framework shown below on the board:

You could write about someone from your island or a town or village near your school, but try to choose a name that is easy to find words that rhyme with it.

Line 1 There was a _____ from _____
 Line 2 Who _____
 Line 3 S/He _____
 Line 4 And _____
 Line 5 So _____

Lesson 14: Poetic Tools and Devices: Alliteration and Onomatopoeia

The **aim** of this lesson is to teach pupils how to use some more tools that can be used to make poetry interesting and enjoyable. The **focus** will be both on reading poems containing these two poetic devices and understanding the effect of them in poetry and on using the tools to write simple poems.

There are two long words for pupils to learn in this lesson: The words are difficult but the ideas are easy and effective.

Alliteration

This is when the same sound is repeated several times in one sentence or one line of a poem to give a particular effect, for example:

Still as a **stone** on the
stairs he **stood**.

Alliteration is often used in tongue twisters to make them difficult to say, for example:

Round the **rugged** **rocks**, the
ragged **rascal** **ran**.

She **sells** **sea** **shells** on the
sea **shore**.

Read some poems to the class to help them see how alliteration can be used effectively to make a poem sound interesting.

You could read these:

Rules Rules Rules!

(Reader, page 30)

Alphabet Activities

(Pupil's Book, page 15)

As you read each poem, ask pupils to pick out the alliterative sounds in each line.

Ask pupils to try reading them aloud too so that they can say and hear the sounds the poet has used.

Tongue Twisters

Pupils might enjoy practicing saying these tongue twisters. Here are some others they could try:

A box of mixed biscuits, a box of mixed biscuits.

(Try saying this five times as quickly you can - it's not as easy as it looks!)

Big Billy was a big bully with a big belly.

Red lorry, yellow lorry.

Challenge pupils to say this one five times without making a mistake. (It's hard!)

These are tongue twister poems. Write them on the board and see which pupils can read them out without making a mistake.

Fuzzy Wuzzy was a bear
But Fuzzy Wuzzy had no hair
So Fuzzy Wuzzy
Wasn't very fuzzy wuzzy was he?

I saw Esau kissing Kate,
And Kate saw I saw Esau,
Esau saw that I saw Kate,
And Kate saw I saw Esau saw.

You could also ask the class to make up their own tongue twisters.

Split them into pairs and give each pair a letter sound, (st, f, th, ch and so on). Give them just ten 10 minutes to make up a tongue twister.

Another idea is to get them to make up a tongue twister using their own name.

In the Pupil's Book on page 32 there is an exercise for pupils to pick out alliterative sounds from some lines from famous poems. Working through this will help them to understand how effective alliteration can be.

There is also a writing activity that suggests they write an alliterative rules poem like **Rules Rules Rules!**

Onomatopoeia (Pronounced on-a-mat-a-pia)

This is a very long word for a very simple idea.

There are many words in the English language that actually suggest the sound of the action that they describe.

Words like **growl** and **snarl** actually sound like a growling, snarling dog. Words like **drip**, **plip** and **plop** actually sound a bit like water dripping from a tap.

Words like **bang**, **crash**, **clatter**, **thud**, make the sound that they describe and words like **slurp**, **gobble**, **guzzle** and **gulp**, actually sound like a greedy person finishing their lunch!

Onomatopoeia is a very useful tool in writing poetry, especially poetry that is meant to be read out loud, because the sound of the words adds to the meaning of the poem.

You could have a lot of fun with the class just thinking up onomatopoeic words and making a word bank for them to use in their poetry writing.

When you have explained what it is, read some poems that use onomatopoeia to help pupils understand it better.

You could try these from the reader:

Noise	by Jessie Pope (Page 111)
Tree Kill	by Spike Milligan (Page 117)
Weather	by Eve Merriam (Page 116)
Wind Song	by Lillian Moore (Page 115)
Fish	by Mary Ann Hoberman (Page 82)
The Sound Collector	by Roger McGough (Page 112)
The Ning Nang Nong	by Spike Milligan (Page 105)

Act it Out and Say it Aloud

The best way to hear the effect of onomatopoeia is to say the words aloud.

Have the pupils practice using words from page 33 of the Pupil's Book.

You could write each word on a small piece of paper and have each child pick one word. After they have looked at the word, allow them a minute to think of how they will say it. As well as reading the word they must act the word in the way that they speak to make it sound as effective as possible.

For example if the word is **pop**, they should say it quickly and suddenly. If the word is **whisper** they should whisper it. If the word is **gurgle** they should say it from the back of their throat in a very deep voice, and so on.

As you read each poem, ask pupils to pick out words with onomatopoeia and add these to your word bank. Ask pupils to try reading them aloud too so that they can say and hear the sounds the poet has used.

Pupils could choose a poem that they like and practice reading it aloud to present at a poetry evening at the end of this project. These are ideal for reading aloud and sound very entertaining. Encourage pupils to put plenty of expression into the poems as they read or recite them.

Here is a list of words with onomatopoeia to help you start off your word bank.

boom	chop	clank	scream	scrunch	tinkle
shriek	stamp	thump	tiptoe	slurp	crumble
mash	crash	spit	dribble	chomp	guzzle
smack	sip	stab	ooze	spatter	gulp
biff	hubbub	throb	splash	twitter	purr
tick-tock	clang	flip-flop	bubble	drum	ping
slosh	hum	rattle	shiver	squeeze	quick

Made up Words

Sometimes poets make up their own words to describe a sound or action. If your pupils are enjoying working on this aspect of writing poems, you could explore how to make up words to give meaning.

Write the poem on the right on the board. Read it aloud to the class and try to make it sound like what it is describing, trying to pull the cord on an engine that will not start.

Explain that some of the words in the poem are not real words at all. The poet has made them up to try to make the poem sound better.

Have pupils come up to the board to underline all the words in the poem that they think are not real English words.

The Death of an Outboard Motor

Vavavarooooom, the engine races into life.
 Vroom...vroom...va..va..va, flunk , thunk, vunkety vunk.
 Silence!
 Something is wrong!
 Pull the cord again.
 Va..va..va ..varookety, flunkety flunk.
 Almost!
 One more try.
 Va..va..va varookety flunk,
 Va..va..flunk, flunk sputterly, flutterly, flaily,
 Va..va..flutterly, visperly.
 Nothingly.
 No va, no vroom, No vavavaroom
 Dead.

Ask pupils to try saying some of the made up words to make them sound like the noise of an engine. Can they make up their own words to describe these sounds?

Notice how the poet has used just enough real words to help us understand what is happening in the poem. All the made up words describe the sounds of the engine.

If pupils like this idea, they could try to write their own poems with made up words for the sounds. Here are some ideas for what they could write about.

An aeroplane taking off.

Dogs fighting and howling at night.

The noise of children playing in the school playground.

The traffic in a busy street.

Birds and insects in the bush.

The sounds of a storm.

Jaberwocky by Lewis Carroll, in the reader on page 103, is a very famous poem which uses nonsense words made up by the poet. It is quite difficult to read because so many of the words are not real words but if you practice saying them it can sound very effective when read aloud.

This is a clever poem because, even though the words are made up, the poet has written it in such a way that we know what they might mean. We can guess at the meaning of these words by looking at their place in the poem.

Pupils might like to try writing definitions for some of Lewis Carroll's made up words. To do this they have to read the word in the context of the poem and try to guess what it might mean.

15 Enjoying Poetry

Lesson 15: Reading Poems Aloud

The **aim** of this lesson is to increase pupils' confidence with reading poems aloud. All the examples of poems used in the last lesson are fun to read aloud, but sometimes we need to teach pupils how to do this.

The **focus** of this lesson is on the skills needed to read, or recite a poem aloud, using rhythm, expression and tone of voice to make the poem as meaningful as possible and to reflect the mood and atmosphere of the poem.

The way in which a poem is spoken is very important. There are many ways in which it can be done. For example a poem with a calm, quiet mood, might be spoken in hushed tones by a solo voice. A poem describing a storm could be spoken by several different voices, loud and rough. A poem describing a rhythmic dance might be spoken by a group of voices at the same time while the beat itself is banged out on a drum.

Pupils might have their own ideas too as to how to present their favourite poems. Encourage them to suggest these and experiment with other ways of saying poems aloud.

At the end of this poetry project, it is suggested that pupils hold a special poetry evening or afternoon to present some of the poems they have written and learnt to parents or other classes in the school. The ideas in this lesson will help them to present poems with confidence, and start them thinking about what poems they might like to include in their presentations.

You can use any of the poems in the reader for this lesson. Ideally pupils should choose their own poems. They should choose the ones that they like best.

Some poems are suggested below with tips on how they could be read aloud.

The Owl and the Pussy Cat by Edward Lear (Page 9)

This poem could be read by four or five voices. A narrator (or two narrators) to read most of the poem, the owl, the pussy cat and the pig to say the words of each in speech marks.

If you use two narrators have the narrators read two lines each as follows

Narrator 1	The owl and the pussycat went to sea In a beautiful pea green boat.
Narrator 2	They took some money and plenty of honey, Wrapped up in a five pound note.
Narrator 1	The owl looked up to the stars above, And sang to a small guitar,
Owl	"O beautiful Pussy, O Pussy my love, What a beautiful Pussy you are, you are, What a beautiful Pussy you are."

A Mother Parrot's Advice to her Children by A.K Nyabongo (Page 12).

Pupils should think about how their parents sound when they talk to them as they read this poem aloud. Try to make the parrot sound like a bossy, over fussy parent. They could also think about the sound a parrot makes and try to make their voice sound harsh and screechy as they speak the poem.

If they wanted to they could use two voices for this poem to represent a mother and a father parrot. Each new piece of advice should start with a new voice.

You and I by Mary Ann Hoberman (Page 61)

This poem is hard to read aloud, but very effective if you get it right. In presenting this poem to an audience only one voice should be used, then the "I" of the poem is the person reading and the "you" is everybody in the audience. The reader might gesture or point to him/herself and then to the audience as s/he speaks the lines "Only one **I** in the whole wide world and millions and millions of **you**."

I Like the World, by Steve Turner (Page 68)

Some poems can be effectively read or recited by a group of pupils. 16 pupils in a line across the stage who say one line of this poem each would make an effective presentation. You would have to practice it carefully so that the poem flowed properly and the rhythm was not lost between the different speakers.

Who Made a Mess? (Page 86)

Another of Steve Turner's poems that takes the form of a whole series of questions without any answers, could also be effectively represented in this way. You would need 15 pupils with one pupil reading each question.

Fish by Mary Ann Hoberman (Page 82)

This poem would be good interpreted as a mime or dance. One pupil could read the words while a group of pupils, like a shoal of fish, act out the movements in silence. Pupils might enjoy thinking up dance movements to interpret each of the words in the poem.

Today's Tomorrow by Pat Moon (Page 94)

Try reading this with two voices - one for today and one for tomorrow.

In the Dark Dark Wood Anon. (Page 118)

Children will love reading this poem aloud to shock their audience. See the guidelines on page 15 of this Teacher's Guide for how to read it.

Noise by Jessie Pope (Page 111)

This poem could be fun presented with sound effects. One voice could read the poem while other pupils use what ever props they can find to make the noises described in the poem. This might be banging sticks on a bucket to make the sound of the rain, flapping a piece of stiff fabric to make the sound of a sail and so on.

Other poems that pupils could try performing with sound effects include,

The Sound Collector by Roger Mc Gough (Page 112)

Weather by Eve Merriam (Page 116)

The Ning Nang Nong by Spike Milligan (Page 105).

15 Enjoying Poetry

Poem Pairs

Combining two poems that go well together because they have a similar pattern or are about the same idea can also be effective in poetry presentation. Two pupils can present pairs of poems, here are some suggestions from the reader.

The Baby Bird and Open all the Cages (Pages 16 and 18)

My Sister and My Mum (Pages 53 and 54)

Why and I Wonder Why (Pages 83 and 84)

Lesson 16: Looking for Meaning: Making Peace

The **aim** of this lesson is to extend pupils comprehension skills by exploring some poems on another theme that has been important in Standard 6 English, **Peace Making**.

The **focus** of the lesson is on comprehension through reading and discussing poems to get at their meaning. Pupils are encouraged to go beyond the most obvious meaning of the words in the poem to look for the main message the poet wants to convey and also to identify any hidden or inferred meaning.

We also focus on pupils talking about their own response to poems asking '**What does the poem mean to you?**' Each pupil will understand poems differently according to their experience and how they relate the ideas in the poem to their own lives.

Start the lesson by introducing the theme: **Making Peace**.

Ask pupils if they can remember any of the poems they read in Unit 10, Conflict Peace and Reconciliation.

Discuss why they think many poems have been written about war and peace around the world. Explain that poets usually write about things that are important to them, or significant events, that they learnt a lot from. War is usually very traumatic for people, sometimes writing a poem about traumatic events helps the poet to explain and understand what has happened.

In your discussion encourage pupils to think about war not only in the sense of conflicts that take place between different countries. Help them to see that even arguments or unkindness and fighting between individuals, even pupils in school is a kind of war.

Read and discuss the two poems on page 34 of the Pupil's Book. There are some questions included there to help you.

Two poems have been selected from the reader for discussion in this lesson, but there are other poems included in the reader on this theme for pupils to read by themselves. Encourage them to read these as they think about the topic plan to write their own free verse later in this lesson.

Shame by Tracey Blance (Page 93)

This is a simple poem which all pupils should be able to relate to. It is about how small acts of unkindness can make you feel guilty and sad.

Follow the process in the box above for introducing the poem to the class. There are some suggested questions to begin your discussion below.

Introducing Poems for Thinking to the Class

1. Read the poem aloud.
2. Allow pupils to read it again silently.
3. Allow time for them to think about the poem.
4. Ask pupils to tell you in their own words what they think the poem is about. What is the poet's message.
5. Write their different ideas on the board.
6. **Either** ask some focus questions about the poem to start the discussion **or**
7. Ask pupils each to think of one question to ask about the poem. Something that they do not understand or would like to discuss more, and base your discussion on the pupils own questions.

Discussion Questions

1. Why do you think the poet joined in when other people were teasing the girl?
2. How does the poet feel about what she did?
3. Why does she wish that she hadn't joined in?
4. How do you think the girl who was teased felt?
5. What do you think she will do when she sees the girl again at school the next day?
6. Have you ever done anything that you regretted?
7. Do you think that it matters whether we are kind to other people? Explain your answer.

Suggested Activity

Pupils could write a partner poem to go with this one imagining that they are the girl who was teased. They could start with:

They teased me again at school today...

Encourage them to think of the events in the poem from a different perspective. Have them try to imagine how she might have felt about what happened and how she might be feeling about going back to school again the next day.

Pupils could do this individually, or you could write the partner poem as a shared writing activity with the class or a small group of pupils.

War by Rachel Campbell (Page 95)

This poem is written by a 12 year old girl. It is about a place where there has been a war and describes the terrible effects of war on that place. We sometimes call this the **aftermath** of war.

It is a very sad poem that gives the reader a very strong anti-war message. Notice how the message is inferred. The poet does not have to state explicitly that she thinks war is a terrible thing. She makes the point clearly without even saying it, simply by describing the awful effects of the war. Discuss the inferred meaning in the poem.

Questions for Discussion

1. Who do you think the **widows** are in line 8 of the poem? Why did they cry?
2. Can you suggest a better title for the poem?
3. Why does the poet choose to start and end the poem with the wind?
4. Do you agree with the poet that these things are **best forgotten?** (Line 2)
5. Can you think of any reasons why we should try to remember wars and past conflicts?
6. Can you think of any reasons why we should forget them?
7. How does the poem make you feel?

Read and Compare

Have pupils also read the poem called **War** by Charlotte Hayto on page 96 of the reader.

Tell them to compare the ideas in the two poems and look at the different ways in which the two poets have presented their ideas.

How would they answer the question in the last line of Charlotte's poem?

Lesson 17: Writing from the Heart

The **aim** of this lesson is to provide more practice for pupils in writing free verse. The emphasis will be on meaning and ideas. They should choose a topic that they feel strongly about and write a poem that contains ideas that are important to them.

With free verse, the message of the poem is the most important thing for pupils to think about. They do not have to follow a pattern or make it rhyme, so they are free to think carefully about meaning and to look carefully at how they put their ideas together to construct the poem.

Introduce the activity by revising the features of free verse.

Explain that, in this lesson, pupils are going to plan and write their own free verse poem on the theme of peace making.

Spend some time discussing the different ideas for what they might write about that are suggested on page 35 of the Pupil's Book.

Encourage pupils to talk freely about their ideas and opinions so that they can use the discussion as a springboard for writing.

Allow pupils time to plan draft and write their poems. Remind them of the process, which is listed down the side of the page in the Pupil's Book.

They might also refer to the process laid out on page 28 of the Pupil's Book which they followed when writing free verse before.

When they have a final draft, encourage them to publish their poems.

You could make up a class book of poems about peace, illustrated by the pupils which could be on display for parents to read at your poetry evening.

There are different ideas included for publishing poems in the appendix. Some of these might be suitable for the pupils' free verse.

Free Verse

Remind the pupils about free verse. Use the poem **Just Another War**, by John Foster (page 98) to revise the characteristics of free verse.

Read the poem to the class and then use it to emphasise the following points:

- Free verse does **not** rhyme.
- Free verse does **not** have a set pattern of lines, verses or syllables in each line.
- The ideas are arranged into lines, which adds to the meaning of the poem.
- The most important thing to consider in writing free verse is the idea, the meaning and the language used to get that meaning across.
- Poetic tools such as alliteration, repetition and onomatopoeia can be used to make free verse more powerful.

Lesson 18: Performing Poetry and Planning a Poetry Evening

The **aim** of this lesson is for pupils to celebrate the work they have done in the poetry project by sharing it with a wider audience.

It is suggested that you put on a special **poetry event** at school, for pupils to present and perform poems that they have written and they have been reading in this unit.

You could do this in a number of ways. Here are some suggestions:

1. In a **school assembly**, have Standard 6 present poetry to the whole school as part of morning assembly. They could also prepare **one week of assemblies** on different themes that they have been reading and writing about.
2. In a **special presentation to other classes** in the school, or the whole school. Invite the school to attend a poetry reading session by Standard 6 and also read the pupils' poetry on display around the class.
3. In a **special presentation to parents**. Invite parents to come to school and attend a poetry evening, where Standard 6 pupils perform poems in a variety of ways and allow parents to read their poems on display around the room.
4. You might also consider combining a **poetry night and a drama night**. If you have been working on presenting a play or drama to parents or the community, you could add some poetry to the programme before and after the drama.

Poetry is for **sharing**. Begin the lesson by explaining that you want to find a way for pupils to share the poems they have written and enjoyed with a wider audience. Suggest the ideas above to the class and ask them for other ideas about how they could do this. Discuss their ideas and involve them fully in planning the event that you decide on.

Pupils will **need plenty of time** to prepare for a poetry event.

They will need to publish and display their poems in written form. These should be presented in an attractive way. There are ideas for publishing poems in an interesting way in the Appendix 1.

Presenting Poetry to a Wider Audience

There are different ways of sharing poetry. As you plan, encourage pupils to think of good ideas for the following:

- Learning poems off by heart and reciting them;
- Reading poems in different and interesting ways;
- Performing poems in dance, mime and drama;
- Publishing poems in books;
- Presenting poetry as display around the classroom.

Pupils will need to learn and practice poems that they are to recite or read. This takes time. Refer to ideas above for varied ways in which to present the poems.

They can also prepare for the event by:

- Writing **invitations** to people they want to attend;
- Making **posters** to advertise the event around the school and community;
- Preparing a **programme** to tell people what the presentation involves.

If the pupils are fully involved in planning and preparing the event they will be enthusiastic about it and will enjoy sharing their poetry with a wider audience.

Appendix 1: Publishing Poetry

There are many different ideas for publishing poems as text to make them interesting and attractive to the reader.

Poetry and display go together, often the visual image of a poem is part of the meaning and poems need to be displayed in such a way as the reader appreciates the way that they **look** as well as the way that they **sound**.

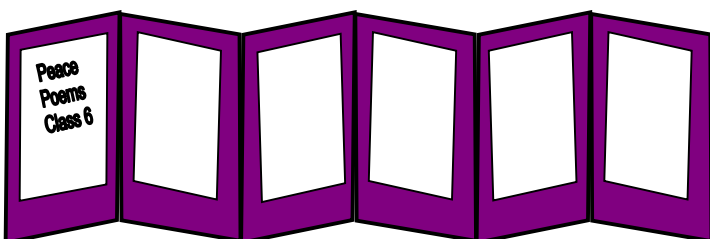
Poetry is for sharing. If you plan to invite parents and pupils from other classes to attend a poetry evening at the end of this project (see lesson 18) then you will not only present poems orally by reading and reciting them, but you can also display pupils work around the classroom on posters and charts and in simple poetry books for parents to read and enjoy.

Publishing pupils' poetry is not just for parents however. Even if you do not have a parents' evening, displaying work in the classroom and publishing poetry in books to keep and read in the class is important. Pupils see that their work is valued and they enjoy reading each others' poems too. If you are working on producing a school magazine or yearbook, this is the ideal place to publish pupils' work, presented in an interesting and lively way.

Making Simple Books

1. A Zig-Zag Book

A simple book can be made from folding a long strip of card into a zig-zag pattern as shown.



To make a class book, you need a large strip of card at least 8 inches wide. Each pupil can publish their poem on a piece of paper and paste one poem on each page.

If you have smaller strips of card available, such as offcuts, smaller zig-zag books can be made to publish just one poem with a verse, or a few lines on each page.



2. An Eight Page Book

This simple book is made from a single sheet of paper and is suitable for publishing one poem, with one verse on each page, or, if you use a large piece of chart paper, for making a class book of poems on a particular theme.

Follow these instructions

1. Fold your piece of paper or card as shown and open it out flat in the landscape position, in figure 1.
2. Fold it in half and cut through the paper from the fold to the first crease as shown in figure 2.

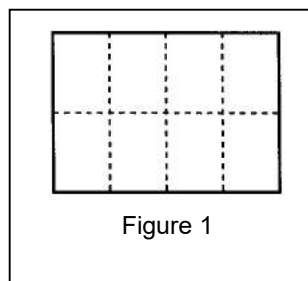


Figure 1

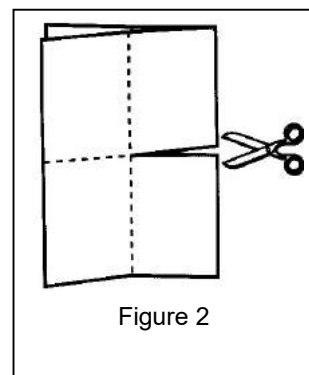


Figure 2

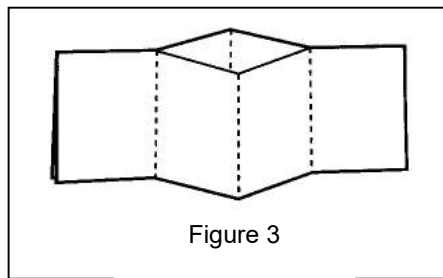


Figure 3

3. Open out the paper and fold it in half the other way, as shown in figure 3.
4. Push the ends in, to form a cube, and bring them together to flatten the cube and fold around the pages to form your book, figure 4.

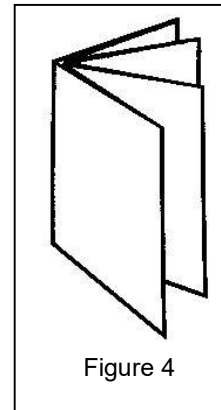
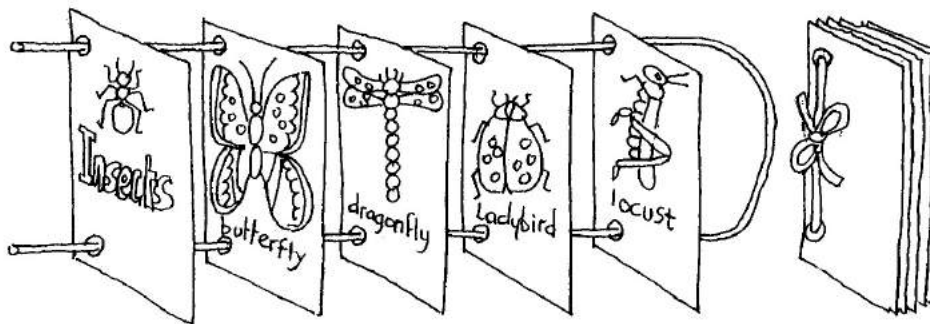


Figure 4

Two pages of the book can be used for the cover leaving six pages for the poem or poems and the illustrations.

3. A Sewn Book

For this book you need cardboard cases to cut up for the pages and some wool, ribbon or string to use to fasten the pages together. Pupils can either write their poems straight on onto the case cardboard, or publish them neatly on paper and paste them on to the pages of the book.



These books can be made in any size or shape. The only limit is the size of the cardboard case.

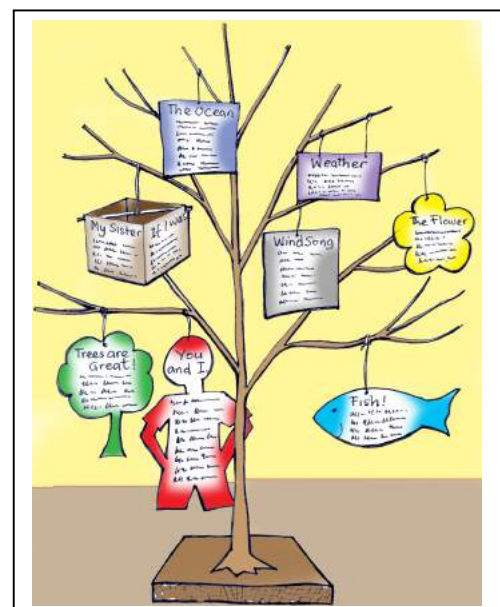
Display Ideas

A Poem Tree

Have pupils publish their poems on a piece of card or write them on paper and paste them on to pieces of cardboard cases. Thread a piece of string through a hole in each piece of cardboard and hang the poems on a dead tree branch.

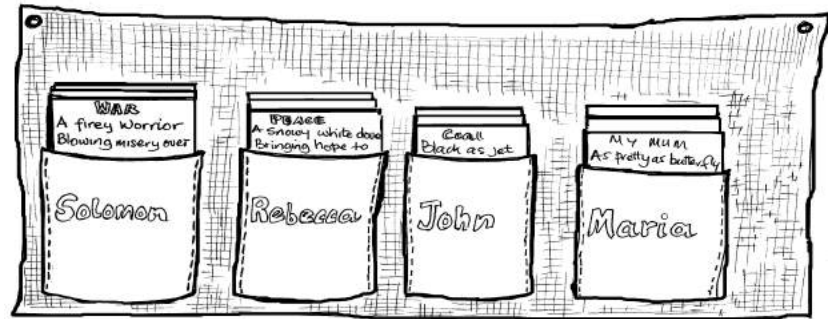
A poem tree looks particularly effective if the card is cut into a shape to support the theme of each poem.

A similar idea can be used for poem mobiles. Use a wire coat hanger or a bamboo hoop suspended from the ceiling of the classroom and hang poems from these on pieces of card. Make sure they hang at eye level so that it is easy for people to read them.



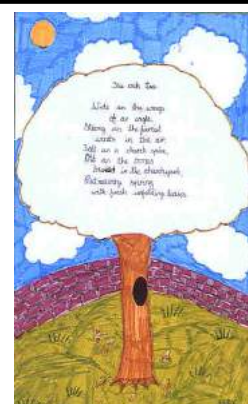
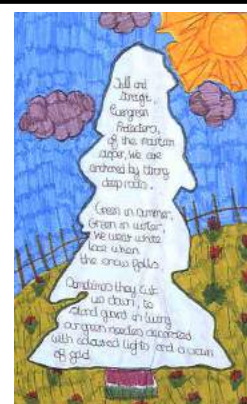
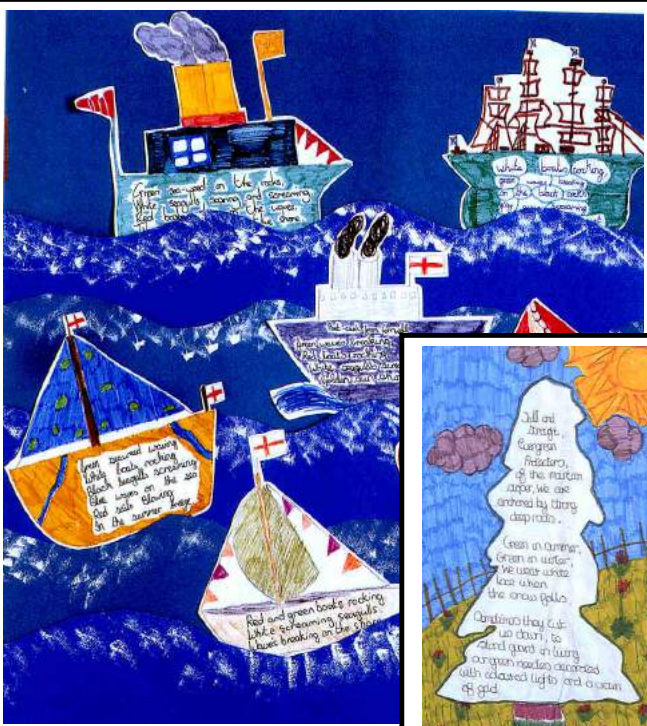
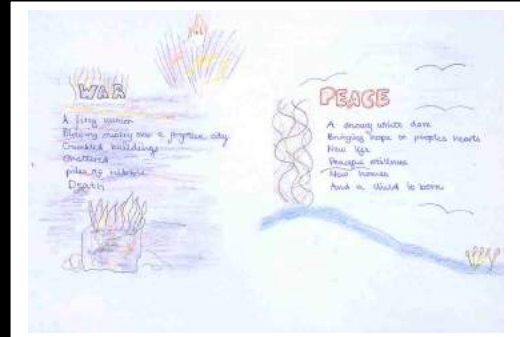
Poetry Pockets

Use rice bags or card to make pockets for poems along the wall of the classroom. Make one pocket for each pupil in the class and allow them to put their published poems, mounted on strong cardboard in the pockets for people to come and read.



Posters

Look at the creative ideas for displaying poems shown below. Ask pupils to come up with their own ideas for how they might display their poetry effectively for the poetry evening and allow them to create attractive displays.



Appendix 2: Poetry Glossary

acrostic poem	A poem in which the first letter of each line makes a word or words when read downwards.
alliteration	When a poet repeats the first letter or sound of a word several times. e.g. Brian's beautiful bunch of bananas.
anthology	A collection of poems or a book containing a collection of poems.
cinquain	A poem which has five lines with 2, 4, 6, 8, and 2 syllables in each line.
diamante	A poem with seven lines and a fixed number of words in each line as follows: 1, 2, 3, 4, 3, 2, 1, which makes the shape of a diamond on the page.
elegy	A poem written about a person after they have died.
form	The way the poem looks on the page. This may include the length of the lines or the arrangement of verses.
free verse	Poetry that does not rhyme.
image	An idea expressed in words which helps the reader to see or sense what is being written about.
limerick	A rhythmic, comic poem with five lines that rhyme as follows AABBA in which the third and fourth lines are shorter.
metaphor	A comparison that likens one thing to another. e.g. 'The world is a village'. Metaphors can be used just for one line or idea, or may be extended through the whole poem.
narrative poem	A poem that tells a story or a sequence of events.
nonsense verse	Poems that are deliberately meaningless.
onomatopoeia	A word whose sound imitates its meaning, e.g. bang, crash, tinkle.
prose	Text that is not written as poetry. Text that is written in sentences and paragraphs.
rhyme	Words or word endings that sound the same, usually used at the end of lines of poetry, eat / feet, looking / cooking, wash/squash.
recount poem	A poem about something that has happened to someone, usually the poet.
rhyme scheme	The pattern of rhyming words in a poem usually indicated with letters of the alphabet , e.g. ABAB or ABBA.
rhythm	The pattern of words in a poem.
shape poem	A poem written in the shape of an object.
simile	When one thing is compared with another, e.g. 'the sun sank like a giant watermelon', or 'the explanation was as clear as glass'.
theme	The main idea of a poem.
tone	The attitude of a poem - it may be sad, humorous, gentle, angry etc.
verse	One part of a poem - may also be called a stanza.

Creative English
Projects 2

**School
Magazine or
Year Book**

School Magazine or Year Book Project - Introduction

In this project, the class will be involved in producing a school magazine or year book.

Schools with photocopying and duplicating equipment will be able to print these as booklets. Schools that do not have access to such facilities could produce one big magazine, for example the size of a newspaper like the Solomon Star. This could be put in a prominent place in the school for pupils in your class as well as other classes to read.

To make one large magazine you could use big chart paper. Cut the chart paper in half or fold it in half. Each half will be a page of your big magazine. Here, pieces written by the pupils can be glued on.

As you work through the project, create a magazine folder where you can keep all the pieces of work produced by the class which will go in the magazine. At the end of each task, collect everything you are going to use and keep it inside your magazine folder. These are then all available for when you plan the layout of your magazine and put it all together either for printing or duplicating more or as a finished product.

The different stages of your magazine production are arranged as **Tasks** as follows:

Task 1	Planning your Magazine or Year Book Project
Task 2	Starting Off - Pupil Profiles
Task 3	Opinions
Task 4	Creative Writing
Task 5	Jokes, Riddles and Puzzles
Task 6	Recipes and Procedures
Task 7	My Hero or Heroine
Task 8	Country Profile
Task 9	Poems
Task 10	School Profile
Task 11	Putting the Magazine Together

Within each task there are several different **activities** which are numbered. These activities will guide you through a sequence with your pupils to achieve each task.

Task 1 should be done with the pupils first since this is the planning stage for the magazine and its content. Task 11, which is the last task, should be done last, since this is about final layout and magazine production. However the order of the tasks in between is up to you. Indeed you may choose not to do all the tasks or you could introduce tasks of your own. For instance including poetry in your magazine is a very good idea. To do this you should refer to the Poetry Project. There are references there for types of poems which would be suitable to include in your school magazine, and suggestions about how to write these types of poem.

Ideally, the magazine should be planned and compiled by the pupils themselves. Involve them as much as you can in the planning stages. Listen to their ideas and allow them to develop their own preferences for how the magazine will look and what will be included.

Pupils learn a lot from the process of planning, designing and putting together a publication for a particular audience

Making more than one magazine.

You could have several groups in the class each making their own magazine, to allow for different interests and different styles. This will also allow the pupils to take more of a lead in the process of preparing their publication.

For each group appoint an **editor**, who will be in charge of what goes into the magazine. You could give specific tasks to other members of the group too, for example you might appoint an **artistic editor** to be responsible for the illustrations and layout, (choose someone whose skills fit the task!). You might also choose to appoint **reporters** who can go around and collect news items and other information for the magazine.

If pupils are working independently in a group to produce their own magazine, the role of the teacher is to go around the groups and support them when they are having difficulties. Make sure they are on task and that all members of the group are participating and have something important to do. Guide the pupils to use the ideas and suggestions in the Pupil's Book for different tasks, but encourage them to think up their own ideas for what might go into their magazine too.

Allow the pupils to be as creative and imaginative as they like when planning this project.

This project can easily be integrated with other work on drama and poetry that you do with your class. When you plan your term 4 work, consider doing some days of drama, some days of poetry and some days of magazine writing each week. Each project does not have to be taught in isolation.

Task 1 Planning your Magazine or Yearbook Project

Activity 1

Method

- Introduce the project by discussing what pupils already know about magazines.
- Explain to the pupils the purpose of this project.
- Brainstorm to collect ideas from pupils about what they think should go into their magazine.
- Build up a plan of the magazines' contents together.

Teacher Led Activities

Start off the lesson by writing up the word **magazine** on the board. Find out how much pupils already know about magazines. Write up their ideas. Use questions like these to guide the discussion.

1. What is a magazine?
2. What does a magazine usually look like?
3. What do you usually find in a magazine?
4. What is the purpose of a magazine?
5. Who is a magazine written for?
6. What do you think is the difference between a magazine and a newspaper?

Go through all the pupils' responses and allow the class to discuss each other's ideas and maybe make corrections to some of their suggestions.

If you have any magazines bring them in for your pupils to look at. There are many different types of magazines published. Explain to the pupils that some are on a specific topic e.g. Fishing, Computers, Football, Fashion, Cooking, Music, etc. while others are a mixture of different things. e.g. some stories, some articles of general interest, letters from the public, reports of events, recipes, poems, jokes, puzzles etc.

Explain to the class that they will be producing a class magazine in this project. Have another brainstorming session with the class and ask them what they would like to include in their magazine.

List the pupils' suggestions on the board.

Now ask the pupils how to organise the production of their magazine. Here are things to consider:

- How many copies of their magazine will they make? This will depend on the facilities at your school.
- Who will their magazine be read by? (other pupils? teachers? parents?)

Put the pupils into small groups and let them come up with a list of ideas for their magazine content. Let each group report back to the others. At the end of this session you should have a plan of what will go in the magazine, and an idea of how it will be published.

Activity 2

Method

- Discuss magazine production criteria. Look at materials available.
- Plan a time frame and build up a framework of contents.
- Discuss group membership and organisation.

Teacher Led Activities

Begin this session by recapping what was decided in the last activity.

Now look at the production of the magazine as a whole. Split the class into groups and ask them to think about the following. Tell them to make brief notes of their ideas so that they can refer to these when their group feeds back to the rest of the class.

1. How can we make sure that people read our magazine? (put it in a prominent place, make it 'eye-catching')
2. How can we make sure our magazine is 'eye - catching'? (illustrations, decorated pages, colour, lay-out, good content, good cover, exciting name for the magazine)
3. What do we have available in our classroom that we can use to make our magazine? (chart paper, crayons, coloured pens, some good artists etc.)
4. When should we arrange all the material in the magazine as we go along or when we have it all ready? (at the end when all materials are available)
5. Who should decide what goes in? (Class discussion when we can all look at the materials we have created. This will be before we do the layout but after we have completed all the content materials.)
6. How do we keep materials which are complete? (Prepare a folder to keep all completed materials in.)
7. What could the final jobs be? (Insert extra illustrations as necessary. Use of decoration e.g. borders, prepare a contents page and number the pages, attach the cover.)

Bring the groups together and build up their thoughts on the board. Let each group

Here is an example of a contents framework that you and your class might come up with after Activity 1. You should then expand this when you do your lesson planning, bearing in mind the discussions in Activity 2. An example of this expanded framework is given on the next page.

What to include in our magazine:

1. Pupil Profiles
2. School Profile
3. Country Profile
4. Class News
5. Opinions
6. Narrative Stories
7. Jokes and Riddles
8. Poems
9. Our Hopes and Dreams for the Future

An expanded framework to show different activities is shown below.

Section	Ideas and Activities
Pupil Profiles Recounts	Each pupil planning a draft of their profile. Edit and redraft profiles together. Draw self portraits and include other artwork. (Photos?)
School Profile	Work in groups, each group has a different task, including: A plan of the school buildings; Staff interviews; A diagram to show the structure of the school; Some statistics and graphs about how many children in each class, where they are from etc.
Country Profile Factual report texts	Work in groups - different tasks: Provincial Information Maps Descriptions Statistics and Graphs
Class News Recounts	Work in pairs: Write news articles / interviews about the main events in the school year. Including: School Sports Day Open Day Standard 6 Exam Class Picnic
Opinions Exposition	Individual work, expositions on issues affecting our lives: School Uniform School Fees Environment - Cleaning up the school Homework - Do we get too much?
Stories narratives and recounts	Hold a vote to nominate and choose the best stories written by the class this year. The best (first second and third) rewrite their stories and illustrate for the magazine.
Jokes, Riddles and Puzzles	Three groups, J, R and P. Every pupil contributes their favourite joke riddle or puzzle. Class discuss and agree which ones go in the magazine.
Poems	Choose favourite poems from the Poetry reader and write about why we like them. Publish the best of the poems the class wrote in the poetry project.
Hopes and Dreams	Working individually, each pupil writes about their plans for the future. A good way to finish off the magazine.

Task 2 Starting Off – Pupil Profiles

Activity 1

Method

- Introduce this first task for the magazine. This is writing a personal profile.
- Use the example given in the Pupil's Book on page 36 to discuss what pupils should include in a profile about themselves.
- Let pupils plan their own profiles.
- Go around the class to give assistance and to make sure that pupils are on task.

Teacher Led Activities

Explain that the first thing to be written for the magazine is a personal profile of each pupil in the class. Ask pupils if everyone knows what **profile** means. Have a discussion with the class and then explain that a profile is a report and description of a person. Ask them to help build up on the board the type of things which would be interesting to read about each pupil.

Now ask pupils to read the example given in the Pupil's Book.

Ask pupils questions like these:

- What do you find out about Winnie by reading her profile?
- What do you like or dislike about Winnie's profile?
- How would you describe Winnie from what she has written?

You will be able to think of more questions. When you feel that the pupils are clear about what a personal profile should be like, allow them to settle down and start planning and writing the first draft of their profile.

Activity 2

Method

- Check on pupils' progress of writing their profiles.
- Discuss what they need to do to edit their first draft.
- Discuss what they need to do in this activity to complete their personal profiles.
- Provide blank paper for pupils to write their final drafts on.
- Go around and help with editing as well as helping those who have difficulties.

Teacher Led Activities

Begin by finding out how far pupils have progressed with their profiles. All pupils should have prepared an overview and be working on their first draft. Ask questions such as:

- Are you having any difficulties with your first draft?
- How are you going to organise your paragraphs?
- Have you thought about the lay-out of your profile?

Ask more questions if you want to. Make sure that:

1. Pupils are roughly at the same stage of their profile writing. If some are way behind, assist them while the class is working.
2. If pupils voice any difficulties, make sure you clear them up during this discussion session. Allow other pupils to offer help because they might have overcome the same difficulties.
3. Remind pupils that paragraphs usually indicate that you have moved on to another point.
4. Let the pupils know that the way they plan the lay-out of their profile does not have to be exactly the same as Winnie's. They can plan their own lay-out.

Explain to the pupils during this activity, you expect them to:

- Complete their first draft and start editing their writing.
- Complete their editing and prepare to write their final draft.
- Collect an A4 size paper or an exercise book page to write their final draft on. Remind pupils to keep a space on their page where they will draw or stick a picture of themselves.

Refer the pupils to the editing checklist in the Pupil's Book on page 37. Run through the list and use examples to demonstrate what each point in the checklist means. When everyone is clear let them continue with their task.

At the end of the lesson, tell the pupils that they will be doing the artwork for their profile in the next lesson. Tell the class that they should complete all editing and if they haven't, they must try and complete editing and rewriting their final drafts in their own time before the next lesson.

Activity 3

Method

- Look at the example in the Pupil's Book and discuss ways of producing an attractive looking profile.
- Talk about self portraits and explain what they mean.
- Pupils work on their portraits and any other artwork such as borders around their writing.
- Collect completed profiles for the magazine folder.

Teacher Led Activities

Look back to the example of Winnie's profile in the Pupil's Book and talk about the artwork. What did Winnie do to make this page 'eye-catching'?

Pupils should be able to point out that Winnie drew a picture of herself and a border for her profile. She also wrote her profile in careful cursive handwriting.

Explain to pupils that a picture of person is called a 'portrait'. Explain that Winnie drew a 'self portrait'. This means a portrait of herself.

Tell pupils that they must draw a self portrait to go with their profile.

Explain to pupils that in this activity, they will be doing the artwork for their profiles. They will be drawing self portraits as well as making attractive borders for their writing.

When pupils have completed this task, tell the class that they have just produced the first pages of the class magazine. Have a discussion about how their profiles should be displayed.

Here are some suggestions you could give the class to consider:

- Profiles in alphabetical order.
- Follow the class register.
- Follow the order of birthdays.
- From the tallest to the shortest.
- From a lay-out point of view - how they fit on the page.

When pupils agree on a display order, collect all profiles and keep them in your magazine folder. If you are making a big class magazine, you could give out pages so pupils can paste their profiles on in the agreed order. It may be better to wait until you have all the content of the magazine and are in the final lay-out stage.

Refer to the example in the Pupil's Book on page 37.

Task 3 Opinions

Activity 1

Method

- Whole class discussion to introduce the subject of school likes and dislikes.
- Read and discuss the text by Darcy Jones in the Pupil's Book on page 38.
- Recap on the **exposition** genre.
- Work with a partner to choose a subject, plan and start on a first draft.

Teacher Led Activities

As a whole class, discuss what the pupils like about their school. Encourage pupils to express their opinions. Other pupils can comment on another person's opinion. They can agree or disagree.

When you feel that the class has had enough discussion time about what they like, ask them to talk about what they don't like about their school. Again, encourage pupils to comment on other pupils' opinions. Make sure you control the discussion by not allowing interruptions when someone is talking. Tell the pupils they can comment when they have their turn.

When the class has discussed this, explain that the next task for the class to do is to think about something which they would like to see changed in their school. Refresh pupils' memories about what they have learnt about the different genres by asking questions such as:

- If you write about what you want to see changed in your school, what sort of a text would you be writing? (Pupils could refer to the genre posters.)
- Why do you think it would be an exposition text?
- What makes a text an exposition text?

Let the pupils read the example given in the Pupil's Book.

After reading, ask pupils:

1. What is the writer concerned about and would like to change in their school?
2. What reasons does the writer give to support the argument?
3. How does the writer try to convince readers to agree with his opinions?
4. Do you agree or disagree? Give reasons for your choice.

Before setting the pupils on task, remind them that in their texts, they should:

- Clearly state what they think should be changed in their school.
- Tell the pupils not to write about homework like Darcy Jones has.
- Give reasons why they want the change made in the school.
- Convince other people that their argument and opinion is a good one.

You could let the pupils work in pairs to come up with a subject, a plan and start work on the first draft of this text.

Activity 2**Method**

- Have a discussion to find out how far pupils are with writing their first draft.
- Clear up any questions or difficulties pupils may express.
- Tell the class that you expect them to edit their draft and write out a good final copy in this lesson.
- Settle the class to their task. Go around the class and give assistance to those who need help. Ensure that all pupils are on task.

Teacher Led Activities

Start the lesson by checking on everybody's progress. Ask questions such as:

- What have you done so far?
- How much of your first draft have you done?
- How much do you still need to do?
- What difficulties are you having with your writing?

Discussing pupil's work with them as they are doing it is a good way for you to give immediate support. If you do this regularly pupils will be used to asking for help when they need it.

Explain to pupils that they need to complete their first draft, edit it and write the final draft during this lesson.

At the end of the lesson, collect all completed pieces and keep them in your magazine folder.

Task 4 Creative Writing

Activity 1

Background Information

In this section of the magazine pupils could write a story or a recount. If you have some good stories which were written during the year you could read them together with the class and decide which ones could be included in the magazine. These could then be written out and illustrated ready to include in the magazine. They could go under the heading 'Stories We Wrote this Year'.

Method

- Refer to the framework for your magazine. Identify and discuss the next task that the class will be working on.
- Look back at the year's work and select texts for the magazine.

Teacher Led Activities

Explain to the class that their first activity will be to look through all the writing they have done throughout the year and to choose one text that they have written. When pupils have chosen their best or favourite text have a reading session where these texts are read out to the rest of the class.

During this, allow each pupil to briefly talk about the text they have chosen. Let them say what sort of texts they are and why they have chosen them as their best or favourite pieces. From this session, you will be able to assess how much pupils have learnt about the different text types they have been working on and developing throughout the year.

You will probably not be able to include all the texts in your magazine. This will depend on the size of your class and on how your magazine is being produced. You and your pupils must decide which texts to include. Those which are chosen need to be copied out and illustrated. Remind pupils that they need to make their texts as attractive as possible with colourful illustrations and borders.

Activity 2

Background Information

The theme for the recount here is Dreams. This is only a suggestion. You and your pupils will be able to think of other ideas. The activities can be adapted to your chosen theme.

Method

- Explain the new writing task. Refer to the genre posters.
- Brainstorm in groups and report back to the whole class.
- Plan individually and write a first draft.

Teacher Led Activities

Set the scene for this activity by asking questions like these;

- Have you ever had a dream?
- Do you often dream at night?
- What did you dream of last night?
- What do you think makes us dream when we are asleep?
- What sort of dreams do you usually have?
- Do we always have good dreams?
- Do you ever wonder what the dreams mean?

You can ask more questions or allow the pupils to recount some of their dreams. After this discussion, explain to the class that their task will be to recall a good dream and a bad dream that they have had. They will draft two texts. One is a recount of a good dream; another is a recount of a bad dream. Refer to the genre posters and discuss the special features of recounts.

To finish this lesson, bring the whole class together and prepare them for the next activity by asking questions such as;

1. What will you need to do after you have completed your first drafts?
2. What do you do when you edit a first draft? (Pupils should refer to the editing checklist given in the Pupil's Book on page 37.)
3. If your texts are both recounts, what tense will they be written in? (Pupils should be able to say that recounts are usually written in past tense.)

Remind pupils who have not completed their first drafts that they must complete them before the next lesson. Suggest to them that they complete their drafts whenever they have some free time in class or they could complete them at home after school.

Activity 3**Method**

- Briefly explain what you expect pupils to do in this lesson.
- Pupils complete their final drafts.
- Pupils do artwork for their final drafts.
- Organise where the final drafts will go either into the magazine folder or pasted on pages for the class magazine.

Teacher Led Activities

Remind pupils that they need to edit and write out a final draft of their 'Dream' texts in this lesson.

Remind pupils that if they have any illustrations for their recounts, they need to leave spaces for them in their final draft.

When final drafts are completed, tell the pupils to do any artwork they want to include. To produce a good piece of work will probably take more time. Encourage the pupils to take time with presentation as well as drafting. You will have to decide how many lessons to allow to get the work completed.

Collect completed recounts for the magazine folder or give out pages which pupils can paste their recounts on for the big magazine.

Activity 4 Legends**Background Information**

In this creative writing task the pupils can write an imaginative story. You could use legends as a starting point. Legends are stories from long ago which may or may not be true. They are like custom stories or folk tales. Legends often have heroes and heroines in them. You could use any other topic for your narrative stories too. Be guided by the pupils' interests and ideas and adapt the activities below to suit the topic you choose.

Method

- Discuss what legends are and ask pupils to recall legends they have read.
- Read a legend to the class, discuss what kind of text it is and identify the special features of narratives.
- Explain the pupil's task and then let them start to plan and begin their first drafts.

Teacher Led Activities

Begin this activity by discussing legends. Start the discussion by asking the pupils to think of a legend from Solomon Islands or from another country which they have enjoyed reading. This could be one from the Pupil's Books or one of the Readers.

Listen to the pupils' responses. Some may confuse legends to other types of texts. Make sure that pupils understand what a legend is. Read a legend aloud to the class or get the pupil's to read a legend from the Pupil's Book e.g. Baba Yaga on page 82, Wali Dâd, page 89 or The Girl and the Chenoo, page 87. Ask pupils to decide the type of text. Pupils should refer to the genre posters and should be able to identify them as narratives. They should be able to give you reasons why these are narrative texts.

Explain that their next task is to think of a custom story or legend that they know and write it as a narrative. When the pupils are clear about their task, put them into pairs to plan and write their first drafts together.

Activity 5**Method**

- Edit story drafts with a partner.
- Write out a good final copy.
- Illustrate and finalise their story ready for the magazine.

Teacher Led Activities

When the story is completed and pupils have looked through it to make any improvements tell them to exchange their drafts with a partner. They will now edit each other's work.

Pupils should discuss and explain any editing changes they make to their partner's draft.

When pupils finished editing you could write them a checklist on the board of what they should do next. The checklist could look like this:

1. Rewrite a final draft of their legend.
2. Do all the illustrations and artwork.
3. Put completed work in the magazine folder.

Task 5 Jokes, Riddles and Puzzles

Activity 1 Jokes

Background Information

For this section of the magazine pupils could work in groups or in pairs. It is important that you organise any groupings beforehand. For this task the groups should be mixed ability groups so that the pupils can help each other. In this way the more able ones can encourage the less able pupils.

The task here is to write Jokes, Riddles and Puzzles. As these are relatively short pieces, the lessons are prepared in a way that all drafting, editing, redrafting and artwork for each one is, where possible, completed in the same lesson.

Teacher Led Activities

Refer to the magazine framework and ask pupils what they have already completed for their magazine and what they need to do next. Now read through the list of things they will be working on in this task. This task is entitled Jokes, Riddles and Puzzles. Pupils should see that the first one is 'Jokes'.

Start a discussion by asking pupils:

- What is a joke?
- Why do people tell jokes?
- Do you think it's good to tell jokes?
- What do you think is not good about telling jokes?

Now look at the examples given in the Pupil's Book on page 39. Give the class a few minutes to read through the jokes and to discuss them. Ask pupils;

1. Which one of the jokes do you think is the best one?
2. Why do you think you like it the best?

Explain to the class that they will need to think of some good jokes for the magazine.

Tell the class they will be working in small groups and sometimes in pairs throughout this task.

Tell them that since what they are producing is a short piece of work drafting, editing, rewriting and artwork for each heading should all be done in one lesson.

Put pupils into the groups which you have prepared. Remind pupils that they need to share out responsibilities. This will make them work faster.

Before setting the pupils on the task, you need to put down some ground rules:

- No rude jokes allowed.
- They are not to write jokes that make fun of other people, their gender, colour, religion or culture.

Let pupils go into their groups and start working on their task.

Conclude the lesson by asking each group to tell the class how they shared the work. Groups that worked well together should describe how they organised themselves. Each group could then share the jokes they came up with with the rest of the class.

Some groups may not have worked well together. You will have observed this as you went around and helped the pupils with their activities. If this happens, talk to the group on their own about what problems they are having. Deal with their problems by suggesting what they could do. Help them patch up any misunderstanding and make it clear that you expect them to work better on their next task. You may need to shuffle groups around for the next task as a last resort.

When groups finish their work, collect them or give them pages to paste their jokes on.

Activity 2 Riddles

Start the lesson by reading some of the jokes written by the groups. Praise the pupils for their contribution to the jokes page of the magazine. Now ask the class to check the magazine framework to see what section they will need to work on next. Pupils should be able to see that riddles are next.

Teacher Led Activities

Ask pupils what a riddle is. Whether or not pupils understand what riddles are, let them discuss what they think before referring to the examples in the Pupil's Book on page 40. Tell the pupils to look at the way the page is laid out and how it is attractively coloured.

Let the pupils read and discuss the riddles. Then ask pupils if they know any riddles. Get a few from the class and then explain that they will be working in the same groups as in the previous lesson and they will be writing out riddles they know or ones they have made up.

Remind pupils that drafting, editing, redrafting and artwork will also be done in this activity. You also need to remind all groups that they need to share responsibilities when they work as a group.

Let pupils get into their groups to start on their task. Go around and make sure that, if you had groups who had not worked well in the previous lesson, they have improved in this lesson after your discussion. If they are still having problems, assist them.

When groups have completed their riddles, either collect them for the magazine folder or give out pages and organise groups to paste their riddles if you are creating a big magazine.

Conclude the lesson by groups reading out their riddles and see if other groups can work out the answers.

Activity 3 Puzzles

Background Information

The last part of Task 4 is drafting puzzles. The type of publication you are producing will determine what kind of puzzles you get your pupils to draft. For example if you are

duplicating many copies of your magazine you could include crosswords. If you are making one large magazine this kind of puzzle wouldn't work as the reader needs a copy of the crossword to fill in.

Here are some examples of different puzzle types. You will be able to think of some more. Remember the purpose of a puzzle is to entertain the reader by giving them a task to work on which they enjoy doing.

Maths Puzzle

Reuben has three cats. Each is a different weight.

The first and second weigh 7kg together.

The second and third weigh 8kg together. The first and third weigh 11kg together.

What is the weight of each cat?

Answer

Cat 1, 5 kg, cat 2, 2 kg and cat 3, 6 kg.

b	i	c	y	c	l	e	l	t	e
e	u	e	a	l	r	a	f	w	o
k	l	s	f	i	h	p	y	u	n
i	i	c	o	a	c	h	s	k	a
b	i	r	t	h	g	g	r	a	c
r	a	u	s	t	e	y	r	o	e
o	u	c	a	t	a	n	b	f	v
t	e	k	a	c	a	t	a	o	b
o	o	h	h	z	x	j	i	l	m
m	w	t	e	b	c	h	l	n	p

Transport Word Search

Here is a list of words.

ship	plane	canoe	boat
truck	bicycle	bus	train
yacht	coach	motorbike	car

All but one of them is in this Word Search.

Can you find which one is not there?

Remember the words can appear horizontally, vertically, diagonally and backwards too!

Answer train

Word Find

Look at these letters. Make as many words as you can.

Every word has to contain the middle letter. You can only use the letters in this grid once in each word

Here are some examples: **paste**, **steam**, **parts**, **trap**, **primate**

Over 30 words - Excellent;

25 - 30 words - Very good;

20 - 25 words - Good;

15 - 20 words - Not bad!

Under 15 words - Try again!!

e	a	p
p	t	s
i	m	r

Teacher Led Activities

Talk about puzzles with the class. During Nguzu Nguzu activities in both English and Maths the pupils will have come across different types of puzzles. Ask them the purpose of including puzzles in the magazine.

On the board give examples of different types of puzzles. Use the examples above. You will be able to add other types of puzzle ideas of your own. If you decide to include crosswords then revise how to draw them including how to number the clues.

5 School Magazine

You could allocate a different type of puzzle to each group so that you get a good variety in your magazine.

Tell the pupils to work in the same groups and plan, design and draft a puzzle. Tell them they must work out the answers to their puzzles too. You may want to include the answers to the puzzles maybe at the end of your magazine. This will encourage readers not to look at the answers and work out the puzzles first. Remember if you do this you must include the page number where the answers can be found in your magazine.

Task 6 Recipes and Procedures

Activity 1

Background Information

In this task pupils will use their skills in writing procedure texts as well as using their imagination to create some strange recipes. A recipe is a set of instructions for producing a food dish so this 'Unusual Recipe' section should produce some funny results.

Teacher Led Activities

Have a brainstorm to recall what they have learnt about recipes. Record their ideas on the board. Pupils should come up with the following:

- Recipes are procedural texts.
- Recipes have different sections (ingredients and method).
- Recipes are a set of instructions.
- The instructions are usually numbered and are set out in order.

With the pupils, refer to the procedure genre poster and look at the special features of procedure texts. When you feel that the class has revised what procedural texts are, explain what the task is.

Explain that they are going to work in the same group. Explain that they need to either think of some unusual recipes or make one up. You could read through the example of Witch Pudding in the Pupil's Book on page 41.

The pupils could work pairs. This first session should be spent in coming up with ideas, planning their recipe and writing the first draft. To do this activity well they will need more time to edit and improve their text before thinking about layout and presentation.

After they have written out their recipe they could decorate their page with a picture border. When the recipes are complete store them carefully or ask the pupils to paste more pages ready for the magazine.

Activity 2

Background Information

In this activity the pupils revise writing a procedure text by referring to apparatus they have made and used in their maths lessons. They will look at examples of these texts and model their writing task on the format there. They will produce an illustrated set of instructions on how to make an object of their choice. This could be an artefact or something they have seen made in their village or in their community.

Introduction

Ask the pupils this question: Before clocks were invented, how did people tell the time?

List all the answers given by the pupils. They should be able to recall a lot of facts from work they have done in maths both in Standard 5 and Standard 6.

Pupils should be able to name things such as a sundial, a water clock and a candle clock. Read through the list and ask the class if they have ever made any of these in their maths lessons. If the class has been working through the Nguzu Nguzu maths they will tell you they have made several different sets of apparatus to measure time. You should decide on just one for your lesson. For example, pupils will say that they have made sundials in Standard 5. If this is the case, begin the discussion by asking them these questions:

1. How did you make a sundial?
2. What materials did you use?
3. How did you know how to make a sundial?
4. When you follow instruction to make something, what are some important details that help you make something properly?

From this discussion, pupils should come up with things such as: materials needed, instructions given in order, measurements and diagrams to show what to do. Now refer to the example in the Pupil's Book on page 42.

Have the pupils look through the example. Ask pupils to point out details that are important in making of a rain gauge. They might identify things such as: the size of the bottle, accurate measurements for the strip of paper, etc.

Teacher Led Activities

Now explain to the pupils that, for their next task, they will work in groups. Each group needs to do the following:

1. Think of different traditional objects such as shell-money, an outrigger canoe or tapa cloth.
2. Discuss and decide on one object with their group.
3. Talk about how it is made.
4. Draft instructions telling how to make it.
5. Discuss what diagrams are needed to demonstrate clearly what to do.

Conclude the lesson by getting the class back together and quickly checking what each group have decided to work on. Ask each group how much work they have already done and what they still need to do. Tell the class that they will continue to work on their projects in the next lesson.

Activity 3**Teacher Led Activities**

Tell the class to quietly go into their groups and continue working on their procedure for **How to Make Something**.

Remind pupils that you expect them to edit their work, rewrite a final draft and to draw the diagrams they need for instructions.

Move around the room and make sure that pupils are making good progress and are staying on task.

To conclude the lesson, ask groups who have completed their project to show the class what they have done. For groups who did not manage to complete their work, ask them to try and complete their projects in their own time.

Collect all completed work for the magazine folder or give out the pages for the big magazine so groups can paste on their work.

Task 7 My Hero or Heroine

Activity 1

Background Information

For this next section of the magazine, pupils will be writing reports about someone they choose because they are their **hero** or **heroine**. This means they particularly respect them for something they do now or for something they have done in the past.

Pupils could choose someone they have learnt about at school. They could write about someone they know or used to know in their community. This could involve talking to their hero or heroines and interviewing them for the article in the magazine.

Pupils will need to work in pairs to do this activity.

Teacher Led Activities

Start off this lesson by asking pupils this:

- Is there any person that you know or have read about that you really admire?
- What is it about them that you admire?

Choose a few pupils to tell the class about who they would choose. Next, explain that over the next few lessons they will be working with a partner to produce a profile of their hero or heroine.

Explain that before they start drafting a profile, they must collect all the information they need by doing some research. In this first session, pupils should:

1. discuss with their partner and decide on a person they will be writing about;
2. discuss where they will look for information;
3. share the responsibilities;
4. Plan and do the research and collect the information.

To conclude the session, bring the class together and use this time to find out how well pupils are getting on with their work. Find out by asking questions such as:

1. Do you know where to look for information?
2. Were you able to find the information you needed?
3. Did you have any difficulties with your research?

Pay close attention to what pupils report back about their progress. Try as much as possible to help them overcome their difficulties. If they have trouble finding information, for example, you could suggest resources they could use.

Activity 2

Discuss what pupils need to do during this session. Explain to the class they should:

1. continue with their research;
2. bring all the information collected and start planning their profile;
3. start drafting their profile.

Wind up the lesson by discussing with the class how far they have gone with their projects. Encourage pupils to talk about what other pairs are doing by giving specific pupils prompts such as;

- What do you think?
- If you are working on a person similar to theirs, are you doing the same?
- Can you suggest a better way? ... and so on.

Activity 3

Briefly explain to pupils that they should complete their drafts if they have not finished and then start editing their writing. Remind pupils to refer to the editing checklist in the Pupil's Book on page 37. If pupils have the time, they can start rewriting their final drafts.

Settle the class down so they can get on with the work. Go around the class and make sure that pupils are making good progress.

Activity 4 & Activity 5

Tell the class that you expect most of them to be rewriting the final draft of their profile during this session.

Explain to the class that, before each pair re-writes their final draft, they should discuss and think about how to illustrate their text. They might include a portrait of their hero or heroine as well as any other artwork they would like to add to make the profile more attractive.

At the end of the lesson, remind pupils that the next session will be the last for them to complete their profiles and that you will be collecting the completed profiles from them for the magazine folder.

Task 8 Country Profile

Activity 1

Background Information

In this task, pupils will be putting together a profile of a country. Pupils could choose a country they have come across in the Pupil's Books either in Standard 5 or Standard 6. Pupils could choose a different country if you have resources available for them to do research. Some pupils may know someone in their community from a different country and they might choose to interview them and find out information in that way.

If pupils choose a country that was covered in Standard 5, arrange with the Standard 5 teacher for the pupils in your class to borrow the Standard 5 Pupil's Books for them to use for their research.

The profiles could be presented as the example in the Pupil's Book on page 43 shows. Here this framework is looked at. You may choose to use a different framework for your pupils' country profiles or they may decide on a format themselves.

Teacher Led Activities

Ask pupils to think about interesting things they have learnt about different countries around the world. Pupils should recall a lot of information about other countries which they have covered in their lessons.

After the discussion, explain to the class that they will be producing a profile of a country for the magazine. That they will be working with a partner to produce this piece of work.

Now look at the example in the Pupil's Book on page 43. You can ask different pupils to read each section of the profile of Solomon Islands. Discuss with the class what kind of text the profile is. Pupils should refer to the genre posters and should be able to say that the text is a report. Talk about the different features of reports given in the genre poster. Ask pupils to try and find these features in the report they have just read. Tell the pupils that they can use subheadings in their profiles too.

Organise the class to work in pairs. Explain to the class that to do their task, they need to do the following:

- Discuss and decide on a country they want to do a profile on.
- Discuss where they can find out all the information they need.

Bring the class together and discuss the countries chosen as a whole class. Try to get as much variety as possible. You do not want every pair to choose the same country to profile!

Pupils are then ready to start their research. You should encourage them to take notes and to start to organise what they find out under sub-headings.

Activity 2

As a whole class ask the pupils what they think they should do next with their country profiles. With the pupils, work out a process to follow. This could look like this:

1. Look through all the information collected in the last lesson. Is there any more information to research? If so, do that.
2. Check through all the notes with their partner and make sure all is under the right sub-headings.
3. Allocate which sub-heading section is to be written by which pupil.
4. Start writing the first draft of the country profile.

Make sure you move around the class to help the pupils when needed and make sure pupils are on task throughout the session.

To wind up the lesson, get the whole class together and do a quick check on each pair's progress. Remind those who are obviously behind others to try and catch up. Tell the class that you expect each pair to have completed the first draft of their profile by the next session. If it looks as if some pairs have a lot of catching up to do, suggest that they need to find some free time to complete their drafts.

Activity 3 & 4

Teacher Led Activities

Quickly explain to all groups that they will be editing their first drafts and rewriting the final drafts of their country profiles in this lesson. Remind pupils that, before they write the final draft, they should plan what the lay-out will look like. That is where they will put the pictures and put the text. Remind pupils that an attractive presentation of their profiles is very important.

When everyone is clear about their task, tell each pair to continue with their work.

When the text is complete pupils should again share the responsibility for the art work. There could be maps to draw too.

Remind pupils that since they will be putting the pictures in the final drafts, they first need to sketch their illustrations. Another way is to draw pictures on a separate piece of paper which they can later paste into spaces they have left for pictures in the final drafts.

If pupils are clear about what to do, let them carry on with their work. Make sure that pupils have all they need for their work.

Activity 5

When all the country profiles are finished, before you file them away into the magazine folder or paste them on a magazine page, have an oral session with the class. Here each pair can present their completed work to the rest of the class.

Each pair can also explain how they did their research as well as read and show their profiles to the class. Make sure that all pairs get a chance to present their profiles.

This oral session is important because the pupils have been doing a lot of written work throughout the tasks so this is their time to show their work to their classmates.

To conclude this lesson, commend everyone for their hard work and co-operation in all the tasks for the magazine that have been completed so far.

Task 9 Poems

Poems written by your pupils will enrich your magazine. These allow the pupils to use their creative skills once more and encourage them to play with words. During the year pupils have written poems which they may wish to include here. There are also lots of ideas for writing different types of poems in the poetry section of this Teacher's Guide. The Poetry Project begins on page 9. Refer to the ideas here and choose some to include in this task.

Task 10 School Profile

Activity 1

Background Information

A good addition to your magazine would be a profile of your school. You should decide what you want to include. You could arrange different groups to look at different things such as:

- names of the head-teacher, all the teachers and the classes they teach.
- number of pupils in each class.
- number of boys and girls in each class.
- survey of favourite foods, sports, colours, animals, music or subjects in a particular class.
- profile of the teachers. e.g. Male or Female, Where are they from? How long have they been teaching? How long have they been in this school?

If you are including number data you could represent this data as graphs and tables. These are skills which the pupils will have learnt in their maths lessons.

So in this section of the magazine, pupils will produce a profile of the school. Depending on how many classes there are in your school, you could organise your groups so that all classes have one group working on a profile with a particular class. This will involve the groups visiting other classes and working with them and their teacher so you must make sure to arrange this with other teachers. Ask them if they will allow a group to work with them in their class.

Teacher Led Activities

With the whole class, consult the magazine framework. Pupils should be able to see that they will be producing a school profile. Have a brainstorm discussion where you and the pupils build up on the board what could be included in a school profile. If pupils come up with suggestions that are realistic and can be achieved, then they should be added to the list.

Ask pupils how the different information should be presented. Look at the suggestions given in the Pupil's Book on page 44.

When you are sure that pupils are clear about what to do, put them into groups and then allocate each group a task. Say that each group needs to sit together first and decide how they will tackle their task. They must be well organised and know who should be doing what before they start.

At the end of the lesson, stop all work and call everyone together. Ask groups to discuss how their group is going about their task and what difficulties they have had or see coming up.

Activity 2**Teacher Led Activities**

Let the pupils look at the checklist in the Pupil's Book page 44.

Go through the suggestions and discuss these with the whole class. This will encourage each group to plan carefully and be well organised.

To wind up the lesson, get the whole class together and ask each group to report to the class about the progress in their work.

Activity 3**Background Information**

Pupils should now be ready to work with each class or be ready to collect their whole school data. They should have prepared tables to record their information. If they are interviewing the teachers they should have written a set of questions to ask. They should be prepared with paper and a pencil or a pen to record all their information as they work.

Teacher Led Activities

Go around to each group and discuss the task they have been given. If they have been allocated a class to work with ask the group questions such as:

1. Have you checked with the class teacher? Have you organised a time to go?
2. Have you everything ready to collect your data?
3. What are you going to do first?
4. Does everyone in the group have a specific task? Let each pupil explain their task.

Some groups may not be getting support from some class teachers. It is important that you note down what each group's feedback is. If you feel that some groups are not getting the response they expect from any particular class, it would be helpful if you yourself approach the teacher of the class concerned and see if you can get them to give support to the group who is working with them. If this is not possible you must set them a different task.

Now explain to the groups that when they have collected all their information they must discuss it in their group and plan the first draft of their profile write up. Set a time frame for the class. Tell them by when you expect them to have completed all the editing and final drafting of their school profile.

Activity 4

When pupils have written out the final draft of their school profile tell them they must now think about the presentation of their work. Tell them to consider including:

- Page borders
- Headings
- Illustrations
- Graphs and Tables

Activity 5**Teacher Led Activities**

As a whole class, look at all the pieces of work that have been produced for the school profile. Decide on the best layout for the pieces in the magazine. Think about the best order in which they should be included in the magazine. Make sure you and the pupils make the decisions together.

At the end of the lesson, tidy up and then get the class together for a concluding discussion. Ask each group to share with the class the good and bad experiences that they had when working with their different classes. This will let you know how well pupils organised themselves and how they overcame any difficulties they came across.

Congratulate all groups for working together and for working hard at compiling their school profile.

11 School Magazine

Task 11 Putting the Magazine Together

When all the pieces for the magazine have been completed it is the final task to arrange them and publish the complete magazine.

Lay out all the pieces of work and pages of pasted work around your classroom and let the pupils look at them. Tell them that the **lay-out** and the order in which articles are arranged is an important part of magazine production.

The work to be included does not have to be put into the magazine in the order in which it was done. Some small pieces of work such as jokes, riddles and puzzles could be used to fill up pages in the magazine so that there are no spaces.

When a final order has been agreed and the pages are ready either for duplication or pasted ready to make a one big magazine the pages need to be numbered. Then a list of **contents** with **page numbers** next to them needs to be put together.

Of course a **cover** for the magazine needs to be designed and the whole class should decide on a name for the magazine.

There may be a need for some extra **artwork** in the form of borders or illustrations to finish off the magazine. You and your pupils will need to decide on this.

When the magazine is ready **advertise** the fact. Make an announcement in a school assembly or make a poster for pupils from other classes to see to tell everyone where they can get a copy or, if you have made one big magazine or year book, tell everyone when and where your school magazine can be read!

Creative English Projects 3

Drama

An Introduction to Drama

Play, Drama and Theatre

Play, drama and theatre are linked, and each is a development of the other. There is a great deal to be gained by the pupils at each level. Each is valuable for its own sake, but play leads to drama and drama leads to theatre.

Children often spontaneously act out things they see in real life in their **play**. At the **drama** stage, members of a group do this in a more deliberate way sharing the experience and the feelings it evokes. In time pupils learn to pass these on to others, so that at the **theatre** stage, the audience can share in the experience too.

Rationale: What Do Pupils Gain from Drama?

First and above all - **enjoyment**. Pupils should enjoy acting, role playing and playing the games that are included in this drama project.

After this come a wide range of other benefits:

- It allows pupils to express themselves, and act out their feelings;
- It develops pupils' imagination;
- It increases fluency and confidence in speaking in English;
- It develops social skills such as communication, self awareness and self confidence;
- It helps pupils to learn how to co-operate with others;
- It helps develop orderly thinking and the ability to organise;
- It improves physical co-ordination and physical fitness.

Acting out situations may also help pupils to deal with real life problems. They can act out their feelings, which can make them feel better. For example by acting out feelings of anger or frustration they may calm down. Drama can help pupils to understand how other people feel too.

Drama lessons provide social and moral training that helps pupils to mature emotionally, preparing them for adult life. It also often provides a good outlet for bright but non-academically minded children. It gives an opportunity for these pupils to do well.

There are many ways in which drama can be linked to other school subjects such as social sciences, music, environmental studies, science and so on.

The benefits do not only happen when pupils actively take part in drama. Pupils can also learn from observing others, particularly if they are encouraged to watch positively and critically by being asked to comment and give praise afterwards.

Layout and Contents of this Teacher's Guide and the Pupil's Book

How you use the materials presented here will depend on many things. There are enough ideas for you to plan and teach a whole term of drama, if you want to. You may also choose to integrate drama lessons with other lessons from the poetry or the magazine projects each week. For example you could do two days drama, two days poetry and a day of magazine production each week. You need to decide on a basis of your pupils' interests and needs.

Drama Introduction

In this Teacher's Guide there are a variety of teaching activities. These include:

- warm up activities and drama games to use at the beginning of a lesson;
- teaching speaking and acting techniques;
- reading and writing drama scripts;
- preparing for putting on a play, making costumes, props, mask making;
- managing a production, holding auditions, rehearsals, and staging.

The way in which you use these is left for you to decide. The contents page will help you find your way around the different sections. At the end, there is a glossary of drama terms which will help you with drama vocabulary used in this book.

The Pupil's Book contains scripts and texts which can be used in your drama lessons. The scripts vary from simple short scripts to longer more difficult scripts. There are also narrative texts which have been transcribed or rewritten as play scripts. These will be useful if you decide to re-write some texts from Nguzu Nguzu English as scripts to perform in your drama lessons.

There is a lot of information here. The Teacher's Guide is cross referenced to the Pupil's Book to give you some ideas of when and how to use the Pupil's Book activities. Read through all of this section and see if the challenge of teaching drama is one you would like to take on with your class. If this subject is new to you begin with some of the simpler activities and build on these with your pupils. Both your confidence and that of your pupils will quickly grow as you enjoy these lessons.

Successful Drama Lessons

Drama in your classroom needs to be well organised. There is potential for a lot of disruption and noise unless you control the drama lesson well. Pupils must learn to be a **good audience**. A disciplined framework in your drama lessons gives pupils the freedom to express themselves in a satisfying way.

Here are **some tips** which could be useful to you as a teacher. Some of them you probably use already. You will also have other strategies for managing your class during practical activities.

1. Holding Interest

To hold the pupils' interest lessons must be well prepared and interesting. Try and look at each lesson from the pupils' point of view as well as your own.

2. Mutual Respect

When you talk, the pupils listen to you, when they talk you listen to them - the whole class listens to them - it works both ways. Knowing your pupils well as individuals and having good relationships with them is very important. Giving pupils individual attention builds mutual respect and fewer discipline problems develop.

3. Managing the Class

It can be difficult to manage a noisy classroom. The word '**freeze**' said crisply is useful in drama. This is a command to tell every pupil to stop still and listen. 'When I say "freeze" everyone must stop absolutely still like a statue or a stone. You mustn't move a muscle! "Freeze!" Try it. It works!

The tone of your voice is important too. Some teachers tend to shout to be heard over a noisy classroom. This is not effective as it just adds to the noise. Getting the pupils attention first and then using a quiet voice is much more effective.

Gimmicks like 'hands on heads', or the 'listening test' are sometimes useful.

The 'listening test' can only be done with the pupils about once a term. Raise your hand high holding a drawing pin or a piece of chalk. Say "We cannot begin until we've done the pin test. I want absolute quiet so that when I drop this drawing pin I can hear it fall on the floor." Wait for quiet - then drop the pin!

4. Concentration

Concentration exercises such as closing the eyes and listening to the teacher's voice can help focus the pupils' minds on the activity.

5. Encouragement

Rewarding and encouraging pupils for their efforts and the participation is much more effective than punishment, at the same time, when the need arises you must not be afraid to say 'No', decisively and firmly.

The more **energy**, mental and physical, you can put into your work the more effective you will be, and you will get a better response from your pupils.

The Structure of a Lesson

After reading this information about the many different ways in which drama can be taught, you should develop your own ideas on how to plan your lessons. In a typical session of say, one and a half hours the time allocation might look like this.

40% of time	about 35 minutes	whole class activities
40% of time	about 35 minutes	group work or work in pairs
20% of time	about 20 minutes	individual work

The drama lesson, as with all lessons, should well prepared. Make sure that any materials needed for the lesson are prepared too. Be ready to change your planned lesson as you sense the changing mood of the class. You may need to miss out something you had planned to do, change the timing of the lesson, or spend longer than planned on an activity the pupils are interested in.

Drama Introduction

To hold the interest of the class, keep the pace of the lesson going well. For example don't allow long gaps while the desks are being rearranged or while you decide what to do next. The information here gives you lots of ideas for short games and activities which can be used to maintain the tempo or pace of the lesson while, for example, a small group of pupils rearrange the room and so on.

Drama lessons need pupils to participate if they are to be successful. Pupils make things up and develop the ideas you give them in their own way. This is called **improvisation**. You need to develop pupils' ability to improvise by teaching and leading then through the activities suggested here.

When working on an improvisation idea for the first time, give a lot of guidance and make plenty of suggestions. As the pupils become more confident at expressing, sharing and developing their ideas they can work more independently, in groups and pairs, or on their own with less guidance from you.

Here is an example of a lesson plan for a typical lesson:

1. **Warm up Activity** - Game 7 Pass the Slipper page 109 (10 minutes).
 2. **Main lesson.** Theme is **Improvvised Plays**. Pupils work in groups of 4 or 5. Each group is given the first line of a play and they need to develop a plot. (See page 118.) The plot must have a clear beginning, middle and an end. Each group needs to create characters to take part in their play. Everyone in the group must have a part. They practice their play and then perform it to the rest of the class. (10 minutes teacher explanation, group organisation and allocation of 'first lines'.)

Group work on plays (20 minutes).

Whole class watch the plays, commenting and discussing each one. (20 minutes)
 3. **Writing activity** - Pupils complete a Drama Diary. This is a good way to get the pupils to record their drama lessons. Many lessons are wholly practical and by writing a diary of what they did in each lesson they remember different techniques they have learnt (15 minutes).
 4. **Whole class round up.** This is a good way to round up any lesson. Recap on the activity, revise any new techniques learnt and go over any new vocabulary. Comments on how the lesson went from pupils as well as from the teacher will help with future lessons and your lesson planning (5 minutes).
3. **End of Session Activity** - Game 2. Who is Missing? page 107 (10 minutes).

The drama project contains the following activities:

- Drama Games and Warm up Activities
- Role Play, Situation Drama and Improvisation
- Studying Characters
- Props, Costumes and Masks
- Reading Play Scripts
- Staged Readings
- Putting on a Performance
- Drama and Writing
- Scripts and Texts - Background Information and Suggested Activities
 1. The Grasshopper and the Ants Pupil's Book page 45 & 47
 2. Crazy Critters Pupil's Book page 49
 3. The Fish Tank Pupil's Book page 53
 4. The Bully Pupil's Book page 59
 5. A Caterpillar's Voice Pupil's Book page 62
 6. The White Tiger Pupil's Book page 69
 7. Cicak and Kancil Pupil's Book page 76
 8. Baba Yaga Pupil's Book page 78
 9. The Girl and the Chenoo Pupil's Book page 87
 10. Wali Dâd Pupil's Book page 89
- Drama With Puppets

Drama Activities

Drama Games and Warm-Up Activities

The importance of warm up activities should never be overlooked. It's difficult for anyone regardless of their age to arrive and suddenly launch into drama, especially if it's in a second language. Try some of these activities to relax the pupils and to help them to focus before you begin your drama lessons. You will notice that most do not require any speaking. This makes them easy for the pupils. When the pupils are used to these warm-ups you could add words where appropriate.

- You can simply smile and ask the pupils to copy you. Then show them a sad face and again ask them to copy you. Pretend to laugh, cry, sing, hide your face and each time ask them to copy you. This is a quick and effective way to focus the children on the lesson, get them calm and introduce them to pretending to be different people.
- You could take any sort of object like a ball, book, paper clip or pen and pretend it's something else. So pretend to brush your hair with the book and then pass it on and ask the next person to pretend it's something else and so on. Ask the class to guess what the object is meant to be.
- Put the class into three groups and stand them in lines or in pairs if it's more practical for your classroom. If they're in groups then you can play a team game of Chinese Whispers except that instead of whispering and passing on the whisper the pupils draw a letter or number onto the back of the person standing in front of them who in turn try to draw the same number or letter on the back of the person in front of them and so on. If they're in pairs they draw a letter or number onto their partner's back who has to guess what it is and tells their partner. Then they swap. The idea of this sort of activity is that the children are using their bodies as well as their minds.

This section contains some games and mimes which are linked to drama. They have been chosen to help the pupils to improve co-ordination, agility, teamwork, fluency and general knowledge.

Games like these are an excellent way to start a drama lesson, or provide a break before another activity which requires a lot of concentration. They are also a good way of relaxing at the end of a drama session. Pupils will soon have favourite games and these are good to use as a reward if they have done well in other parts of the lesson.

Physical Games

1. Up Down Freeze Game

This is a good game to play outside. Tell the pupils to run around in a circle until you call out 'Freeze'. They must then stop immediately and stand like statues. Anyone who moves is out. The pupils who are out sit in a circle to watch the pupils who are still playing. The pupils must stay like statues until you say 'Go'.

You can then develop this game by adding different commands as follows:

Up	means they must freeze with their arms up in the air;
Down	means the pupils must drop to the ground;
Heads	means hands on heads;
Turn	means everyone turns and stands still. This means that on 'Go' they are moving round in the opposite direction.

One Leg means everyone stands on one leg and does not move.

The last survivor is the winner. This game will only work if the pupils are quiet. Do not shout the instructions. If any pupils do not hear your instructions they will not follow them and they will be out. It is up to the pupils to listen carefully.

2. Who is Missing?

This is a good observation game. The pupils move around the room. Call out, "Freeze- eyes closed". The pupils must stop and close their eyes. They must sit on the ground and put their head down with their eyes closed all the time. You creep quietly around the room and tap one pupil on the back. This pupil opens his/her eyes and creeps out of the room or hides behind a door. Then call out, "Go". The pupils can open their eyes and stand up and start to move. Then call out, "Freeze - Who is missing?" How quickly can the pupils guess? You could play the game again and this time tap two pupils and get them to hide.

3. Pip, Bubble and Squeak

Stand the pupils in a large circle. Space them out by holding hands and then letting go. Now go around the circle giving every pupil a name like this, Pip, Bubble, Squeak, Pip, Bubble, Squeak, Pip, Bubble, Squeak, and so on until everyone has a name.

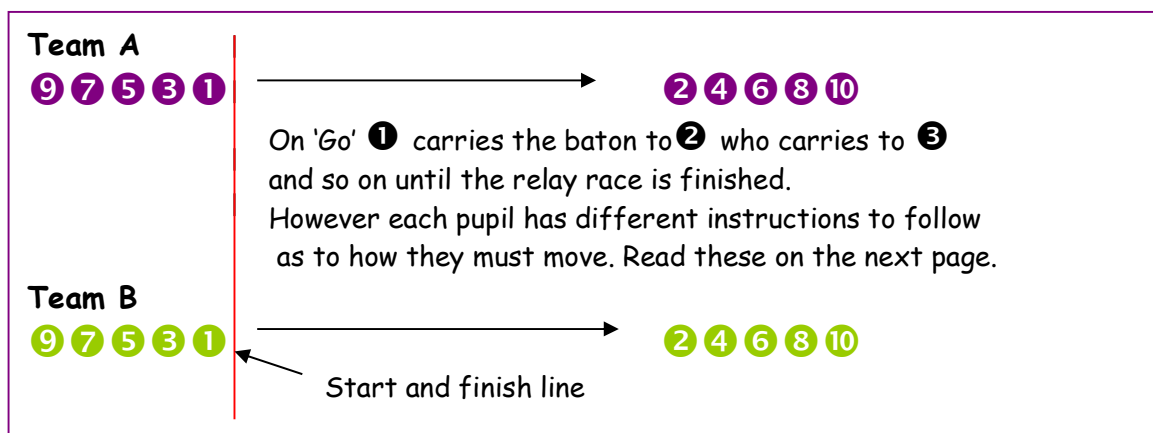
Now call out one of the names e.g. "Bubble". On hearing this, the pupils called Bubble must run around the outside of the circle. When you call, "Home" the pupils continue running in the same direction until they find a space to stand in. The last one 'home' is out. That pupil sits down in the space and so the game continues. Call out different names in any order until there is only one pupil left. This pupil is the winner.

You can add other commands to make the game more interesting. As pupils are running round, if you can call, "Turn," all those running must turn around and run in the opposite direction. When there are not so many pupils left you could call out two names together e.g. "Pip and Squeak" or "Squeak and Bubble".

4. The Mad Relay

This is a team game just like an ordinary relay but you can make it 'mad' by giving pupils different ways in which to move. Play this game outside if possible. Divide the class into two teams. Make sure the teams have the same number of pupils in each team. Choose one person from each team to be a judge to make sure that the relay is run fairly.

Set up the relay teams as shown below. Give the first runner ❶ in each team a 'baton'. This could be a short stick to carry and pass on.



Drama Activities

1	hop	2&4	piggy back
3&5	wheelbarrow	6	run backwards
7	jump on two feet	8	crawl on all fours
9	skips and claps	10	run

You will be able to think of many other 'mad' ways in which the pupils can move. When the last pupil in the team has crossed the finish line the whole team must sit down in a straight line.

To be the winning team pupils must work co-operatively together.

5. Cat and Mouse

This is a very popular game. Depending on how many pupils you have in the class, divide them into four groups with two left over. For example if you have 30 in your class make 7 groups of 4 with two left over.

Tell each group to stand in a line, stretching both arms out with fingers touching to make a wall. You now have four parallel lines of seven making four separate walls with alleyways between them.

When you call out 'Turn' everyone turns a quarter-turn in the same direction to make seven lines of four people, fingertip to fingertip, with a new set of alleyways in between.

The two pupils who are not in the groups are the cat and the mouse.

This is a game of chase. The cat has to catch the mouse. The cat chases the mouse along the alleyways. You must often call 'Turn' so everyone turns a quarter-turn and forms a new set of walls. Neither the cat nor the mouse can break through any of the walls, they can only run along the alleyways. As soon as the mouse is caught the cat and mouse pupils are changed with two other pupils from the walls and another chase takes place.

6. Dog and Bone

For this game you will need a piece of knotted material which is the 'bone'.

Put your pupils into two teams of not more than twelve. If you have more than twenty-four pupils in your class let some watch first and act as judges and scorers in the game and then swap them into the teams. Again this is a good game for outside. Mark two lines about 7 metres apart on the ground. Mark the middle of the playing area and this is where the 'bone' is placed.

Give everyone in each team a number from one to twelve. The teams must stand behind the lines facing each other. Now call out a number, for example 'eight'. Both number eights have to dash to the 'bone' and try to carry it back over their line. If Team A's number eight can get the 'bone' and carry it 'home' without Team B's number eight touching him then Team A scores a point. If Team B's number eight touched him before he reaches home then Team B scores a point. However, if Team B's number eight touches team A's number eight before Team A's number eight has picked up the bone then Team A gets a point. The game carries on with you calling out numbers in any order. After each point is scored the 'bone' is put back in the middle to start another 'dog and bone' run.

This game is best played at a fast pace. The pupils watching could do a countdown say from 20 to 0. Once 0 has been reached if no point has been scored then the 'bone' goes back and you call out another number.

7. Pass the Slipper

Sit the pupils in a large circle. If possible use a musical instrument like a guitar, a drum or even two sticks to tap together. Let one pupil play the 'music'. This musician must sit with his/her back to the circle. They must not see the other pupils or the game will be unfair.

Tell them to play loudly for a few seconds and then stop. Now take a slipper or any other object. Tell the pupils that when the music is being played the slipper must be passed round the circle from one to another. Decide which direction the slipper will be passed in.

When the music stops the pupil holding the slipper is out. If anyone throws the slipper at anytime they are out. The circle will get smaller and smaller. The last pupil not caught holding the slipper is the winner.

8. Simon Says

This is an old game from England. It is good for training pupils to listen carefully.

Let everyone find a space facing you. Now call out an instruction. For example, "Simon says, put your hands on your hips." All the pupils should do this. "Simon says, clap your hands." All the pupils should do this. "Simon says, put your finger on your nose."

Keep going like this. If you say "Simon says", then the pupils must do it. If you give an instruction without saying "Simon says" pupils must **not** do it. Any pupils who make a mistake are out, and must sit down. The last pupil standing is the winner.

9. The Feeling Game

Blindfold one person with a piece of material. Let the rest of the class sit round in a circle. Guide the blindfolded pupil up to another pupil. Let them feel their hair, the shape of their face etc. How quickly can they guess who it is? Let other pupils have a turn.

Vary this game by feeling objects instead of people. Prepare some things before the lesson. Choose one of the pupils and blindfold him/her. Give them one of the items to feel. Can they guess what it is? Here are some things you could use:

segment of orange	piece of chalk	a biscuit	a piece of soap
fish head	a mango stone	a tooth	a bottle top
a stone	some sand	a coconut	cooked cabbage
some sugar	cooked rice	a fish bone	a toothbrush
paw paw seeds	uncooked rice	a shell	an egg

10. The Hunter and the Hunted

One pupil is chosen to be the **hunter**. Another pupil is chosen to be the **hunted**. The hunter goes to one end of the room. The hunted goes to the opposite end. The object of the game is for the hunter to catch the hunted before he/she can cross the room. However both the pupils are blindfolded and they only know where the person is by listening for their movements. Tell the rest of the class they must be absolutely quiet.

A variation of this game is when only the hunter is blindfolded. All the class sits in a big circle and the hunter is inside. Now choose one pupil to be hunted. Tell the blindfolded pupil who they are to catch. For example say, "Jonah is your prey". Now tell the hunter to

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call out, "Where are you Jonah?" Jonah should answer, "Here I am". As the blindfolded hunter comes towards Jonah he dodges away. Again the hunter asks, "Where are you Jonah?" and Jonah replies as before. Remember Jonah and the hunter cannot leave the circle. Also set a time limit for each pair, say 30 seconds for the hunter to catch his prey.

Both games rely on listening. In the first, they listen to sounds, in the second to voices.

Mental Games

1. Initials Game

Tell the pupils to use the initials of their name to describe an animal? Write their ideas up on the board as a whole class activity. Some ideas are suggested on the right.

Games like this encourage pupils to use their word knowledge and skills as well as their imagination.

Esther Walter - Elegant Walrus

Martha Bulu - Marvellous Bear

Selwyn Pua - Slow Panda

Sarah Dua - Speedy Duck

Linda David - Lazy Dog

Desmond Saki - Dangerous Snake

Carl Leo - Crazy Leopard

Freida Christian - Ferocious Chicken

2. Category Lists

Let each pupil work on their own. Give each a piece of paper and a pencil. Tell them a category and give them exactly one minute to write down as many things as they can in that category. Here are some categories you could use:

fruit	vegetables	countries	cities
parts of the body	fish	mammals	reptiles
occupations (jobs)	birds	flowers	trees
clothes	currencies	oceans	hobbies

Check the list of the pupil who has the most and build up a class list for each category you use on the board.

3. Word Tennis

This game leads on from the lists game above. This time pupils play in pairs. Choose one category for the pupils to use. For example you could choose 'countries'.

Each pair must keep a score sheet. Explain to the pupils that what they do is to go through the alphabet thinking of countries which start with first of all A. They say the names of the countries aloud. If Kevin and Ellen are playing the game it could go like this.

Kevin Australia

Kevin Argentina

Kevin Can't think of one (1 point Ellen)

Kevin Belgium

Kevin Bermuda

Kevin (Goes on to C) China

Ellen America

Ellen Afghanistan

Ellen (Goes on to B) Bangladesh

Ellen Brazil

Ellen Can't think of one (1 point Kevin)

Ellen Cameroon

4. The Memory Test

Before the lesson place about fifteen items on a table and cover them with a piece of cloth. Make sure all the pupils can see the table and lift off the cloth for exactly one minute. Then cover the items again and tell the pupils to work on their own and make a list of as many items as they can remember. Any items can be used, whatever you have available. Here are some you could use:

flower	matchbox	thread	basket	shell
pencil	playing card	bible	needle	comb
spoon	ball	cup	knife	seed
mango	pencil	biscuit	toothbrush	chalk

5. One Minute Please

The objective of this game is to encourage the pupils to talk fluently. This is particularly useful when improvising roles in drama lessons. Prepare a set of cards before the lesson. On each card write a topic.

Divide the class into two teams. Explain to the pupils that a member from each team in turn will pick a card. When you say "Go" that pupil must talk for one minute on that topic. Make sure you time them exactly. If the pupil talks without going off the subject and without hesitating you award a point to that team. Make sure that everyone in the two groups has a turn. It doesn't matter if the same topic comes up more than once.

Here are some topics you could use:

girls	boys	holidays	sport	my family
food	fishing	building a house	school	parents
volcanoes	my garden	tourists	feasts	paw paw
the reef	music	when I grow up	mosquitoes	the weather
painting	Christmas	boats	islands	cooking

6. Good Morning/Afternoon

This is a listening game as well as a speaking game. One pupil is chosen to be the King or the Queen and this pupil is blindfolded with a piece of material. Then you point to another member of the class and that pupils says, "Good morning (or Good Afternoon), Your Majesty." (You and the pupils can decide on the phrase to use before you start the game.) The King or Queen then has to guess who has spoken. If they guess correctly then they have another turn at being the King or Queen. If they do not guess correctly then the pupil who spoke changes places with the King or Queen and the game goes on.

Tell the pupils that they must try and disguise their voices. They must however speak loudly so that the King or Queen hears them, otherwise their turn does not count.

7. Who Am I?

Before the lesson you must prepare some cards with the name of a well-known person on them. All the pupils should be familiar with these people.

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Choose a pupil to start. Tell them to pick a card and read what is on it to him/herself.

The object of this game is for the rest of the pupils to ask questions and find out the character or person that is on the card. The questions must be well thought out since the class are only allowed twenty questions altogether. The pupil who is answering the questions can only answer, "Yes," or, "No". The game could go like this:

Q. Are you alive today?	A. No
Q. Were you a man?	A. No
Q. Were you well known to the public?	A. Yes
Q. Were you a politician?	A. No
Q. Were you old when you died?	A. Yes
Q. Did you live in the Pacific?	A. No
Q. Did you live in Africa?	A. No
Q. Did we learn about you in one of our units?	A. Yes
Q. Did you work in India?	A. Yes
Q. Were you a nun?	A. Yes
Q. Are you Mother Teresa?	A. Yes

Here are some people that you could write down on your cards. You will be able to think of some more.

Your Head Teacher	Lance Armstrong
Cathy Freeman	Nelson Mandela
The Chief in your Village	Bartram Suri
Solomon Mamaloni	Alan Kemakeza

Miming Games

1. Simple Mime

Explain to the pupils that **mime is drama with actions** but without words, therefore the actions must be made very clearly; so clearly, that if someone is miming sewing with a needle and thread you want to be able to see that needle and thread in your mind's eye.

Here are some simple mimes pupils could try. Organise these mimes as a guessing game.

sewing	writing	playing a musical instrument	lighting and smoking a cigarette	getting water from a well
making a cup of tea	sharpening a pencil	brushing your teeth	washing clothes	sweeping the floor
lighting a fire	bathing a baby	getting dressed	climbing some steps	shaving

Mimes can be developed. Ask the pupils to mime combing or brushing their hair. Now ask them do this in different ways. Tell them that their hair is very tangled and it hurts as they try to comb it. Tell them to look in a mirror as they are doing their hair. Tell them they are very vain. Tell them that when they've combed their hair they find bits of dandruff on their shoulders....and so on. Let the pupils think of some ideas too.

The miming of eating different foods is good fun too. Tell the pupils to try and mime eating some of these:

a banana	a chicken leg	an orange
a juicy mango	a peanut	a chewy piece of meat

Now ask the pupils to eat in different ways – slowly, greedily, nervously, with their mouth open, as if they don't like the taste, hurriedly, as if it's too hot, as if something is stuck in their throat, as if they are doing something else at the same time and so on.

Tell pupils that, to perform a good mime, they must concentrate. They have to imagine what they are doing all the time. For example if they are miming painting a picture ask them what the picture is about. Can they see it in their mind as they mime? They must focus, so that anyone watching the mime can actually visualise what is being mimed too.

2. Touch Mime

Once pupils have tried doing simple mimes you can go on to more complicated mimes. Set a scene in which pupils not only have to mime the actions but also show the feelings produced by the actions. Here are some scenes you could try with the pupils:

- Pat a dog; pull it back by the scruff of its neck; it jumps up at you.
- Pick up a heavy rock; throw it into a pool; wipe the grit off your hands.
- Walk barefoot along a beach covered with very sharp stones; the water is freezing cold, now the sun comes out; lay down and enjoy the warmth.
- Pick a mango from a tree; toss it in the air; feel the skin of the mango; smell its scent; take a bite and taste it.

These mimes will develop awareness and the feelings the pupils experience are shown through their mimes.

3. What's my Job?

This is a mime guessing game. Choose one pupil to begin. The pupil says, "What's my job?" and then mimes the occupation. At the end pupil then says, "What's my job?" again. This time pupils put up their hands to guess. The pupil who mimed chooses someone to answer. If the answer is correct then that pupil does the next mime, and so on. The pupils could think up jobs for themselves. You could have card prompts ready too. These could help those pupils who cannot think of an occupation to mime. Here are some you could use:

teacher	mechanic	fisherman	nurse	soldier
carpenter	gardener	referee	pilot	cook
police officer	goalkeeper	driver	surgeon	athlete

In the same way you could guess:

"What's my animal?"

"What's my sport?"

"What's my musical instrument?"

Drama Activities

2. Mime Charades

In this game pupils mime words, not just actions. Some words have to be split into syllables and pupils need to learn rules for doing this without speaking.

First of all, pupils must understand the rules of the game. For example if you are going to mime a word like 'Monkey'. The pupils need to know that this can be done by splitting the word into two syllables. The pupil holds two fingers up to show this is the second syllable of the word. The pupil can then mime taking a key out of his/her pocket and unlocking a door, opening it and walking through. Now the pupil miming draws a big circle in the air with his/her arm. This means the whole thing will be mimed. He/she bounds around the classroom, swinging arms, stretching etc.

When the pupil has finished then the other pupils can guess the word.

Here are some words to use for charades. You will be able to think of some more.

carpet	sandwich	butterfly	windmill
football	mosquitoes	bulldozer	window

As the pupils become confident at playing Charades you could develop the game by acting out names of books or stories. You could ask the pupils to mime ones they have read in Nguzu Nguzu English e.g. Dr. Lale Talks about Food, Lego's New Adventure, The Volleyball Match, Baby Joando and so on.

You and the class will need to agree on what signs to use for how many words in the title. This needs to be different from when you are splitting individual words and acting out each syllable.

Once your class have had plenty of experience of mime then Guess the Mime as a group activity is always a very popular activity. Divide the pupils into groups of about six. Give the pupils time to discuss and practise their Charade.

You could get them to mime a story from the bible, or another story that all the class knows. After some practice each group can mime their charade and get the other groups to guess the mime.

Role Play, Situation Drama and Improvisation

Throughout the Nguzu Nguzu English materials particularly in the Oral Activities pupils have been using role play to dramatise a story or part of a story. Getting pupils to work in small groups and act out particular situations and be different characters is an excellent way to stimulate their imaginations.

A situation drama is a short improvised play based on a given scene or event. It has no script. The pupils think up what to say themselves by thinking about the situation and how the characters might act and react.

For pupils who are not yet confident with role play, you will need to give clear guidance and direction. Pupils who have had a lot of practice will be able to develop role play situations imaginatively themselves. After pupils have performed their plays to the rest of the class, encourage comments and criticisms. In this way the pupil's skills will improve.

Get pupils to tell the group performing what they liked in a play and why. Encourage pupils to praise each other as well as to give suggestions for improvement. Criticism need not be personal. By talking about the character in the play, not the pupil, it seems less direct. For example "It was difficult to see grandmother's face when she was speaking because she was standing behind Uncle Joshua. It's a good idea to move to the front of the performing area when you are actually speaking."

Here are some suggestions for situation dramas that small groups of two or three pupils could role play. You will be able to think of lots of other ideas yourself.

The scene is set and it's up to the pupils to work out what happens next. They do not act out the start of each play.

The Borrowed Dress

Rachel and Ruth are two sisters. Ruth borrowed Rachel's dress without asking permission. Rachel is asked to a feast at her best friend's house. She goes to find her dress and there is a huge stain on it. She goes to find Ruth This is where the role play starts.

The Burnt Shorts

The same idea as above but this time two brothers Matthew and Damo.

The Lost Fifty Dollar Note

A mother sends her son Tomlin to the store. She gives him a list and a fifty dollar note. He goes to the store and collects all the items; tea, sugar, rice, Taiyo and Milo. When the store keeper has added up the total Tomlin puts his hand in his pocket and cannot find his money. He goes home where his mother greets him. "Hello, Tomlin. Where is the shopping?" This is where the role play starts.

Drama Activities

The Stolen Football

There are two brothers, Barry and Augustine who are both football fanatics. Barry has borrowed Augustine's football to play with after school. A gang from another school passed by and took the ball from Barry. There were six of them and Barry did not have a chance. The role play starts when Barry comes home to tell Augustine what has happened. Will Augustine be angry or will he feel sorry for Barry?

This is where the role play begins.

The Dog that Died

Christopher comes home from school and his mother has some very sad news for him. The family dog, which Christopher always played with, has suddenly died. He could have been poisoned. The first thing that Christopher always does when he comes home from school is go down to the river with his dog for a swim. Today, it is four fifteen and Christopher is walking down the path to his house when he meets his mother.....

This is when the role play begins.

Sometimes role plays or situation dramas are a perfect **way to address issues** which arise in your class or community. Through drama pupils opinions can be discussed. You need to introduce appropriate characters and scenes for each case here.

For example:

- Someone is taking things from the classroom which do not belong to them, such as books, other pupils' belongings, other pupils' lunch etc.
- A pupil never completes homework on time and the teacher wants to change this situation.
- Pupils are continually late for school in the morning and the teacher wants to know why and how this behaviour can be changed.
- Someone in the village is stealing produce from other peoples' gardens at night.

Improvised Plays

About four or five pupils is a good size group to prepare and perform an improvised play. At first choose a director. This pupil should have a strong personality and be able to lead the group. Although all pupils contribute to the content of the play, the director is responsible for deciding how the group put on the play.

Like any piece of written work, the pupils have to work out a good structure for their play. The characters should be well developed. There must be a strong plot with a definite beginning, middle and an end. The play must not be too long or too short. Pupils should be given about 20 minutes to prepare their play.

There are different ways of starting off an improvised play. You could give pupils a title, a first line, a last line or a theme. Ideas for all of these are given on the next page.

Suggested Titles for Improvised Plays

The Letter
Robbery with Violence
A Birthday Surprise
Kidnapped
The Black Box
In the Middle of the Night
The Key
The Thieves
The Invisible Man
Poison
Fire
I Can Read Your Mind
Joshua's Secret
In the Year 3000
Jealousy
The Runaway
Cheats Never Win
The Missing Police Officer

Suggested First Lines for Improvised Plays

What's the matter with you?
I haven't seen you around here before. Are you new?
I wouldn't do that if I were you!
Listen, I've got a great idea.
My money is missing!
Sssssh! Someone's coming.
What was that dreadful noise?
Listen. Can you hear a funny noise?

Key Words

Another good way to suggest an idea for an improvised play is for pupils to select three key words which are drawn from a basket. Their play has to include all three words.

Suggested words:

key	onion	mattress	angel
slippers	medicine	comb	poster
cake	grass	button	dollar
farm	kettle	fire	rice
canoe	banana	possum	hornbill

Suggested Last Lines for Improvised Plays

I don't care, what you say - I still think it was funny!
Don't you ever talk to my sister like that again!
Now look what you've made me do!
It wasn't my fault!
Oh my goodness, he's (or she's) dead!
I am so embarrassed I don't think I can ever go out again!
You've only got yourself to blame.
How can I ever thank you enough?

Proverbs can make good play titles too.

When the Cat's away
the Mice will Play
Better Late than Never
Let Sleeping Dogs Lie
A Bird in the Hand is
Worth Two in the Bush.

Suggested Themes for Improvised Plays

Love	Making Peace
The Future	Teenage Pregnancy
Growing Up	Parents
The Forest	City Life

Improvised plays can also be based on a given object, such as:

a pack of cards	an old hat
a fishing hook	a Nguzu Nguzu
a basket	a broken toy
a flower	a torn T-shirt
a cooking pot	a canoe with a hole

Drama Activities

Studying Characters

Children enjoy 'being' other people. Dressing up or acting being their mother or father, old men or women, teachers, doctors etc.

As pupils practice playing different characters they develop an understanding of the character's personality, what they think and why they behave as they do. This will lead them to observe people's behaviour more carefully.

Character Games and Teaching Techniques

1. Stone Statues

This game is a good introduction to character work. You will need space so either clear the classroom or play this game outside. Tell all the pupils to find a space. Tell them that they are going to be stone statues. The first statue they are going to be is a teacher. They must not talk. Tell them to start being a teacher, doing what a teacher does, moving around a classroom as a teacher does. Tell the pupils that when you call out, "Statue" everyone stops and freezes in the position of a teacher, writing on the board, telling the class off, helping someone working etc. Walk around the statues and look at what the pupils have chosen to do.

Now choose one pupil. Say this to the class, "In a moment Peter's statue is going to come to life, so the rest of you sit down, on the floor and rest and watch."

When all the pupils except Peter have sat down call out, "Action". Peter's statue will come to life. He carries on moving and now speaks. He could say, "Stop that talking at once! There's too much noise in this room. All take out your maths books..." and so on.

Now change the statue and do this sequence again choosing different pupils each time. Your pupils could be characters such as a mother, a father, a criminal, a pastor, a politician, a clown, a monster, a doctor etc. Each time one or more pupils can be brought to life on "Action" and turned into a statue on "Statue".

2. One-line Characters

Put the pupils into groups of six or seven. Tell them each to play the part of a mother or a father. Now ask the group for a sentence that that character could say.

Here are some examples they could come up with:

Will you help me prepare the food?

What did you do at school today?

I'm going to work in the garden.

You children are making too much noise.

Now, still playing the same character, ask them to think of one line that they might say when they are angry, another when they are happy, one when sad, another when annoyed, one when surprised and so on.

Another group could be a teacher, a store keeper, the captain of a boat or a nurse or doctor, a football spectator, etc.

Let the groups act out their one line characters to other groups. Can they work out whether the character is angry, happy, sad, annoyed or surprised?

3. Describing Characters

Prepare some cards for this activity before the lesson. Each card should have a word on it that describes a character. These descriptive words tell how the character is feeling or behaving. Here are some you could use. You will be able to think of some more.

kind	cruel	sad	aggressive	proud
nervous	stupid	shy	careless	clumsy
worried	bad-tempered	old	intelligent	peculiar
greedy	happy	angry	friendly	overworked
depressed	enthusiastic	mad	curious	caring

Put the pupils into groups of about six. Let each pupil in the group pull out a card at random from a basket or pile.

Let them take turns to behave in the manner described on their card. What might a person do or say if they were feeling this way? Have them act out a mime or a sentence to their group. Pupils could also work in pairs. Give them a few minutes to work out a short conversation in character as described on their cards. You could set the scene e.g.

- two people meet on the beach
- two people meet on a boat
- a new pupil meets their headmaster for the first time

Remind the pupils their character must be like the description on the card. When the pupils have practiced they could show their conversations to the rest of the class. Can the audience guess what is on each character's card?

There are many variations of this activity. Give the pupils plenty of practice in being different types of characters.

4. Using Costumes or 'Dressing Up'

An excellent way of getting pupils to play a character is to let them 'dress up' as that character. This does not have to be a whole outfit. For example a piece of material tied around the head or used as a cloak over the shoulders is enough to make the pupil feel as if he/she is wearing a costume. You could build up a heap of 'dressing up' items for drama lessons. This could include hats, lengths of material, a tie, a large dress, shorts, etc.

Wearing these costumes the pupils could again repeat the games and activities above. Dressing up can often help the pupils to be more confident in their roles.

5. People Meet People

Once the pupils have had plenty of practice playing different characters through the activities above, you could try this activity with your class. Pupils act out a radio interview programme. To be successful the whole class must work well together in this activity.

The pupils are each given a character to play. They must stay in their role throughout the interview. The audience is the rest of the class and they too are playing given characters, for example they could be a group of parents at a meeting, a group of journalists and reporters, the elders of a village and so on.

Drama Activities

There is a **guest**, a **chairperson** and an **audience**.

To start with, the teacher should play the chairperson, when pupils are familiar with the programme, a pupil could take on this role.

A typical interview could go like this:

Chairperson: Good afternoon and welcome to **People Meet People**, the radio programme in which we get the chance to meet, and talk to, people from all walks of life. This week our audience is made up of people from Saki Village, and our first guest is Leonie Malu who has lived in Saki Village for over eighty years. Leonie, to start off the questions, may I ask you how old you are?

Leonie: A pastor who came to our village helped me to work out my age. He asked what I remember happening in the village. He asked me all about cyclones which had happened as well as other events I could remember. I think I am eighty-five years old.

The first question comes from the chairperson and then it is thrown open to the audience. Audience members raise their hands if they want to ask a question. The chairperson is in charge of the proceedings.

Question: *(from the audience)* Do you think the village is a better place now than when you were a child?

Leonie: No, my dear I do not. We knew how to enjoy ourselves more when I was a child. We had to work hard but we all helped each other and these days many of our young men go off to towns and it is hard for us old people left behind.

Question: *(from the audience)* Do you have any children and grandchildren?

Leonie: I had four sons but one was killed during the tension and one died of malaria when he was still very small. I also have three daughters. I've got lots of grandchildren and great grandchildren now.

Question: *(from the audience)* What do you have for breakfast in the morning?

The role play can continue for as long as you like. When you think that one guest has answered enough questions, thank the guest and introduce another pupil as a different guest. You can use many different characters. Here are some suggestions:

- a soccer player who has played for the Solomon Islands team;
- a doctor who worked in a village that was struck by a cyclone;
- a famous musician in a band;
- an old fisherman;
- a missionary from long ago who has just arrived in Solomon Islands;

You could also use real people as the characters you choose. Think of people the pupils have learnt about Standard 5 and 6 English. For example:

Mother Teresa
Cathy Freeman

Lance Armstrong
Bob Marley

Rosa Parks
Martin Luther King Jr.

Props, Costumes and Masks

The Telephone

If you have an old telephone phone to use as prop this would be ideal. A model phone made from a cardboard box and some string or made out of wood works just as well.

The telephone can be used for many different speaking and acting activities:

1. Answering the Phone

Write some ideas for different phone calls on pieces of paper before the lesson. Each pupil will need a piece of paper. When it is their turn to answer the phone they have to follow the instructions on their paper. For example:

good news	bad news	a surprise
a gossipy chat	a call from your parent	a call from a stranger
a call that makes you angry	a wrong number	a call that makes you sad
a call about good exam results	the first time you have ever used a phone	a call from someone you love
a call that makes you afraid	a boring call	a call you cannot understand

Place the telephone on a desk in the middle of the room with a chair near it. If you have a bell, ring the bell or you could tap on a tin to make an imaginary telephone ringing sound.

Point to one child, to let them know that it is their turn to answer the phone. They must answer the call and act out the situation on their piece of paper. Each pupil also has to imagine what is being said on the other end of the phone. It is important that the pupils 'listen' to the imaginary person they are speaking to, too.

After each call, ring the bell again and pick someone else to answer the phone.

2. Making a Call

Get each pupil in turn to make a phone call. First they have to dial the number, then wait for an answer before starting to talk. Again, they must wait and listen to the imaginary person on the other end of the line. Pupils could make up their own ideas for calls or you could tell them what the call is to be about or give them an opening line. This could be:

- Hello could I speak to Mr. Otaina please?
- Could I speak to the doctor please?
- I need to speak to the police urgently.
- Hi Selwyn, you'll never guess what happened after school yesterday!
- This is I am afraid I have some bad news.

A good situation to use for making a call is 'The Creeper Outside my House.'

Tell a pupil that he/she is on his/her own in their house and hears someone creeping outside. There is a phone in the house so he/she makes a call for help to the police post or someone else. The creeper must not hear! Choose different pupils to act out the scene.

Drama Activities

3. Telephone Game

Ask the pupils to think of a word each, the first one that comes into their heads. Ask each of them to say their word. Write up a list on the board. You could have a list like this; party, outside, fingers, think, yellow, pumpkin, etc.

Choose pupils in turn and ask them to make a phone call and include as many of these words as possible in their conversation. Remember we only hear one side of their conversation. What they say must make sense.

4. Telephone Conversations and Accents

Again use the telephone to get the pupils to talk in a different accent, or a different style than the one they usually use. This activity will depend on which other accents the pupils may have heard. You could ask them to answer the phone when it rings and talk;

- with an American accent.
- like a white man.
- like someone from a different province.
- in pigin.
- with a Chinese accent.

If you try this activity you will have to choose accents which will work for your class. Think about the different accents the pupils will have heard.

5. The Frustrated Secretary

This is a comic situation using the telephone. It is performed to make the audience laugh.

You need to prepare the scene. You will need a desk or table with three telephones A, B and C. The secretary is played by a pupil. Explain the scene to the pupils.

Phone A starts to ring. The secretary answers the phone. There is a **very angry person** on the line. The secretary is very polite and tries to calm the very angry person down.

While the secretary is talking on phone A, phone B starts to ring. The secretary picks up the phone with her/his free hand, pleading with the very angry person on phone A to hold the line a minute. On phone B there is **another very angry person** and desperately the secretary tries to deal with the second very angry person. Then back to phone A again, back to phone B, back to phone A and so on. The climax of the sketch is when phone C rings. The frustrated secretary either lets out a scream, or bursts into tears or slams the phones down and runs out or shouts into phone A and B, or ends it any way he or she wants.

6. Crossed Lines

Three phones are needed for this activity, or pupils can mime the use of imaginary phones. Set the scene where two friends are chatting on the phone about who they like in their class, what they did at the weekend, the new boy and so on. Suddenly a third person joins in the conversation because the phone wires are crossed. Leave it to the characters to sort out this person. This activity works well in groups of three. Tell them that the characters can be annoyed or they could involve the third speaker in their conversation, just for fun. After the pupils have had a chance to practise their crossed line sketch choose some groups to show their sketch to the rest of the class.

Putting Together a Props Box

As well as a telephone, there are many other **props** which you can use to help pupils play different roles. Look out for things to go in your **Props Box** throughout the year. Here are suggestions for the kinds of things to collect. You will be able to think of lots more.

- Bags** a shopping bag, a plastic bag, a basket, a handbag, a sack, a suitcase.
- Glasses** An old pair of spectacles with the lenses removed, a pair of sunglasses, a pair of glasses made from wire.
- Odds and Ends** a string of beads, a mirror, a whistle, some panpipes, a guitar (maybe an old guitar without strings), a baby toy, a ball, a spade.
- Hats** an old police officers hat, a war time helmet, a coconut woven hat.

All these items can be used in many different ways. For example give a pupil one item and tell them to use it to help them play a character who has come to visit the school. Who is the visitor? Why have they been invited? What do they sound like when they speak? What does the visitor have to say? How does the visitor move, walk etc?

The props you collect can be used with another class next year. The props and the costumes you have collected can often be used together.

Costumes

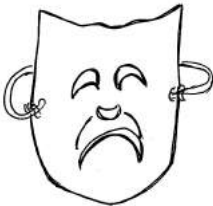
You don't need to make elaborate costumes for children to feel like a different character. A paper crown can make someone a king, or a magic wand made out of card can transform someone into a magician. Keep your costumes simple. Allow pupils to suggest their own ideas for costumes and props that will help them play the characters in their plays.


Masks

Masks are easy to make and are an excellent way of becoming a character. There are some suggested activities included here to help pupils get used to using masks:


1. Masks and Movement

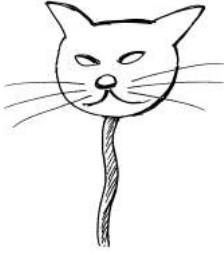
The character of a mask is reflected in how that character moves. Divide the class into two halves. Let one half put on masks and tell them to move around when you call out 'Action'. The other half of the class watch. Then let the groups change over. Here are some good masks you could use.

Mask	Movement
Sad Face 	drooping listless slow moving boring sullen dull

Mask	Movement
Happy Face 	jumping skipping waving arms around joyous laughing

Drama Activities

Mask	Movement
Devil Mask 	spiky evil frightening scary terrifying prancing mischievous

Mask	Movement
Cat Mask 	prowling curious aware of danger hunting stalking interested nosy

Try putting two masks together. For example pupils could work in pairs as the happy and sad clown. The happy clown could try and make the sad clown happy. All this could be done as a mime. This means that there is no speaking but just acting. The happy clown could try all sorts of tricks, acrobatics and antics to try and cheer up the clown with the sad face.

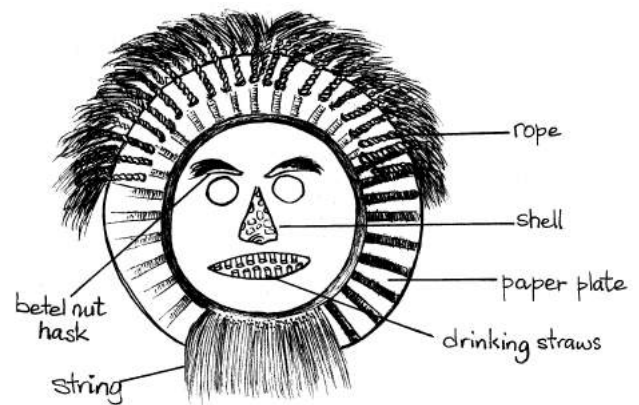
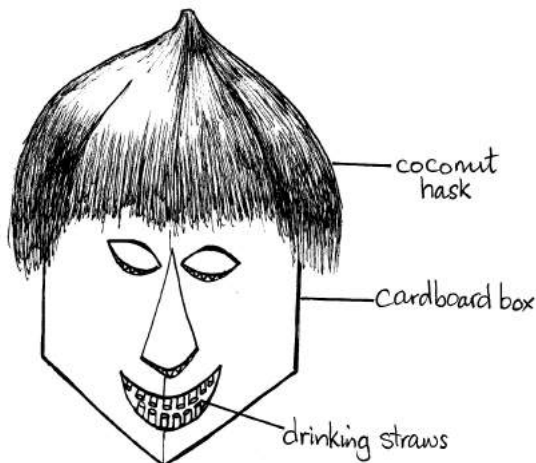
2. Mask Characters

If pupils are wearing a mask it is difficult to hear them talking behind the mask. A good technique to try is for pupils to work in pairs. One pupil wears the mask and acts the character while the other pupil is his or her voice. This pupil should not be seen. It is important that the **Mask** and the **Voice** work well together, the movements must go with the words. Get the pupils to design and make their own mask and improvise a short play. For example the mask could be an alien just landed in a space craft from another planet.

The creature glides into view and speaks in a strange voice "I have arrived from the planet Zerot. Planet Earth is to be investigated. I see living creatures." (moves around the audience, goes up to one pupil, pats them on the head and looks at them very closely.)

"Here is one with (say the hair colour of the pupil) fur on its head and wearing a (describe the clothes the pupil is wearing). It's a good example. I shall take it on board the spaceship for our zoo" and so on. The pupils can work out their own script.

3. Making Masks



Cardboard circles, such as paper plates are great for making masks. You may need to help pupils with cutting out circles for eyes. For the rest of the face they can decorate with pens or coloured pencils if you have them. Prepare lengths of string with knots at one end before the lesson. Tie a knot on the other end once the child has finished the mask. Make a small hole in the edge of the mask and tie on the string. An alternative is to put a piece of thick card on a stick for the pupil to hold so the mask looks like a large lollipop.

Shoes that have a Life of their Own

Here is another suggested activity in which a simple prop can be used to help pupils act out a scene or an idea. The activity develop pupils' imagination.

Use a pair of shoes or slippers. Explain to the pupil that these are magic shoes. When someone puts them on then the magic begins. The shoes have a life of their own. They take over the feet of the pupil who has put them on.

Choose a pupil and tell them to put on the shoes and go out of the door. Of course as soon as the pupil puts them on they will not go towards the door. The shoes might make the pupil dance, jump, skip or run around on tip toes. The pupil tries and tries to get out through the door but fails. The pupil can escape from the shoes' power either by flinging them off or by someone shouting the word "Freeze". Their magic then wears off and the shoes stand still.

The pupils need to use lots of imagination. They do not speak. This is all acted out in mime and all to do with movement. Pupils love this activity. It can be very funny for the audience to watch too.

Drama Activities

Reading Play Scripts

The play scripts and narrative stories for use in these activities are included in the Pupil's Book so that each pupil can have their own copy and you can use them for class readings. You will find them on the following pages:

1. The Grasshopper and the Ants	Page 45
2. Crazy Critters	Page 49
3. The Fish Tank	Page 53
4. The Bully	Page 59
5. A Caterpillar's Voice	Page 62
6. The White Tiger	Page 69
7. Cicak and Kancil	Page 76
8. Baba Yaga	Page 78
9. The Girl and the Chenoo	Page 87
10. Wali Dâd	Page 89

Successful Reading

When reading play scripts, begin by choosing a simple script with a predictable story. Repetition of words and phrases throughout the script can make it easier for pupils and the audience to follow. Look at *The Grasshopper and the Ants* in the Pupil's Book on page 45.

If the teacher takes on the role of the major narrator at first, this will help hold the script together. Pupils can participate by reading words, phrases, chants, and repeated lines. This is like participation storytelling where young children assist the storyteller in telling a story by listening and then repeating on cue. This method is often used with younger pupils.

It is important to make sure that all the pupils in your class can see scripts as you read through them. In this way all the pupils can follow a script and you can exchange the parts they read and so on. Scripts contain the actual words spoken and help pupils to relate to what is being read whether they are reading a part or not.

Below are some suggestions for different ways in which you might read play scripts with your class.

Circle Reading

A circle reading is when the readers sit in a circle and read each part of the script in turn. No one is assigned to a specific character, each just reads the part of the text that follows on from what the person on their left has read.

Circle readings allow pupils to read all the different parts, experiment with voices, and, eventually, choose favourite roles! This method helps build reader confidence because it is non-threatening, non-competitive, and gives all readers a chance to read all the roles.

Eight Steps to a Successful Circle Reading

1. Make sure all the pupils can see the script.
2. Ask your pupils to silently read through the entire script first.

Tip

Circle readings help boost reader confidence.



3. After all the pupils have read the script silently, gather them into a large circle. Include yourself in the circle, if possible.
4. Begin the reading by asking the pupil on your left to read the first part in the script, the next pupil to read the second part, and so on. Each pupil reads in turn around the circle. You can join in on the reading too.
5. When the circle has completed the script, discuss the different characters in the script. What does each character look like? What kind of personalities do they have? How might they sound? How would each character stand or sit? What might each character wear?
6. Discuss the importance of the narrator. How does the narrator introduce the story? How does s/he fill in the narrative details and set the scene for the story, and help the character readers.
7. Go over the meaning and pronunciation of any difficult words.
8. Now, ask your pupils to volunteer for specific reading parts. Read the script aloud again. Swap parts around the circle and read again.

Instant Script Reading

Instant readings are a perfect way to fill in a few minutes during or at the end of a day. A script may be read once or twice, put away, and then used again later. By following the steps below, you can immediately involve pupils in a meaningful reading activity.

Hint!

Instant script readings are great extra activities!



Success in Instant Script Reading

1. Make sure all pupils have a script, or can see one. (They can share in pairs if necessary)
2. Ask pupils to read through the scripts silently.
3. Assign parts to various members of the class.
4. Assigned readers read their parts aloud from their seats. Correct pronunciation, and explain the meaning of anything they don't understand but try to keep the story moving.
5. Next, ask the same readers to assemble in front of class for the second reading.
6. When this reading is completed, discuss, swap parts, and read again.
7. You might want to have a classroom reading of this type on a regular basis, once or twice a week during the fourth term.

Cooperative Script Reading

With this method of reading a script, pupils work out who will play the parts in their group themselves and organise their own reading. If you are planning to involve your whole class in cooperative reading groups, make sure you have enough Pupil's Books.

1. Put pupils into groups.
2. Ask pupils to read through their scripts silently. Organise a practice space for each group. Groups go to their practice spaces when they have finished reading.

Drama Activities

3. Each group must decide on who will play each part and organise their reading or rehearsal themselves. Suggestions for improvements, additions or changes must come from the group too. You should move from group to group encouraging the pupils.
4. You could ask readers to take scripts home so that they can practise at home. Suggest that they read their script aloud with various family members. You decide whether this would work with your class.
5. Allow groups to practice two or three times, or until they feel ready for an audience.
6. Organise the group presentations. You might have one group presentation a day for a week, or hold a 'Friday Festival' and present all the readings on the following Friday for example.

Note: You do not need to include all the pupils in cooperative script reading groups. You could organise one group a week doing this throughout the term while other pupils are working on different activities e.g. making masks, writing scripts etc. Different groups will therefore rehearse scripts for presentations at different times throughout the fourth term. This could be more manageable for you.

Rehearsing

Use this rehearsal plan when using an instant or cooperative script reading approach. It is a seven point procedure which helps the teacher to get the most from the pupils.

Rehearsals for any performance are essential. This is where pupils practice reading aloud with fluency and expression. They must understand the story before they can use their voices well. Repeated readings in a drama lesson are not tedious or boring, but fun.

The seven point procedure:

1. First, pupils read the script silently to get the main idea. Less confident readers could read it in a small group with you.
2. Give the parts to individual pupils. Be sure that longer, more difficult parts go to the more confident readers at first.
3. Pupils then rehearse their parts and look in a dictionary, ask each other or you for help with unknown words.
4. Read the script aloud. Remind pupils to say the lines as the character would say them and to follow voice directions included in the script. Remind them to follow when others are reading so they will be ready to read when their turn comes.
5. After the first reading, discuss the story as a group. Focus on how each character feels in this situation. Explore some different ways a reader might show these feelings through their voice.
6. Now have the pupils do a second oral reading (aloud), keeping the same parts.
7. Use of a particular script with a particular group of pupils can end at this point, but some groups will not be ready to stop. One option is to switch parts. This is a good time for the less able readers to read a larger part. The swapping of parts may take place over several days. Stop each day's lesson before pupils become bored. The time needed will vary with each class and with the script you have chosen.

Staged Readings

A staged reading is when pupils act out a play as well as reading the parts. They still have the script to refer to during their performance.

It's Showtime!

Staged readings require commitment, planning, and polish.



Staged readings require a lot more practise time to work on a performance that is good enough to put on in front of an audience. Readers have to read their parts well and also to know where to stand on the 'stage' through the whole performance.

They have to rehearse their entrances and exits and pay attention to gestures, facial expressions, costumes and props, and all other performance aspects of the script.

Try-Outs or Auditions

An audition is where a few pupils read out the same part in a script so that the teacher or the class together can choose who should play the part. In auditions, choose just a small part of the script for the pupils to try. Here are some guidelines to follow:

1. Make scripts available to all pupils who are interested in taking part.
2. On try-out day, arrange the pupils in a circle as you would for a circle reading. To warm up your pupils, simply ask them to read the script "circle style" in a fun, non-threatening way.
3. Next allocate specific parts to specific pupils and read through some of the script again. Encourage pupils to volunteer for the parts they would like to play. Read the script through several times until all pupils who wanted to try-out have had a chance to do their best.
4. If possible, cast the play immediately as you sit there in the circle. Ask pupils to help you choose the cast. Announce the casting and write up a cast list on a chart.
5. Plan a rehearsal schedule so that the cast know when and where practices will be held, how much time will be needed, and the date, time, and place of the actual performance.

Remember

Keep auditions fun, fast moving and non-threatening!



Rehearsal Guidelines

1. At the first rehearsal, make sure each pupil has a script. Ask readers to write their character names and their real names on a piece of paper or on the board.
2. Seat the pupils in a circle and ask them to read the script aloud. Some scripts may have sections where all readers read together. This is called choral reading, such as the script on page 47, *The Grasshopper and the Ants*. Pay special attention to these sections. Rehearse the pupils who read together until they understand the rhythm and flow of the words. Getting the pupils to read well in unison with meaning is quite difficult, otherwise choral speaking can sound like a boring chant.

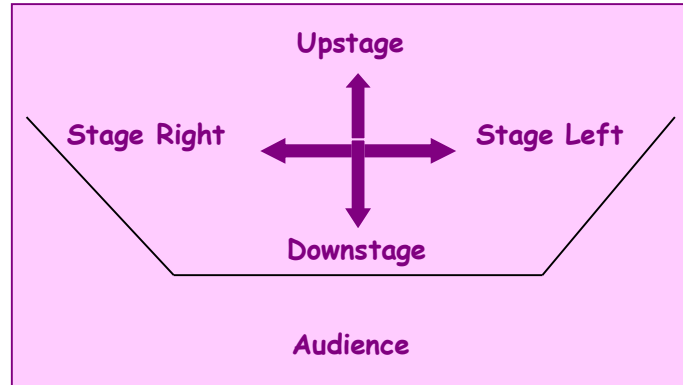
Drama Activities

Good Idea

Soften criticism by referring to the 'character' not the pupil!



3. Suggest improvements to the way in which pupils read. This might include the way they project their voice; how they stand; how they pronounce their lines; their facial expressions; and so on. Refer to the character rather than the actual reader.
4. As rehearsals progress, try to practice in the room where you will be giving your performance. If this is impossible, mark off an area which is similar to the stage or performance space you will using on the day. Arrange your readers, in that space.
5. When directing, use stage directions as shown in the diagram. **Stage Right** and **Stage Left** are the actors right or left, **not** yours as you stand facing the pupils. **Upstage** is behind your pupils. **Down Stage** is in front of your pupils, just in front of the audience.
6. Rehearse entrances, exits, and any stage movements until they run smoothly and pupils feel comfortable with them.
7. Make sure that pupils speak out so that the audience can hear them. This is sometimes the biggest problem in rehearsals. Encourage your pupils to speak loudly and slowly. Remind them that the performance will be the first time the audience will hear the words they say. It is up to them to make sure that the audience understand the play. Encourage pupils to go over their lines often enough to become very familiar with them even though they have a script to read at the performance. This makes the play go well.
8. All through the rehearsal process pupils should make suggestions about how to improve the play. Try their ideas and decide together what works best.
9. If costume pieces, props or sound effects are to be used, have at least two full **dress rehearsals** including these things just before the performance, to make sure the cast organise and use these things properly.
10. Rehearse until the play runs smoothly, but don't ask pupils to memorise or learn their lines. This is still a **reader's presentation**.
11. If possible, hold one full **dress rehearsal** in front of an audience. Perhaps another class or the principal and office staff. It is always good to work in front of a live audience at least once before the actual performance.



It's a Team Effort!

Ask cast members for their opinions and creative suggestions!



12. On performance day, be positive! Drama is fun. If the cast enjoys themselves, so will the audience. It's guaranteed!

Polishing the Reading

During rehearsals, the **director** (the teacher) should encourage pupils to explore their character's part in depth. Emphasise eye contact between characters in the play. Rehearse **diction** or the way the characters speak. If the pupils **understand the character** they are playing they will give a much better performance.

Knowing their characters personality and behaviour will make the performance 'come alive'. Many of the skills pupils have developed through the games and activities in this project will help them to put on a good performance.

Whenever possible, help the pupils to understand the **feelings of each character**.

- How does a character feel at the beginning of the play?
- How and why do those feelings change as the play develops?
- In what ways might each reader put these feelings across to the audience?

Encourage the use of vocal and volume changes when the characters speak. Get the pupils to use facial expressions as well as posture to act out their character.

Encourage confident readers to use their imaginations and add other things to their reading performance, if they want. Special hats or costume pieces, masks, props or signs can often help readers perform their play in a more theatrical way.

Make sure that you get the pupils to keep these additions simple. Remember that the readers will have to hold their script in one hand while managing a prop in the other.

Staged Reading Entrances

Scripts may have written stage directions for the cast. Look at 'A Caterpillar's Voice' on page 63 for some examples. These include entrance and exit directions.

Characters can enter from anywhere, from either side of the stage, or even from the back of the room or hall, walking through or around the audience.

If done correctly, staged entrances help the audience identify certain important characters, and set the mood and tone for the entire reading.

Remember
Readers may enter from anywhere!



Here is an example of a simple entrance which could be used for any script reading:

Arrange readers 'offstage' as they are listed, in order, at the front of your script. Tell each cast member to carry the script in their upstage hand (furthest one away from the audience).

On a given signal, all cast members walk into the performance space, line up in a semicircle, and face the audience. On another signal, readers lift their scripts to chest height and open them to the first page.

At this point, each reader could introduce him or herself. One by one each reader steps forward: For example: "My name is Mary Kukum and I am reading the part of the magician!" Each reader then steps back into line when they have finished. After the last introduction, the reading begins.

Drama Activities

Speaking to the Audience

The General Rule

A storyteller focus is used when performing a staged reading.



In a staged reading, the narrators focus on the audience, just as a storyteller focuses upon the listeners. Tell your narrators to speak directly to the audience, not to each other.

It is sometimes helpful for cast members to focus eyes slightly above the heads of audience members.

In the Pupil's Book on page 94 there is a report written about a staged reading which a school in Canada presented. A group of Standard 6 pupils had been studying custom stories or folk tales. They decided to perform the story of 'The Fast Skipping Pot' as a staged reading. Here is a report they wrote together after their performance. Read this through with your pupils to help them understand how a staged reading can be presented. Let them discuss the report. There are many tips and good ideas in it.

Putting on a Performance

You may decide to put on a performance with your class. This could be for the parents at the school closing, or for other classes in the school to enjoy. What you decide to do depends on your confidence to direct and organise such an event and also on the drama lessons you have taught before the performance and how well your pupils have progressed.

The first thing to decide is this. What are you going to perform?

- Is it a play selected from the scripts in the Pupil's Book?
- Is it another script you have available?
- Is it a script you have re-written with the class from Standard 5 and 6 units?
- Is it a new script that you, your pupils, or you and your pupils have written?

When you have decided on the script, you need to decide whether this will be a staged reading performance as described above or a play where all the cast have to learn their lines and act from memory.

Both of these will require you to organise:

- preliminary readings of the script;
- auditions;
- rehearsals;
- making of props;
- organising costumes;
- organising the set;

You will also need to decide when and where the performance will take place and who the audience will be.

You will need to think about how people will find out about your performance. Do you need to make **posters** and **programmes**? The pupils have had lots of practice in designing and making these kind of materials in Nguzu Nguzu English throughout the year.

You should co-ordinate these activities to make sure that everyone takes an active part. This is not just the actors but also: the pupils who are involved in other activities. On the day of the performance you will need:

- pupils to show the audience where to sit;
- pupils to give out programmes;
- pupils to prompt, (remind the actors what to say if they forget their lines);
- pupils to make sound effects;
- maybe pupils to play music;
- pupils to change scenery and props as you go through the scenes in your play.

To take on a project like this is a big commitment.

In this Teacher's Guide there are enough ideas for you to organise a series of rewarding lessons both for yourself and for your pupils. These could finish with a large performance or not. Either way, giving your pupils confidence and boosting their self esteem while giving you and your class lots of enjoyment is an excellent way to round off Standard 6.

Drama Activities

Drama and Writing

There are many written activities that you can do alongside the oral work pupils complete in drama lessons. These depend on the type of story, play, scene or poem you are working on with the pupils. Included here are some suggestions of writing pupils may like to do:

- drawing a picture of their favourite character or scene;
- writing a description of a character;
- writing letters from one character to another about what happens in the script;
- write a continuation of the script;
- changing the ending of the story;
- introducing another character and see how this character changes the plot;
- writing the same story from a different character's point of view.

Keeping a Drama Diary

Each drama lesson which you have may not contain any specific writing activity. Often pupils are learning new acting and performing techniques which are practical activities.

Keeping a drama diary, in which pupils write brief notes about what they have done in each drama lesson, is a good idea. This helps pupils to remember new techniques they have learnt as well as including new drama vocabulary they have come across. Encourage pupils to complete their drama diaries. They could illustrate them too. These would be a good keepsake to have when they have finished term 4.

Writing Scripts

Pupils could also **write their own scripts**. They could do this by:

- taking a narrative text and rewriting it as a script. This script could then be performed by the pupils. It could also be performed as a puppet play;
- writing their own scripts from their own imagination;
- taking an improvised drama they have made up and then writing this as a play script. These scripts could be read and performed by other groups too and could be available for the whole class in the class library or reading corner.

When writing scripts, encourage pupils to keep their stories short and simple and allow the pupils to use their imagination to develop their own ideas and themes.

Here are some ideas of different ways in which to encourage pupils to write scripts. Remember pupils can do these activities individually, in pairs or in small groups. You could also use a whole class shared writing technique.

1. You could use a traditional story that you know well. Tell it to the class in your own words first. You should practice saying it aloud before the lesson and write down a basic script or key words for yourself so that each time you tell it, it stays the same.
2. Split your class into small groups and give a scene from the story you have told to each group. They can then discuss the scene and re-tell the scene by writing it as a script from what they remember. Any changes they make will only make the story richer!

3. An alternative is that each group re-writes the whole story making two changes. They then practise going through their script and then read it to the class who have to find the two changes that have been made.
4. Give the pupils a script from the Pupil's Book. In their groups they have to change the end of the story.
5. You could take scripts from units the pupils have studied in Standard 5 and 6, such as Corruption Down at the Pig Farm, or The Enormous Yam, Both in Standard 6 Pupil's Book 3 pages 102 and 131 respectively.

You can use shared writing techniques to rewrite stories from the Nguzu Nguzu materials as play scripts. These could then be rehearsed and performed. Texts which would be good to use in this way are:

- Poor Milton, Standard 6, Reader 1, Page 3;
- The Three Little Pigs (and The Dog's Side of the Story), Standard 5, Unit 12, Day 10 an additional text in the Reader for Unit 12;
- The Professor and the Ferryman, Standard 6, Pupil's Book 3, page 128.

When pupils have had some practice with simple stories you could use one of the narrative texts in the Pupil's Book such as **The Girl and the Chenoo** on page 87 or **Wali Dâd** on page 89.

There are some narrative texts included in the Pupil's Book that are also written as play scripts. A Caterpillars Voice, (Page 62, narrative and page 63, script), The White Tiger, (narrative page 69, script page 72), Baba Yaga, (script page 78, narrative page 82).

You could work with the class on both of these text types. Ask them to identify similarities and differences and think about reasons for these. Discuss which versions they prefer and why.

For each of the narratives and play scripts included in the Pupil's Book, there is some background information followed by some suggested activities, included for each script. These will help you develop your own ideas for working with these texts and scripts.

Drama Activities

Pupil's Book Scripts and Texts

Background Information and Suggested Activities

The Grasshopper and the Ants (Pages 45 & 47)

This is a very simple poem, written in two different ways. The two versions will give you an idea of different ways in which you can group pupils and get them to speak together to make a poem more interesting. You may be able to adapt poems from the Term 4 poetry project to perform in this way too.

Special care should be taken so that the poem is recited with meaning rather than chanted 'parrot fashion'. By varying the chorus of **All** in the second version by Lois Walker, a different effect is produced.

It is a good idea if you work on reading these scripts one after the other. Then ask the pupils how they are different. You could ask questions like these:

- Which script is more interesting and why?
- Is the content the same in each script?
- How is the variation achieved?
- Could you do this with other poems?
- Can you think of other ways in which this script could be read?
- Why do you think each time a different person/persons speak in the choral version their parts are numbered? (This is to make the job of the director easier. The director can say, "Let's go from 17," and so on.)

Let the pupils try out their ideas by working on a poem they like. Can they organise an interesting choral speaking version?

Talk about the meaning of the play. This play has a moral. Ask the pupils to come up with other stories or poems which they know which have a moral.

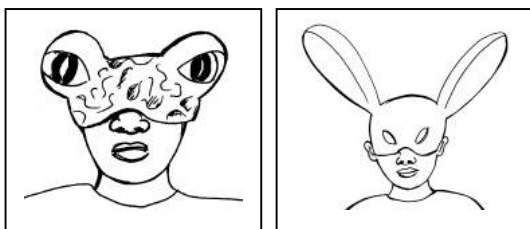
Crazy Critters (Page 49)

This is another poem which is adapted for performing. To perform it well pupils must be familiar with their parts and when to come in. If someone misses their cue then the whole rhythm of the poem is lost. It will take a lot of practice and concentration to get this poem performed well.

Suggested Writing Activity

A good writing activity here is for the pupils to work in pairs or small groups to come up with another verse for the poem. They must use the same format but a different animal.

This is quite difficult. When the pupils have had a try let them listen to each other's attempt and choose the one or ones they want to include.



Costumes

If you want to perform this poem, making masks to portray the characters would work very well. It is a good idea to make half masks so that the pupils' mouths are not covered otherwise the words will then be difficult to hear.

The Fish Tank (Page 53)

This is a modern story. There are two narrators as well as the characters in the play.

This script is a good starting point for role play about different situations that come up in family life. In the story Matthew feels as if he isn't living up to his family's expectations. He is unhappy and thinks that maybe he is not loved like the rest of the members of the family because he always seems to be in the wrong.

The story has a magical twist in which Matthew actually leaves his family and becomes a fish in his own fish tank. This makes him look at the situation from a different perspective. Although before he wanted to leave his family he now sees that he is in fact loved and cared about very much.

Good group and class discussion can come out of this script. You could discuss family life different expectations of family members. You could use the topic for improvised plays too, as pupils may have plenty of ideas and experience on which to base their improvisations.

The Bully (Page 59)

This is an excellent mime to perfect. The story is told by the narrator and the two characters do not speak. They mime, which means they act out their parts silently.

To help the characters there are stage directions which tell them what to mime.

You could do this as a group activity. You could put your pupils into groups of four. One pupil would be the director. Make sure that pupils have the chance to play all the parts.

Oral Activities

This mime could be used to introduce discussion of issues that are important to your pupils. You could find out what your pupils think about bullies and being bullied by discussing the characters of the bully and the girl.

Remember you could also have a girl as the bully and the person being bullied a boy. Talk about this with your class. Ask for their opinion.

Writing Activity

In groups, pupils could choose another situation where bullying takes place and write a mime script in the same way, with the narrator describing the scene and the characters miming out their parts. Remember the bully must not win in the end!

Here are some ideas. You will be able to think of some more:

- a bully forces a pupil to give him/her some of their lunch every day;
- a bully makes a pupil give him/her their homework so the bully can copy it;
- a bully forces a pupil to tell lies to the teacher about another pupil to get them into trouble;
- a bully tells lies to a pupil's parents about how they have behaved at school. The bully tells the parents they have been in trouble with the Head Teacher.

Drama Activities

A Caterpillar's Voice (Page 62)

This story from East Africa is presented in two different ways in the Pupil's Book. There is a narrative text as well as a play script. Studying both will give pupils a good idea as to how a narrative text can be rewritten as a script.

After the pupils have studied both versions of the story, let them think about differences and similarities between the two. Are there some things which appear in the story text which do not appear in the script? Are there things in the script which are not in the narrative text?

Characters

In this play you will be using at least 8 actors to play the animal characters. As in any play, characters can also be split if you have many pupils and not enough parts. In this play for example you could make more parts by:

- the Hare could become a family of hares.
- other animals could be added if you want to write the lines for additional parts.
- larger animals, such as the Rhino and the Elephant, could be played by two pupils instead of one. (One could be the front of the animal and one the back. Cover them with a mat or some material.)
- having twin parts, so using two pupils to share the lines of one, like The Leopard Sisters instead of the Leopard.

A good activity after reading this script is for the pupils to analyse the characters. This could be the focus of your discussion and you could develop it into a written activity. Here is a guide to their characteristics.

Summary of Characters: The Caterpillar's Voice

Caterpillar	a sneaky character, clever and cunning
Caterpillar's voice	a deep voiced character, who is never seen on stage. This character stays in the hare's hut and says scary things. This actor needs to have a strong loud voice.
Hare	a small, gentle creature, who is easily frightened. This character has a lot of lines and is on stage throughout the whole play.
Jackal	a lazy friend, who likes to act brave, but who cannot be relied upon.
Leopard	a party animal, who likes to have fun and give advice.
Rhino	a champion of underdogs, who thinks of himself as a superhero.
Elephant	a selfish animal that only thinks of himself. He is not interested in anything that does not affect him directly.
Frog	a real hero with a lot of common sense and courage.
Narrator	Choose a pupil with a clear, loud speaking voice.
Butterflies / Bugs	These are non-speaking residents of the forest. Who can move daintily around the stage to set the mood of the forest.

To review the script as well as recap on vocabulary you could ask pupils questions like these to check their understanding:

- What is the setting for this play?

The **setting** is a sunny clearing in an African forest, where a gentle hare has made his home.

- Give a summary of what happens in the play.

Story Summary: Long ago, in the forest, a hare made his home. While he was out, a caterpillar crawled inside. When the hare returned, he knew that someone was in his house, but did not know who it could be. Frightened, the hare called upon his friends of the forest to help him discover who is in his home and throw out the intruder.

Tell the pupils to note the use of coloured text in brackets in the playscript. This makes the script easier to read. Instructions to the characters are given in curved brackets () and explanations are given in square brackets [].

Props and Sets

If you choose to perform this play you will need a simple set. This can be made with some coconut fronds to represent the hut or cave to be used as the hare's home. It is great if you can have fronds that someone can shake about when the Caterpillar's Voice growls. The hut or cave which is the Hare's home must be large enough for a Caterpillar, and the actor who is the Caterpillar's Voice to get inside. The hut could be made from a table with grass skirts or mats draped over it.

Costumes

The pupils should try to look like whatever animal they are playing. They could do this by draping themselves in material, wearing masks, wearing fake ears or trunks made out of cardboard. You and the class will need to use your imagination and what ever resources you have available to help the actors dress up. This is where a prop box and a costume box come in very useful.

Before the Performance Begins

When the audience come to where the play is to take place, all actors must be out of sight. Several carrots or other vegetables can be left on the floor of the room, and the actor playing the Hare will be shown where they are before the performance. The actor playing the Caterpillar's Voice must already be in place inside the hare's hut. All other actors are at the back of the hall or in a room next door. When they hear their cue, they run through the audience imitating the animal they are playing until they reach the stage. Drums could be played by two or three pupils as each entrance is made.

Bugs and Butterflies enter the auditorium area first. They flit through the audience and flutter about the stage before settling into their places to the left and right of the stage. While the play is being presented, Bugs and Butterflies act fearful when the Caterpillar's Voice roars, cling to trees and stay out of the way of the other actors. These are great parts for pupils who want to be part in the play, but may be too shy to speak.

Drama Activities

The White Tiger (Page 69)

This story from Korea appears in the Pupil's Book in two different text formats. There is a narrative text and a script version. Looking at **differences and similarities** is a good way to familiarise pupils with things to consider when rewriting a script from a narrative text or the other way round.

The script here has been written with no **stage directions** for performing this play. Ask the pupils to refer back to the narrative text as well as use their imaginations when they come to act out this script.

Discuss the **moral** of the story. Why was the son lied to by his mother and by the innkeeper? The mother and innkeeper try to protect the son. They lie because they do not want him to die too. What do the pupils think about that? Are their lies justified? Are there times when lying is OK?

When you read the story for the first time you could stop at different places and ask the pupils to **predict what will happen next**.

The story shows the son's determination and commitment. He never strays from his beliefs. The pupils could **rewrite the ending** of the story.

Cicak and Kancil (Page 76)

This is an Indonesian folktale. Here are some suggestions as to how you might use it for a staged reading with your class:

- Have the actors stay in the same place instead of moving around the stage.
- Have the actors use movements, actions, gestures and expressive voices.
- Use simple costumes and props, such as a hat or a cloak. Other props may be mimed.
- Position the actors in an interesting way on the stage, at different levels and angles to complement their roles. Do not just put your characters in a straight line.
- The characters do not move around or face each other. They may step forward or back but they always face the audience. When they move, they walk or run on the spot.

The following basic props are useful but not essential:

- percussion instruments i.e. a drum or two sticks to beat together
- coconut fronds
- huts made from cardboard boxes or coconut fronds or branches
- a camera made from a cardboard box

Did you Know?

A **Cicak** is a lizard we know as a gecko. It has sticky pads on its toes that enable it to run upside down on ceilings and walls.

A **Kancil** is a small animal like a deer, but the size of a dog.

The huts and coconut fronds can be prepared by pupils in advance.

It may also be useful to have symbols or signs to be held or worn by pupils playing the roles of the two animals: **Cicak** and **Kancil**.

If you do not have props, pupils could make sound effects and use appropriate mime gestures to act out the animals.

Introduction

Explain to pupils that they are going to read a short play based on an Indonesian folktale. Make sure that the pupils understand the meaning of the Indonesian words **cicak** and **kancil**. The word **bemo** is also used. A **bemo** is a small Indonesian pick-up truck with benches in the back so that it can be used like a small bus.

Choose five pupils to begin playing the roles in 'Cicak and Kancil'. Initially, you may take the role of the narrator yourself. The roles are Narrator, Kancil, Cicak, Cicak Number Two and Cicak Number Three. Select additional pupils to work with props and sound effects.

The Play

Make sure every pupil can see the script 'Cicak and Kancil' in the Pupil's Book page 76. Arrange the actors in a suitable way at the front of the classroom. Then begin the reading. Try to encourage actors to speak out confidently. Move pupils between roles from time to time. It will probably be worthwhile to read the play more than once. It is a good idea to get someone to read out the stage directions too on the first reading of the script.

Suggested Oral or Written Activities

After the reading use questions like these as the basis for discussion, or written work:

- What characteristics do cicaks and kancils seem to have?
- How does it feel to play the role of a cicak or a kancil?
- Did you expect the play to end in the way it did?
- What affects the quality of the reading? How can it be improved?
- Does the story have a moral and, if so, what is it?

A Local Script

Ask pupils to think of a pair of animals that live in their area and write a similar script about those animals. Make sure that pupils' work ends with an explanatory sentence similar to that in 'Cicak and Kancil'. Let pupils make props and perform their scripts.

Baba Yaga (Page 78)

Again there are two versions of this story. One is written as a narrative script and one is written as a play script.

The story has a familiar theme which is found in many folk tales throughout the world. Goodness and kindness conquer greed, unkindness and cruelty. Good triumphs over evil. The pupils should be able to think of other folk tales or custom stories with this theme.

This is a good script to rewrite from another characters point of view. Write it from Baba Yaga's point of view, for example or from the father's. Would it end differently? How would the characters be different? How could you adapt the plot?

The Girl and the Chenoo (Page 87)

This story from Native America is presented as a narrative script. This story could be rewritten as a script and performed as a staged reading.

Drama Activities

There are five characters in the story: Little Listener; her three brothers; and the Chenoo who is a cannibal monster. The setting is a forest in North America where the three brothers and their sister are on a hunting trip.

Again it is a story of how kindness triumphs over selfishness and wickedness.

After reading the text with the pupils discuss the meaning of the story.

You could divide the story into different parts. Put the pupils into groups of three or four and let them work together to rewrite this story as a play script. Tell them to put in stage directions were appropriate. Tell them that these directions or instructions give lots of information. They not only tell the actors about movements on and off the stage they also give tips on how to speak and what to mime.

You could put all the scripts together to make a complete script and act out the whole story.

Discuss the characters:

- What sort of person is Little Listener?
- What was her role on the hunting trip?
- Were her three brothers all the same?
- How did Little Listener win round the Chenoo?
- Why do you think the brothers went along with Little Listener's idea?
- How did the Chenoo become human?

Wali Dâd (Page 89)

Again this is a narrative script of an Indian Folk Tale. This time the theme is generosity and how rewards come to people who are not selfish.

This is a longer more involved story. To rewrite all of this as a script would take quite a long time. You could ask the pupils to simplify this story. They should keep the same theme and the outcome could be the same.

Ask the pupils to put together a profile of all the characters who are in the story. The profile could look like this:

Character profiles: Wali Dâd

Wali Dâd:	poor, old, generous, honest, hardworking, kind, unselfish, bald headed man
Travelling Merchant:	friend of Wali Dâd. an honest merchant
Princess of Khaistan:	beautiful, kind and generous princess
Prince of Nekabad:	honest, gallant and wealthy, young prince
King of Khaistan:	father of the princess. Wise, honest and honourable
Fairy 1:	magical creature who helps Wali Dâd
Fairy 2:	magical creature who helps Wali Dâd
Royal Household:	all the servants and entourage that the king and princess travel with

Drama Activities

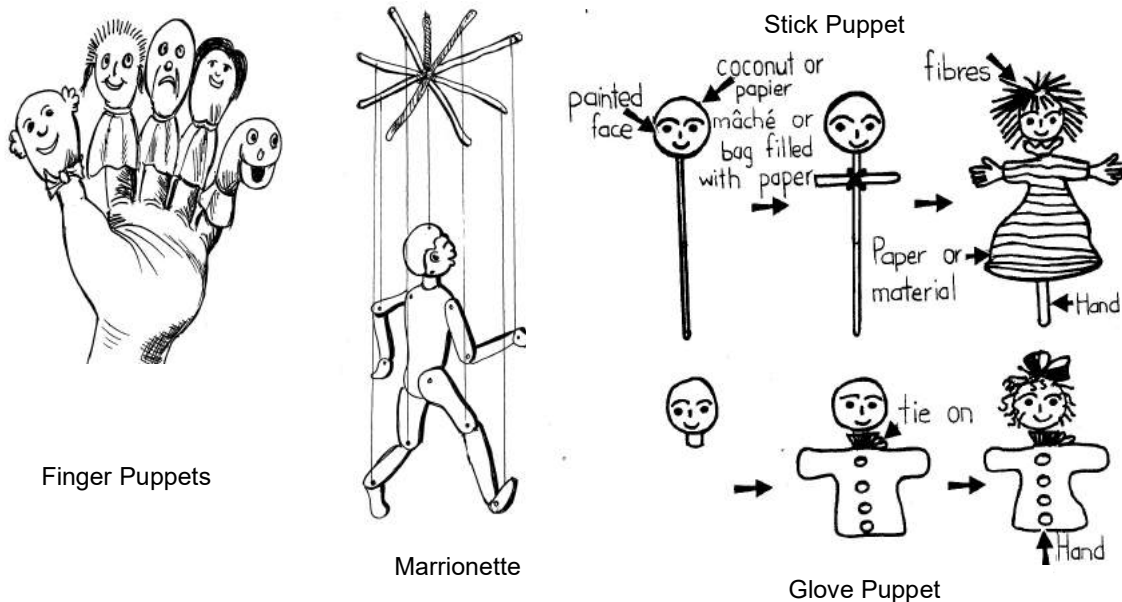
Drama With Puppets

Using puppets and making puppet theatres is another way in which plays can be performed. The scripts in the Pupil's Book can be used for puppet plays too. If you decide to perform puppet plays you need to make a puppet theatre and pupils will need to make the puppets too. This makes an excellent Art and Craft project to go alongside their English work.

Stick puppets are easy to make since they do not have any moving parts.

Glove puppets can be made by using material. The head in a glove puppet could be made from papier mâché. This is a technique where paper is layered on to a shape say a ball or a cup using glue or paste. Many layers are put on and it is moulded into the shape of a face. Then the papier mâché is allowed to dry. When it is dry it becomes hard. It can then be carefully cut off the ball or cup with a sharp knife. This is done by cutting the papier mâché shape in half and removing the ball or cup inside. The two halves are then glued together again. The head can be painted and hair etc can be glued on. The body of this puppet then can be made by sewing a material glove.

The papier mâché technique can also be used to make a marionette. This is a puppet which has moving parts which are controlled by strings.



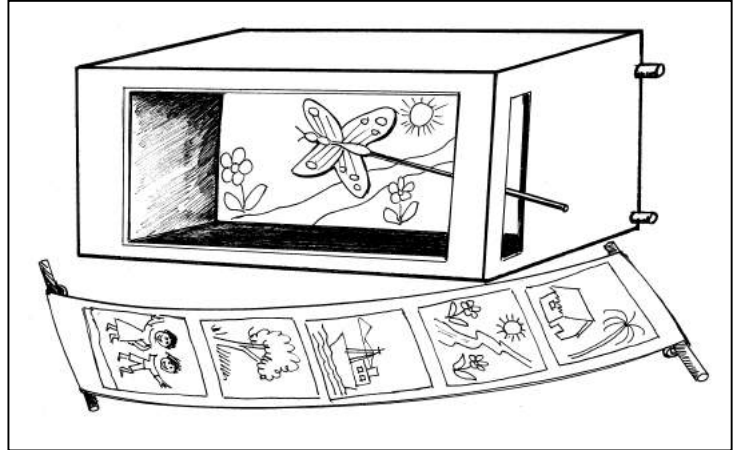
Making Puppet Theatres

Puppet theatre can be made using cardboard boxes. A box of any size can be used.

- Take a box and remove the lid. Cut out the bottom side of the box leaving a few centimetres around the edges. Then cut out both ends of the box (the shorter ends) again leaving a few centimetres around the edge. These ends will act as the wings from which the characters will make their entrances.
- The pupils can decorate the box theatre themselves with coloured pens and crayons if you have them. Due to the size of the box, it could be easier if each pupil decorates a separate piece of card or paper and then that can be stuck onto the box.

Drama Activities

- Out of the back of the box going away from the audience you should stick two long sticks coming out horizontally.
- For the scene changes pupils can design back drops in groups. These can then be attached to a long stick which in turn can be placed onto the protruding sticks coming out of the back of the box theatre.



- For stick puppets you can use anything which is thin and long. Sticks are good and pupils can draw, cut out and stick onto the sticks to make their own puppets.

Other puppets can also be made using cardboard, plastic bags, material as well as paper. The pupils can design and make these themselves.

Glossary of Drama Vocabulary

action	A command given by the director to tell actors to begin the action of the drama.
applause	The clapping of the audience after a performance.
audience	The people who watch the performance of a play.
cast list	A list of the characters in a play, often found at the beginning of a script.
cast (verb)	To give someone a specific part in a play.
choral reading	Pupils reading the same lines aloud together.
circle reading	Reading the lines of a play around in a circle without taking on specific parts.
concentrate	Keep your mind on the job in hand.
costume	The clothes worn in a play to show the characters.
cue	Signal for next performer to begin action in a play.
cut	A command given by the director to stop the action of the drama.
dialogue	The words spoken by characters in a play.
diction	The way you speak and pronounce your words.
directing	Telling the cast what to do.
director	The person in charge of a play or performance.
dress rehearsal	A rehearsal in which all props are used and the actors dress up in their costumes.
eye contact	Looking into someone's eyes as you speak or act.
facial expressions	The way in which a person's face shows their feelings, such as smiling, frowning, looking angry, looking surprised etc.
freeze	A command used to tell actors or pupils to stop absolutely still like a statue or a stone.
improvisation	Making it up as you go along, using your own words.
intonation	The music, pattern or sound of your voice.
mime	Acting silently, with actions but without words.
monologues/duologues	One person talking to the audience; a duologue is two people talking to the audience.
playwright	Someone who writes plays.
posture	The way you stand sit or hold your body.
project (the voice)	Speak loudly and clearly enough to be heard by everyone.
projection	Making your voice carry a long way so everyone can hear.
prompt	Reminder made to an actor if he or she forgets his or her words.
pronunciation	The way in which words are said.

props	Short for properties: the items, other than costumes and scenery, used in drama.
script	A play, written down.
set	The set represents the place where a scene happens.
vocal changes	Altering the sound of the voice.



Nguzu Nguzu English

Standard 6