



Teacher's Pack

to accompany

Word For Word

Clwyd Theatr Cymru
Young People's Theatre
production for
Keystage 2
(9 - 11 year olds)





Words from the Director

We've had great fun creating ***Word For Word***, playing with words and images around a central idea.

We want to encourage young people to explore ideas of citizenship and responsibility, as featured in the play, and to experiment with those ideas through their own creativity.

The script is sometimes poetic, sometimes lyrical, and at other times in the form of natural dialogue. In the same way we have used puppets, sound and lighting to add layers of texture to the piece to expose young people to different creative vehicles for their own expression.

We very much hope that you and your pupils enjoy both the performance and the workshops, and find the experience a valuable input into the curriculum on a number of levels.

Tim Baker

Head of the Education Department and Associate Director





Introduction

Word For Word aims to promote a passion for words, and addresses the theme of telling stories - an ingredient of the **Literacy Hour**. The characters in the play recount their story, and through it, develop a sense of personal identity.

The purpose of this pack is to give teachers the opportunity to extend children's experience of seeing the performance. It consists of teachers' notes and photocopyable sheets for pupils, and is designed to be 'dipped into'. It contains suggestions for work that covers four of the six **Key Skills**: communication, working with others, improving your own learning and performance and problem solving, through discussion, reading, writing, art and performance work around the following subject areas:

English and Drama
Geography
Personal and Social Education

The Education Department at the theatre is keen to receive copies of any follow up work you do, with a view to placing it on our website. To address the Information Technology Key Skill, you could incorporate this medium into the delivery of tasks from this pack.

There is an evaluation form in the pack and we would be very grateful if you could fill it in and return it to us.

We hope you and your pupils enjoy **Word For Word**, and we look forward to seeing you again at the theatre soon.





English and Drama

Area of Study 1 - Reporting

Reading and Written Work : Sick Vandals Attack Pensioner

In ***Word for Word*** the children go into an old house that they think is deserted. They are frightened by an old man, Reg Owen, who lives there. Reg loses his footing and falls down the stairs. This event is reported in the local newspaper, but all the facts are wrong. The newspaper sensationalises what happened, in order to make it a dramatic story. The report is not 'word for word' what happened.

(See Pupil Sheet 1)

Research and Written Work : Newspapers

Using a broad selection of newspapers, ask the class to cut out as many sensational newspaper words as possible - AGONY, SCROUNGER, ATTACK, HOOLIGAN, TRAGEDY etc.

Each pupil then has to write a newspaper report of a well known fairy tale, (***Goldilocks*** and ***Little Red Riding Hood*** are useful examples), using all their words, laying their piece out in the appropriate style, perhaps including a 'photograph'.



Area of Study 2 - A Midsummer Night's Dream

In ***Word For Word***, Sally, Kate, Maldwyn and Dyfrig often pretend to be various characters from well-known TV programmes. Kate and Sally both want to be Buffy the Vampire Slayer, but Sally has to settle for Lara Croft.

In the play ***A Midsummer Night's Dream***, Nick Bottom wants to play nearly all the parts in the play ***Pyramus and Thisbe***, much to the annoyance of the rest of the group.

Reading / Written Work : Act 1 Scene 2 - A Midsummer Night's Dream

Read through the extract from the play with the class. If you have access to a video or recording of the scene, it may be helpful to play this to the class first.

(See Pupil Sheet 2)

Written Work : 'Translating' the Scene

Write the scene in modern English, perhaps even changing *Pyramus and Thisbe* to *Star Wars*.

Pyramus - Hans Solo or Luke Skywalker
Thisbe - Princess Leia
the Lion - Chewbacca

Drama : Scripted Performance of the Scene(s)

Rehearsing and performing the scenes - Shakespeare's and their own.

Art : Costume Design

Designing a costume for Pyramus, Thisbe or the Lion.

[Note: I have used a simplified version of the *Pyramus and Thisbe* text from *A Midsummer Night's Dream* with low ability Year 7 pupils, to great effect. Because the piece is intended to be presented in a 'non-professional' way, it means that even the most self-conscious of classroom actors can deliver a perfect performance. The group felt a real sense of achievement, having performed Shakespeare; and had great fun producing some excellent costumes, particularly for the lion and the wall.]



Area of Study 3 - Reality and Fantasy

In *Word For Word* one of the performance and design concepts we were keen to explore children's ability to create the fantastic from the mundane - thus, chairs can become buses, motorbikes, rollercoasters and a tree.

Reading : Nursery Chairs and an extract from The Bed Book

Read through the poems *Nursery Chairs* and *Extract from The Bed Book*, which explore this idea, (though they were written for younger children).

(See Pupil Sheet 3)

Points for Discussion : Personal Experience

* Have you ever pretended that objects like chairs and tables were something else? (Take them back to being little if they are reluctant to talk about now).

* The children in the play ***Word For Word*** have a gang name, the Supersonics and a place where they 'hang out' - the old car. Have you ever been part of a gang with a place to 'hang out'?

Drama - Improvisation : Fantasy Chairs

Divide the group into fours and give them four chairs per group. They have fifteen minutes to turn the chairs into something as unusual as possible, using only their imaginations and no other props, (steer them away from cars!).

They then need to create a short scene which will make it obvious to the rest of the class what their chairs are.

Show back to the class and ask the class to guess what the chairs are meant to be.



Area of Study 4 - Environments

The purpose of this section is to focus on key drama skills - spatial awareness, creativity, environment, atmosphere - and group skills - communication, compromise, participation, group dynamics etc.

It develops the concept explored in **Area of Study 3 - Reality and Fantasy** - encouraging pupils to create fantastical or abstract drama performances. They, otherwise, tend to cling to what is known and are wholly reliant on furniture!

Drama - Game : Shapes Competition

This game has an endless amount of rounds. The class gets better and better at it as they understand the dynamics of the game and how their group works.

Divide the class into two teams. They have to create the shape that is called out, e.g. - the number '48', a star, the word 'dog', a car, a pyramid, etc.

Ask them to experiment with levels, (some of the group on the floor, kneeling, standing etc.), as this is more interesting to look at. The more advanced groups will automatically begin to think in 3D.

The two groups race against each other. However, they should not only be interested in speed, but also creativity and originality. The fastest team may not necessarily win the point if the other group comes up with a more effective solution, even if it takes a little longer. If they are taking far too long, introduce a countdown. Allocate points at the end of each round.

It may be helpful to divide the room in half, so they have a clear working space, with chalk or masking tape.

This game can be developed into getting them to create animated shapes, e.g. - a bubbling cauldron, a scary rollercoaster, a pop-up toaster etc.

Reading : *The Word Party* by Richard Edwards

This poem may be an interesting bridge into the following improvisation because it introduces the concept of **anthropomorphisation**, which the task relies on. It is also a very good poem!

(See Pupil Sheet 4)

Drama - Improvisation : Rooms in a State

This exercise develops the ideas explored in the **Shapes Competition** and can be very funny.

Divide the class into groups of approximately six. They are only allowed to use their bodies, and nothing else. Give each group a room in a house or public building and a particular human state, e.g.-

an unwell pub toilet
a tired bedroom
a hungry kitchen
a grumpy living room
a lazy gym

The group have to create everything that would be in that room, and one person from the group has to utilise it, e.g. a child goes into the unwell public toilet and tries to use it. She finds the loos are all being sick, the sink is miserable and the hand dryer, instead of going about its job with enthusiasm, is wailing.

Get the groups to show back to each other and see if they can clearly identify the state and the room.

Drama - Improvisation : The Haunted House

In ***Word For Word*** the Supersonics go into a house which they believe is haunted. They discover it is the home of an old man, Reg, and not ghosts.

This improvisation, creates a haunted house. The class are not allowed to use costume, set or props. They need to create sofas, doors, clocks, beds, paintings, etc. - that move, are inhabited by evil spirits and can grab their victims. Scary music and access to a school hall with blackout, in which lights or torches could be used to create atmosphere, would be ideal.

This improvisation can be approached in a number of ways:

1 - The whole class, directed by their teacher, create the haunted house, to lead another teacher around.

2 - The class divide into two groups and work in separate spaces, taking turns to perform, leading their opposite group around their haunted house.

3 - The class create a rehearsed improvisation to show to an audience, with four pupils playing Sally, Kate, Maldwyn and Dyfrig, moving around the haunted house.



Area of Study 5 - Building Characters

All the characters beside Sally, Kate, Maldwyn and Dyfrig in **Word For Word** are either described or created as puppets using clothing and props:

* Pete, who runs the fish and chip shop - Pete's Plaice - is described as a man with a fish-tail and no legs, *"Swimming in oil and grease and going to bed in battered pyjamas and salt and vinegar slippers."*

* The gossips are two hats with scarves and two baskets.

* Reg is a pair of old boots, trousers, a coat and scarf on a hanger and a hat and battered football for a head.

The following exercises are to get the pupils creating their own characters in this way.

Discussion and Written Exercise : Brainstorming

On a sheet of sugar paper, the pupils write down all the sorts of people you might find in a town, e.g. - milkman, newsagent, farmer, policeman, young mothers, old men, etc.

Drama - Exercise : Character Development

The pupils then choose, or are allocated a character, to develop.

Put them into **pairs** to work on one character, which they both play, so they can pool their ideas and build their confidence.

Provide them with various items of costume and props that may be appropriate for them to choose from.

Once they have discussed their character in pairs, explain to them that you want them to make their characters as big as possible, (almost like a cartoon), and for them not to worry about performing them in a realistic way.

Then, as pairs of the same character type, take them through the following exercise:

1 - In their costumes, with their props, get them to walk around the room as themselves at first, and slowly tell them that their character is seeping down their bodies from their face all the way to their toes.

2 - Ask them to think about how fast or slow their character walks, and to change their pace appropriately, (the use of a metronome with a basic rhythm may be helpful.)

3 - Ask them to choose one part of their characters body that is their **centre**, i.e. it leads them around / it is the part that drives them, e.g. - a gossipy old woman might be led around by her nose, a naughty child might be led around by his inquisitive fingers, a policeman might be led around by his plodding feet, etc.

4 - Finally, as they move around, get them to greet each other. Ask them to think about if there are any characters that they like more than others? Are there any characters that they are scared of?

5 - Stop the exercise and ask them to be themselves again. Discuss.

Drama - Improvisation: The Town's Millennium Party

Set up the space with tables around the outside, as if they are full of drinks and food, and get some party music ready. Indicate a clear 'door' for entry into the party.

Explain that a pair of characters is going to be hosting the town's Millennium party. The rest of the characters will arrive in their pairs, when told. They all have to mingle. There will be a countdown for midnight and they have to wish each other 'Happy New Year'.

After choosing the hosts or hostesses, start the scene. Cue all the characters' entries, one by one, and give them a couple of minutes after they have all entered before instigating a countdown. Shortly after the 'Happy New Years', stop the scene.

Talk about what worked well, picking out moments.

Drama - Exercise : Character 'Hot Seating'

* To develop their created characters even further, get a number of the pupils to assume their roles, one by one, and sit on a chair where they can be asked questions by the rest of the class.

* It might also be interesting to try this technique using the four children from **Word For Word**. Cast four members of the class in the roles of Sally, Kate, Maldwyn and Dyfrig. Ask them to imagine they have just overheard the people of the town talking about the 'dreadful thing' that happened to Reg. One by one, each of the characters sit on a chair and are asked questions by the rest of the class about how they feel about what happened.

Word For Word Character Notes

Sally - She is the leader of the gang in terms of her imagination and it is her role to think up fantasy games. She is not able to read very well, (it is suggested that she might be dyslexic), but she secretly keeps a book which she writes poetry in. It was her idea to go into the 'abandoned' house, because they were all bored playing the same old games. She is a very sensitive person, and is often picked on by Dyfrig. She lives with her father, as her mother is 'gone', whom she misses. Maldwyn is her brother. As an adult she has conquered her difficulties with reading and is a teacher in the town.

Kate - She is a bright member of the group, who does not shirk from taking responsibility for 'telling' when she chooses the 'winning' lot. She comes from a comfortable, if over-protective home. She is Sally's best friend, and is very loyal to her. She is quite capable for sticking up for herself. As an adult she still lives in the town and is a hairdresser with two children and one on the way.

Maldwyn - He is very fun-loving and enjoys a good game, especially if it involves *Starwars*. His most annoying habit is copying the words of others in a silly voice. He is obsessed with an old car at his father's garage. He lives with his father, as his mother is 'gone'. He was reluctant at first about going to the old house, claiming he had a headache. He is Sally's brother and is very protective of her. As an adult he lives in the town and is unemployed, still harbouring dreams of doing-up the old car.

Dyfrig - He is the odd-one-out of the gang and is only in it because he is friends with Kate. He is teased by the others for having to be home early and always being late. He comes from a very comfortable home. He can be a very daring character, but he has a cruel side - he often bullies Sally because she can't read very well. As an adult he has left the town and become very successful in London.

Written Work: Character Profiles

An extension of the **Hot Seating** exercise. Pupils draw a picture of their character and answer the questions on the **Character Profile** sheet as their character.

They could also answer these questions imagining they are one of the characters in **Word For Word**.

(See Pupil Sheet 5)

As a lead-on from this, the pupils could complete the **I Am poem** (see **Area of Study 6**) as their characters or as one of the characters in **Word For Word**.

Drama - Exercise: Puppet Character Development

The pupils, in their pairs, return to their character, and now have to think about a way of distilling its 'essence'.

They have to work together to create one 'puppet' version of their character, using just the costumes and the props and one of the voices they have developed, like the gossips or Reg in ***Word For Word***. Both pupils need to be involved in animating the character.

Once they have established how they are going to do this, put two pairs together and ask them to develop a **short conversation scene**.

Show them back to the rest of the class.

Improvisation : The Puppet Town's Millennium Party

Exactly the same set up as before, but this time, performed with the character 'puppets'.



Area of Study 6 - Writing Poetry

Written Work : 'I Am' Poem

This is a very simple and effective way of creating personal poetry. It explores the idea that what we are drawn to reveals something about our personalities. The pupils answer the questions on the initial sheet, e.g. -

What is your favourite colour? Lilac
Why? Because it is warm and soft

What is your favourite weather? Rain
Why? Because it makes everything fresh

What is your favourite food? Pizza
Why? Because it is messy and delicious

What is your favourite animal? Tiger
Why? Because it is beautiful and dangerous

(See Pupil Sheet 6 a)

They then take their answers and put them into the spaces on the second sheet, creating their poem, e.g. -

I am lilac
Warm and soft
I am rain
Making everything fresh
I am pizza
Messy and delicious
I am a tiger
Beautiful and dangerous
I am

(See Pupil Sheet 6 b)

Go through the class poems, one by one, and see if they can guess their authors.

The poems can then be turned into posters, decorated with the colour and images used in their content.

Written Work : 'We Are' Poem

Develop this idea, and create a whole class poem, or even a whole school poem.

Written Work : 'Acrostic Poem

The pupils take their name and write each letter down the side of the page. They then create a poem about themselves which may or may not use rhyme and rhythm, e.g. –

Sally's Poem

Summer was long with the Supersonics
Adventure and fun for my friends and me
Laughing with Kate and winding up Maldwyn
Longing for Dyfrig to just let me be
Yesterday's there – I close my eyes and see



Area of Study 7 – Short Stories

1 - Take events from the play and put them into a short story format.

2 – Write another adventure for Sally, Kate, Maldwyn and Dyfrig to have that summer. You might want to use other characters they have mentioned – like Pete who runs the fish and chip shop – Pete's Plaice, the gossips and Reg Owen.

3 – Write a short story called The Dare which starts out as exciting, but has negative consequences.



Area of Study 8 – Choral Speaking

Choral speaking / shared dialogue is used to great effect in **Word for Word**. **The Street Collage Poem** and the extract from **Under Milk Wood** can lead into one another and expose the pupils to the possibilities of rich language.

Reading and Performing : The Street Collage Poem

Divide the poem up amongst the class, punctuating it with key words or lines (underlined) said by everyone. It could also be loosely performed, as in the show. Make the class aware of its rhythm, perhaps by using percussion instruments to sound its beat.

(See Pupil Sheet 8 a)

Written Work : Word Lists

Leading on from this poem, the pupils can explore **alliteration**, writing a list of words that alliterate.

The same can be done with **metaphor** and **simile** in *The Street Collage Poem*.

Reading and Performing : Under Milk Wood

The starting point for Word for Word was the idea of an **Under Milk Wood** for children, to introduce them to the beauty of language, but to place on to that a narrative which *Under Milk Wood* doesn't have. Interestingly, the beginning of *Under Milk Wood* appears to take off from where *The Street Collage Poem* ends.

(See Pupil Sheet 8 b)

If you want to develop this into a piece of choral speaking, it will need to be read to them first and explored, as it is a rather difficult piece for children.

Explain to the class that Dylan Thomas liked to play with words to make sentences that sounded interesting, without necessarily making perfect sense. For example, he writes:

“The dogs in the wetnosed yards.”

Dogs have wet noses and yards don't, but Dylan Thomas thought that “Wetnosed dogs in the yards,” didn't sound as good.

Written Work : Word Play

Go through the text and underline any words or phrases that play with words the same way that “*The dogs in the wetnosed yards*” does.

Compare lists.

Reading and Performing : *The Computers First Christmas Card*

This poem explores word play even further. It would also make a fun piece of choral speaking.

(See Pupil Sheet 8 c)



Area of Study 9 - Reading

School Project : Reading ‘Buddying’ Scheme

Pair readers in Years 5 and 6 up with children further down the school to help them with their reading or to read to them.

Written Work : Book Review

This task could be anything from a side of A4 to an extended project with drawings.

They need to tell the story, talk about the characters, the message of the book and why they liked it.

Written Work : Favourite Character

Ask the pupils to decide who they would be if they could be any character from any book, or perhaps film, TV programme or computer game.

They need to describe their character in detail and give clear reasons why they would want to be them. They could accompany the writing with a drawing or magazine picture of the character.

They could also use the **character profile sheet**. **(See Pupil Sheet 5)**



SICK VANDALS ATTACK PENSIONER

A number of young hooligans burst into the home of a pensioner and brutally attacked him leaving him bruised and beaten at the bottom of his stairs. Police have searched the house for fingerprints, but so far have nothing to go on.

“The community are rallying round,” said a neighbour, “We’ve had a collection and will make Reg’s place comfortable and secure for him. Whoever did this should be ashamed of themselves.” Mr Jones, who is 83 and fought in the last war, is recovering, but badly shaken.

Written Work:

1 - What is the aim of this report? How is it supposed to make the reader feel?

1 - Go through the newspaper report and write down all the words that have been used to make the article seem as dramatic as possible.

2 - Write a report of what really happened.

3 - Compare the language you have used in your honest report of events to the newspaper report, e.g. the newspaper says that they **burst** into the house, but Kate complains that the door was open, and so they just **walked** in.

4 - Write Kate’s diary entry for the night the Supersonics go into Reg’s house. Diary writing is a completely different, very personal kind of reporting. It contains thoughts and feelings that the author might not want to share with anyone else. You need to get inside Kate’s mind and imagine her point of view. Remember - the night that it happened, the Supersonics didn’t realise Reg had been hurt in any way.



Extract from
A Midsummer Night's Dream

Act 1 Scene 2

This scene is our first meeting in the play with a group of men known as the Mechanicals. They are all workmen of Athens and are about to start rehearsing a short play, ***Pyramus and Thisbe***, to be performed at the wedding of Theseus, the Duke of Athens, to Hippolyta, the Queen of the Amazons. It is important to remember that they are not actors and this makes their performances very funny, although that's not what they intended.

Characters:

Peter Quince - a carpenter
Nick Bottom - a weaver
Francis Flute - a bellows-mender
Tom Snout - a tinker
Snug - a joiner
Robin Starveling - a tailor

All the characters enter.

Quince

Is all our company here?

Bottom

You were best to call them generally, man by man, according to the script.

Quince

Here is the scroll of every man's name which is thought fit through all Athens to play in our interlude before the Duke and Duchess, on his wedding day at night.

Bottom

First, good Peter Quince, say what the play treats on; then read the names of the actors; and so grow to a point.

Quince

Our play is 'The most lamentable comedy, and most cruel death of Pyramus and Thisbe.'

Bottom

A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

Quince

Answer as I call you. Nick Bottom, the weaver?

Bottom

Ready. Name what part I am for, and proceed.

Quince

You, Nick Bottom, are set down for Pyramus.

Bottom

What is Pyramus? A lover, or a tyrant?

Quince

A lover, that kills himself most gallant for love.

Bottom

That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes. Yet my chief humour is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split.

The raging rocks
And shivering shocks
Shall break the locks
Of prison-gates;
And Phibbus' car
Shall shine from far
And make and mar
The foolish fates.

This was lofty. Now name the rest of the players.

Quince

Francis Flute, the bellows-mender?

Flute

Here, Peter Quince.

Quince

Flute, you must take Thisbe on you.

Flute

What is Thisbe? A wandering knight?

Quince

It is the lady that Pyramus must love.

Flute

Nay, faith, let me not play a woman: I have a beard coming.

Quince

You shall play it in a mask; and you may speak as small as you will.

Bottom

And I may hide my face, let me play Thisbe too. I'll speak in a monstrous little voice: 'Ah, Pyramus, my lover dear! thy Thisbe dear, and lady dear!'

Quince

No, no, you must play Pyramus; and Flute, you Thisbe.

Bottom

Well, proceed.

Quince

Robin Starveling, the tailor?

Starveling

Here, Peter Quince.

Quince

Robin Starveling, you must play Thisbe's mother. Tom Snout, the tinker?

Snout

Here, Peter Quince.

Quince

You, Pyramus' father; myself, Thisbe's father; Snug the joiner, you the lion's part. And I hope here is the play fitted.

Snug

Have you the lion's part written? Pray you, if it be, give it me; for I am slow of study.

Quince

It is nothing but roaring.

Bottom

Let me play the lion too. I will roar, that I will do any man's heart good to hear me. I will roar, that I will make the Duke say: 'Let him roar again; let him roar again!'

Quince

And you should do it too terribly, you would fright the Duchess and the ladies, that they would shriek.

Bottom

I will aggravate my voice so, that I will roar you as gently as any sucking dove.

Quince

You can play no part but Pyramus: for Pyramus is a sweet-faced man; a proper man as one shall see in a summer's day; a most lovely, gentleman-like man: therefore you must needs play Pyramus.

Bottom

Well, I will undertake it. What beard were I best to play it in?

Quince

Why, what you will. Masters, here are your parts; and I am to entreat you, request you, and desire you, to learn them by tomorrow night; and meet me in the palace wood by moonlight; there we will rehearse. I pray you fail me not.

Bottom

We will meet, and there we may rehearse most courageously. Take pains, be perfect: adieu!

All exit

Questions on the scene:

- 1 - Who is the most outgoing character in the scene?
- 2 - Which other character in the scene is the only one to be able to keep Bottom in order?
- 3 - What characters in the play does Nick Bottom say he would like to play?
- 4 - What sort of character does Nick Bottom wish Pyramus was?
- 5 - Why does Flute not want to play Thisbe, the woman?
- 6 - Why does Snug ask for a script?
- 7 - How does Peter Quince finally convince Nick Bottom to play the part of Pyramus?



Nursery Chairs

by A A Milne

*One of the chairs is South America,
One of the chairs is a ship at sea,
One is a cage for a great big lion,
And one is a chair for Me.*

The First Chair

When I go up the Amazon,
I stop at night and fire a gun
To call my faithful band.
And people come in twos and threes,
Come silently between the trees,
And wait for me to land.
And if I do not want to play
With anybody else today,
I simply wave my hand.
And then they turn and go away -
They always understand.

The Second Chair

I'm a great big lion in my cage,
And I often frighten Mummy with a roar.
Then I hold her very tight, and
Tell her not to be so frightened -
And she doesn't be so frightened any more.

The Third Chair

When I am in my ship, I see
The other ships go sailing by.
A sailor leans and calls to me
As his tall ship goes sailing by.
Across the sea he leans to me,
Above the wind I hear him cry:
"Is this the way to Round-the-World"?
He calls as he goes by.

The Fourth Chair

Whenever I sit in a chair
For breakfast or dinner or tea,
I try to pretend that it's *my* chair,
In charge of all that I see.

*Shall I go off to South America?
Shall I put out in my ship to sea?
Or get in my cage and be lions and tigers?
Or - shall I be only Me?*



Extract from *The Bed Book*

By Sylvia Plath

Beds come in all sizes -
Single or double,
Cot-size or cradle,
King-size or trundle.

Most Beds are Beds
For sleeping or resting,
But the *best* Beds are much
More interesting!

Not just a white little
Tucked-in-tight little
Nighty-night little
Turn-out-the-light little
Bed -

Instead
A Bed for Fishing,
A Bed for Cats,
A Bed for a Troupe of
Acrobats.

The *right* sort of Bed
(If you see what I mean)
Is a Bed that might
Be a Submarine

Nosing through water
Clear and green,
Silver and glittery
As a sardine

Or a Jet-Propelled Bed
For visiting Mars
With mosquito nets
For the shooting stars ...





The Word Party

by Richard Edwards

Loving words clutch crimson roses,
Rude words sniff and pick their noses,
Sly words come dressed up as foxes,
Short words stand on cardboard boxes,
Common words tell jokes and gabble,
Complicated words play Scrabble,
Swear words stamp around and shout,
Hard words stare each other out,
Foreign words look lost and shrug,
Careless words trip on the rug,
Long words slouch with stooping shoulders,
Code words carry secret folders,
Silly words flick rubber bands,
Hyphenated words hold hands,
Strong words show off, bending metal,
Sweet words call each other 'petal',
Small words yawn and suck their thumbs
Till at last the morning comes.
Kind words give out farewell posies ...

Snap! The dictionary closes.



Character Profile

What is your full name?

How old are you?

Where do you live?

Who is in your family?

Do you have a job?

What is your favourite colour?

What is your favourite weather?

What is your favourite food?

What is your favourite animal?

What is your favourite word?

What is your idea of fun?

Have you ever been to another country?

What is your favourite item of clothing?

What do you find boring?

What kind of music do you listen to?

Who is your closest friend?

What do you do on the weekends?

Have you ever done anything that got you into trouble?

What are you afraid of?

What is your secret wish?



'I Am' Poem Questions

What is your favourite colour?

Why?

What is your favourite weather?

Why?

What is your favourite food?

Why?

What is your favourite animal?

Why?





I Am

a poem by

I am

I am

I am

I am

I am.



The Street Collage Poem

by Tim Baker

We lived - I suppose - in an ordinary place
Where most - if not all - could put a name to a face
Hello Mrs Jessop!
Morning Mr Miles!
Where husbands and wives all their lives sagging with bags of special offer
treats
Would meet on the street and chit and chat about this and that
The state of the paving and bin bag matters
And litter on the streets and the price of this and the cost of that

A place like any ordinary place
Red bills - telephone, gas and electric
Flying in flocks
And nesting like crows in every letterbox
And dads getting thinner with the strimmer on the lawn
And old folks with zimmers and their worlds getting dimmer
And mums forlorn with new born babies and crappy nappies
And pushchairs, buggies and baby grow suits
And dogs in the park and cats on the mats
And microwave meals and boil in the bag
And fresh from the freezer and oven ready joints
And soap in the bath and soaps on the box and bubbles in the sink
And suds on the socks
And grandads' memories on hooks in the shed
And grans with hot water bottles ready for bed
And at Christmas time all the dads go berserk
Cos the lights on the Christmas tree won't work
Mrs Morgan mother to be
Two little terrors and this makes three
Half her married life in the family way
But they're so sweet - the neighbours say
But they don't have to cope being driven round the bend
With the mess babies make at both ends

And all the while
The church and chapel stand all alone
Doors are open but no-one at home

A place where
Double yellow lines are a sign of the times
Old age is all the rage
Young offenders are main contenders
The arm of the law is a prison cell door - bang!
The way of the world is a boy and a girl
The sound of the street is meet and greet
Everyone's wish is a satellite dish
The idea of fun is a package in the sun

And whatever you pay you still get done
We eat with our feet up on the three piece suite
And wait up late for the street repeat

And the sunlight makes long shadows on the sheds
And we clamber up the stairs - and so to bed.



The Opening of *Under Milk Wood*

by Dylan Thomas

To begin at the beginning:

It is spring, moonless night in the small town, starless and bible-black, the cobblestreets silent and hunched, courters'-and-rabbits wood limping invisible down to the sloeblack, slow, black, crowblack, fishingboat-bobbing sea. The houses are blind as moles (though moles see fine tonight in the snouting, velvet dingles) or blind as Captain Cat there in the muffled middle by the pump and the town clock, the shops in mourning, the Welfare Hall in widows' weeds. And all the people of the lulled and dumbfound town are sleeping now.

Hush, the babies are sleeping, the farmers, the fishers, the tradesmen and pensioners, cobbler, school-teacher, postman and publican, the undertaker and the fancy woman, drunkard, dressmaker, preacher, policeman, the webfoot cocklewomen and the tidy wives. Young girls lie bedded soft or glide in their dreams, with rings and trousseaux, bridesmaided by glow-worms down the aisles of the organplaying wood. The boys are dreaming wicked or of the bucking ranches of the night and the jollyrodgered sea. And the anthracite statues of the horses sleep in the fields, and the cows in the byres, and the dogs in the wetnosed yards; and the cats nap in the slant corners or lope sly, streaking and needling, on the one cloud of the roofs.

You can hear the dew falling, and the hushed town breathing. Only *your* eyes are unclosed to see the black and folded town fast, and slow, asleep. And you alone can hear the invisible starfall, the darkness-before-dawn minutely dewgrazed stir of the black, dab-filled sea where the *Arethusa*, the *Curlew* and the *Skylark*, *Zanzibar*, *Rhiannon*, and the *Rover*, the *Cormorant*, and the *Star of Wales* tilt and ride.

Listen. It is night moving in the streets, the processional salt slow musical wind in Coronation Street and Cockle Row, it is the grass growing on Llaregyb Hill, dewfall, starfall, the sleep of birds in Milk Wood.

Listen. It is night in the chill, squat chapel, hymning in bonnet and brooch and bombazine black, butterfly choker and bootlace bow, coughing like nannygoats, sucking mintoes, fortywinking hallelujah; night in the four-ale, quiet as a domino; in Ocky Milkman's lofts like a mouse with gloves; in Dai Bread's bakery flying like black flour. It is to-night in Donkey Street, trotting silent, with seaweed on its hooves, along the cockled cobbles, past curtained fernpot, text and trinket, harmonium, holy dresser, watercolours done by hand, china dog and rosy teacaddy. It is night neddying among the snuggeries of babies.

Look. It is night, dumbly, royally winding through the Coronation cherry trees; going through the grave-yard of Bethesda with winds gloved and folded, and dew doffed; tumbling by the Sailors Arms.

Time passes. Listen. Time passes.

Come closer now.

The Computer's First Christmas Card

by Edwin Morgan

jollymerry
hollyberry
jollyberry
merryholly
happyjolly
jollyjelly
jellybelly
bellymerry
hollyheppy
jollyMolly
marryJerry
merryHarry
happyBarry
heppyJarry
boppyheppy
berryjorry
jorryjolly
moppyjelly
Mollymerry
Jerryjolly
bellyboppy
jorryhoppy
hollymoppy
Barrymerry
Jarryhappy
happyboppy
bobbyjolly
jollymerry
merrymerry
merrymerry
merryChris
ammerryasa
Chrismerry
asMERRYCHR
YSANTHEMUM





Geography

The action in **Word For Word** is clearly centred around the character's home town, and was conceived in such a way that it would be recognisable to the vast majority.

Area of Study 10 - Maps

Map Making : Our Town

Using existing maps or memory, the pupils create, either as a class or individually, a map of their home town / village / area.

They need to clearly mark where all the key community buildings and shops are and where, if appropriate, people they know live.

This could be extended into a 3D piece of art work to take up a whole wall of the classroom, focusing on the area in which the school is situated.



Area of Study 11 - Creative Writing

Written Work : Our Town Poetry Project

Identify some well known shops, buildings, areas of the town, e.g. school, chip shop, recreation ground, butchers, supermarket, newsagent, church etc.

Brainstorm anything that comes to mind when the class think of each individual place.

Draw them up, per place, in list form.

The poem could exist as simple a list, or particular pupils could be allocated a place and list to extend into a 'proper' poem.

Write out the poem, perhaps with some accompanying art work, and ask if it can be displayed in that particular place, using perhaps the acrostic format (see **Area of Study 6 - Writing Poetry**).

This could be a project with which the local mayor and council could participate.

Written Work : I Am Poem

Adapt the **I Am Poem** (see **Area of Study 6**) format to apply to the whole town.



Area of Study 12 - Factual Writing

Written Work : Guide Books

Write a guidebook entry for your town. Ensure the language sounds inviting. They have to paint a picture with words.

(See Pupil Sheet 12)



Guidebook Extract

**Walk Through The Gateway To North
Wales**

Flintshire has so much to offer - a wealth of leisure and cultural activities, unspoilt countryside of immense beauty, a rich and fascinating history spanning more than seven centuries, and a wide range of high quality accommodation and friendly rural pubs. Flintshire is the gateway to North Wales.

Mold, a jewel in Flintshire's crown, is a bustling historic market town, which still hosts a high street market in the 21st Century. Full of interesting and unusual shops, as well as the familiar high street favourites, and a feast of restaurants; it is nestled at the base of the Clywdian Hills.

Take in the breathtaking panorama at the theatre on the hill - Clwyd Theatr Cymru, a vibrant culture complex providing the very best in quality theatre, plus a cinema and three art galleries.

Visit Mold, Flintshire - the home of history and culture.





Personal and Social Education

Area of Study 13 - Bullying

Reading and Discussion : *The Bully Asleep*

In **Word For Word** Dyfrig bullies Sally because she is not as strong a reader as he is, although she proves him wrong in the end by becoming a teacher. Read the poem *The Bully Asleep* with the class at least twice before answering the questions below. It is important that they build up as strong a picture as possible of Bill's life.

(See Pupil Sheet 13)

- 1 - What is the relationship between Jimmy, Roger, Jane and Bill?
- 2 - Why would a young boy be so tired that he would fall asleep at school?
- 3 - Why does Miss Andrews, the teacher, not wake Bill up?
- 4 - What do we know about Bill's life at home?
- 5 - Why is Jane 'tearful and foolish', and why does she want to comfort Bill?

The important point to stress to the class, that this poem touches on, is that bullies are often victims of bullying in another area of their life, and their bullying is a vain attempt to try and snatch back some of the power that has been taken away from them. Obviously, it is equally important to stress that this doesn't make their actions permissible.

Drama - Improvisation : Bill at Home and at School

Divide the group into fours or fives. They are going to create an improvisation of two parts, exploring both sides of Bill's life.

Scene 1 - Bill comes home from school on the Tuesday evening. Briefly show the audience what his evening is like. We have to see him being treated 'harshly' in some way, although no physical violence is necessary. They need to address the following questions in the scene:

- * Is anyone interested in his day at school?
- * Does anyone make him tea?
- * Why does he end up staying up late?
- * Does he have brothers and sisters?

- * How do they behave towards him?
- * Is his dad around, or at least mentioned?
- * How does his mum behave towards him?

This scene ends with Bill finally going to sleep.

Scene 2 - We see Bill at school the next day, bullying Jimmy, Roger and Jane.

- * How does he treat them?
- * What does the teacher say?
- * What is his behaviour like?

The scene ends where the poem begins - with him falling asleep.

They need to show a complete change in Bill's character - at home he is weak, quiet, sad, powerless, and at school he is aggressive, loud and cruel.

The pupils, apart from the actor that plays Bill, can play one part in the home scene and another part in the school scene. That means they are stretched by playing clearly opposite characters.

They may need to be reminded that this is not a comic piece, it is a serious subject and needs to be a serious piece.

The pupils show back their pieces, after rehearsal, and the class discuss them.

Discussion : Bullying

This task could open up an opportunity to remind pupils what the school policy on bullying is, and what they should do if they are being bullied.

Discussion : Fears about Secondary School

Word For Word takes place the summer between Sally, Kate, Maldwyn and Dyfrig leaving primary school and going to secondary school. Although it is not explored in the play, Sally must have fears about being bullied, the way she is by Dyfrig, by older pupils at her new secondary school. She is also worried about losing Kate's friendship because they are going to different schools.

This could cue a discussion amongst the class about their hopes and fears for secondary school, and a chance to dispel some myths.



Area of Study 14 - Citizenship

Discussion : The Break In

The Supersonics reaction to Reg's injuries and the report in the newspaper is very muddled, and they panic. They come up with a number of suggestions, some of which are dismissed outright:

- 1 - Tell some kind of authority figure that what happened in the newspaper report isn't true
- 2 - Tell their parents exactly what happened
- 3 - Call round and see if he is alright, without admitting it was them
- 4 - Write him a letter, explained what happened and apologise
- 5 - Tell no one, do nothing and act 'normal'
- 6 - Draw lots and one person admit to it
- 7 - Run away

Discuss these options and get the class to boil the issue down to the facts:

* Although not directly responsible for his injuries, it could be argued that they are indirectly responsible because they startled him and this may have caused him to lose his footing in some way and fall.

* Although they did not intentionally break into someone's house (they thought it was abandoned) they did, none the less, go into an occupied house, uninvited.

Ask the class:

What they would do in that situation?

What is the right thing to do?

Debate : What the Supersonics should do

Divide the class into two groups who have to pool justification for one of the two options, brainstorming points onto sugar paper first, then choosing up to four of their number to present the facts to the class in a formalised debate.

The two houses are:

* This house believes that doing nothing was the best response to the situation

* This house believes that telling their parents was the best response to the situation

Discussion : Reg's Lie

The situation is finally resolved when Sally and Kate meet Reg who explains to them that he feels he has done a bad thing - not admitting to the town that he was not beaten up. He has enjoyed all the attention, as he has been quite lonely.

Do the class think that what Reg did was right?

Written Work and Discussion : Good Citizenship

Ask the class to write a personal list of what they think makes a good member of the school or the community at large.

It might be helpful to share the **mission statement** or the school's requirements for pupil behaviour with the class.

Individuals then share the lists with the class and they are discussed.

Draw up a finalised list of what makes a good school / community member and display it in the classroom.



Area of Study 15 - Bereavement

In **Word For Word** the Supersonics discover that Reg has died of old age. They go to his grave, but they don't have enough money for any flowers. They decide to meet up when they are 25 to do something for him. We then see them as adults and find out they have dedicated a bench to him with the plaque:

In Memory of Reg - who knew how to keep a secret - The Supersonics

Although a difficult subject area, this may open up an opportunity to discover personal bereavements amongst the class, and discuss ways of remembering and marking those we have lost.





Area of Study 16 - Rights and Responsibilities

Information : The United Nations Declaration of Human Rights

Share with the pupils the following information:

The **United Nations Organisation** is based in the United Nations building in **New York**. This organisation was set up in **1945** at the end of the **Second World War**. Its aim was to make sure that people were not treated as badly as they had been during the War, (the Jews, Gypsies, Homosexuals, etc.), ever again. It created a list of rights that every person should have.

Read them the following selection of rights:

Article 1 - All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in the spirit of brotherhood.

Article 4 - No one shall be held in slavery or servitude and the slave trade shall be prohibited in all its forms.

Article 5 - No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6 - Everyone has the right to recognition everywhere as a person before the law.

Article 20 - Everyone has the right to freedom of peaceful assembly and association.

Article 26 - Everyone has the right to education.

Discussion : Our Rights

As a class decide on what their rights should be and write them up to display in the classroom, e.g.-

- * the right to be treated fairly and equally
- * the right to be listened to
- * the right to be free from fear of bullies
- * the right to say 'no' if you are uncomfortable or unhappy about something
- * the right to say 'I don't understand' and ask for more information
- * the right to express my feelings
- * the right to be me etc.

It may be the case that pupils will say they have a right to unreasonable or silly things, e.g. - no school. It is important to turn this back on them to get them to understand its existence -

“But if you don’t have the right to school, then you don’t get to learn all about the world, so that when you are older you have more choice of jobs and can earn the money you deserve to be happy and comfortable in your life.”

That usually puts an end to that!

Discussion : Our Responsibilities

Explain that side by side with rights, come responsibilities. It is no good demanding rights, if you are not prepared to be responsible.

As before, draw up a list of responsibilities they all decide on, and display the result, e.g.-

- * the responsibility to allow everyone to be who they are and not to make them feel bullied
- * the responsibility to let people have their say and listen to them reasonably
- * the responsibility to respect older people who care for me
- * the responsibility to respect people’s property and not treat it thoughtlessly because it is not my own etc.





The Bully Asleep

by John Walsh

One afternoon, when grassy
Scents through the classroom crept,
Bill Craddock laid his head
Down on the desk, and slept.

The children came round him:
Jimmy, Roger, and Jane;
They lifted his head timidly
And let it sink again.

'Look, he's gone sound asleep, Miss,'
Said Jimmy Adair:
'He stays up all the night, you see;
His mother doesn't care.'

'Stand away from him, children.'
Miss Andrews stooped to see.
"yes, he's asleep; go on
With your writing, and let him be.'

'Now's a good chance!' whispered Jimmy;
And he snatched Bill's pen and hid it.
'Kick him under the desk, hard;
He won't know who did it.'

'Fill all his pockets with rubbish -
Paper, apple-cores, chalk.'
So they plotted, while Jane
Sat wide-eyed at their talk.

Not caring, not hearing,
Bill Craddock he slept on;
Lips parted, eyes closed -
Their cruelty gone.

'Stick him with pins!' muttered Roger.
'Ink down his neck!' said Jim.
But Jane, tearful and foolish,
Wanted to comfort him.



Teacher's Evaluation Form

Teacher's Name:

School:

Number of Pupils:

Year Group:

Please comment on *Word For Word* :

Please comment of the Workshops:

Please comment on the usefulness of the Teacher's Pack, and what, if any, areas you have used:

In what ways could the Teacher's Pack be improved?

Thank You