



RED RIDING HOOD: TEACHER RESOURCE PACK



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INTRODUCTION

Traditional Tales provide so much stimulus for teaching about story development, conflict resolution, the development of characters, heroes and villains and simply broadening children's imagination. By exploring them actively through drama children can learn from the characters in the stories and this helps them connect the situation with their own lives.

These teaching resources are based around the characters and activities from our participatory performance, Red Riding Hood but they can be adapted for use with any story.

We hope they will help you to extend the learning and allow the children to continue working within the context of the story.

They include teaching strategies for:

- Adopting and sustaining a role and responding to others in role.
- Identifying how language, structure, and presentation contribute to meaning in stories
- Using spoken language to develop understanding through speculating, imagining and exploring ideas

We hope you find them inspiring and useful!

WHY USE THEATRE AND DRAMA?

Using participatory theatre and drama is a good way to support young people in exploring sensitive and contentious issues. It serves not only as a stimulus for further discussion and debate, presenting potential real-life scenarios, but it also provides a context for the immediate expression of ideas, opinions, questions and experiences by participants.

Working through drama can provide opportunities for authentic teaching and learning. That is where young people voice their opinions, express their feeling and make genuine choices within a meaningful context relating to real life.

Good drama provides no right and wrong answers, instead young people are encouraged to speculate, say what they think and feel, share experiences, make choices and to reflect upon the consequences and implications of any decisions taken. In this way they are supported in coming to informed choices, making decisions about what they consider to be the 'right' course of action and formulating their own moral judgements. This takes place with a full awareness of the potential impact of these.

Drama can accommodate different learning styles - for those whose learning style is kinaesthetic, spatial and interpersonal, drama provides opportunities to learn through discussion and debate, physical expression and group work, rather than simply through reading or writing.

Drama also provides its participants with safety and protection. Using a fictional context to explore sensitive issues, it is the character's situation and choices that are placed under scrutiny, allowing the participants to draw on their own experiences without ever being put on the spot themselves. Working in this way allows participants to practice strategies and try out ideas in the knowledge that there won't be any real-life repercussions. At the same time, they are able to make connections between what they have learned in the scenario and apply it to the real world.

ACTIVITIES FOR FOLLOW UP WORK BASED ON RED RIDING HOOD

CLASSROOM DRAMA STRATEGIES

These drama strategies are simple, effective and fun. They will help your class to sustain a role, empathise with characters, imagine and create settings and explore moments of conflict and decision in stories.

Tableau/still picture

In small groups, children can explore the significant moments of a story they know well. The story can be given on cards which small groups can sequence. Then, each of these moments are presented as physical still picture or tableaux. This way of telling a story can help to develop children's confidence in becoming a character if focus is given to the significance of a person's facial expression and body language. These images can be supported by a narrator or spoken or written captions. By putting images together a live comic strip can be made. The pictures can be brought to life or the characters can be 'thought tracked' where they stay frozen but say out loud their thoughts or feelings towards what is happening.

Red Riding Hood's dream from the drama was created using this strategy.

Role on the wall

Draw an outline of a character on a big piece of paper. It should be a simple line drawing on a large piece of paper. You could even use the children to draw around. Around the outside of the outline get the children to write everything that can be observed about a character from the outside – their appearance, physicality, where they live, relationship with other character etc. Inside the drawing, record all their thoughts, feelings, character traits.

These can be detailed with facial features, decorated with fabric, descriptions pasted on and used a wall display or they can be simply made as a rough outline on large sheets of paper and the children write directly on it. The class could be split to work on all four characters from

The Play House version of Red Riding Hood; the Countess, the Wolf, Mrs Hood, Red Riding Hood.

Guided Journeys

A location in a story is described by one child to their partner, as they guide their partner round an empty space with their eyes shut. The place is described "guided tour" style, and could include multi sensory description.

e.g. From Red Riding Hood, "This is grandma's house. Here's the front door, feel how smooth and warm the wood is. Reach down and open the catch. Oh! It smells wonderful. She's been baking bread. Can you feel how warm that fire is?"

Conscience Alley

Where a character in the story is faced with a difficult decision or a difficult task the rest of the group form a whispering conscience alley for the character to pass through on their way to a place where the decision must be taken. The group whispers advice, warnings, quotes from things said earlier in the drama. At the end of the alley the character decides what to do.

Pairs role play

Children work in pairs to improvise as yet unseen conversations between characters. It is important to brief them about their characters point of view and motivation beforehand. They are not practising a scene to show but instead talking as if they are that character with a particular intention and must problem solve the issue in the moment.

Some ideas for unseen conversations

The Countess meets Little Red on her way to Grandma's house
Mrs. Hood meets with Grandma to get advice about the Countess's offer
Imagine that Little Red goes to seek advice from her closest friend in the village

The Countess talks to her husband, the Count, about her plan to bring Red Riding Hood to live with them

Soundscapes

Creating soundscapes is a fun way to encourage children to focus on the moods and feelings in a story through sound. It encourages children to experiment with their voices and explore the different range of sounds and noises they can create.

Recreate the soundscape of the forest that the class created in the drama. You can focus on the different senses to help your class explore and deepen the description of the setting further first. You might like to try playing some atmospheric instrumental music and ask the class to close their eyes and imagine the setting you are focusing on. Ask them what pictures came into their heads as they were listening.

- *What could Red Riding Hood **see** when she looked up into the trees/down at her feet/ahead?*
- *What could Red Riding Hood **hear** in the distance/right beside her?*
- *What could Red Riding Hood **smell** if she sniffed the air?*
- *What could Red Riding Hood **feel** if she reached out her hand?*

In 4 groups they could explore a different element;

- *The **natural** sounds of the element like wind in the trees, the sound of rain or the sound of a nearby water source.*
- *The sounds of different **animals** that inhabit the forest, from the smallest to the biggest*
- *The sounds of **Red Riding Hood** as she travels through the forest such as her breathing, her heart beat or her footsteps on different surfaces*
- *The sounds of Red Riding Hoods **thoughts** as she walks, questions, fears and feelings*
- *the sounds of her mothers **voice** echoing in her mind based on her instructions and warnings*

Once the children created an orchestra of sounds and words to create a mysterious atmosphere for the woods/forest other children could explore these woods through mime and movement. The soundscape can be added to storytelling as if it is a film soundtrack.

Writing in role

Writing in role is a strategy for providing children with a reason or an imperative to write. The reason maybe fictional but within the context of the story it is real. Secret notes, diaries, reports, lists, treasure maps will have more impact if they are used in a drama lesson to further or deepen the storytelling even if they are created out of role. Written artefacts can also be introduced through the teacher to give new information and stimulate new thinking.

Letters

From Red Riding Hood to the Countess/Mrs Hood

Ask the class to imagine the letter that Red Riding Hood will send to the Countess, if she has decided not to accept her offer of coming to give with her. What are her reasons? Will she be truthful in her letter? Why might she chose to not reveal some of her thoughts and feelings?

As the class to imagine the letter that Red Riding Hood will leave behind for her Mrs Hood, if she has decided to leave the cottage in the forest and go to live with the Countess. What are her reasons? Will she be truthful in her letter? What might she write so she hurt her mothers feelings?

Letter to Grandma

As Red Riding Hood a child could write an account of the whole drama/story to Grandma.

Diaries

What if Red Riding Hood kept a secret diary under her bed. Maybe whenever she needed to express big feelings or make an important decision she would write about it in her diary to help her make sense of things and feel better.

Children could imagine they were writing a page of the diary as Red Riding Hood at different points in the story.

Here are some ideas

- A first person account of meeting the wolf in the forest.
- A list of pros and cons of going to live with the Countess or staying with Mrs Hood in the forest.
- Writing down her feelings about the gift of the china doll.
- Imagining what it is like in the Countess's big house in the village.

Mrs Hood's Herbal Remedies

Can you create some new recipes to add to Mrs Hoods Book of Remedies? Remedy is the old fashioned word for medicine. Research wild flowers and herb names to find some that sound interesting. Can you add something sweet to your remedy? How should the sick person take your remedy?

Here's an example to get you started

Old Tickly Cough Cure

Ingredients

3 leaves of mint
2 sprigs of rosemary
1/2 tablespoon of forest honey
5 drops of Juniper oil
2 liquorice tablets
2 cups of water from the well

Instructions

Boil up the water in a pot.
Place the Mint and Rosemary in the water and stir.
Once the herbs have softened, add the salt.
Bring back to boil and stir in the sugar and Juniper oil.
Strain out the leaves and serve hot.
Take 2 teaspoons every hour until the cough has stopped.

Here's some other to try;

Bonnie's Back Rub
Granny's Runny Nose Cure
Foxglove Fever Fixer
Wolfsbane Breath Sweetener
Hedgerow Headache Powder

STORYTELLING GAMES

Whoosh: Physicalising a story

The children become the characters and the objects in a story as the teacher tells it. This works well with both new and familiar stories. It encourages the children to listen carefully to the storyteller and interact spontaneously with their peers. The children are sitting in the circle become the audience when they are not in the centre taking part. It is an active introduction to a story in which everyone is able to take part, works well with large groups and it is a practical and speedy method of exploring a story.

All the children sit in a big circle. The teacher begins the story and each time a character or key object is mentioned she points at a child or several children who must come into the centre and become that element of the story. Once that section of the story is complete a word like 'whoosh' can be used to clear the space. All the children in the centre return to their seats and the story continues.

Story circle

Sitting in a circle each person tells a short part of a story and then passes the story on to the next person to continue. An object like a story scarf or stick can be passed around to give status to the storyteller. If a child struggles with their section of the story the teacher can freeze the game and ask a colleague to help them out. If a section is forgotten or overlooked it can be added later by using a prefix like, 'meanwhile'.

This technique can be used to retell stories that children know well. It can show how many different variations there are of famous stories. Older children can make up their own stories using this idea. This method of storytelling helps children to develop narrative skills, sequencing and encourages them to use descriptive language.

Fortunately/Unfortunately

Fortunately/Unfortunately is a drama game you can play pretty much anywhere and anytime. You can play with just two people, or with a circle of children. The game is all about telling a story. The first person starts the story with a statement. This can be absolutely anything.

The next person continues the story by starting with the word “unfortunately” and gives one sentence describing something bad happening. The next person then continues by starting with the word “fortunately” and gives one sentence describing something good happening. It can continue as long as you like. Each person says one sentence, and when everyone has had a turn, go back to the first person and keep going. If the story gets boring, start a new story.

Whose version?

Split the class into groups of 4 and number each person 1 to 4. Number 1’s will start the game. When they are told to do so number 1’s will start to tell a story in their own words.

At regular intervals you will shout ‘*Change*’ and the next person in the group must take on the narrator role, continuing the story from the exact point that the previous person left off.

Once 1, 2, 3, and 4 have had a go; the children can try and tell the story from different perspectives from within the story as if they are one of the characters. This means they would have to tell their version in the first person.

E.g. using the story of Red Riding Hood, each person in the group is telling the story from a different point of view, one is Red Riding Hood, one is her mom, one is the wolf, one is grandma

Now discuss the exercise as a class. How does the story change? What happens with each different person who tells the story? Which bits got left out or added and why?

FURTHER RESOURCES

Film

<https://www.bbc.co.uk/teach/class-clips-video/english-ks2-little-red-riding-hood-movement-dance/zbmhy9q>

A 7 minute live action version of Red Riding Hood with no narration or dialogue, encouraging the children to create their own.

<https://www.youtube.com/watch?v=Pq161aolQ1A>

A 5 minute stop frame animation version of Roald Dahl's Little Red Riding Hood poem where Red Riding Hood saves the day

Books

Honestly, Red Riding Hood was Rotten!:The Story of Little Red Riding Hood as Told by the Wolf by Trisha Speed Shaskan

Mixed Up Fairy Tales by Hilary Robinson