



INTRODUCTION 4

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About the series

Pick up a Play – Quick and Easy Plays for Primary Schools is a brilliant set of differentiated plays for each year of primary school. Each resource is housed in a handy ring binder so the teacher can add her own notes and ideas.

There is one ring binder each for:

Ages 5-6

Ages 6-7

Ages 7-8

Ages 8-9

Ages 9-10

Ages 10-11

Each ring binder contains 27 plays plus comprehensive teacher's notes. Each play is photocopiable so the teacher can make as many copies as required. The plays are differentiated at three ability levels, so all children in the class can take part, and are linked by a common theme such as home, school and friends.

Each resource aims to:

- support teachers by providing a wealth of ideas and suggestions for performing the plays;
- reduce teachers' preparation time through the provision of differentiated and photocopiable resources;
- stimulate children's enjoyment and interest in plays and performing;
- develop children's speaking, listening and drama skills through stimulating and purposeful activities that are fun to do.

About each resource

- Each resource contains three chapters. Each chapter addresses a different literacy genre, such as Historical stories, Imaginary worlds and Stories that raise issues.
- Each chapter is divided into three sections with topics such as Classic fiction, Different story genres and Plays that raise issues, and each topic has a common linking theme, such as Evacuation, Greed and ambition and Holidays.
- Each section contains three different photocopiable plays on its theme (giving a total of nine plays in each chapter). Each of the plays is written at a different ability level, providing text for below average readers for that age range, average readers and above average readers.
- There are detailed teacher's notes that contain curriculum links, background information where necessary and suggestions for costumes, props and performance for each play.

How to use the resource

The resource is very versatile – it can be used in conjunction with any related topic the teacher may already be doing in class or it can be 'dipped into' as and when required.

The plays can be used for shared or guided reading, they can be read purely for enjoyment or they can be performed in the classroom or on stage. There is enough information in the teacher's notes for a full production of each play with suggestions for props, costumes and performance ideas for each character.

Playscript conventions used:

- Some of the plays are divided into acts and scenes;



- The characters' names are written in capital letters in the stage directions and on the left-hand side of the page to indicate when a character is speaking and/or acting. The words to be spoken are set out in lines that are underneath each other;
- The scene setting is in italics without brackets. These are messages that tell us where the characters are and what the set should look like;
- The stage directions are in italics within brackets. These tell the actors how to perform their lines. The children will need to be made aware that they do not read out the words in brackets;
- Some words in the dialogue are written using typography (such as capital letters) or punctuation to indicate how they are to be spoken.

Differentiated plays – the first play in each set of three is the easiest and is suitable for younger or less able children within this age range. It may be necessary for a teacher, other adult or more able reader to take the role of the narrator. The language level and stage directions are simpler in the first plays than in the next two. The font size is also larger in the first plays.

The third play in each set of three is the most challenging play with more complex language and more detailed stage directions. The font size is smaller in these plays.

About this resource

This resource is for teachers of children aged 10–11. The chapter topics are:

- 1 Classic fiction – *Carrie's War*, *One Hundred and One Dalmatians*, *Macbeth*;
- 2 Different story genres – Science fiction, Mystery, Humour;
- 3 Plays that raise issues – *Bullying*, *Bereavement*, *Changes*

Each chapter contains:

Curriculum links – with references to the original Literacy Framework and the Renewed Framework plus any other cross-curricular links;

Notes on each play – character list, props required, background information where appropriate, suggestions and illustrations for making the props and performance ideas for each character;

Classic fiction

CARRIE'S WAR

TEACHER'S NOTES

Linking theme

Evacuation

Curriculum links

Renewed Framework – Year 6:

Drama

- To devise a performance, considering how to adapt the performance for a specific audience.

Original Framework – Year 6, Term 1:

T1 To compare and evaluate a novel or play in print and the film/TV version, eg treatment of the plot and characters, the differences in the two forms, eg in seeing the setting, in losing the narrator.

T2 To take account of viewpoint through, eg:

- identifying the narrator;
- explaining how this influences the reader's view of events;
- explaining how events might look different from a different point of view.

T3 To articulate personal responses to literature, identifying why and how a text affects the reader.

T4 To be familiar with the work of some established authors ...

Links to other aspects of the curriculum

Literacy – Link with non fiction objectives, such as recounts of experiences and events.

The BBC has published their film version of *Carrie's War*, extracts of which could be viewed alongside the book and compared. (Year 6, Term 1 range: adaptations of classics in film/TV)

History – SoW Units 9 and 13 – Britain Since 1930

Carrie's War

The playscripts in this section have been written using events from this popular children's novel by Nina Bawden. (Published by Puffin Books ISBN 978-0-140364-56-9)

Explain to the children that during the second world war major cities in the UK were targeted by the enemy to create maximum destruction. Cities were heavily populated and many factories manufacturing aircraft engines and weapons were situated there. So some of the children in the cities were evacuated – taken by trains to various parts of the country to be safe from the bombings.

They were taken in by just about anyone who had the room. People were told they had to take the children in as part of the 'war effort' – they were doing it for their country.

The evacuees were told to turn up at school with one change of clothes, their gas mask and a label around their necks saying who they were. They were marched to the trains with their teachers. 'Run Rabbit, Run Rabbit, Run, Run, Run' was a song played over the news reports because it symbolised the children running from Hitler's bombs. Many did not realise how long they were to be away from their families. Some saw it all as a great adventure, while others were terribly homesick and returned home to their mothers, putting themselves at risk of the bombs.

In *Carrie's War*, Caroline and Nicholas Willow were such children. They were evacuated from London to Wales to the household of Mr Evans, a bullying and controlling shopkeeper, and his timid sister, Miss Evans, who they called Auntie Lou.

The story explores the feelings of the children as they leave their mother for an unknown destination. It tells of Carrie's fear about where they will end up and Nick not really understanding what was happening because he was too young. Eventually they settle into a new way of life with new people and adventures to encounter along the way, while the war goes on somewhere else.

These three plays address just a small part of the original story. It would be a good idea to read extracts from the story before working on the plays. Some children, particularly the more able, will want to read the whole book themselves. It is also a very successful way to entice reluctant readers to try a book.

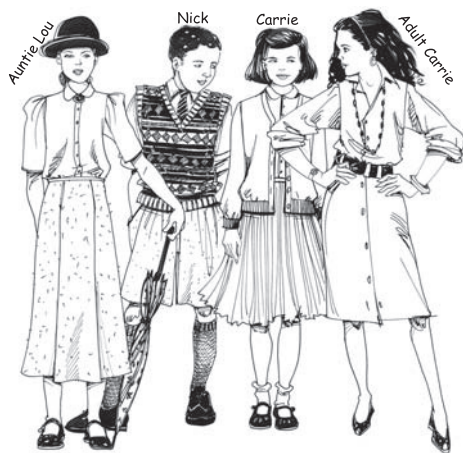
Costumes for all three plays

Adult Carrie should wear everyday modern adult's clothes.

Carrie and her younger brother, Nick, are dressed in typical 1940s evacuee style clothes. Carrie would wear a blouse or jumper and pleated skirt. Nick would have short trousers, a shirt, a v-neck jumper and long socks.

Auntie Lou would wear a white blouse and dark, straight skirt with flat shoes. In the first scene she and the billeting officer would wear hats.

Mr Evans would wear dark trousers, a shirt and tie and a cardigan or jumper. When he is in the shop he could perhaps wear a white coat over his clothes. He has to wear a belt which is easily removed when he threatens to beat Nick for stealing a biscuit.



Sound effects

Clips of songs from the period, sound effects and a news report about the evacuation of children during the war can be found on the internet at www.bbc.co.uk/schoolradio/history/worldwar2audioclipslibrary.shtml

These would be effective in scene changes and when the audience arrives, waits for the play to start and then leaves.

Plays 1, 2 and 3

Play 1 – **Nick's Birthday** (page 11)

Play 2 – **Nick and the Biscuits** (page 14)

Play 3 – **The Screaming Skull** (page 17)

The plays could be used as a starting point for the children to research and discuss the historical period and the events of the second world war. Emphasise that all the characters are fictional.

A child's grandparent may have been evacuated during the war and might be prepared to come and talk to the children about their experiences.

After a play has been read, discuss the main characteristics of each person. How did their actions affect everyone else around them?

Play 1 – Nick's Birthday

Characters: Adult Carrie, Young Carrie, Nick, Woman, Auntie Lou

This play contains simple stage directions and simple sentences.

Scene One is set at the railway station when the children are being chosen by adults. Carrie persuades Miss Evans to take them.

Scene Two is set in the living room of a house and takes place just before Christmas. Auntie Lou gives Nick two wrapped birthday presents, a Bible and a pair of gloves. Nick unwraps the Bible, which is from Mr Evans, but he drops it disappointedly to the floor. He then unwraps a pair of gloves, a present from Auntie Lou, and raves about how wonderful they are and swears to keep them for ever and ever!

Carrie tries to see Mr Evans's reasons for giving Nick a Bible; she is forever trying to see the good side of him and to understand his motives. But Nick is not happy as he says Mr Evans knew he wanted a knife he had seen in the shop.

He remains just as petulant when he hears Mr Evans is getting them a goose for Christmas and snaps back that he'd rather have a turkey.

Finally Adult Carrie introduces an important part of the story, the details about the Evans's older sister who lives in Druid's Bottom. Regular visits to Druid's Bottom form the best memories for Carrie and Nick.

Props: two wrapped presents – a Bible and a pair of children’s woollen gloves

Setting: in the book the setting for this part of the story isn’t given so it could take place either in the shop or in the living quarters. Alternatively, lighting alone can be used to pick out the actors in the scene, blocking out other parts of the stage.

Performance ideas

Auntie Lou – the child playing the part of Auntie Lou will be a nervous character, but kind and sincere. She is a timid person who allows herself to be bullied by her brother, Mr Evans, and is always worried about how he is going to react. She is kind to the children but having them in the house is an extra worry for her because she is frightened they might displease him.

Carrie – she is even tempered and treats all adults with great respect but she does get cross with Nick sometimes. She is bossy and sharp with him in this play because she is afraid no one will choose them if he doesn’t look likeable. When Auntie Lou says she can only have two girls, she speaks clearly and confidently, pleading to be taken and assuring Auntie Lou that she will look after Nick and they will be no trouble.

Later on she plays the peacemaker, trying to persuade Nick that Mr Evans is all right really.

Carrie is well brought up and knows how to behave. She is grown up for her age and always tries to see the best in people, especially Mr Evans.

Adult Carrie – the child playing Carrie as an adult could perhaps be taller than the others. She is a little sentimental in the beginning when she recalls all the memories but she enjoys telling the story of her evacuation to the audience.

Woman – she is the billeting officer. She is business-like, bustles about with a clipboard and bosses every one around.

Nick – Nick is bewildered at first. He has travelled on a long journey, has just been sick and it is slowly dawning on him that he is away from home. At the start of the play the child playing this role should be limp and pathetic.

In Scene Two it is his birthday, so he is excited and chatty, speaking quickly and excitedly, going completely over the top about the gloves to cover his disappointment about receiving a Bible instead of the knife he wanted.

Nick is honest about everything, often to the point of being blunt. He expresses his true feelings

openly and the child playing him will not hide his dislike of Mr Evans.

Play 2 – Nick and the Biscuits

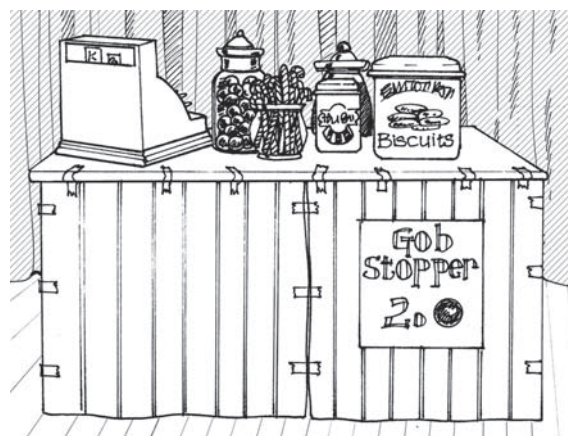
Characters: Adult Carrie, Mr Evans, Nick, Young Carrie

This play is a little more challenging than Play 1, with longer speeches and more complex language.

Nick loves biscuits. At home in London, before the war, he was allowed to take a biscuit from the tin whenever he wanted. In Mr Evans’s shop he helps himself to a biscuit after dinner and suddenly he is treated as though he has committed a sin! Mr Evans calls him a thief and threatens to beat him. But Nick is not afraid of him and stands up to him politely but firmly. Mr Evans prays over Nick for an age and Carrie thinks it would have been better to have been beaten!

Props: a till, a tin of biscuits (ideally an old fashioned tall one), other shop goods

Setting: the shop counter could be made by covering a school desk at the front with sugar paper and masking tape and painting it to look like a wood panelled counter.



Performance ideas

Mr Evans – he is a bully. The child playing him never smiles and talks in a pompous, self righteous manner. When Nick is discovered eating the biscuits Mr Evans rants and raves as though a terrible crime has been committed. He should sneer and show his teeth in disdain at Nick.

When Nick stands up to him he goes quiet and puts his belt back on. When he prays over Nick he will do so in a sing song manner like a clergyman at a religious service.

Nick – when the child playing Nick is taking and eating the biscuit he should not do so slyly or secretly as he doesn't think he is doing anything wrong. He should enjoy eating it, without guilt. But when he is yelled at and called a thief he jumps and drops the biscuit tin lid in fright.

Nick hates Mr Evans and refuses to be intimidated by him. When Mr Evans removes his belt to beat him Nick does not show any fear. He coldly and quietly stands up to him. He speaks quietly and deliberately, looking Mr Evans in the eye.

In his last speech to Carrie he should be triumphant and smirking.

Carrie – she isn't afraid of Mr Evans but she is wary of him. The child playing Carrie in this scene will plead with him not to beat Nick and to see that there has been a misunderstanding about the biscuits.

Adult Carrie – as before Carrie enjoys telling the audience about her evacuation. When she tells the audience at the end of the scene that she would rather have been beaten than been prayed over for more than half an hour she may get a laugh!

Play 3 – The Screaming Skull

Characters: Adult Carrie, Albert, Young Carrie, Nick, Hepzibah

This play is longer and the vocabulary more challenging than in the other two plays. Hepzibah has some long speeches.

The play is about Nick and Carrie's first visit to Druid's Bottom and their first meeting with Hepzibah. Explain to the children that this will become Nick and Carrie's special place to visit during their stay in Wales.

Druid's Bottom was once a grand house but it is now run down and in need of repair. It is the home of Dilys Gotobed, Mr Evans's and Auntie Lou's sister. She married the mine owner, young Mr Gotobed a short while after their father was killed by a rock fall down the pit. The Gotobeds were bad mine owners and the accident wouldn't have happened if there had been proper safety precautions. Mr Evans blamed the Gotobeds for the accident that killed their father and he said Dilys marrying one of them was like dancing on his grave. Even though her husband is dead he will not let bygones be bygones.

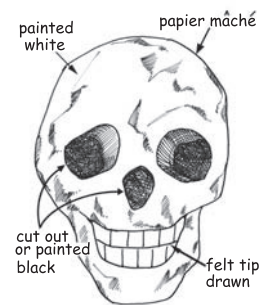
Mrs Gotobed is an invalid and has Hepzibah Green as her housekeeper and her nurse. Mr Johnny, who has special needs, is a brother of her husband's and also lives in the house. Hepzibah is also his carer. Hepzibah is a wonderful cook, which is one of the reasons why Nick and Carrie love to visit.

Adult Carrie opens the play, explaining about the evacuation and telling the audience about the other sister, Dilys Gotobed, and Druid's Bottom.

The children had met Albert Sandwich previously at the railway station when they first arrived in Wales. In this play he shows Carrie the skull and Hepzibah tells them the Legend of the Screaming Skull. Albert very quickly disproves the story with his knowledge of human biology but Carrie wants to believe it as it is such a beautiful story. It is her belief in the legend that causes her a great deal of unnecessary worry and upset later on in the book.

Props: a skull

skull – if you don't have access to a skull, one could be made from a balloon covered in papier mâché and the eyes, nose and mouth parts cut out or painted in black.



Setting: the scene is set in the library. A full bookcase or a backdrop suggesting rows of books would set the scene. There should be a comfy chair or rocking chair with cushions centre stage.

Lighting: this could be used to pick out the main characters during the action and it could be dimmed when the story of the skull is being told to provide maximum effect.

Costumes

Carrie and Nick will be in the same costumes as before. Carrie could wear a ribbon in her hair.

Albert, as an older boy, could be in long trousers and wear spectacles. He could have a shirt and a v-neck jumper, maybe hand knitted.



Hepzibah could be wearing a plain dress. Over her clothes she could wear an apron – big and snow white if possible.

Performance ideas

Albert – he is an intelligent and studious older child. He is somewhat superior and sometimes unintentionally makes Carrie feel childish and stupid. The child playing Albert will be confident and knowledgeable. He is cynical and scathing about the legend of the screaming skull but he is not unkind.

Carrie – Carrie likes Albert and wants him to see her as grown up and sensible. The child playing Carrie will show that she is fascinated by the legend of the screaming skull and will reprimand Albert for trying to spoil it.

She is the responsible one who suggests going home because Auntie Lou will be worried. She is always repeating words of wisdom she has heard adults use, so will do this in what she believes to be an adult voice.

Nick – he doesn't say much in this scene but he obviously loves the warmth and comfort of Druid's Bottom. The child playing Nick shows his attachment to Hepzibah by sitting at her feet when she tells the story and sucking his thumb, showing how happy and relaxed he is there. When the little African boy's homesickness is mentioned he identifies with this and says, sadly, 'Carrie and I will be going back home one day, won't we?', seeking reassurance.

Hepzibah – in the book Albert says that Hepzibah is a witch as she always seems to know everything! The child playing Hepzibah should be relaxed and seemingly wise. She delivers the story in a dreamy, soothing voice. She is a no nonsense sort of person, hard working and kind and is not afraid to put Albert in his place.

Nick's Birthday

Characters: CARRIE AS AN ADULT, CARRIE AS A GIRL, NICK, WOMAN, AUNTIE LOU

SCENE ONE

(Enter ADULT CARRIE)

ADULT CARRIE: *(to the audience)* My name is Carrie. *(She looks around her in wonder)* I lived here in this part of Wales over thirty years ago. I was sent here as an evacuee with my brother Nick when England was at war with Germany. I was eleven and he was nearly ten.

On the train here Nick ate all his sandwiches, cold sausages and bananas and most of mine. *(laughing)* He was sick everywhere!

(Wartime music is heard. Then the sound of a train whistle is heard in the distance.)

Enter YOUNG CARRIE stage left, holding NICK by the hand)

ADULT CARRIE: *(pointing to YOUNG CARRIE)* That's me, with my brother.

(Exit ADULT CARRIE. Enter WOMAN stage right)

WOMAN: *(to YOUNG CARRIE and NICK)* Stand by the wall there with the others and someone will choose you.

(shouting off stage) A nice little girl for Mrs Davies, now!

CARRIE: Nobody is going to want to choose us if you stand there with sick all around your mouth! Try to smile and look nice.

(NICK looks at YOUNG CARRIE in surprise. Enter AUNTIE LOU)

WOMAN: Surely you can take two, Miss Evans?

AUNTIE LOU: *(to the WOMAN)* I can take two girls, perhaps. Not a boy and a girl, I'm afraid. I've only the one room, see, and my brother's particular.

YOUNG CARRIE: Nick sleeps in my room at home because he has bad dreams sometimes. I always look after him and he's no trouble at all.

AUNTIE LOU: *(doubtfully)* Well, I don't know what my brother will say. Perhaps I can chance it. *(She smiles at YOUNG CARRIE)* There's pretty green eyes you have, girl! Like green glass.

YOUNG CARRIE: *(smiling back)* Oh Nick's the pretty one, really.

(Exit AUNTIE LOU, YOUNG CARRIE and NICK stage left and the WOMAN stage right)

SCENE TWO

(NICK and YOUNG CARRIE are seated in the living room. Enter ADULT CARRIE stage right)

ADULT CARRIE: So, we came to stay with a lady we called Auntie Lou and her brother, Mr Evans. They had a shop and he was a councillor. Mr Evans was a bully.

(She pauses and walks to the other side of the stage)

ADULT CARRIE: My brother Nick was born a week before Christmas. So it was nearly Christmas when it was his tenth birthday.

(Enter AUNTIE LOU, carrying two parcels)

AUNTIE LOU: Happy birthday, Nicholas.

(AUNTIE LOU hands NICK the parcels)

NICK: Thank you, Auntie Lou.

AUNTIE LOU: Aren't you going to open them? This one is from me and that one is from Mr Evans.

(NICK excitedly tears off the paper from the parcel from MR EVANS)

NICK: *(disappointed)* A Holy Bible.

(NICK drops the Bible and its wrapping paper onto the floor and opens the next present)

NICK: *(excited)* Gloves! What lovely gloves, Auntie Lou! They're the best gloves I've ever had in my whole life. I'll keep them for ever and ever – even when I've grown too big for them. My tenth birthday gloves – leather with fur linings! *(He hugs AUNTIE LOU)*

AUNTIE LOU: Have a happy birthday, Nick.

(Exit AUNTIE LOU, taking the wrappings with her. NICK tries his gloves on. YOUNG CARRIE picks the Bible up from the floor)

YOUNG CARRIE: The Bible's lovely, too. It was kind of Mr Evans, Nick. I expect when he was a little boy he'd rather have had a Bible than anything else in the world, even a bicycle. So it was kind of him to think that you might feel like that, too.

NICK: But I didn't want a Bible. I'd rather have had a knife. There are some smashing knives in the shop. They're on a card by the door, on special offer. I've looked at them every day. I was hoping to get one and he knew I was. He saw me looking. It was mean of him to give me a rotten old Bible instead.

YOUNG CARRIE: Perhaps he'll give you the knife for Christmas. Auntie Lou says Mr Evans is getting us a goose for Christmas. That will be nice, won't it? I've never had a goose.

NICK: I'd rather have turkey!

(Exit NICK, angrily)

YOUNG CARRIE: *(calling after NICK)* Nick, don't be so difficult all the time!

(Exit YOUNG CARRIE. ADULT CARRIE steps forward)

ADULT CARRIE: *(to the audience)* The goose was to come from Mr Evans's older sister who lived outside the town. Nick and I had never heard of her until now. She was a bit of an invalid, Auntie Lou said.

She had married a man called Mr Gotobed, who was the mine owner. She married him just after their dad was killed down a mine. Dancing on their father's grave was what Mr Evans called it. Even when her husband, Mr Gotobed, was dead he would not make friends with her.

(thoughtfully) Though he was willing to accept a goose at Christmas.

(Exit ADULT CARRIE)