



THE UK'S THEATRE FOR YOUNG AUDIENCES



BADDIES: THE MUSICAL TEACHER RESOURCE PACK

FOR TEACHERS WORKING WITH PUPILS IN YEARS 3 – 6

BADDIES: THE MUSICAL

A Unicorn production

FOR SCHOOL YEARS 3 – 8 | 3 NOV – 24 DEC 2015

FAIRYTALE VILLAINS AS YOU'VE NEVER SEEN THEM BEFORE...

Sure, I eat people's grandmothers once in a while, but that doesn't make me a bad person... it makes me a good villain.

The Big Bad Wolf's in trouble – he's been ripped out of his story and thrown in jail for being too good at being bad. But playing the villain's the best part, everyone knows that...

Along with fellow offenders Rumpelstiltskin, The Ugly Sisters and Captain Hook, the Big Bad Wolf is determined to find out who's decided to change the fairytale rulebook and why.

How are you supposed to tell who the good guys are when there are no baddies around?



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INTRODUCTION

Welcome to the teacher resource pack for *Baddies: the Musical*, for teachers working with pupils in school years 3 – 6.

For teachers working with pupils in years 7 and 8, there will be a separate scheme of work available from July 2016.

These resources are designed to help schools extend and enhance their visit to the Unicorn by providing teachers with information about the production, as well as ideas for activities, both before and after watching the show.

At Key Stage 2, teachers will be able to use the visit to explore familiar and traditional stories and find links to Literacy, Music and PSHE.

ACCOMPANYING TEACHER CPD

CPD is FREE for teachers and is a great opportunity to find out more about the production and to gain practical experience of the classroom activities before using them in the classroom. The sessions will also support teacher development in working through drama and provide skills that can be applied across the curriculum.

To book your place on either the primary or secondary CPD session, please email schools@unicorntheatre.com

ABOUT THE SHOW

Baddies: the Musical imagines what happens when five notorious villains from well-known fairytales; the Big Bad Wolf, Rumpelstiltskin, The Ugly Sisters and Captain Hook, are under threat of being thrown out of their own stories by the Council of Bedtime Stories who want to rebrand them.

The Council has decided that villains are irrelevant, a bad influence and ultimately unnecessary. They have decided that instead, children want and need tales of beauty - featuring heroes and heroines who look good and who succeed in everything they do. Under the Council's critical eye, the baddies are at risk of being transformed into bland, sugar-coated 'goodies' forever.

Bad guys are out of business

Bad guys are out of luck

Bad guys are out of business

Bad guys can't turn a buck.

But if the Council succeeds in removing the baddies, what will happen to all their stories? Do we need the deep, dark woods and the beast lurking outside the door for the tales to work? If there are no more twists and turns, will there be anyone left to turn the page?

Traditional fairytales, and the idea of 'once upon a time,' have existed for hundreds of years. Stories were orally passed from one generation to the next until they were finally collected and written down by people like Charles Perrault and The Grimm Brothers. To this day, they remain as popular as ever, retold, adapted and transformed across many art forms including ballet, theatre, film and animation.

The characters and motifs in fairytales are simple and archetypal; good vs evil, old vs young, beautiful vs ugly, heroes vs villains, rich vs poor. Both young and old readers enjoy these eternal struggles of opposites.

However, in Nancy Harris and Marc Teitler's *Baddies: the Musical* we are challenged to question notions of good and evil; who is really bad, who is really good and what do those terms mean anyway? In the process, the audience may discover a surprising level of empathy and appreciation for the more traditionally unpopular fairytale characters.

Baddies: the Musical allows us to relish the fun of our familiar, much-loved stories being turned on their heads and asks us to think again about what we expect from and assume about the good and bad characters.

'What does it actually mean to be bad? Are there different kinds of bad? The villains are obvious baddies, but they're there for a reason - to make sure the good guys win. Are there other baddies in the world - ones that are less easy to spot? Ones that appear to be doing good, whilst actually doing bad?'

Nancy Harris, playwright

A SUMMARY OF THE PLAY



The story opens in a deep, dark forest where Little Red Riding Hood and the Big Bad Wolf are hard at work acting out their popular story. Just as they are about to get to the juicy part, the bit where Grandma reveals what big teeth she has, they are interrupted by two guards who arrest the Big Bad Wolf. He is whisked away to a cell where he discovers the other inmates are also all 'baddies': Rumpelstiltskin, the Ugly Sisters and Captain Hook. All have been captured and incarcerated, but why?



The Big Bad Wolf is shocked to find that while he is happy to play the role of the scary villain, his fellow fairytale baddies seem to be as awful in real life as they appear in their stories.

*We're nasty through and through
We don't need friends, woo hoo
If I had a friend, I'd rob him blind
Ah'd kick him in his wee behind
I'd make her clean and scrub the floor
I'd catch her fingers in a door*

But that doesn't stop them complaining about how they are depicted to the outside world; Rumpelstiltskin hates people forgetting who he is and the Ugly Sisters detest being called ugly.

*When you're ugly they never remember your name
Nor ask you to balls or to join in their games*

Exactly how bad are these baddies? Are they innately bad or are they misunderstood? The worst discovery for the Big Bad Wolf happens when his terrifying, inner-wolfiness is fully revealed to the others, and himself. Once it has been unleashed, he worries whether he really is a monster and if it will put off his girlfriend - Cinderella.

*I'm a monster
An odious fiend
What good am I to anyone outside fairytales?
I could have torn out your hearts
Eaten you limb from limb
I'm a monster*





Peter Pan and Cinderella then arrive at the cell under the authority of the Council of Bedtime Stories, to offer their services to the imprisoned villains. They, of course, are the ‘goodies’. Peter loves all things new age and wants to be the best at everything while Cinderella wants the world to be perfect and beautiful, just like her. She’s already been working on smartening the Big Bad Wolf up and says that she’s here to help the other inmates too:

*If only you weren't so disgusting
If only you weren't so bizarre
Your life wouldn't need such adjusting
And you wouldn't be here behind bars*

The two goodies introduce their master plan; a complete rebranding of each of the baddies so that they are pure and perfect and wholesome – so much better for children to read about. To win them over, Peter Pan tells the story of the Snuffalo; a once fearsome storybook character who was rebranded as the ‘Fluffalo’ to make him more appealing:

*It wasn't easy but I could see The Snuffalo had potential. Beneath that terrifying temper and ferocious snarl there was something better, bigger he just needed a little – readjusting.
(Peter Pan)*

Peter Pan and Cinderella explain that the Big Bad Wolf will have his claws and teeth removed and he will be re-launched as a loveable rescue dog.

But what is really behind the goodies’ plan? Are they as good as they appear to be? Will the baddies be rebranded and, if so, what will happen to all their fairytales? Do we need the baddies to be bad in order to make the stories work? And will the Snuffalo finally get its meal?

‘The story contains a lot of fun and anarchy so the raucous, visceral energy which music can express makes it a great story for a musical.’

Marc Teitler, Composer



INTERVIEW WITH NANCY HARRIS: WRITER

What did you want to explore in the creation of *Baddies: the Musical*?

We started out wanting to tell a great story about the villains in fairytales who we felt had been largely misunderstood, simply because they didn't fit in. The Ugly Sisters are judged on their looks and similarly Rumpelstiltskin is an outcast because he's small and weird. We felt these were unfair labels for the characters to be stuck with, which didn't necessarily make them bad people. So we thought we'd write a musical telling things from their point of view, as misunderstood outcasts.

But then as the story developed and the plot started to crystallise we realised it was more than just a story about misunderstood villains; it was a story about the nature of good and evil. What does it actually mean to be bad? Are there different kinds of bad? The villains are obvious baddies, but they're there for a reason – to make sure the good guys win. Are there other baddies in the world – ones that are less easy to spot? Ones that appear to be doing good, whilst actually doing bad? So the themes became deeper and more philosophical. We thought that was exciting.

Did you know Marc before working together and can you explain more about how the collaboration worked?

No, I didn't know Marc, we'd never met before. But we've been really lucky. It's been an ideal collaboration in that we get on really well and have a similar sense of humour; we like the same sort of music, films, plays etc. All of this is crucial as it means we're on the same page with the show. Marc's also very patient and tolerant and never makes you feel embarrassed if you have to sing (badly) in front of him, which I sometimes did when we were writing lyrics.

What would you say *Baddies: the Musical* is about?

Outsiders, friendship, and the different kinds of 'bad' that there are.

What research and reading have you done in preparation for writing the piece?

We read all the Grimm's fairytales, went to see a lot of musicals and films but mainly we just tried to make ourselves laugh and tell a story that everyone could enjoy.

If you were a fairytale baddie, which one would you be?

I think I'd be Rumpelstiltskin. He's a very misunderstood hero in my view and in our story he's Scottish – and I like the accent.



INTERVIEW WITH MARC TEITLER: COMPOSER

How do you go about writing a musical?

My initial focus is always on story, not music. Writing a musical is a huge undertaking so it's crucial to be hit with a strong feeling that a story, apart from being brilliant, will lend itself to being told through music and song. It's also important to feel real chemistry with the tale's themes. With *Baddies*, the question about what it really means to be bad was quite close to my heart. At school, I was always being told off for one thing or another and was viewed as a born troublemaker. It felt to me like being boisterous and showing a curiosity in subjects that weren't on the syllabus were terrible crimes. I also disagree with the desire adults often have to 'clean' out all the messy, dark stuff from stories for children in order to present a simplified, sanitised view of the world. That is very much an adult's view of what childhood is or should be and, as far as I can tell, doesn't bear much relation to the full reality. So *Baddies* was something I was dying to write.

If it's the case that a story is ripe for musical dramatisation, I find song ideas tend to emerge very quickly. During the first discussions Nancy and I had about the story arc of *Baddies*, I found the main musical theme that runs throughout the piece came to mind along with quite a few ideas for what the overall musical palette/style might be.

Once I've really digested a story arc, I will work out in tandem with the writer, what the important pulses in a story are which is mostly where songs will happen. With *Baddies*, although Nancy and I were writing an original story, the process wasn't radically different; once we had a reasonably detailed treatment, we worked out where the songs needed to be and gave them all working titles (many of which have stuck). Nancy then went away and wrote a first draft of the script and I started writing the musical themes. We agreed who would write the lyrics for which songs and started having a go at first drafts of lyrics as well.

After this, we came together again to read the script Nancy had written aloud, with the songs in place, to decide what the next draft needed. Purni (director of the show and artistic director of the Unicorn) also gave us really helpful feedback as to what she felt needed developing. As my natural sensibility tends towards the dark, I was pleasantly surprised when Purni told me it could go darker still. She loved the anarchy and mischief in the piece but after the first draft was completed she felt it needed even more of that in order to properly ask the questions we wanted it to.

Why does *Baddies* lend itself to being a musical rather than a play?

The story contains a lot of fun and anarchy so the raucous, visceral energy which music can express makes it a great story for a musical. Fairytales also have both an elemental and heightened quality which lends itself to music.

Do you have a favourite song in the piece and if you have, what is it and why?

‘Live Dangerously’. It’s the song Cinderella sings to try to convince the baddies to sign up for Pan’s scheme. I find it seductive, cheeky and haunting.

What are the main challenges in writing a musical?

The first main challenge is finding a story or idea you fall in love with and which you can clearly see musical potential in. The second, and equally crucial, main challenge is collaborating with someone with whom you have extraordinary chemistry. It’s a joy to work with Nancy because she is generous collaborator whilst having a clear sense of what she wants. We love each other’s work. We have similar tastes in music, both of us love The Doors, Aretha Franklin, Tom Waits... and both of us grew up watching The Simpsons which has definitely been an influence on the piece.

If you were a baddie from a fairytale, which would you be and why?

The Big Bad Wolf as I like eating and hate shaving.



PRACTICAL ACTIVITIES

These practical drama activities are designed to be useful for teachers working with pupils in Year 3 through to Year 6: they are intended to be flexible so that they can be adapted to meet the needs of a range of curriculum and classroom objectives across Key Stages 2.

There are four sections:

- 1. THE COUNCIL OF BEDTIME STORIES** (pre-show work)
- 2. NOTIONS OF 'GOOD' AND 'BAD'** (pre-show work)
- 3. THE WOLF – I AM A MONSTER** (post-show work)
- 4. REBRANDING** (post-show work)

Each section is made up of a series of activities that may require one, two or three lessons to complete, depending on your particular setting, the length of your lessons and the age group you are working with. The resources needed for each section are at the back of the pack.

The pre-show work focuses on providing pupils with a deeper engagement and investment in the action they will see onstage. The activities are designed to be a way for pupils to refresh pre-existing knowledge they have around fairytale characters and stories, but also allow a deeper connection to some of the new ideas which they will encounter in the production. The activities in these first two sections build incrementally from each other and use an in-role framing device which features in the play: 'The Council of Bedtime Stories.' The pupils are placed in an 'expert' role as a young advisory panel for the Council - they must use their experience and knowledge of what makes a good story for young readers to help the Council make decisions about their annual fairytale anthology.

The post-show activities build on the pre-show work, as well as giving pupils the opportunity to actively reflect on key moments, characters and ideas from the play.

Working through drama gives children the chance to explore things that matter to them, draw on their prior knowledge and apply it to new situations; develop language as they give expression to new understandings within the drama and develop emotional intelligence and critical thinking as they see things from different perspectives. Working in role allows pupils to take responsibility, make decisions, solve problems and explore possibilities from within the dramatic context.

The activities do not take an objective led approach; teachers will be able to make curriculum links for their particular year group and adapt them for their education setting.

We have developed these resources with the help of Year 5 at Woodcroft Primary School and would like to thank the children and their teachers for their invaluable support and input into the pack.

SECTION ONE:

THE COUNCIL OF BEDTIME STORIES

INTRODUCTION

Baddies: The Musical transports the audience into a world where fairytale characters move in and out of their stories. These pre-show activities provide pupils with the opportunity to draw on their existing knowledge about fairytales, explore what they think makes a good story and then use this within the role of advisors to the Council of Bedtime Stories.

AIMS

- To introduce the key themes in the play and to explore imagery, characters and locations in fairytales.
- To begin working practically and collaboratively and to establish a group focus.
- To explore pupils' own connections to fairytales and to consider what makes a good story and what makes particular moments memorable or interesting to different people.

APPROACHES

Small group work, pair work, still image making, in-role work, drawing, discussion and persuasive writing.

ORGANISATION

Whole group work in a space large enough for class to move freely around. You will need: colour pencils and paper, washing line / blue tac, a piece of costume or prop to signify the role of the Secretary of the Council of Bedtime Stories.

1. STOP / GO – FAIRYTALE IMAGES

- Explain to the class that *Baddies: The Musical* is set in a world populated with famous 'baddies' and 'goodies' from some of our best-loved fairytales. The characters, objects and places in fairytales are very important in creating the world of the stories.
- Start with a game of STOP / GO: Ask the class to move around the room when you say GO and freeze like a statue when you say STOP. Practice this to ensure the group have the fundamental principle. Once they do, add in that you are now going to give them group sizes to get into which they must form quickly when you say STOP.
- Explain that you are now going to give them an object, person or place from a fairytale to create in a frozen picture when you say STOP. For example: stop, groups of four, a deep dark forest.

Here are some examples you can use within the activity:

- Groups of 1 – a single red rose
- Groups of 2 – a magic mirror
- Groups of 3 – an angry giant
- Groups of 5 – a grand palace
- Groups of 8 – a deep, dark forest
- Whole class – a lavish ball/party

- **Extension:** as you walk around, bring the frozen fairytale pictures to life for a moment by saying ACTION. You could try without sound at first and then ask them to add sounds or one short sentence.

2. IN-ROLE AS ADVISORS TO THE COUNCIL

- Explain that in *Baddies: The Musical* there are lots of different fairytales and fairytale characters who are organised and overseen by an organisation called ‘The Council of Bedtime Stories’. You might briefly discuss different councils the class are aware of and their role e.g. a school council or local council. Based on this, what jobs do they think a Council of Bedtime Stories might do? Hear some of their ideas and explain that this Council promotes and oversees all bedtime stories. One of their most important jobs is to put together an anthology of the best bedtime stories every year.



- Prepare the class for the idea that you are now going to take on the role of Secretary of the Council and ask if they will take on the role of people who have applied to be on the advisory panel. The Council have asked for people of all ages and all walks of life to apply to be on the panel. Ask the children to choose a name and age for themselves (they should be older than their actual ages and could be quite a bit older if they want).
- Explain that they have answered some questions in their application form and to think about what their answers to those questions might have been before we step into the drama:
Why did you want to apply to be on the advisory panel for The Council of Bedtime stories? What is your favourite type of story? What would you say is the best bedtime story for children aged 2 to 4? What other life skills do you have which will be useful in your advisory role?
- You could ask pupils to fill in an application form beforehand (**resource 1**) to prepare for the in-role work.
- In role, gather everyone together (it may be helpful to change the organisation of the room at this point to symbolise that you are entering into an in-role scenario - for example arranging chairs in a semi-circle around a flip-chart with the Council logo. You can use the following information to guide your in-role conversation with the class (but don't feel that you have to stick to it as a script, it should feel like a natural conversation):

Thank you for applying to be on the advisory board which has been set up because the council is worried they are out of touch with popular opinion. We need people from all walks of life, all ages, to tell us what makes a great story and to help with the huge workload we have to do. We are excited to finally put the names to the faces of these exceptional applications.

We asked you some key questions in your applications – it would be brilliant to hear some of your answers now we are all together.
- Ask the application questions and give pupils time to respond in role, developing their sense of why they are part of this advisory panel and what experience, knowledge and ideas they bring to it.

3. FAVOURITE FAIRYTALE MOMENTS

- In-role, explain that as a new group we need to get to know each other so we will start with a 'meet and greet' activity. Ask everyone to think of their favourite fairytale. Then play a game of stop/go and when you say stop ask the group to shake hands with a partner, tell them their name and then what their fairytale story is and why they like it. They can swap partners a couple of times so they hear a few different varieties of stories.
- Explain that now we are warmed up we are going to start thinking about the anthology and what fairytales we might want to recommend. Firstly we're going to think a bit more about what makes these stories good and why we might urge others to read, or have them read to them.
- Ask everyone to think about the most exciting, dramatic or interesting moment in their story – the part which will really sell its potential for the anthology to the Council. Explain that for this activity, they are going to share this exciting or memorable moment with somebody else:



- The job will be to describe one moment from their story so that their partner can imagine it vividly themselves. They will need to communicate as much detail as they possibly can, for example: *Where does this moment takes place? Is it inside or outside? What time of day is it? Is it dark or light? Who are the characters in the story and what are they doing? What kind of clothing are they wearing? What could be heard?*
- As the Secretary, model an example (you could use your own moment or the one below), demonstrating the effect of using descriptive language and storytelling: *The moment from my story takes place in the middle of a hall, in a grand palace. There is a huge, glimmering chandelier of candles hanging from the ceiling and hundreds of people whirling around in beautiful gowns, dancing across the polished marble floors. A band dressed in smart black suits with shining gold buttons are playing on a stage and a huge clock in the corner of the room reads 5 minutes to midnight. A girl in a beautiful, sparkling dress is running through an arched door, her glass slipper coming loose from her foot...*
- Ask them to take it in turns to describe their moment to their partner. Each person will have two minutes to describe the moment in as much detail as possible. The person who is listening must try and remember as much information as they can and picture the moment in their imagination – closing their eyes might help with this.

4. DRAWING EACH OTHER'S MOMENT

- Once both have shared, give out paper and coloured pencils.
- Explain that each person is now going to draw their partner's moment. Remind pupils that what their partner visualised from their description might be different from what they imagined, but the enjoyment will be in seeing what they recognise in the picture and the new ideas which have been created by their partner.
- Reassure the group that this activity is not about art skills, but honing our imaginations and recall of what makes a story powerful. The drawing is a way of capturing what they have heard from their partner. Once all the pictures have been drawn, each person can share their picture with their partner. Ask them to discuss what they enjoy seeing in this new depiction of their moment.
- Create an exhibition of the images; this might be by pegging them to a washing line, or blue-tacking them to the wall. You may group some of the images together if you notice that pupils have picked the same story – or even the same moment.
- In-role, encourage the advisors to examine the different moments which have been created. Ask them to comment on what they like about the pictures and what this tells us about what makes a powerful moment in a story. Facilitate a discussion about the anthology, encouraging them to argue why their story should be included.

5. PITCHING THEIR FAVOURITE STORY

- In groups of four, ask the advisors to choose one story that they would like to recommend for the anthology. Explain that you want them to present their story to the council and they will need to:
 - Create the moment from their story in freeze frame.
 - Explain to the council why the story should be included.
- Explain that responses will be recorded so we can send their pitches to the council.
- When they have created their moment ask them to work on details which they are not able to show with the use of actors alone and which might help the council imagine this moment. For example: *Where is the scene taking place? What is the light like? Are there sounds which you want the audience to imagine? Are there any symbolic objects in the scene?* When they present their freeze frames, ask one person (or more) to describe these elements in their pitch and explain why they make this moment exciting.

6. THE ANTHOLOGY

- In role, congratulate the advisors on their knowledge of stories, the way they have connected back to their own experiences as children and their ability to communicate what is powerful and engaging in these classic fairytales.

- Explain that they now need to decide a shortlist of classic fairytales to put forward to the Council. If necessary, have a list of other fairytales that they can consider alongside their own.
- You will probably need to acknowledge that many of the classic fairytales children often meet through Disney or other cartoon versions. This is fine, but our job is to compile a book which children can enjoy on their own or with an adult.
- Create a list of titles they would definitely like to recommend and then a list of contenders. You could take a vote on certain titles if you have a long list.
- The advisors may raise the question of whether some of these classic stories are ideal as bedtime stories. This may be a useful in role discussion and they could recommend an anthology of daytime stories to run alongside the bedtime stories anthology.

EXTENSION – WRITING TASK

- Back in the classroom pupils could be given a writing task: to write the ‘blurb’ or text for the back of the anthology. Trainees could read a range of examples from your library as part of the preparation and research for this task. *How would you describe the collection of stories on the back cover of the anthology? What sort of language would you use to entice potential readers to this collection of fairytales? You don’t need to tell us the individual stories but rather sell the collection as a whole; why are the stories so exciting and what will readers enjoy when they pick up the book?*
- Finally, share their back cover blurbs and let them know that their job as advisors will continue in the next session.



SECTION TWO:

NOTIONS OF ‘GOOD’ AND ‘BAD’

INTRODUCTION

The notion of ‘goodies’ and ‘baddies’ is something which is explored, scrutinised and at times turned on its head within the show. These pre-show activities explore one of the key baddies in the play whose name and story is repeatedly forgotten by all the other characters - Rumpelstiltskin.

AIMS

- To explore notions of good and bad in relation to archetypal fairytale characters; what makes a ‘goodie’ and what makes a ‘baddie’ and whether these classifications are always fixed.
- To consider how illustrations influence our interpretation of character.
- To allow pupils to become familiar with the story of Rumpelstiltskin – a key ‘baddie’ in the show, and to investigate the motivations of different characters in his story.

APPROACHES

Working in-role, discussing and presenting in small groups, story whoosh, role on the wall, still image, hot-seating and letter writing in-role.

ORGANISATION

A hall or large space needed. You will also need: the goodies and baddies table (**resource 2**), images of fairytale characters (**resource 3**), a copy of the *Rumpelstiltskin* story whoosh script (**resource 4**), letter from the councillor (**resource 5**), role on the wall outlines (**resource 6**).

1. DO YOU KNOW YOUR ‘GOODIES’ AND ‘BADDIES’?

- Remind pupils that they have been taking on the role of the advisory panel to the Council of Bedtime Stories and that in the previous session they successfully compiled the shortlist of titles for the anthology.
- In-role as the Secretary, explain that the panel must now continue to advise the Council. This next task will test their ‘editorial’ skills and they must make some important and difficult decisions about how the anthology should look and be organised.
- Working in partners or small groups, ask them to recall the key characters found in the stories that were chosen for the shortlist of fairytales. Write these up on flipchart/IWB. Ask if they have a favourite character and, if so, why? Hear a few responses as a whole group.

- Explain that at the front of the anthology, there will be a list of characters who feature in the stories and they will be neatly divided for readers into GOODIES and BADDIES. Ask each group to decide where the characters they have named belong in either the goodies or baddies column on (**resource 2**). Once completed, in-role, feedback on their findings before moving onto the next, more advanced, task.

2. CHOOSING CHARACTER IMAGES

- The next editorial decision they must make is to choose which illustrations to use in the anthology for some of the key baddies. Ideally you would source illustrations of characters from the stories you have shortlisted. Assign each group a character (**the Wolf** in *Little Red Riding Hood*, **the Giant** in *Jack & The Beanstalk*, the **Wicked Stepmother** from *Snow White* and **the Ugly Sisters** from *Cinderella*) and give them a selection of images to choose from (**resource 3**). Explain that baddies are a vital part of any fairytale so it is important that they choose the illustrations very carefully, considering what would be right for young readers. They could discuss whether the images should be realistic, scary, modern, colourful, disturbing and how much of the story they should give away.
- Bring the group back together and, in-role, ask each group to present their findings and final decision. Their responses can be deepened by the teacher and other trainees by asking questions in-role during their presentations. *Why did they choose the illustration that they did? What did they like about how the baddie was depicted? What do they think young readers want from the illustrations of their baddies? What would the goodie in the story look like in contrast?* Commend them for the expertise shown in this task and explain that the Council will be informed of their decisions.



3. EXPLORING RUMPELSTILTSKIN – STORY WHOOSH

- Explain to the panel that the Council need their expertise on a very real predicament they are currently faced with: there is one fairytale, *Rumpelstiltskin*, which is due to be included in the anthology but one member of the council has a problem with the story – they feel that the story is a shoddy fairytale and that Rumpelstiltskin is not a decent baddie at all. However, another member of the Council thinks it is an excellent story and that children should still have access to this fascinating story.

- Explain that as a refresher for the panel, we are going to remind ourselves of what happens in *Rumpelstiltskin* using a **story whoosh**, before continuing with the task.
- A story whoosh is a way of enabling young audiences to become familiar with the relationships between characters and with the sequence of events in complex narratives. This story whoosh gives the panel an overview of the main moments within the fairytale.
- Organise the group into a circle and remind them about how to create a freeze frame. Emphasise that the whoosh will mean participants have to work together to create the moments as quickly as they can. As Secretary, narrate the whoosh (**resource 4**). Read each moment and ask the right number of pupils from around the circle to come into the middle and make a freeze frame showing what is happening. Continue the narration until you read ‘whoosh’ when that group is ‘whooshed’ out of the circle back to their seats. Then bring the next pupils into the middle of the circle to make frozen images of the next moments. Continue in this way until you have finished the story.



4. LETTER FROM A COUNCILLOR

- As the Secretary, now read the letter from one of the Council members (**resource 5**).
- Out of role, reflect on the groups’ understanding of the letter. *What are the different points of view? What do the Council need the panel to do?*



5. CHARACTER INVESTIGATION

- In role, clarify that the Council need the panel to undertake a thorough investigation of the main characters and to reflect on whether the story is unclear about who the baddie is.
- In small groups, assign each one key character to investigate; **the Miller, Rumpelstiltskin** or **the King**. It is fine that some groups may be investigating the same characters.
- Show all the groups the example of the ‘role on the wall’ outline (**resource 6**). Explain that they will investigate their character by writing all the known facts they have gathered about their character on the outside, and any questions, thoughts or feelings about the character on the inside. Years 3 and 4 might need a teacher or TA to help with this activity. Ask the groups to present their first findings to the Secretary.
- Now ask each group to illustrate their findings by creating a frozen picture of their character’s ‘best’ and ‘worst’ moments from their stories. Share the groups’ work and ask the audience questions about what they see – *‘If you could ask the Miller a question in this moment, what would you ask?’ ‘Why do you think the King made that decision?’*

6. THE COUNCIL ASKS FOR A HEARING – HOT SEATING

- Set up three chairs at the front of class.
- Out of role, explain that in order to respond to the letter and determine who the real baddies in the story are, the Council has suggested that the panel question the three characters at a hearing. Explain that the chairs set up at the front of the class will be for each of the characters to sit on when they arrive. Ask for volunteers to play the role of the three characters (pupils should take on the role of the character that they were investigating) and invite them to sit on the chair in role as that character.
- Go back into role as the Secretary and speak to the rest of the class as the advisory panel. Explain that they will be trying to find out what the characters’ motivations are and whether they should be considered a ‘goodie’ or a ‘baddie’.
- For younger classes, it might be a good idea to model some key hot seating techniques in advance, for example; devising a series of questions together which it would be interesting to ask the characters, focusing on asking open questions, and allowing characters to ‘pass’ if they don’t want to answer something.
- Alternatively you could interview one character at a time and ask a TA to take on the role, or with a child volunteering, freeze after each question from the panel and ask everyone to think of an answer that the character might say.
- Once each of the three characters has had a chance to speak, swap over and allow three new hot seaters to come up.

7. WRITING A LETTER OF RECOMMENDATION

- Following the hearing, in role, explain that the advisory panel must now write to the Council with their recommendations. First, gather responses as a whole group – *what do they think? Is Rumpelstiltskin the only baddie? Is what he does worse than anyone else? Does it work to have other characters in the story who also are ‘bad’? Is it confusing? Should they even include it? Is it a good enough story for our anthology?* Discuss with the class what they think needs to be included in the letter.
- For younger students, teachers might decide to compose the letter as a shared writing activity. Or after the discussion, pupils could work in pairs to compose a letter, using oral rehearsal to enable them to explore the best use of language and tone for the purpose.
- At the end of this session, you can let pupils know that their tasks as the advisory panel are now complete and that the Council have taken on board all their suggestions and advice for the anthology, for which they are every grateful.
- Reflect on what they have achieved as the advisory panel: they have decided on ten favourite fairytales, written a blurb for the back of the book, created a content page list of goodies and baddies, made a decision about whether the *Rumpelstiltskin* story should be included or not and chosen a number of illustrations. Thank them for their expertise; their knowledge, experience, powers of communication, and their problem solving.



SECTION THREE:

THE WOLF – I AM A MONSTER

INTRODUCTION

'I am a baddie but I can still feel for other people'. (Wolf in *Baddies: the Musical*)

These activities allow pupils to express thoughts and feelings about the production and to reflect upon the character of the Big Bad Wolf after they have watched the show.

AIMS

- To build on the pre-show work exploring notions of 'good' and 'bad' and the effect these labels can have on people.
- To allow pupils to reflect on the play, particularly thinking about the character of the Wolf, his inner-thoughts and how he was treated by the other characters.
- To revisit and reflect on a key moment from the play (when the Wolf loses his temper) in order to explore physically and emotionally feelings around anger and losing control.
- To explore how identity is complex, non-fixed and multi-layered and that no one is ever only 'good' or 'bad'.
- To allow pupils to express and make sense of their own ideas around this content area through descriptive writing.

APPROACHES

Partner sculpting, group scene making, physicality – levels of tension, thought-tracking, still image, descriptive writing, conscience alley.

ORGANISATION

A hall or large space needed. You will need writing materials and the writing structure in activity 4.

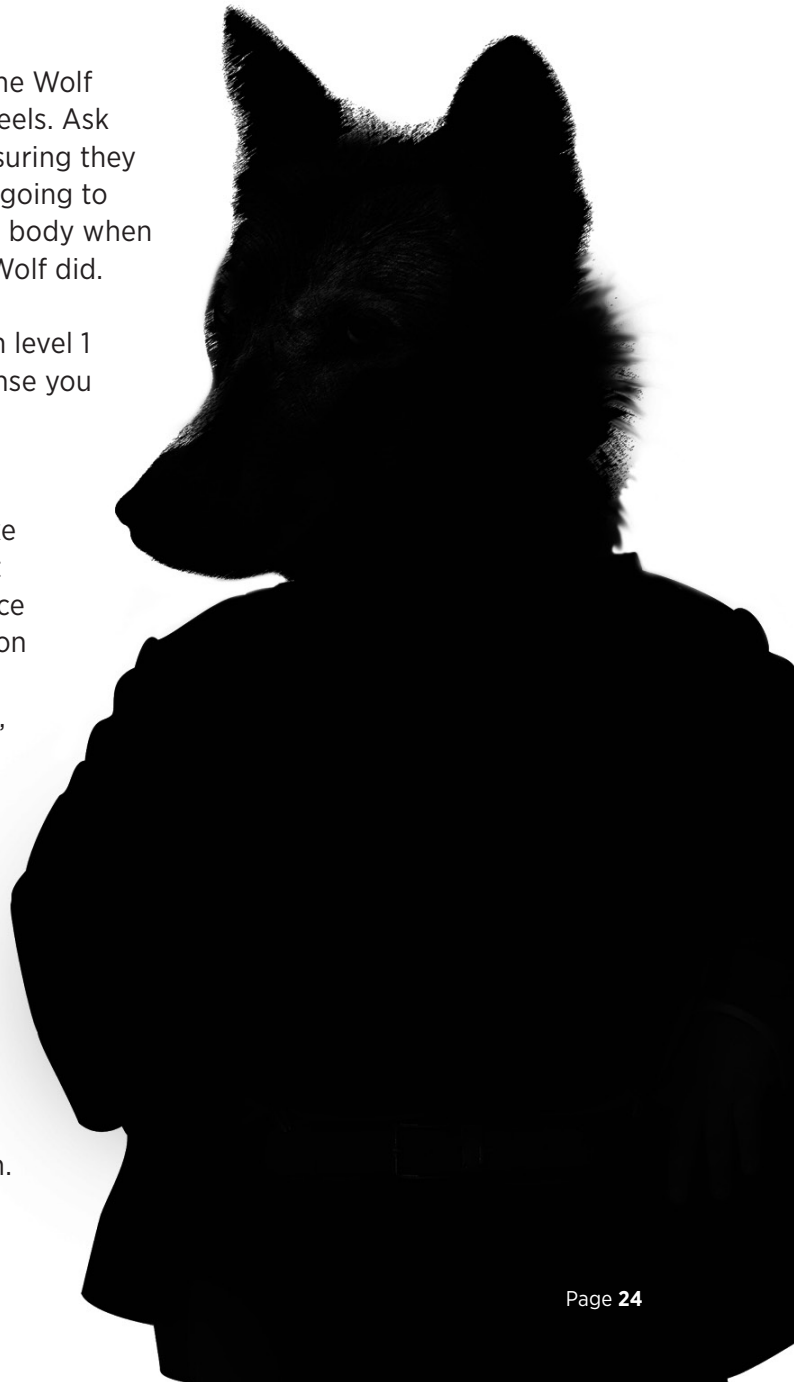
1. 'WE ARE ALL MORE THAN ONE 'BAD' MOMENT...'

- In partners, ask the class to remember a favourite moment from the play involving the character of the Big Bad Wolf. Share these as a whole group.
- This activity will explore what the Wolf is like when he's playing the part of the Big Bad Wolf and when he's not playing that role. In the same partners, ask the students to label themselves A and B. A is going to begin as the sculptor and will mould B into a frozen statue showing the Big Bad Wolf we know from fairytales. Ask them to remember that image but now swap over so that B moulds A into a frozen statue which shows a different side to the Wolf, seen in *Baddies: the Musical*.

- Share some of the two-sided sculptures of the Big Bad Wolf with the whole class and ask students to reflect on what they notice. *What is the difference between the two images? Is there one side of his personality you believe more than the other?*
- Join the pairs with another pair. Ask whether, even though the Wolf has the title ‘The Big Bad Wolf’, were there times in the show when his character did something which might be perceived as ‘good’? Perhaps he did something for the good of another character or showed a softer, gentler side? In their fours, ask pupils to create a frozen picture of one of these moments and allow each performer to say one line in order to further animate the moment. See each group’s moments, bringing them to life.
- Discuss the following questions with the class: *Is the Big Bad Wolf the sum of all these moments? How do these moments sit alongside the Wolf in the story of Little Red Riding Hood? There was a point in the play when the Big Bad Wolf lost his temper - can they recall what happened in this moment?*

2. THE BIG BAD WOLF AND LEVELS OF TENSION

- Explain that you’re going to explore what led the Wolf to feel that angry and how that level of anger feels. Ask the class to stand by themselves in the hall, ensuring they have space around them. Explain that they are going to work physically to explore what happens in the body when people become very tense and angry, like the Wolf did.
- Explain that you will use a scale from 1 – 5, with level 1 being the most relaxed and level 5 the most tense you can be.
- Begin by working on the two extremes of the scale. Ask them to imagine what it would be like to remove all the tension from their bodies, not so they can’t stand up, but enough to experience absolute relaxedness and fluidity. Concentrate on relaxing big muscles i.e. shoulders, tummy and smaller muscles i.e. your hands, toes, eyebrows, tongue. Ask them to try moving around the room. This is tension level 1.
- Now ask them to go to the other end of the scale – tension level 5 - where everything is as strained and tense as it can be, like a piece of elastic stretched to its breaking point. The same muscles you just relaxed are now completely tense. This is hard work so don’t hold the tension for more than a few seconds at a time. Again ask pupils to try moving around the room at this level of tension.



- Now the pupils know where they are beginning and where they'll finish, explore the scale from 1 – 5, with you calling out each level and suggesting what might be happening in the body. Ask the group to work on their own, not observing anyone else but trying to notice what is happening physically to their body as they work up the scale. You could ask half the class to do the exercise and the other half to watch and feedback their observations.
- Thought track people by touching them on the shoulder – ask them to articulate what they are feeling in their body e.g. *'I feel my stomach tighten and toes clench.'* Finally, allow everyone to relax and shake off the tension.

3. LEVEL FIVE – THE WOLF LOSES HIS TEMPER

- Ask the class to create a really big circle, using all the space you are in. Explain that you are going to try the 5 levels of tension again but this time, everyone is going to imagine that they are the Big Bad Wolf. You will read the lines said by the other characters in the play when he lost his temper and each time a line is read, everyone will step in towards the centre of the room, increasing their level of tension.
- Once they reach level 4 explain you are going to countdown 3, 2, 1 and as you do they will move in slow motion into a final still image of tension level 5, the moment the Big Bad Wolf loses his temper, whilst his monologue is read.

1) So ya have a girlfriend do ya?

2) That's too funny

3) What, Cinderella is... your girlfriend?

4) Wait, wait, wait a second – let me get this straight are you telling us that Cinderella and the big bad wolf are... a couple?

5) I mean, who'd want to go out with you, ya hairy lug?

WOLF: Have you any idea what I could do to you? I could swallow you whole – every single one of you, I could chew you up. I could tear your hair off, I could rip off your hook and eat you limb from limb. I could huff and I could puff and I could BLOW YOUR HOUSE DOWN. I'M THE BIG BAD WOLF DON'T MESS WITH ME AAAAAAAGGGHH!!!

4. DESCRIPTIVE WRITING – SLOWING DOWN THE MOMENT

Once they have all reached tension level 5, ask them to hold the memory of this feeling and to sit down. Explain that we are going to think in more detail about what happened in the Wolf's body at this moment of anger and to focus on what is happening inside. Ask them to close their eyes for a couple of minutes.

- With their eyes closed talk them through a visualisation; working through their body, imagining how the Wolf would feel at level 5 of tension. *How does your stomach feel? What sounds can you hear in your head? What is happening to your heart? What can you taste?*



- Once the group seem focused, ask them to open their eyes and use this new understanding to write a description about what is happening to the Wolf in this moment, using the structure below. Encourage them to use descriptive and metaphorical language within their writing:

My eyes...

My blood...

My head...

My skin...

My heart...

My legs...

I want...

- Once finished, ask one volunteer to sit in the middle of the circle, to represent the Wolf in this moment. Ask for volunteers to read their text one after the other.

5. CONSCIENCE ALLEY

- Now explore the aftermath of this moment. Ask students to find a place on their own and think about what happened when the Wolf lost his temper and what led up to it. Think about what thoughts were going through his mind afterwards.

- Ask the class to form two lines facing each other. One person (the teacher or student) takes the role of the Wolf and walks between the lines. As they pass, each member of the group says what might be going through the Wolf's mind following his outburst. Encourage them to use 'I' and speak as the wolf. Eg *'I shouldn't have done it.'* *'I'm a monster.'*
- Ask the person playing the Wolf what it felt like to hear those thoughts.
- Finish by asking the questions: *What does it feel like after you have lost your temper? What feelings are you left with?*

6. PAIRS IMPROVISATION

- Finally, in pairs, improvise the scene when the Wolf speaks to one of the other characters from the play, it could be one of the sisters, Hook, or Rumpelstiltskin, or someone who knows and cares about him. He is still feeling all the things we just heard. *What might the character say to him to help him deal with those feelings?*
- Reflect with the class on the title the Big Bad Wolf: *What effect can labels like this have on a person? Can anyone be completely bad? If you have a 'bad' moment does that mean you are always bad?*



SECTION FOUR:

REBRANDING

INTRODUCTION

These post-show activities allow pupils to reflect on the characters of Peter Pan and Cinderella and unpick their desire to 'rebrand' the other characters, exploring ideas of perfection, human flaws and acceptance of who we are.

AIMS

- To explore ideas around brand and rebranding and how it feels when someone wants you to be different to the way you are.
- To consider the complex nature of human beings and the implications of striving for perfection.

APPROACHES

Whole class image building, individual still-image making, teacher in-role and song-writing.

ORGANISATION

A hall or large space needed. You will also need: images of brand logos (can easily be found online), a copy of the lyrics to *Don't Be You, Be New* (**resource 7**), writing materials.



1. CHARACTER TRANSFORMATIONS

- Think about the characters Cinderella and Peter Pan in the show. *What was it they wanted to do to the baddies? Why did they want to do it? They use the word 'rebrand' – what did they mean when they used it?*
- Start with everyone standing in a circle, explain that you want the students to transform on a count of 5 from an image of each baddie (the way we would traditionally see them in their stories) - into an image of what Pan and Cinders wanted to re-brand them as.
 - **The Big Bad Wolf** transforms into – **a friendly rescue dog** (with his teeth removed and his filed down claws).
 - **Captain Hook** transforms into – **a helpful handbag holder and coat hook.**
 - **The Ugly Sisters** transform into – **the 'huggly' sisters** who give people hugs, are very helpful all the time and love cleaning.
- In pairs, ask the class to discuss what they think a brand is and what brands they use in their everyday life.
- Using the examples of brand logos, ask the class to use word association with the images of famous brands. *What image of the product does the company want you to see?*

KEY STAGE 3 EXTENSION

Teachers might want to explore their students' understanding of brands a little further by asking the class to create small group images of the brands that you have talked about. They could make two images for each brand:

- The thing the company want you to think about when you see their brand e.g. Coca Cola is refreshing, convenient and modern.
- The things they don't want you to think about, e.g. it isn't great for your teeth!

Groups can use slow motion to move from one image to the next.

2. CREATING THE PERFECT CLASS

- Explain to the class that you are going to build an image of the perfect class: *What would be happening? What are pupils doing?* Imagine that it is the photo that would appear on the schools' website to really sell the positive things about the school.
- Build a whole class freeze frame taking their suggestions and gradually adding people to the group image. The teacher and teaching assistant can be added into the picture too (played by pupils).
- Now create the opposite image. What would be happening in a class which you wouldn't want to promote to the outside world, which definitely wouldn't go on the website or be shown to OFSTED.
- Discuss what is happening in each image and to what extent both images can be truthful.

3. BRANDING YOURSELF

- In their own space, ask the class to think about the best things about themselves which they would show to others if they wanted to be seen in their best light.
- Now ask them to think about the flip side, something about them which they know they could improve or be better at. Make sure to model to the class and share an example about yourself, not a major personality flaw, but something little that you could improve on for example, being a bit messy or disorganised, or always late.
- Discuss how branding is about maintaining a perfect and spotless public image, but that perhaps this isn't always easy or truthful. In the play, Peter Pan wants to be 'the boy who is good at everything', and Cinderella wants to be 'the girl who everyone likes'. Ask the class whether there is such a thing as perfection? *What would it be like to have to be perfect all the time?*

4. A WEEK OF PERFECTION

- In the show, Peter Pan and Cinderella want to rebrand the baddies and iron out any of their creases, but what would it be like to live under someone else's idea of perfection?
- In groups of four, compile a list of things that you would need to change about yourselves if Cinderella and Peter Pan got hold of you. *What would make you perfect?*



- You are going to imagine that you must spend a whole week displaying absolutely perfect behaviour. Explain that Cinders and Pan will be watching for any slips so don't be caught out.
- In groups ask pupils to create short scenes that show what happens during the week with their new rebranded selves. Create the still image which is the photograph you would create for each person and add the tag line they would write underneath.
- Now ask pupils to create the moment, later in the week, where each of them is finding it difficult to maintain perfection. Ask them to attempt to show the tension and strain of trying for perfection.
- Ask the groups to practice moving from one moment to the next ready for sharing; showing first the moments they would share on social media (with the accompanying comment) and then showing the moments where the strain is being felt.

5. TEACHER IN ROLE

- Explain that you are going to imagine you are either Pan or Cinders at the point in the play when they were still in control and that you want to see how they are getting on living a week in perfection. In role, remind them that you are looking for total rebrands – you want to see how they have transformed themselves for the better.
- Watch the groups one at a time. In role, praise them when they are achieving perfection, but question where the strain is beginning to show – ask why they are finding it difficult and urge them to try harder.
- Come out of role and talk about the work:
 - *How did it feel when they were striving for perfection?*
 - *What image of themselves did they want to show to the world?*
 - *Which aspects did they consider flaws and want to hide or cover up?*
 - *Is it a good thing to strive for perfection?*
 - *How does it feel to try but fail?*
- Ask pupils to write a diary entry describing the week of attempting to be perfect; what challenges they faced and how it really felt.

6. SONG WRITING EXTENSION:

- Introduce the lyrics to the song *Don't Be You, Be New* (**resource 7**).
- Ask students to come up with a new chorus that has the same number of beats with a sentiment that they would like, that is different to Cinderella and Pan's take on the world.
- Now ask students to write their own verse to replace Cinders and Pan's lyrics.

APPLICATION FORM FOR THE ROLE OF ADVISOR TO THE COUNCIL OF BEDTIME STORIES



1. Name

2. Age

3. Why do you want to be an advisor to The Council of Bedtime stories?

4. What is your favourite type of story?

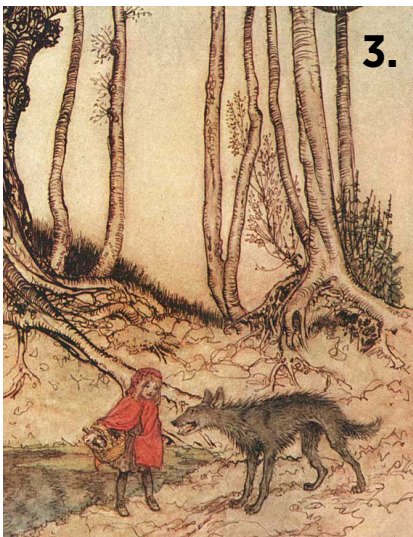
5. What would you say is the best bedtime story for children aged 2 to 4?

6. What other life skills do you have which will be useful in your advisory role?



RESOURCE 2 – GOODIES AND BADDIES CHARACTER SORTING

GOODIES	BADDIES



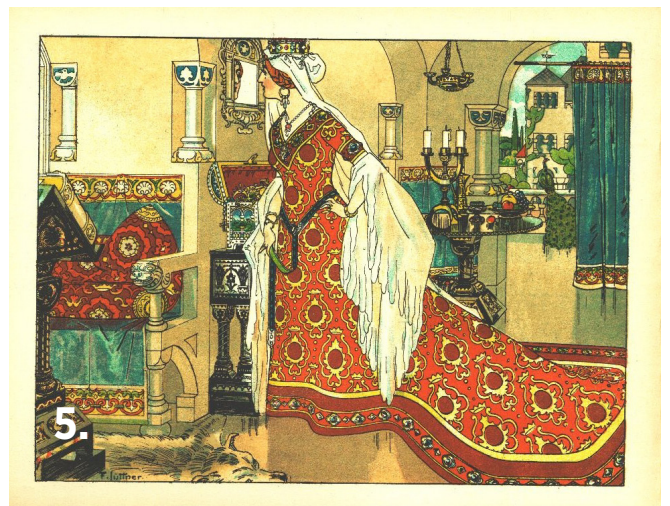
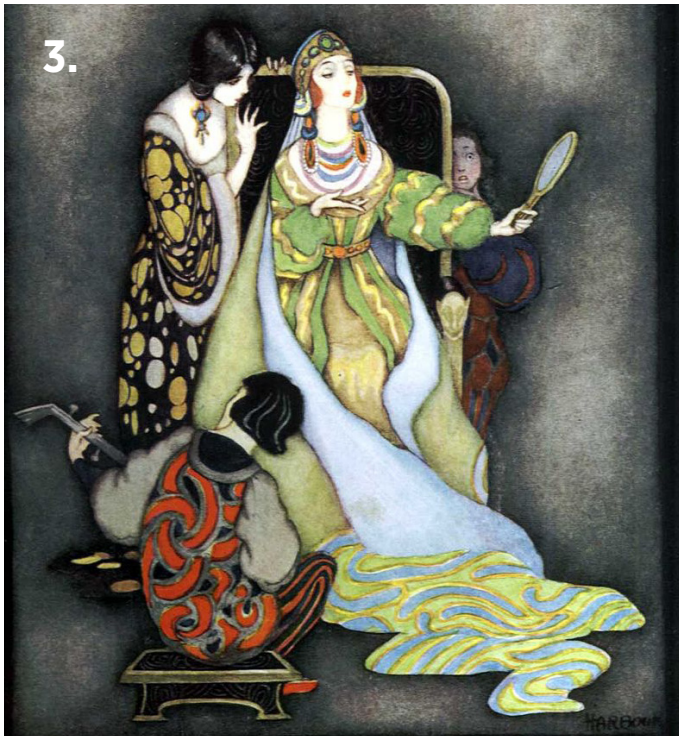
Images can be found by searching online for:

1. Lady Orlando 'Little Red Riding Hood' (illustrated envelope)
2. Hermann Vogel 'The Wolf and the Seven Young Kids'
3. Arthur Rackham 'Little Red Riding Hood'
4. WPA poster by Kenneth Whitley, 'Little Red Riding Hood'
5. Jessie Willcox Smith 'Red Riding Hood'
6. Gustave Dore 'She was astonished to see how her grandmother looked'



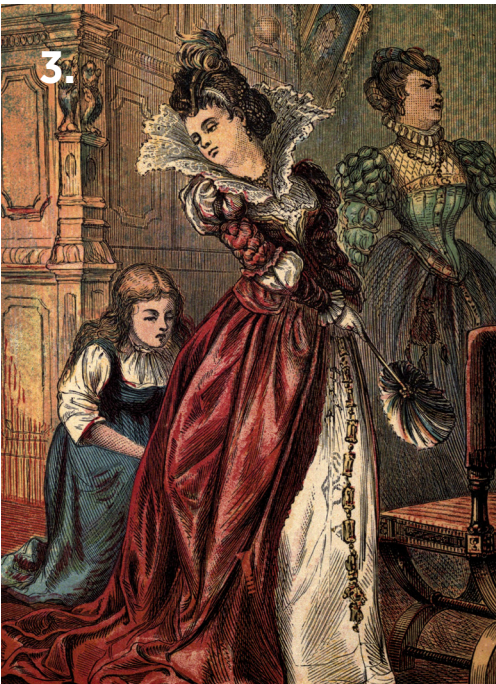
Images can be found by searching online for:

1. Margaret Tarrant 'Jack the Giant Killer'
2. B. Tabart 'Jack escaping from the Giant'
3. Arthur Rackham 'Jack and the Beanstalk'
4. Aida McKenzie, 'Jack and the Beanstalk'
5. Louis Huard 'The Giant Skrymir and Thor'
6. John Batten 'Jack and the Beanstalk, giant'



Images can be found by searching online for:

1. John Dickson Batten 'The Evil Queen in front of the Magic Mirror'
2. Project Gutenberg, Mjallhvít (Snow White)
3. Jennie Harbour 'Magic Mirror'
4. Franz Jüttner, illustration from 'Sneewittchen'
5. Franz Jüttner 'The Queen asks the magic mirror'



Images can be found by searching online for:

1. Harry Clarke, illustration from 'The fairy tales of Charles Perrault'
2. Millicent Sowerby 'Cinderella'
3. Brothers Dalziel 'Cinderella'
4. Ice-skating girls on Pixabay.com
5. Charles Folkard 'Cinderella' in Grimm's Fairy Tales
6. Carl Ewald 'Cinderella' in Grimms Eventyr (Grimm's Fairy Tales)

Bring the next person from around the circle into the middle to act out the story each time a name or object is written in **bold**. Children can say or repeat the lines of text written in *italics*.

- Once upon a time, in a far off land, there lived a poor **miller** and his **daughter**.
- One day the **King** summoned the miller to his palace for a meeting. So the miller left his daughter at home and nervously set off to the King's palace.
- During the meeting, the miller wanted to make himself seem important so he told the King a lie, he said: *'Your highness, I have a daughter who can spin straw into gold.'*
- The King was very impressed.

WHOOSH

- The following day the **King** called for the **girl**. The **miller** arrived with his daughter, but the King sent him home.
- The King took the girl into a tall tower, and opening a **big heavy door**, led her into a room filled with straw and a **spinning wheel**. The King demanded that she spin the straw into gold by morning or she would die. He said: *'All this must be spun into gold before morning, as you love your life.'*
- Then he went out and locked her in the room.
- The poor girl didn't know what to do; she looked at the great pile of straw, picked some of it up and put it onto the spinning wheel, but there was no way she could spin it into gold. So she sat in front of the straw and became more and more desperate.
- Just as she had given up all hope an **imp-like creature** appeared suddenly in her room and said: *'Good evening Miss miller, why are you crying?'*
- The girl replied: *'Alas, I have to spin straw into gold, and I do not know how to do it.'*
- The imp said: *'What will you give me, if I do it for you?'*
- The girl said: *'My necklace.'*
- So the girl gave him her necklace and the imp sat down in front of the wheel and spun and spun until all the straw was spun gold. The miller's daughter was amazed.
- And the imp disappeared as quickly as he had arrived.

WHOOSH

- At daybreak the **King** unlocked the **big door** and when he saw the **miller's daughter** in front of a great pile of gold he was delighted.
- But rather than be satisfied his heart became greedier and so he took her into an even bigger room full of straw and commanded her to spin that too, in one night, if she valued her life.
- Again he locked the door and left her there.
- The girl sat down in front of the great pile of straw and began to cry.



- Suddenly the **little man** appeared, and said: *‘What will you give me if I spin that straw into gold for you?’*
- The girl said: *‘The ring on my finger.’*
- The girl gave him the ring, and again the imp began to turn the wheel, and by morning had spun all the straw into glittering gold.
- And then he disappeared as quickly as he’d arrived.

WHOOSH

- The **King** unlocked the great door the next morning and jumped for joy at the sight of the **millers daughter** and the pile of gold.
- But he still wanted more and so he took her through **the door**, further up the tower and into an even larger room and said: *‘You must spin this, too. If you cannot, you will pay with your life. If you succeed, you shall be my wife.’* And he left.
- Once more the **little man** appeared and offered to help but the daughter cried: *‘I have nothing left to give you.’*
- So the imp replied *‘I will help you, one last time but you must promise me, if you become queen, you will give me your first born child.’*
- The daughter was desperate and had no other option and so she agreed. The imp spun the room full of gold one final time.
- And then he disappeared as quickly as he’d arrived.

WHOOSH

- When the **king** came the next morning, he saw all the gold and then married the **millers daughter** in a lavish, expensive ceremony. All the **noble men and women** of the land bowed down to their new queen.
- A year later, the king and the new queen had a beautiful baby.

WHOOSH

- The new **queen** was very happy with her baby but she had forgotten all about the promise she had made to the imp.
- One night the **little man** appeared in her room and said: *‘Now give me what you promised.’*
- The queen was horrified, and offered the imp all the riches of the kingdom if he would leave her child. But the imp said: *‘No, a promise is a promise. You must hand over your child.’*
- At this, the queen cried so much that the imp took pity on her and said: *‘I will give you three days and if in that time you find out my name, then you shall keep your child.’*

WHOOSH

- So that night the **king** and **queen** waited anxiously at the court. When the **imp** finally arrived he said: *‘So Queen, what is my name?’* They tried out all the names they could think of:

- The Queen tried; *'Is it Caspar? Mechior? Balthazar?'*
- The King tried out: *'Is it Shortribs? Sheepshanks? Lacelegs?'*
- But to every one the Imp replied: *'That is not my name.'*

WHOOSH

- On the second day, the **king** and **queen** called their **messengers** and sent them out across the kingdom with the order to collect the most unusual names they could find.
- **Facilitator and messenger collect names from class.** That night when the **imp** returned, the king and queen tried out all the names the messengers had collected
- *'Is it ... '* (use suggestions from class)
- But to every one the Imp replied: *'That is not my name.'*

WHOOSH

- On the third and final day the king and queen sent messengers out on horseback across the land and waited anxiously at the palace.
- One messenger travelled far and wide on horseback across the country but he couldn't find a single new name. He came to a dark forest made up of **tall dark trees** and found in the middle of the forest there was a clearing with a little house. As he hid behind the trees, he saw that in front of the house a fire was burning... and around the fire the little imp was jumping and hopping on one leg and chanting -
*'As I dance, as I preen,
I will take the child of the Queen.
She won't guess, she won't win,
For my name is Rumpelstiltskin.'*

- The messenger crept away and rode back to tell the king and queen what he had discovered.

WHOOSH

- That night the **king** and **queen** waited nervously.
- Finally the **imp** appeared again and asked them if they knew his name.
- At first the queen pretended not to be sure and said: *'Is your name Archie?'* He replied: *'No, That is not my name.'* She said: *'Is your name Harry?'* Once again, he replied: *'No, that is not my name.'*
- She then said: *'Perhaps your name is Rumpelstiltskin?'*
- Rumpelstiltskin became furious and shouted at the Queen: *'What evil being told you that name?'*
- And in his anger he stamped his right foot so deep into the ground that his whole leg went in, and then in rage he pulled at his other leg so hard with both hands that he tore himself in two.

WHOOSH

- And the **king**, the **queen**, their child and the **miller** – all lived happily ever after.



Dear Advisory Panel,

We are happy that the fairytales anthology will be launched later this year with your recommendations for the top ten choices. However, unfortunately we have a disagreement in the Council which we need your help with.

Two council members have very different views on the story 'Rumpelstiltskin' and whether it should be included in the anthology. As young minds, with a love of story and knowledge of what young readers enjoy, please can you consider the two viewpoints outlined below and give us your recommendations?

Leonora Battersby says:

'This was the story that gave me so much pleasure as a child; I loved the strange twists and turns and the mysterious character of Rumpelstiltskin. My favourite moment is when the servant is hiding in the trees watching as Rumpelstiltskin dances around the fire – wonderful.'

Francis Billington says:

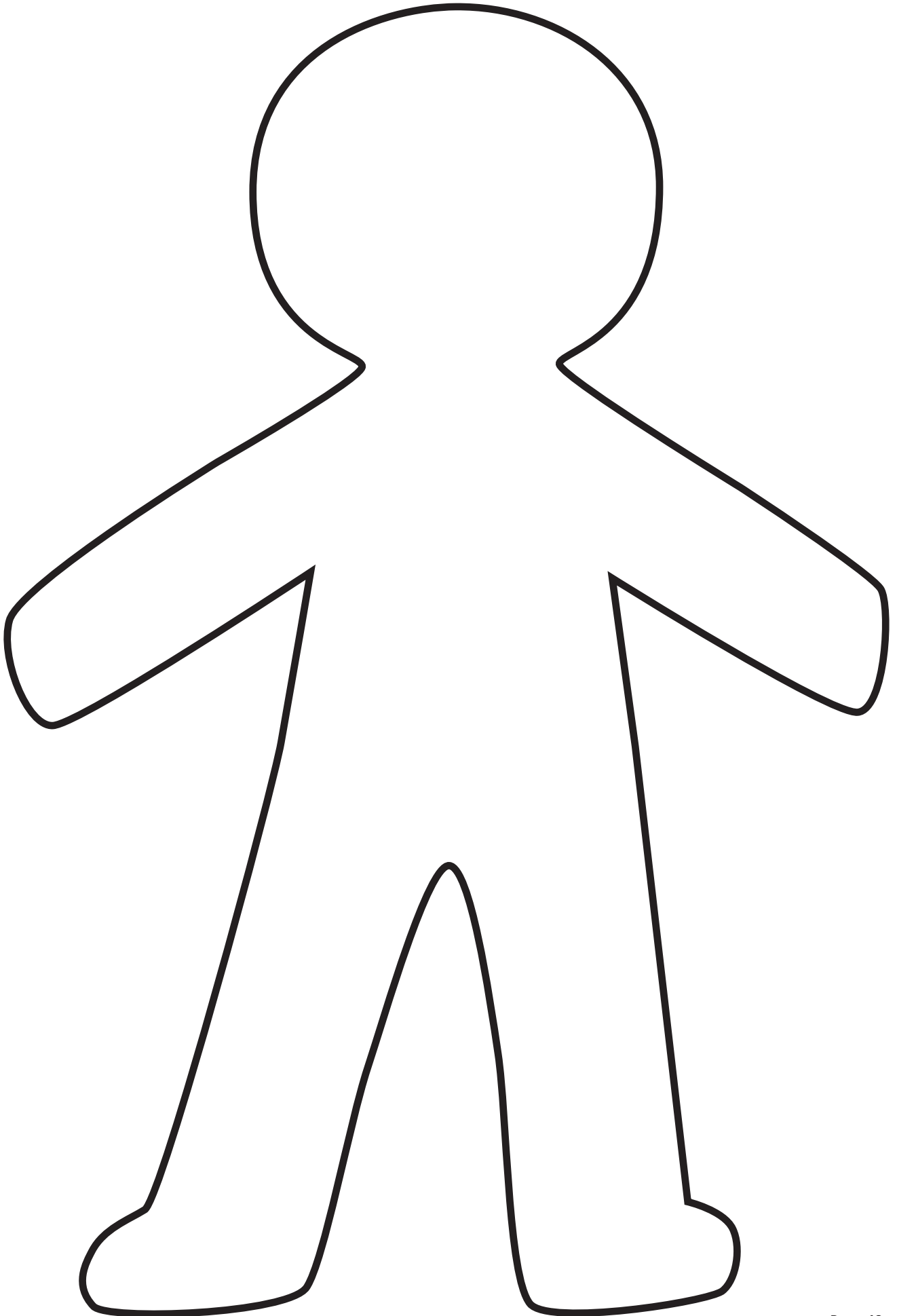
'I urge the council to drop the story, there are so many better fairytales with much clearer story lines and more importantly clear cut goodies and baddies. Rumpelstiltskin is not a proper baddie; he's a nerd and harmless, he doesn't have the power or threat of a really good fairytale baddie.'

There are other characters who could be considered to be the baddie of the story. Look at the Miller and the King for example. It makes the story muddy, unclear and a little shoddy. I ask that you recommend throwing the story out.'

Could you please decide who the real 'baddies' and 'goodies' in the story are and whether this is a good story which we should include in the anthology. Once you have reached a verdict please get back to us.

Best wishes,

The Council of Bedtime Stories



Don't be you, be new
Don't you wanna to be that guy
Who can save the day
And not even try?
Don't you wanna score that goal
Be the champ
Never get old?
Well I gotta secret that I'm willing to share
And I'm telling you because I care
You can quit feeling sad, you can quit feeling blue
You can quit it all now, if you just quit being
You

Chorus

Don't be you, be new.
Don't be you, be new
Don't be you it's true
Don't be you be new.

Don't you want to be the one
Without the woes
Who's lots a fun
Don't you wanna eat the peach
Kick back your heels
Cos life's a beach
Well I got something I'm willing to tell
Just because I wish you well
You can quit feeling sad, you can quit feeling blue
You can finally be happy if you just quit being you
Don't be you, be new
Don't be you, be new
Don't be you, be new

Now people say things like
– 'be yourself '
But those kinda people end up on the shelf
Where it's dirty and dusty and super grimy
Wouldn't you prefer to look all shiny
Like a pristine polished Mercedes Benz
A set of wheels to impress your friends.
Well there's only one thing to do
You can quit feeling sad, you can quit feeling blue
If you quit being you and try being someone new
Don't be you, be new
Don't be you be new

Be true to yourself- well that's just old guff
Cos being yourself has always been tough
Challenge yourself and defy convention
Become the mother of reinvention
And suddenly a loser turns into champ
And suddenly the ladies are no longer tramps
Now listen to me what I'm saying is true
The world is your oyster
if you just stop being you
Don't be you, be new
Don't be you, be new
Don't be you, be new



THE UK'S THEATRE FOR YOUNG AUDIENCES



BADDIES: THE MUSICAL

A Unicorn production

CREATIVE TEAM

Book and Lyrics by Nancy Harris
Music and Lyrics by Marc Teitler
Story by Nancy Harris and Marc Teitler
Directed by Purni Morell

Resource pack written by Emma Higham
Developed with Year 5 and their teachers at Woodcroft Primary School

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