



THE UK'S THEATRE FOR YOUNG AUDIENCES

A dark, atmospheric forest scene. In the background, a woman with red hair carries an axe over her shoulder. In the foreground, a large, realistic-looking wolf stands next to a young girl wearing a bright red hooded cloak. The scene is dimly lit, with a blueish-grey color palette.

# PHILIP PULLMAN'S GRIMM TALES TEACHER RESOURCE PACK

FOR TEACHERS WORKING WITH PUPILS IN YEARS 4 - 6



# PHILIP PULLMAN'S GRIMM TALES

Adapted for the stage by Philip Wilson

Directed by Kirsty Housley

**FROM 13 NOV 2018 – 6 JAN 2019**  
**FOR PUPILS IN SCHOOL YEARS 4 – 6**

## **ONCE UPON A CHRISTMAS...**

A most delicious selection of Philip Pullman's favourite fairytales by the Brothers Grimm, re-told and re-worked for this Christmas.

Enter a world of powerful witches, enchanted forest creatures, careless parents and fearless children as they embark on adventures full of magic, gore, friendship, and bravery.

But beware, these gleefully dark and much-loved tales won't be quite what you expect...

Duration: Approx 2 hrs 10 mins (incl. interval)

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# CONTENTS

**INTRODUCTION TO THE PACK** p. 4

**ABOUT THE PLAY** p. 6

**MAKING THE PLAY: INTERVIEW WITH DIRECTOR KIRSTY HOUSLEY** p. 8

**DRAMA ACTIVITIES – OVERVIEW** p. 11

**SEQUENCE ONE – “ONCE UPON A TIME” TO “HAPPILY EVER AFTER”** p. 12

**SEQUENCE TWO – THE BEGINNING OF THE STORY** p. 15

**SEQUENCE THREE – RAPUNZEL STORY WHOOSH** p. 22

**SEQUENCE FOUR – RAPUNZEL’S DREAM** p. 24

**SEQUENCE FIVE – THE WITCH’S PROMISES: WRITING IN ROLE** p. 26

**RESOURCES FOR ACTIVITIES** p. 29

# INTRODUCTION

This is the primary school pack for the Unicorn's production of *Philip Pullman's Grimm Tales* in Autumn 2018.

The Unicorn production is an adaptation by Philip Wilson of Philip Pullman's retelling of the classic fairytales collected in 19th century Germany by Jacob and Wilhelm Grimm. For *Grimm Tales for Young and Old*, Pullman selected fifty out of the two hundred and ten tales in the Grimms' final collection, published in 1857, and set out to create stories that are, in his words, '*as clear as glass*'. He has not contemporised the stories, given them a personal interpretation or retold them in a more literary style. Wilson's adaptation retains all the elements of traditional story that Pullman celebrates in his retellings, and the script captures the eloquence of Pullman's writing style.

Most teachers will be familiar with some of the stories from the Brothers Grimm, and Pullman's collection does include some well-known stories that have been published as books for very young children, such as 'Little Red Riding Hood', 'Hansel and Gretel', 'Rumpelstiltskin', and 'Snow White and the Seven Dwarves'. But the Grimm Tales were never stories for the youngest of children, and many of the versions that are published for young readers lack the same imaginative scope as the stories chosen for Pullman's collection. Pullman has brought these stories out into the light, burnishing them with his skill as a writer, taking audiences into less well-known territory. Many of the stories have female central characters who have to find the courage to act fearlessly when their lives are threatened: Thousandfurs, for example, saves herself from her cruel and abusive father, and in 'The Juniper Tree', Marleenken stays faithful to her dead brother, who unbeknownst to her, has turned into a bird that sings with a human voice and can carry a millstone.

Under Kirsty Housley's direction, this production of *Grimm Tales* will be an ensemble performance where the telling of the stories is shared between actors performing as both narrators and characters, playing multiple roles each. Using diverse theatremaking skills, the actors and musicians will create a performance to engage the imagination of the audience, and present an opportunity for adults and children to familiarise themselves with some of the more forgotten Grimm stories with fantastic characters, surreal events and some dark themes. In a delicate balance, tales to make you shiver will be combined with others that sparkle with surprise - just the right recipe for a theatre visit in the middle of winter.

The classroom activities are designed to support and extend pupils' visit to the theatre and offer teachers ways to pick up on and explore the themes in the play, before and after a visit. They will use drama and storytelling as ways of exploring ideas that are relevant to the play and to support National Curriculum requirements:

*'All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.'* National Curriculum

The resources will also provide National Curriculum links at Key Stage 2 English through the development of spoken word, as well as PSHE and citizenship.

# PRIMARY CPD FRI 12 OCT, 10AM TO 4PM

CPD is free for teachers and is a great opportunity to find out more about the production and to gain practical experience of the accompanying scheme of work before running it with students. To find out more about the CPD or to book your place, email [schools@unicorntheatre.com](mailto:schools@unicorntheatre.com)

**Philip Pullman** is one of the UK's most beloved novelists. Best known for his work for children and young adults, his work includes the *Sally Lockhart* series (1985 - 1994), *I was a Rat! or The Scarlet Slippers* (1999), *The Scarecrow and his Servant* (2004), and *The Good Man Jesus and the Scoundrel Christ* (2010). His most popular work, the fantasy trilogy *His Dark Materials* (1995 - 2000), was adapted into a BBC radio play, a two-part stage play at the National Theatre in 2003, and an upcoming BBC miniseries. The first part, *Northern Lights*, was adapted as the film 'The Golden Compass' in 2007, the same year it was awarded the 'Carnegie of Carnegies'.

**Philip Wilson** is a director and theatremaker. He was artistic director at the Salisbury Playhouse from 2007 - 2011, and has directed plays at several major British theatres. He spent two years as a producer for the BBC, and was the Performance Consultant for the film *Shakespeare in Love* (1998). Besides his adaptation of *Philip Pullman's Grimm Tales*, he has published *Dramatic Adventures in Rhetoric*, co-written with Giles Taylor (Oberon Books, 2015).

**Kirsty Housley** is a theatre director and writer. She has been the recipient of the Oxford Samuel Beckett Theatre Trust award and the Title Pending Award For Innovation at Northern Stage. She is an Associate of Complicite. Her direction includes *A Pacifist's Guide to the War on Cancer*, *The Encounter* and *Seen and not Heard* (all for Complicite); *The Believers are but Brothers* (Javaad Alipoor/The Bush Theatre); and *Myth* (Royal Shakespeare Company) and *Wanted* (Chris Goode and Company, Transform Festival, West Yorkshire Playhouse). Her dramaturgy includes Arinzé Kene's *Misty* at The Bush.

**The Unicorn Theatre** is the UK's leading professional theatre for young audiences, dedicated to inspiring and invigorating young people of all ages, perspectives and abilities, and empowering them to explore the world - on their own terms - through theatre. Purpose-built for children and based in London, the Unicorn is one of the most prolific producing theatres in the UK, presenting up to 30 productions for children of all ages every year, and touring widely across the UK and beyond.

# ABOUT THE PLAY

Welcome to the teachers' resource pack for primary school teachers bringing pupils to see *Philip Pullman's Grimm Tales* in Autumn 2018.

The Unicorn production uses Philip Wilson's adaptation of Philip Pullman's retelling of the classic fairytales. We have selected five of these classic fairytales to be staged. Two ('Hansel and Gretel' and 'Little Red Riding Hood') will be very familiar, but many of the others will be unfamiliar stories which are surprising, funny, dark, disturbing and surreal. 'Thousandfurs' is a Cinderella-like story of a resourceful young girl escaping danger. The titular character of 'The Goose Girl', banished by her father like Cordelia in *King Lear*, disguises herself as a poor girl tending geese in order to survive. Finally, there's 'The Juniper Tree', in which Marleeken stays faithful to her brother who, unbeknownst to her, has turned into a bird that sings in a human voice and can carry a millstone.

The story will be framed in the contemporary setting of a group of children having a sleepover at a family get-together. One of the parents tells them 'Little Red Riding Hood' as a final bedtime story. It is told as a moral tale, with a message for the children about how to behave: to listen to their parents and not to stray from the path.

When the adult leaves, telling them to go to sleep, the children then pick up the stories, acting them out, exploring them for themselves and relishing the dark, funny and wild elements in them. As the stories progress, the children follow their imaginations deeper into the forest and become the characters, facing challenges and discovering their inner means of finding their way without the help of adults.

*'I think the stories are about how you navigate the world, so there's something about not listening to your parents: if Hansel and Gretel had listened to their parents, they would have starved to death in the woods. It's about knowing when to use your initiative; learning how to deal with the wolf; learning how to deal with situations that aren't what you'd have chosen, learning to deal with parents who've let you down. I wanted to create a place where the children could have their own set of rules.'* **Kirsty Housley**

This will be an exciting new staging of Wilson's adaptation; an ensemble performance where the telling of the stories is shared between actors narrating the stories and becoming the characters, playing multiple roles each.

*'There's a really lovely dynamic that the stories have where the actors come in and out of character and they'll be narrating and also performing, so you're constantly in between those two places of telling the story and inhabiting the story. I hope we'll be able to do something really exciting for the audience, so that we see the stories really coming to life... I can say that I think it'll have layers and there will be magic and surprises, so things won't be quite what they seem.'* **Kirsty Housley**

As oral tales, the Grimms' stories have been told and retold by many voices and heard by countless adults and children over the centuries, and in each telling they alter in keeping with the social and cultural context. The events and characters may not change, but the skill of the individual teller, the audience, and the time and place of the storytelling occasion all have a part to play. As Pullman says, *'The fairy tale is in a perpetual state of becoming and alteration.'* There are as many ways to tell a story as there are stories themselves.

*'Swiftness is a great virtue in the fairy tale. A good tale moves with a dreamlike speed from event to event, pausing only to say as much as is needed and no more.'* **Philip Pullman**

But in these many versions, some things do remain constant: the characters in folklore are always stock figures with little interior life and clear, uncomplicated motives, and they exist to drive the action forward. Their names, too, have none of the individuality of modern literature: husbands, wives, stepmothers, daughters, and brothers are known only by their function in the story. Only main characters are distinguished with particular names: Red Riding Hood, for example, and Marleenken, the heroine from 'The Juniper Tree'.

In the telling of traditional stories, there is little use of imagery or description unless necessary to the action of story - as for example in 'Thousandfurs', when the daughter asks for three dresses from her father: one as golden as the sun, one as silver as the moon and one that glitters like the stars, and a cloak made of a thousand different furs. Each of her requests here proves to be essential for her survival and future happiness. In most of the stories, the action is not delayed by unnecessary description that has no direct bearing on events.

But out of this interweaving of new versions with constant elements, the almost formulaic characters with sparse poetic language, come some of the most startling and memorable stories, with resilient heroines and valiant heroes. Fathers as well as stepmothers can be cruel; wolves can talk; a bird can carry a millstone; and a dress spun from the rays of the sun can be folded up and kept inside a walnut shell. Staying alive requires courage that you didn't know you possessed; lives are transformed by love, and evil is always punished.

# MAKING THE PLAY

## INTERVIEW WITH DIRECTOR KIRSTY HOUSLEY

### WHY DID YOU WANT TO DIRECT PHILIP PULLMAN'S GRIMM TALES?

They're so old and I just want to know why we still tell them: why do some stories seem to last forever? They're folklore, aren't they, so they got passed around verbally and then they got written down, but there's no reason really why we should still be telling them now. They obviously say something really fundamental about us – I don't know what, but they've endured so long. Plus it's Christmas, and I wanted to make a magical Christmas show for children.

### YOU HAVEN'T CHOSEN WHICH OF THE STORIES YOU'RE GOING TO STAGE YET...

We haven't, we're just trying to figure out what the right balance would be, some of them are really, really dark and brilliant but it *is* Christmas, so you don't want to be like, '*And then she cried blood – merry Christmas kids!*'. We're trying to curate an evening that feels like a mixture of different things and like it goes on a bit of a journey. We *will* do 'Hansel and Gretel' though.

### MANY OF THE GRIMM TALES ARE FAMILIAR, BUT MANY OF THEM ARE STORIES THAT PEOPLE WON'T HAVE HEARD BEFORE.

And even the ones that are familiar are in a really different form, so you might recognise parts of them, but they might not feel like the story that you know. I think that much of our familiarity with fairytales comes from Disney and this is not that.

### WHAT SPEAKS TO YOU IN THE STORIES? WHAT DO YOU FIND INTRIGUING OR COMPELLING?

I think there's a question about what the function of the stories has been in the past and what the function of them is today. They feel like they're told for a purpose, whether that be to help us understand our place in the world, like all stories.

There's an extremity to them which is why I think they appeal to children, and a bit like a toddler, they go from zero to sixty very quickly; suddenly a character does something very extreme and that puts another character in a position where they have to deal with the extreme thing that the other person has done.

It's not like most theatre or stories that we hear now, because there's not a huge amount of psychology or backstory, and quite a lot of the time it's not clear what's informed the things that people are doing or who they are. We get archetypes, which is interesting because they're not fully rounded individual human beings; it feels like they can stand in for a lot of things. You can read things into them.



Oh, and there's a magical house made of sweets, and there's a forest. That idea of going into the forest is something I love as well: it feels like they take place in such an imaginative world that's not quite ours, and I love that.

It's amazing how many times they go into the forest. In most of the stories they go into the forest at some point, which generally means the unknown or being lost, and then characters find their way out of there or not. It feels like there's something very profound about that.

### **YOU SAY YOU WANT TO MAKE SOMETHING MAGICAL AT CHRISTMAS; DO YOU KNOW HOW YOU'LL BRING IT TO LIFE ON THE STAGE AND BALANCE THOSE DARK STORIES WITH THAT MAGIC?**

I'll try to give you a picture without giving too much away. At the beginning of every story it feels like there's an imaginative leap for the audience, and they're asked to imagine quite unfamiliar places. So there's something about imagining and picturing and inhabiting. I think we might go on a bit of a journey with the people who are telling us these stories, and they might go from reading the stories to acting them out to really being in them. I think it might be quite transporting.

### **ARE THERE ANY MOMENTS IN ANY STORIES YOU CAN DESCRIBE THAT HAVE CAPTURED YOUR IMAGINATION?**

In 'The Juniper Tree', the darkest moment, which I love, is when the little sister cries so much she starts crying blood. That's quite hard to get out of your head, but it's an incredibly beautiful story in the end with a really happy ending, it takes you to extremes and then comes back.

And in 'The Goose Girl' there's a moment when she's in disguise and then she takes her face off. I love 'The Goose Girl' because it feels like an inverted 'Rapunzel'. It has echoes of King Lear: the daughter's sent away because she won't articulate in material terms how much she loves her dad, so he banishes her but she gets looked after for her whole life by a witch, an extraordinary character, who in the end teaches the parents a lesson. There are some instances when - how can I put it - there's an ugly old witch who's obviously the evil old hag, and then there's a beautiful princess who's obviously very good. But what happens in 'Goose Girl' is that gets turned on its head, which is really lovely.

### **IN THE STORIES WHICH INTEREST YOU MOST, THE GIRLS HAVE A LOT OF AGENCY. THEY HAVE ADVENTURES, THEY'RE BRAVE – CAN YOU SAY A LITTLE BIT ABOUT THAT?**

'Thousandfurs' is essentially a variation on 'Cinderella', but it comes from a much darker place. The girl has to escape from her father who wants to marry her - but she's got the brains to come up with a plan to find her way out, and she gets all of these incredible outfits, and she says once she's got enough of these outfits she'll marry him - she says she needs a dress that sparkles like stars and a cloak that's as dark as the night. And of course when she's got them all, using the cloak that's as dark as the night, she escapes. She lives in the woods completely on her own. She's very smart and very good at surviving and I think that's what a lot of those stories are about. There are some stories where women get rescued by a prince, but we're not so interested in those. We're more interested in the ones where girls have agency and do extraordinary things.

**THESE ARE PHILIP PULLMAN'S VERSIONS OF GRIMM TALES, ADAPTED FOR STAGE BY PHILIP WILSON...**

There was a real desire to try and stay loyal to the stories, and not try to do anything to overpower that. There's a really lovely dynamic that the stories have, where the actors come in and out of character and they'll be narrating and also be performing, so you're constantly in between those two places of telling the story and inhabiting the story, I hope we'll be able to do something really exciting for the audience, so that we see the stories really coming to life.

**THERE'S FANTASTIC RHYTHM, AND THE STORIES MOVE ALONG AT QUITE A PACE.**

That's how the stories are; you don't pause and have great speeches about why someone's doing something, it's action, action, action, action. That's true about the energy of the story, but also the dynamic rhythm, '*He said this, he did that*', keeps it really driving forward in all those stories.

# DRAMA ACTIVITIES

The drama activities in this resource are designed to give teachers ideas and strategies for work in the classroom through which to explore the characters, themes and setting of the play before and after your visit. They will extend the imaginative reach of the play and allow children to give shape to their own thoughts, feelings and understanding in drama form.

Our teacher resources and CPD support teachers in embedding drama in their curriculum planning. Working through drama allows children to explore things that matter to them within a fictional context, draw on their prior knowledge and apply it to new situations, develop language as they give expression to new understandings and develop emotional intelligence and critical thinking as they see things from different perspectives. It also allows the children to take responsibility, make decisions, solve problems and explore possibilities from within the drama.

The activities use storytelling approaches to animate the narrative and a range of drama strategies to create and enter into the imagined world of one of the Grimm Tales in Philip Pullman's collection, 'Rapunzel'. There are opportunities to develop drama work into moments of theatre through shaping and refining drama moments, underscoring work with music and using voice to devise choral work based on a section of text.

The version of Rapunzel we are using may be unfamiliar: more complex and a little darker than more typical versions found in primary schools, with a greater appreciation for the ambiguous role played by the Witch in the story. We have structured the drama sequences around the 'Once upon a time' and 'happily ever after' of fairy-tales; the troubles faced by the main characters in traditional stories, including Rapunzel, are always resolved, and conclude with 'happily ever after endings'. In the journey to that final moment, promises are always kept; difficulties are always overcome, and lives are transformed by love.

The resources are structured to develop and deepen over the series of activities, with each activity drawing on what has already been created. This both gives continuity to the learning and supports a collaborative approach wherein ideas can be shared and built upon as the work progresses.

## SEQUENCE ONE

# “ONCE UPON A TIME” TO “HAPPILY EVER AFTER”

## AIMS

To share pupils’ knowledge and understanding of traditional folktales, their structure, and defining features.

To establish that our story has a happy ending, with all well in the world.

## STRATEGIES

Group or whole class discussion, Stop and Go, still images.

## RESOURCES

Big paper and pens or interactive whiteboard.

## INTRODUCTION

All of the stories in the Grimm Tales are traditional, having been told and retold in many different ways over centuries before this production at the Unicorn. Many of the stories in Philip Pullman’s collection are well known and although some of these will be in the production (such as ‘Little Red Riding Hood’ and ‘Hansel and Gretel’), there will also be stories which are less familiar: ‘The Goose Girl’, ‘The Juniper Tree’, and ‘Thousandfurs’. This resource pack takes one of the more familiar stories, ‘Rapunzel’, also in Pullman’s collection, and explores it through drama and storytelling. This story will not be dramatized in the Unicorn Production.

As the story of Rapunzel might be familiar to some children, it is important not to mention the title of the story at the beginning of the work, enabling the exploration of the story to be a fresh encounter with the characters and events for pupils.

The first session looks at what we might expect from a traditional story and explores what a ‘happily ever after’ ending might look and feel like.

## STAGE ONE: “ONCE UPON A TIME”

- Explain to the class that they are going to explore one of the stories from Philip Pullman’s *Grimm Tales For Young and Old* through drama.

- Remind the class that most traditional stories begin with “Once upon a time...” or some variation of the phrase, and ask them to think about stories they know which begin in this way.
- When you have heard the pupils’ initial responses, move the discussion on to explore what traditional stories have in common by asking: *What do we expect from a story that begins “Once upon a time...?”*
- Make a list of the responses and draw out the points which might become relevant to the work.
- Move the discussion on to thinking about the way traditional stories always end with “happily ever after.” Ask the class to think about traditional stories they know and what makes for a ‘happily ever after ending’.

Make sure the class knows that they are not trying to guess the story which is going to be used, but that they are thinking about what aspects traditional stories have in common.

## STAGE TWO: STOP AND GO – THE WEDDING

Having established the way that traditional stories always end with the restoration of happy equilibrium in the lives of the main characters, this Stop and Go activity focuses on the wedding which happens at the end of many of these stories, so the class knows that everything that happens in the story is resolved.

The activity gives teachers the opportunity to establish high expectations of the children when they are engaged in drama. The use of carefully created still images, disciplined use of space, imaginative responses to situations and events and the ability to think from the viewpoint of a character will be developed further in subsequent activities.

- Gather the class together in your drama space or the school hall, and tell pupils that you are going to begin the drama work by exploring the very end of the story. Like many traditional stories or fairytales, this story ends with a wedding, a joyous and happy affair, the point at which the ‘happily ever after’ begins.
- Start by asking the children to find a space and to stand still, ready to begin a game of Stop and Go.
- Ask the children to move around the room on their own, to keep evenly spread across the space and to not move too quickly or too slowly, finding a common pace.
- When you say STOP, everyone has to stop where they are, as still as a statue.
- When you say GO, everyone moves off at the same time.
- You may choose to add in a few more instructions; when you say CLAP, the class must clap once, all at the same time, so it sounds like one clap. When you say JUMP, the class jumps as one.
- Try a few rounds of this to build the class’ discipline in using the space and responding with concentration as you build this ensemble work.

- Explain that now, when you say STOP, you are going to give them a character and an action to embody and to create a 'statue' of this moment. All the moments show different people preparing for a wedding and should be taking place in the hours before guests assemble for the celebration.
- Remind the class that you are looking for focus, concentration, and how the still image they have made uses physicality and facial expressions to embody their response to the moment they have been asked to represent. Here are some suggestions:
  - Servants polishing the glasses for the banqueting table
  - Cooks putting the finishing touches to the wedding cake
  - The musicians tuning up their instruments, ready for the dancing
  - A dressmaker sewing the fine lace decorating the wedding dress
  - The Prince's father practising his speech
  - The Bride - who is not yet a princess - brushing her hair and remembering the first time she saw the Prince
  - The Bridegroom (the Prince) looking in the mirror and fastening a flower to the lapel of his coat. He is remembering the first time he heard the Bride singing and how he knew that he had to meet her
- Collect the pupils' responses to what is being shown in the still images. Draw attention to interesting statues and comment yourself, making reference to the grandeur of the occasion as well as the ways in which moments have been interpreted to show the happy and celebratory mood.

### **STAGE THREE: "HAPPILY EVER AFTER"**

- As a whole class, reflect on the Stop and Go activity and how you got the sense of a joyous day from what the statues showed.
- Return to the list you made together when discussing what to expect from a 'Once upon a time story', and acknowledge the way that in most stories, the characters experience a great deal of difficulty before this happy end.
- In pairs, ask the children to discuss why they think traditional stories such as this tend to end with "happily ever after", then share these ideas as a class.
- Finally, explain that in the next session, you will be going back in time to the beginning of the story to find out what happened to get to this ending, secure in the knowledge that it will all turn out well eventually.

## SEQUENCE TWO

# THE BEGINNING OF THE STORY

### AIMS

To explore the metaphor of the garden and the gardener to suggest that the Witch in our story is capable of nurturing and of encouraging growth.

To create the encounter between the Husband and the Witch using slow motion choreographed transitions between images.

To present work and respond constructively to the work of others.

To develop skills and confidence using the voice through creating choral soundscapes.

### STRATEGIES

Group discussion, Role on the Wall, still image, teacher narration, slow motion transition between still images, underscoring, choral work, creating sound scapes.

### RESOURCES

Images of well-tended gardens, Role on the Wall (**resource one**), copy of the Teacher Narration (**resource two**), the Witch's lines cut into strips (**resource three**), music.

For music, we recommend the first eighty seconds of 'Please Be Seated' by Mark Nauseef, Kudsi Erguner, Markus Stockhausen and Bill Laswell (available on YouTube here: [https://www.youtube.com/watch?v=v\\_63vhO9Xxc](https://www.youtube.com/watch?v=v_63vhO9Xxc)).

### INTRODUCTION

We imagine this sequence is best broken down into three sessions.

**Session one** focuses on establishing an empathetic interpretation of the owner of the garden where our story begins, which ensures that stereotypical ideas of witches do not override a more nuanced portrayal of the Witch in our story. Whilst the Witch's treatment of Rapunzel and the Prince in the story can be viewed as cruel, we want to bear in mind that in fairytales it is often the dark actions of the figure of the Witch which act as catalyst for the positive transformation of the central characters.

**Session two** explores why the Husband goes into the Witch's garden to steal her lettuce and what happens when the Witch catches him red handed and makes him promise to hand over their baby when it is born.

In **session three**, the class will create the moment when the Witch comes to take the baby which the

Husband promised to her.

The class will explore the tension in this scene using the strategies which they have developed earlier in the sequence: still images and slow-motion transition, underscored with music, with lines of dialogue.

## **SESSION ONE: BACK TO THE BEGINNING – IMAGINING THE GARDEN**

This session is about enabling the garden and what grows there to become alive in the imagination, in preparation for the drama which takes place there. It also introduces the concepts of tending and nurturing life: the Witch is a careful, exemplary gardener and has the skills and aptitudes needed to enable the garden to flourish. She protects her garden with a high wall, just as she will protect Rapunzel in a tall tower later in the story.

### **STAGE ONE: DISCUSSION**

- Explain to the class that our story's main character or protagonist is the Bride who we explored in the last sequence. The story begins way back in time, before she was even born.
- We are going to go back to the beginning of the story, which begins with a garden. Start by finding out what experience of gardens and gardening the class has.
- Move the class into small groups and give each group a set of the photographs of well-tended vegetable gardens.
- Ask them to look at these carefully, and discuss in their groups:
  - What do you notice?
  - What kind of garden is it?
  - Do you think what you see tells you anything about the gardener?
- Discuss with the class what they have noticed and what evidence they have detected in the photographs for any judgements they can make about the garden and the gardener.

### **STAGE TWO: STOP/GO**

- In a large open space, remind the class about the way Stop and Go works and ask them to find a space to stand, ready to begin.
- Tell the class that to imagine that they are in the garden and are going to be the gardener. After establishing focus and concentration with STOP, GO, CLAP and JUMP, introduce the images you would like them to create:
  - Pulling up weeds between the rows of lettuce
  - Digging the ground where potatoes will be planted
  - Planting delicate seedlings
  - Clipping the hedge which surrounds the rose bed
  - Pruning the fruit trees



- Tying bean plants to canes
- Wiping disease off the leaves of a plant
- Watering the plants during a dry period

### **STAGE THREE: ROLE ON THE WALL**

- During the activity, comment on the way the still images represent the skill and attention the gardener gives to the plants in their garden.
- Gather the class together for a reflective discussion and add their responses to a 'Role on the Wall' image (**resource two**), building a picture of the gardener by adding the skills and attributes discussed.
  - What kind of person might keep this garden?
  - What skills might they have?
  - What kind of things might interest them?
  - What does this garden need to help it grow and flourish?
- Tell the class that in the next session they are going to discover more about the garden, the gardener and the people who live in the house that overlooks the garden.

## **SESSION TWO: THE HUSBAND, THE WITCH AND THE PROMISE**

This session explores why the Husband goes into the Witch's garden to steal her lettuce, and how the Witch catches him red handed, and makes him promise to hand over their baby when it is born.

The children will work in pairs to create a short movement piece of the moment he is discovered. Then they will work to create soundscapes using the Witch's words to create an aural landscape that echoes around the Husband's head as he goes home to his Wife after he has made his promise.

### **STAGE ONE: NARRATING THE BEGINNING OF THE STORY**

- Gather the class together and reflect back on the work in the last session when the class created the garden.
- Recall with the class what the garden looked like and use the Role on the Wall to remind the class of the skills and attributes they decided belonged to the owner of the garden.
- Explain to the class that you are now going to tell them what happened at the beginning of the story, in this garden that we have imagined:

*The garden, surrounded by a high wall, is owned by a Witch. But not necessarily the kind of witch you might imagine. This Witch grows plants, tends the garden, and helps everything to flourish.*

*Next door to the Witch there lived a Husband and Wife who longed to have a child, but for a long time it seemed like it wasn't going to happen. But then at last the wife became pregnant.*

*In their house there was one small window that looked out over the Witch's garden. The Wife stood at the window, looking out over the garden at the lamb's lettuce growing there, and she longed to taste*

*some. Each day she stood by the window and the more she looked, the more she longed to taste the lettuce.*

*Gradually she became sicker and sicker and all she could think about was the lettuce. The Husband watched his Wife getting paler and sicker and he feared she and the baby might die, until he thought “I have to do something.”*

*So one night he climbed carefully over the wall and into the Witch’s garden. He went straight to where the lettuce were growing, carefully picked a handful and took it back to his Wife. As soon as she tasted them the colour began to come back into her cheeks and she began to feel better.*

*The next day, when the Witch went into her garden, she knew that someone had been there during the night.*

Though you have the script (**resource two**), the class may find it more engaging if, rather than reading it, you are able to learn this section using brief notes to help jog the memory when you tell this story to the children.

## **STAGE TWO: THE MOMENT OF CAPTURE**

This stage focuses on the Husband’s second visit to the garden to steal lettuce for his Wife. The use of still images builds on the way the strategy has been used so far in Stop and Go; two images are created and linked in slow motion and underscored by music that evokes the atmosphere of the moment of capture.

- Move the class into pairs and ask them to discuss what it was the Witch might have noticed that made her realise someone had been in her garden. Hear back some of their ideas.
- Story-tell what happened next:

*Once the Wife had tasted the lettuce she craved more. She couldn’t stop thinking about it and once more became ill. That night, for a second time, the Husband climbed over the wall and into the garden, but this time the Witch was waiting for him.*

- Explain that they are going to imagine two moments and create two still images that show what they imagine might have happened when the Witch caught the Husband red-handed. One person will take the role of the Witch, the other the role of the Husband.
- In their pairs, ask them to create two frozen pictures:
  - 1) The husband picking the lettuce and the Witch lying in wait
  - 2) Caught red handed!
- Ask the pairs to discuss where they imagine the Witch might hide as she watches the Husband taking the lettuce. Is she close by or a long way off? What sort of places are there to hide in her garden? How is the Husband taking the lettuce? Is he wary about getting caught this time or not?
- Ask the pairs to find a way of moving in silent slow motion from the first image to the second: from when the Husband is picking the lettuce watched by the Witch, to when he’s caught red-handed.

- As the pairs are rehearsing their moments play the music to underscore the action, music evoking a garden at night and a sense of jeopardy.
- See all of the slow motion moments, as each pair will imagine this scene in the story differently; ask the children who are audience to respond to what they see, to comment on what they like and identify in what ways each of the different interpretations adds to or differs from their interpretation.
- Discuss what the music adds and how slowing down the movement affects the scene. Can you imagine the thoughts and feelings of the Husband and the Witch from what you see in the scene? What gives you the clues to this in what you see?

Notice during this activity the ways in which the class are drawing on what they have created to describe what happened in the Witch's garden. A richly imagined fictional world can have a positive impact on children's use of descriptive language.

### STAGE THREE: THE WORDS INSIDE HIS HEAD

- Gather the class back together and tell this final piece of this section of the story:

*The Husband pleaded with the Witch, explaining why he had taken the lettuce, and the Witch finally let him go. But before he left, she made him promise her something.*

*As the Husband set off back home, his hands full of lettuce, the Witch's final words went round and round in his head as he thought about what he had agreed to.*

- Discuss with the class the idea of words going round and round in your head after someone has said something. Is this a familiar feeling for any of them? Discuss why you think the Witch's final words might be going round in the Husband's head.
- Explain to the class that you are going to give everyone a slip of paper with some of the Witch's final words on it (**resource three**). There are six different lines taken from Philip Pullman's version of the story.
- Now organise the class into groups of children who share the same line and ask the groups to read and memorise their line so that they can say it without looking at the slip of paper. Give the groups time to rehearse their lines in unison and, when they are confident, to experiment with solo voices.
- When the children have learnt their lines, reorganise the class into new groups with each of the six lines represented. Ask these groups to explore a way of saying the lines of text so that it sounds as if it is the thoughts running around inside the Husband's head as he walks home to his Wife.
- Encourage the groups to orchestrate the sound of the language to create atmosphere: to use repetition and overlapping voices, as well as voices in unison, solo voices, or speaking in canon. Ask them to experiment with volume, tone of voice, and using single words from the lines as well as the whole line.

*You'll pay for this*

*Take as much lettuce as you want*

*There's one condition*

*The child shall belong to me*

*I shall look after it like a mother*

*It will be perfectly safe*

## **STAGE FOUR: WHOLE CLASS CHORAL PIECE**

- Ask the groups to join together to form a circle. Place a chair in the centre and ask one person to sit on it in role as the Husband. He has just arrived home. Ask the class to imagine where he might be sitting - is he on the front step before he goes inside, or in the kitchen? Where might he be at the moment before he goes to speak to his Wife? And why has he chosen this place?
- It is not necessary to agree on one place where the Husband might be sitting; what is important is to think about the reasons why he might choose to sit down before he goes in to see his Wife.
- With the figure in the centre of the circle, now use your hands to orchestrate a sound scape created by the pupils out of the lines of text, increasing and lowering the volume, bringing in or quietening different groups.
- Reflect with the class on the impact of using voices in this way. What impact has it had on their understanding of the story and the actions of the characters?
- After exploring the sound scape as a whole class, ask children to return to their groups to devise a way of presenting their choral work, taking the idea of including the Husband in an image and ending with a final line of dialogue from him.

## **SESSION THREE: THE PROMISE MUST BE KEPT**

In this activity, the class will be creating the moment when the Witch comes to take the baby which the Husband promised to her when she caught him in her garden. In traditional stories, promises must always be kept no matter what the situation.

We already know that the story of Rapunzel ends in “happily ever after”, so we know that whatever happens, the baby will grow up to be a young woman who marries a Prince. We also know the Witch has promised to “look after it like a mother”. But that does not take away the drama of this moment when the parents have to surrender their baby to the Witch.

In this activity the class explores the tension in this scene using the strategies that they are familiar with: still images and slow motion transition, underscored with music. They will also add lines of dialogue to give detail to their interpretation of what happens in the scene.

The drama work can then be developed into writing.

- Return to your Role on the Wall for the Witch, and add any new things you now know about the Witch and what is important to her. This should allow you to draw into this discussion what the class discovered previously about the Witch, such as the way she looks after her garden; the skills

and attributes she has, and her promise to look after the child like a mother.

- Explain to the class that there is no doubt that the promise made by the Husband must be kept. The baby will be given to the Witch because in traditional stories, if you make a bargain, it must be honoured.
- Move the class into groups of three and ask them to create the scene when the Witch comes to take the baby. One of the things that has not been explored in the work so far is whether or not the Husband told his Wife about the promise. What do they think would make the most interesting scene: one where the Wife knew about the promise, or one where the first thing she knows about her Husband's promise to the Witch is when she turns up to take the baby away? Make sure they know they can choose either one of these as their interpretation.
- Explain that they are going to start devising their scenes by creating three still images- a beginning, middle and end - of the time when the Witch arrives to take the baby. The images will show what happened and the responses of the characters.
- Once they have created the images, ask the groups to use the slow motion transition technique to move from one image to the next.
- Tell the groups that they can add three lines of dialogue to the scene: these lines can be distributed in any way they wish amongst the characters.
- Finally ask the groups to choose between two or three pieces of music to underscore their performances.
- See each group's scene and ask the class as audience to respond to each other's work: what different reactions did they see in the characters? What did the dialogue add to the scene? Do they think that slowing down the action helped the scene in any way? Were there any moments in any of the presentations that they thought were particularly powerful, and if so, why?
- Use these scenes as inspiration for writing this episode of the story. Discuss with the class how the slowing down of the scene and the limited use of dialogue added to the drama of the moment, and how they might use this approach in their writing.

## SEQUENCE THREE

# RAPUNZEL STORY WHOOSH

### AIMS

To tell the story of 'Rapunzel' in a way that includes the whole class.

To give the class experience and confidence in embodying the action in the story and the relationships between characters.

### STRATEGIES

Story Whoosh, teacher as director and narrator, still images.

### RESOURCES

The Story Whoosh (**resource four**).

### INTRODUCTION

A Story Whoosh is a way of acting out a story with the whole class allowing you to see the narrative line, the action and the characters in broad brushstrokes. It is important to go around the circle with each child taking part in turn, making it an inclusive and accessible activity in which all the children contribute to telling the story. The teacher takes an active role as narrator/director and supports the children in the creation of the images.

### THE STORY WHOOSH

- Explain that you are now going to explore what happens after the Husband and the Wife keep their promise, and give their baby daughter to the Witch who owns the garden.
- Ask the class to recall the first activity, in which they created still images of the servants and the cooks preparing for a wedding banquet and the Bride and the Bridegroom on their wedding day. Remind the class that the baby who has been given to the Witch is the baby who will grow up to marry a Prince.
- Organise the class into a circle and explain that you are going to act out the whole story as a Story Whoosh.
- Read each moment of the Story Whoosh out (**resource four**) and ask children in sequence around the circle to come into the middle and make an image showing what is happening.
- When you say 'Whoosh!', that group of actors is *whooshed* back into their places in the circle, and the

next children in turn will act out the next episode in the story.

- Continue in this way until the story is finished.
- Discuss with the class any questions they have or any observations they'd like to make about the events in the story.

## SEQUENCE FOUR

# RAPUNZEL'S DREAM

### AIMS

To process the children's responses to the story of Rapunzel in drama form.

To develop independent group drama work.

To develop the ability to structure work for performance.

### STRATEGIES

Discussion, working in role, improvisation, soundscapes, movement.

### RESOURCES

Big paper and pens or interactive whiteboard, choices of music for underscoring.

### INTRODUCTION

In this activity, the class work in small groups to create the dream that Rapunzel has the night before she marries the Prince. The activity gives the class the opportunity to draw on and explore all the events that they have encountered throughout the sessions: Rapunzel being taken from her parents; the Witch; the garden; life in the tower; the arrival of the Prince; the cutting of her hair; the time spent in the wilderness begging with her two children; meeting the Prince again; the tears which fall from her eyes to cure his blindness, and the forthcoming marriage.

The activity starts with a whole-class discussion about the events in the story and how Rapunzel might have responded to them.

The idea is not to construct a linear narrative, but to link fragments of memories to create a dreamlike collage sequence, shifting between the positive and negative events in Rapunzel's life.

### STAGE ONE: DISCUSSION

- Gather the class together and explain that they are going to focus on the dream that Rapunzel might have on the night before her wedding.
- Discuss how past events can be part of our dreams, and that for this activity they are going to be thinking about all the things that have happened to Rapunzel: were there times when she might have been happy? Were there times when she might have been in despair? What might have been Rapunzel's most positive experiences with the Witch? What experiences do they think might have been the most negative? Were there any moments when she might have given up hope of life getting better? What moment do you think might have surprised Rapunzel the most?
- Make a list of all the contributions from the class and remind them of any significant moments they



might not have included.

- Extend the discussion to include reflection on the way the events are linked, with negative events often leading to positive ones. For example: would Rapunzel have met the Prince if her father hadn't stolen the lettuce? If Rapunzel hadn't been singing when she was in the tower, would she have met the Prince?

## **STAGE TWO: DEVISING THEIR DREAMS**

- Move the class into groups of four or five, and in these groups ask them to create the dream that Rapunzel might have the night before she is to marry the Prince.
- Make sure the class understand that the fragments don't have to follow a narrative sequence - past, present and even future events in Rapunzel's life can be mixed into together.
- The dream should last for up to a minute and a half, and include positive as well as negative moments from Rapunzel's life.
- Start by asking groups to discuss what events they want to include, and how these events might appear in Rapunzel's dream.
- Remind the class of the different strategies they have used so far: still images, slow-motion transitions, using voices to create a soundscape, lines of dialogue, and using music or sound to underscore action. In creating their dream sequence, they can make use of all of these elements.
- Give the children time to work on their dream sequence, and support each group in developing their work and rehearsing it for performance to the rest of the class.
- Share the work with the whole class and ask the groups as audience to comment on each other's work, responding to both the way the dream has been devised and the moments from Rapunzel's life that have been chosen.

## SEQUENCE FIVE

# THE WITCH'S PROMISES: WRITING IN ROLE

### AIMS

To reflect on the characters and their actions in the story of Rapunzel.

To consider events from a chosen viewpoint.

To express this viewpoint in a letter written in role.

### STRATEGIES

Small group and whole-class discussion, role on the wall, writing in role, still images.

### RESOURCES

Role on the Wall for the Witch, choice of paper for writing in role.

### INTRODUCTION

Rapunzel's life, even from before her birth, is full of the twists and turns of fortune. She is in the hands of fate, as personified by the Witch, and remains resilient through all of it. In the end, she marries the Prince who has turned out to be her true love and, in fairytale style, there is no doubt that they will live happily ever after.

'Rapunzel' is a fairytale, and one of the things the characters and events of these can do is to help us think about how people behave. The stories, like drama, are invitations to reflect on the human condition.

This activity asks the class to consider whether or not the Witch fulfilled the promises she made to Rapunzel's father (the Husband) when she took the baby away.

The activity uses the Role on the Wall image of the Witch to remind the class of the complexity of the character they have created, and uses the promises she made to Rapunzel's father as the starting point for a reflective discussion. This is developed into imagining what might be said in letters written on the eve of the wedding by the Prince, the Witch, and Rapunzel. This writing in role gives the class a choice of whose viewpoint to write from.

**STAGE ONE: DISCUSSION AND LETTERS**

- Explain to the class that fairytales can be ways of thinking about people's behaviour as well as being entertaining. They are going to think about Rapunzel's life and how she finally came to marry the Prince she fell in love with, and of all the twists and turns in fortune in her life, including those that happened before she was born.
- Remind the class of the work they have done on the story so far, covering the creating of the garden; the Witch in her garden; Rapunzel's father stealing the lettuce; the Witch catching him; his promise to her, her promises of how she will look after the baby and so on.
- Ask the class to work in small groups and to decide on four memorable moments in Rapunzel's life – two moments of good fortune, and two when unfortunate things happened. Share these and comment on what has been chosen, and discuss what makes these moments fortunate or unfortunate.
- Explain that they are going to think about one character in particular: the Witch. Use the Role on the Wall figure which has been created over sessions to remind the class about the character and her actions.
- Remind the class of the Witch's promises to Rapunzel's father. Work with the class to recall what these are.

*You'll pay for this*

*Take as much lettuce as you want*

*There's one condition*

*The child shall belong to me*

*I shall look after it like a mother*

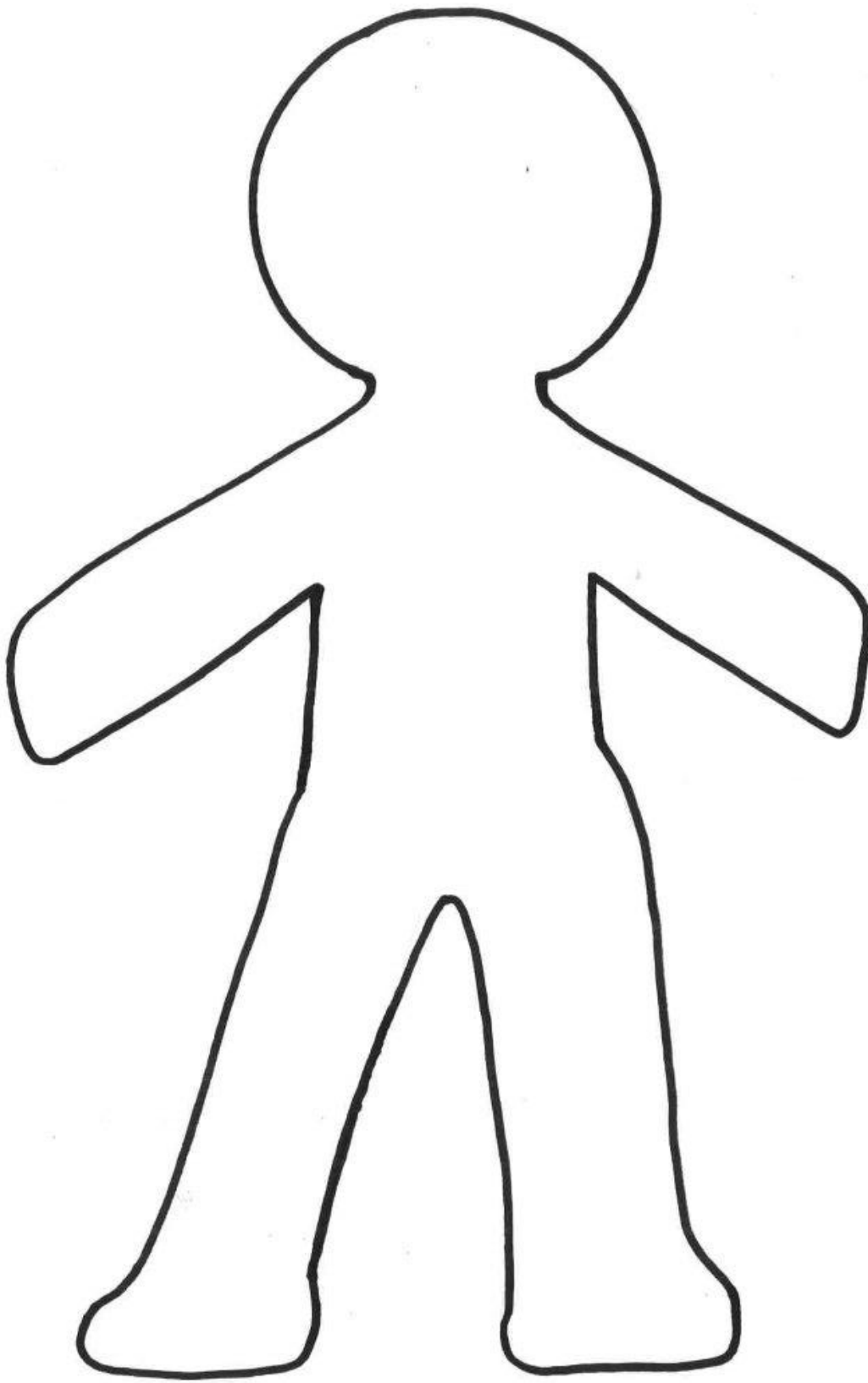
*It will be perfectly safe*

- Remind children of the first piece of work they did showing Rapunzel on the eve of her wedding, looking forward to marrying the Prince, and that there is a 'happily ever after ending'. And remind the class that the Witch is a supernatural being, not an ordinary human like Rapunzel, her father and mother, or the Prince. Does that matter in the story? Discuss this with the whole class.
- Organise the class into small groups, and pose the question "Did the Witch keep her promises?" Did she look after Rapunzel like a mother? In what ways might she have had Rapunzel's best interests at heart?
- Give the class time to discuss the questions, and ask them to make sure they use evidence from the drama work to support their judgement.
- Ask the children to discuss the question "Do you think Rapunzel would forgive the Witch for how she behaved?"

## **STAGE TWO: WRITING IN ROLE**

- Draw the
- discussion to a close and introduce the writing in role activity. Explain that they are going to write a letter from the point of view of one of the characters. They can choose who they will write as, and to whom that person is writing. Ask them to choose the character they think they understand the best. They could write from:
  - Rapunzel to the Witch
  - The Witch to Rapunzel
  - The Witch to the Prince
  - The Prince to Rapunzel
  - Rapunzel to the Prince
  - The Prince to the Witch
- The scenario for the writing is that it is the week before the wedding and all the invitations have been sent out. What letters may have been written which would express thoughts and feelings about the wedding and the events that have led up to it?
- The children may think of someone else they'd like to write as or to, such as Rapunzel writing to her father.
- Give the class a choice of paper on which to write their letters and a set time in which to write. Offer different kinds of paper which give a sense of character, so that letters from the Prince, for example, are written on paper which seems to befit his royal status.
- As with all writing in role, these will be first drafts and will need to be revised before they are completed pieces of writing.
- Ask the class to share their letter with each other in small groups, and then read some out to the whole class, commenting on what has been said and how it has been expressed.

**RESOURCE ONE**



## RESOURCE TWO

The garden, surrounded by a high wall, is owned by a Witch. But not necessarily the kind of witch you might imagine. This Witch grows plants, tends the garden and helps everything to flourish.

Next door to the Witch there lived a Husband and Wife who longed to have a child, but for a long time it seemed like it wasn't going to happen. But then, at last, the wife became pregnant.

In their house there was one small window that looked out over the Witch's garden. The wife stood at the window, looking out over the garden at the lamb's lettuce growing there and she longed to taste some. Each day she stood by the window and the more she looked, the more she longed to taste the lettuce.

Gradually she became sicker and sicker, and all she could think about was the lettuce. The Husband watched his Wife getting paler and sicker, and he feared she and the baby might die, until he thought "I have to do something!"

So one night, he climbed carefully over the wall and into the Witch's garden. He went straight to where the lettuce were growing, carefully picked a handful and took it back to his wife. As soon as she tasted them, the colour began to come back into her cheeks and she began to feel better.

The next day, when the Witch went into her garden, she knew that someone had been there during the night.

...

Once the Wife had tasted the lettuce, she craved more. She couldn't stop thinking about it and once more became ill.

That night, for a second time, the Husband climbed over the wall and into the garden. But this time the Witch was waiting for him.

...

The Husband pleaded with the Witch, explaining why he had taken the leaves, and the Witch finally let him go. But before he left, she made him promise her something.

As the husband set off back home, his hands full of lettuce, the Witch's final words went round and round in his head. And he was worried about what he had done.

## **RESOURCE THREE**

You'll pay for this

Take as much lettuce as you want

There's one condition

The child shall belong to me

I shall look after it like a mother

It will be perfectly safe

## RESOURCE FOUR

### RAPUNZEL STORY WHOOSH

Once upon a time, there was a **Husband** and a **Wife** who longed for a child, but they longed in vain for some years. At last, however, the **Wife** noticed that her clothes were getting tighter: the unmistakable sign that she was pregnant.

#### Whoosh

In their house there was a little window which overlooked a magnificent garden, filled with every kind of fruit and vegetable. The garden was surrounded by a high wall. One day, the **Wife** was standing at the window when she saw a bed of lamb's lettuce growing there. She longed to taste some.

This longing grew stronger every day, so that eventually she became very ill. Her **Husband** watched her grow paler and weaker, and worried for her health.

One day, she said "If I can't have any of that lettuce in the garden, I'll die."

#### Whoosh

The **Husband**, who loved his **Wife** dearly, thought "Rather than let her die, I must get her some of that lettuce, whatever the cost."

As night fell, he climbed over the high wall into the **Witch's** garden, grabbed a handful of lettuce, scrambled back over the wall and gave it to his **Wife**.

She ate it up hungrily, and it tasted so good that she felt much better.

But it also tasted so good that the **Wife's** desire for it grew stronger and stronger. She begged her **Husband** to go and get some more.

#### Whoosh

So the next night, the **Husband** climbed over the wall.

But when he went to pick the lettuce, the **Witch** was waiting for him. She had caught him red-handed, and said "You'll pay for this, let me tell you."

The **Husband** pleaded with the **Witch**, saying "I had to do it, my wife saw your salad and had a craving so strong that she thought she might die if she didn't get some. So I had no choice."

The **Witch** understood; the anger went out of her expression. She nodded and said "I see. Well if that's the case, you can have as much lettuce as you like. But there's a condition: the child shall belong to me. It will be perfectly safe; I shall look after it like a mother."

In his fear the **Husband** agreed to this, and hurried back home with the salad.

#### Whoosh



The day came when the **Wife** gave birth to a baby girl.

The **Husband** was at his **Wife's** side when the **Witch** appeared by the bed, took the baby girl into her arms and said "I name this child Rapunzel." Then she vanished with the baby.

### **Whoosh**

When **Rapunzel** was twelve years old, the **Witch** took her into the depths of the forest and shut her in a tower with no stairs, no doors and only a very small window.

### **Whoosh**

When the **Witch** wanted to visit, she would stand at the foot of the tower and say "Rapunzel, Rapunzel, let down your hair."

When she heard the **Witch** calling, from high up in the tower, **Rapunzel** would unfold her long hair and fasten it to a window hook before letting down its full length out of the window.

The **Witch** would climb up the hair into the tower to visit her.

### **Whoosh**

Some years later, a **Prince** happened to be riding past the tower when he heard some singing which was so beautiful that he stopped his horse so he could work out where it was coming from. He realised that the singing was coming from the top of the tower, so the **Prince** looked all around the tower for a door. But he couldn't find one.

So he set off disappointed.

### **Whoosh**

The next day, the **Prince** returned. He could hear **Rapunzel** singing, but then he heard someone coming and hid behind a tree.

He saw the **Witch** come to the foot of the tower and say "Rapunzel, Rapunzel, let down your hair." Then he watched in astonishment as the hair was let down the side of the tower and the **Witch** climbed up.

### **Whoosh**

The following day, as darkness fell, the **Prince** returned to the foot of the tower and called out "Rapunzel, Rapunzel, let down your hair."

From the top of the tower **Rapunzel** unfolded her hair, tied it to a hook on the window and let it down through the window. And the **Prince** climbed up and into the tower.

**Rapunzel** was terrified, as she had never seen a man before and he was nothing like the **Witch**. He was strange and unfamiliar to her, but he was so handsome that she was confused and didn't know what to say. The **Prince** reassured her, explaining that he loved her singing and had to meet the person whose voice it was. **Rapunzel** was charmed, and soon lost her fear and agreed to let him visit again.

**Whoosh**

Before many days went by, their friendship had turned to love, and when the **Prince** asked her to marry him, **Rapunzel** consented at once.

**Whoosh**

One day in the tower, **Rapunzel** said to the **Witch** “You know, it’s funny, but my clothes no longer fit me. Every dress I have is too tight.”

The **Witch** knew at once what that meant, and, furious, she said “You wicked girl, you’ve deceived me.” She took up **Rapunzel’s** beautiful hair in her left hand and some scissors in her right hand and snip-snap, cut off **Rapunzel’s** hair. Then the **Witch** transported her by magic to a wild place far away.

**Whoosh**

Far away in this wild place, **Rapunzel** gave birth to twins.

Many years pass and **Rapunzel** and her **twins**, a boy and a girl, lived like tramps; they had no money or home, and had to beg from passers-by who heard **Rapunzel’s** beautiful singing.

They often went hungry, in the winter they nearly perished of the cold, and in the summer they were scorched by the burning sun.

**Whoosh**

But back to the tower on the day that **Rapunzel’s** hair was cut off.

The **Prince** called at the foot of the tower as usual, “Rapunzel, Rapunzel, let down your hair.”

But the **Witch** was waiting for him at the top of the tower.

She tied Rapunzel’s cut hair to the window hook and let it down the side of the tower for him.

The **Prince** climbed up the hair and in through the window, but instead of **Rapunzel**, he found the **Witch**, demented with anger.

She shouted “Rapunzel’s gone, you understand? You’ll never see her again!” and her anger forced him backwards and backwards until he fell out of the window.

A thorn bush caught his fall, but pierced his eyes and blinded him. Broken in spirit, he picked himself up and wandered off.

**Whoosh**

The **Prince** wandered for many years, living as a beggar, not knowing what country he was in, until one day he heard a familiar voice: a voice that he loved, singing - **Rapunzel!** He stumbled towards the voice.

Then he heard two more voices singing (the sound of his **two children**).

**Rapunzel** stopped; she recognised the Prince and ran towards him. She cried with joy, and as she did two of her tears dropped into the **Prince's** eyes, and he could see again.

Reunited, they travelled back to the **Prince's** kingdom, where they were all welcomed, and where they lived for the rest of their long and happy lives.



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