

SNOW WHITE

Written by Chris Hannon



**TEACHER
RESOURCE
PACK**



FINBOROUGH SCHOOL
Independent Day & Boarding School



JAYNIC



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**ARTS COUNCIL
ENGLAND**

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Introduction

Welcome to this year's Theatre Royal Bury St Edmunds pantomime:

SNOW WHITE

We are really excited to welcome schools to this year's production. We are looking forward to you enjoying the show and experiencing the beauty of our Regency theatre.

To enhance your visit, this Teacher Resource Pack has been designed to help introduce your young people to the traditions of pantomime. The resources in this pack have been designed for you to use either pre or post your school's pantomime visit. The classroom activities have also been designed to work alongside the curriculum, giving you the flexibility to differentiate where necessary.

We would love to see some of the work that you create, so please do send it to us at **engagement@theatreroyal.org**

Or share on Twitter and tag us
@TheatreRoyalBSE

We are also running a series of pantomime themed workshops alongside this production, so please get in touch if you would like us to come out to your school.

Wishing you a lovely festive season and a Happy New Year!

David Whitney (Head of Creative Learning) & **Emma Thorpe** (Young People's Producer)

UPCOMING PROJECTS

Theatre Royal works closely with schools over a variety of projects. If this is something that would interest you and your students further, do speak to Theatre Royal's Creative Learning team.

Throughout the year, we have numerous school projects, programmes and teacher forums running. If you are interested in any of these or want to become a school's partner, please do get in touch by emailing **engagement@theatreroyal.org**

History of Pantomime

Developed from the 16th Century Italian entertainment, Pantomime combines elements of dance, music and larger than life characters to tell a story. Performances were often based off a familiar story which allowed actors to tailor their performances to audiences making comments on topics of the day which affected local people.

As the art form spread across Europe, the stock characters of Commedia Dell'Arte began to find their way into English theatre and became the basis of our pantomime characters. Pantomime first appeared in England in 1717. The word derives from the Ancient Greek word 'Pantomimus' and was predominantly a dance show when first created. However, when British dancer John Weaver created a show called *The Shipwreck* this all changed.

It was billed as "*a new dramatic entertainment of dancing in grotesque characters*" and incorporated popular commedia characters. Whilst this was confusing for theatre audiences in the 1700's, the term pantomime stuck and started to become the name for any show which featured these characters.

Pantomimes began to change from 1843 with the rise of The Theatre Act. With this, pantomimes began to take more influence from the art form 'Extravaganzas' which were becoming more popular within theatre attendees.

Since the late 1800s, pantomime as an art form has remained fairly fixed with relatively little change in the concept. Many of the changes seen has been to do with the rise in technology with theatres including more theatrical effects such as lighting, sound and illusions.



Stock Characters



PRINCIPAL BOY

Often the titular character or the romantic hero, the Principal Boy is a character which will drive the narrative forward. They are usually focused around a romantic love story between themselves and the principal girl.

Depending on the production, sometimes the principal boy can be played by a woman.

The Principal Boy in our production this year is **Sir Nicholas of Norwich.**



PRINCIPAL GIRL

Similar to the Principal Boy, The Principal Girl is often the title character or the romantic lead for the Principal Boy.

From the early days of Pantomime, the Principal Girl was often written to be swooning over the Principal Boy. In many productions, the Principal Girl is often married to the Principal Boy by the end.

However in modern pantomimes, especially in our version of Snow White, the Principal Girl can be seen to drive the narrative forward – often being the hero of her own story. Theatres have begun to use this role to create more empowering representation of women on their stages.

The Principal girl in this production is **Snow White.**



PANTOMIME DAME

Arguably the most well-known pantomime stock character is the Dame. The dame is usually played by a man. Often the mother or relative of another character, the Dame provides comic relief for the audience and helps the audience find their way through the story.

The pantomime dame was made famous by Dan Leno.

The Dame in this production is **Dusty Crevice**.



YOUNG BOY/GIRL

Depending on the pantomime title, this character can be either a boy or a girl.

This character is usually a comedic character often best friends with the Principal Boy or Girl. They are a lovable character for the audience and help the Principal character with their journey throughout the production.

The young girl in our production is **Gladys**.



VILLAIN

The Pantomime Villian is the character who the audience is not meant to trust. Their character is often an obstacle for our Principal character to overcome. They often have their own objective within the story which works against our hero, making it harder for them to achieve their end goal. The villain may also have a sidekick to help them with their objective.

The villain in this pantomime is **Lucretia** and her sidekick is Grumble.

History of Snow White

Originally written by the Brothers Grimm, ***Snow White*** was first a 19th Century German fairy/ folk tale. ***Snow White*** was story number 53 of the 'Grimm's Fairy Tales' book they published in 1812.

Within the Brothers Grimm version, ***Snow White*** (named Sneewittchen) still contained many of the elements which we know from other versions of the story. This includes the magic mirror, the poisoned apple, the glass coffin and characters such as the Evil Queen and the Seven Dwarfs.

Many argued that ***Snow White*** was actually based off a real person – Countess Margarete Von Waldeck. She was born in 1533 and at just four years old, her mother died. After her father, Philip IV, Count of Waldeck-Wildungen remarried Katharina Von Hazfeld. It was reported that she resented her husband's children and so when Margarete was 16 they sent her off to find a husband. Whilst there Margarete fell in love with the future King of Spain – King Philip II. At 21 years old, Margarete died in 1554 of a mystery illness with many speculating that she had been poisoned.

The Dwarfs were never named as a character until a 1912 Broadway production.

In 1937, Walt Disney Studios released its first full-length feature film of ***Snow White and the Seven Dwarfs***. It was nominated for many of the major awards and won was nominated for Best Musical Score at the Academy Awards.

Since ***Snow White*** has been at the centre of many adaptations focusing on different elements of the story. From ***Mirror Mirror*** and ***Snow White and the Huntsman***, this story has been inspiration for multiple art forms.



Scene Synopsis

Act One, Scene One:

The scene opens at the Palace drawbridge. Gladys, the royal groom, is trying to set up an antique wireless while addressing the audience about Princess Snow White's upcoming twenty-first birthday party. Corky, the palace dog, and two chorus members help, but the wireless inadvertently rolls over Gladys' feet. Gladys makes an announcement over the wireless and reminisces about Snow White's troubled past. The scene sets the stage for Snow White's birthday party and the conflict with Queen Lucretia.

Act One, Scene Two:

The action shifts to the Palace courtyard, where the courtiers prepare for Snow White's birthday party. Gladys introduces Corky the Corgi to the audience and mentions inviting the entire kingdom to the celebration, much to the chagrin of Grumble, the snooty butler. Snow White arrives on her motorcycle, and Grumble tries to reprimand her for her unconventional behavior.

Act One, Scene Three:

Back at the Palace drawbridge, Sir Nicholas of Norwich, a nervous nobleman, arrives. Mistaking him for a commoner, Snow White offers to help him improve his flirting skills. They engage in a playful duet where Snow White teaches Nicholas how to flirt. Grumble interrupts and informs Snow White of Queen Lucretia's displeasure.

Act One, Scene Four: The Throne Room

The play takes place in the Throne Room. There's a plush throne positioned upstage center, and Lucretia, still in exercise gear, is downstage of the throne performing squats with a kettlebell. Grumble is there to assist her. In this scene, Lucretia and Grumble discuss Sir Nicholas of Norwich, who has come to woo Snow White, and Lucretia is upset that she's not getting any attention. Lucretia consults the magic mirror to find out if anyone wants her as Queen, but the mirror tells her that people want Snow White. Lucretia decides to remove Snow White from the picture permanently. She and Grumble exit the scene with a plan to get rid of Snow White.

Act One, Scene Five: Palace Drawbridge

In Scene Five, it's dusk, and Snow White, along with Gladys, Nicholas, and Corky, is in the Palace Drawbridge area. They are on a treasure hunt following clues. Lucretia intervenes, stops the others from accompanying Snow White, and insists that Grumble should go with her into the forest, which foreshadows an evil plan. Corky seems unhappy about the situation. Lucretia's true intentions are revealed as she hints at her desire for Snow White's demise.

Act One, Scene Six: Bradfield Woods

Scene Six takes place in Bradfield Woods at night. Snow White and Grumble are in the

woods searching for a treasure clue. Grumble reveals his sinister intentions to kill Snow White under Lucretia's orders. Dusty arrives on a scooter, interrupting their confrontation, and they engage in a humorous duel using a plunger and a dagger. Dusty ultimately saves Snow White, and Grumble agrees not to harm her but insists that she must stay hidden in the woods to avoid Lucretia's wrath.

Snow White feels alone and abandoned but is comforted by the appearance of woodland creatures who gather around her. She starts to sing a heartfelt ballad about her situation and her fears. However, as the song progresses, a magical house suddenly appears in the woods, giving Snow White newfound hope. The woodland creatures lead Snow White to the house, and she enters, ending the scene with a sense of wonder and anticipation.

Act Two, Scene One: Bradfield Scout Hut

The scene is set in a dilapidated old hut in Bradfield Wood. Snow White wakes up in the hut and expresses her desire to find Dusty. Gladys, dressed as a scout leader, and Corky enter with a whistle, calling for scouts. Seven unruly scouts appear, and after some chaos, Gladys reveals her intention to find Snow White and Dusty. Gladys gets tied up by the scouts with a rope. Snow White recognizes Gladys and Corky and questions why they are in the woods. Gladys explains her past as a scout leader and the scouts' banishment due to a misunderstanding with the Queen. Snow White and Dusty's stories are shared with the scouts, and they all agree to work together. The scene ends with the group agreeing to tidy up the scout hut and starts cleaning together in an up-tempo group number.

Act Two, Scene Two: Palace Drawbridge

Nicholas appears, worried about Snow White and Dusty's disappearance. He sings a melancholy reprise of his Act 1 duet with Snow White. Lucretia, dressed in exercise gear, jogs onto the scene and greets Nicholas. Nicholas mistakes Lucretia for Snow White briefly. Lucretia offers Nicholas a shiny red apple and dismisses his concerns about Snow White. Nicholas decides to search Bradfield Wood for Snow White. Lucretia and Grumble discuss their plan to find and poison Snow White. Lucretia plans to disguise herself as a poor old crone and offer Snow White the poisoned apple.

Act Two, Scene Three: Bradfield Scout Hut

In Act Two, Scene Three, set in the Bradfield Scout Hut, Snow White and the scouts have just finished cleaning and tidying the place. Snow White, dressed in dirty overalls, sings a reprise of a song in a sweet and sincere manner. Dusty and Gladys, also in overalls, are exhausted and sleeping on a bench.

Snow White praises the scouts for their hard work and mentions their next task: foraging for lunch. Noisy suggests finding food in the forest, and Snow White agrees. Corky, a dog, playfully licks Gladys' face to wake her up.

Snow White and the scouts plan to earn their foraging badges, and Dusty and Gladys decide to stay behind and decorate the scout hut. Snow White gives them decorating equipment, and the scouts leave to forage.

Dusty and Gladys, initially struggling with decorating, create chaos with wallpapering, getting stuck between wooden planks, and accidentally pasting each other. Eventually, they manage to decorate a small section of the wall.

As they attempt to measure more wallpaper, Gladys miscalculates, and Dusty cuts too much. They comically chase each other around the room, getting wallpaper stuck to their hands. Their attempts at wallpapering become increasingly frantic and absurd, ending with them tearing the wallpaper to pieces.

Dusty decides to take charge, and they make progress, but they both end up with wallpaper stuck to their hands. They eventually free themselves and dance energetically around the room. Exhausted, they collapse on the bench and fall asleep.

Noisy enters and wakes them up. Snow White and the other scouts return with foraged vegetables. Dusty and Gladys quickly clean up the mess, and Snow White appreciates their efforts.

Snow White and Gladys discuss their plan to overthrow Lucretia, and Gladys suggests taking action with the help of the scouts. Snow White agrees, and they decide to inform the others about their plan.

They exit the scene excitedly, and Lucretia, disguised as an old woman, enters with Grumble, her henchman. Lucretia asks if anyone is there, revealing her true identity afterward. They carry Snow White's body into the hut, discussing their intentions to hide her.

Nicholas enters, discovering the poisoned apple and believing Lucretia's involvement. He starts searching for Snow White. The scouts and Dusty arrive, and Nicholas explains the situation. They decide to launch a rebellion to rescue Snow White.

Gladys presents the scouts with a detailed plan, and they practice various scenarios, involving their fellow audience members as backup. They synchronize their watches and get ready to execute their mission, with Dusty also needing a brief bathroom break.

Act Two, Scene Four: Palace drawbridge

Lucretia and Grumble struggle to carry Snow White's body, which is now just a prop, wrapped in a sheet. Grumble finds it difficult to bear the weight, while Lucretia handles it effortlessly. They bicker along the way, and Grumble drops the body with a loud thud. After some back-and-forth, they manage to pick it up again and continue their attempt to

hide the body. They eventually exit, leaving Dusty and Gladys to enter and discuss their plan.

Act Two, Scene Five: The Throne Room

Lucretia sits on the throne, adorned with Snow White's stolen medals and crown. She starts singing "Crown" by Stormzy and transitions into a rewritten version of "It's My Life" by Bon Jovi. Grumble praises her, but Lucretia is interrupted when Nicholas and Gladys enter, searching for Snow White. After some confrontation and an argument, Dusty and the scouts arrive with Snow White, who is awakened by true love's kiss from Nicholas. The truth about Lucretia's evil plans is exposed, and Snow White reclaims her crown and the magic mirror. Lucretia and Grumble are taken away. Snow White presents medals to the scouts, and the scene ends with a celebratory song.

Act Two, Scene Six: Palace drawbridge (song sheet)

Dusty sets up a merchandise stall, and Gladys prepares to sing at Snow White's coronation. They engage the audience in a singing competition, and Corky is chosen as the judge. The competition ends in a draw, and Corky gives a thumbs-up to the audience. The scene ends with the announcement of Snow White's coronation.

Act Two, Scene Seven: The Throne Room (walkdown)

The Throne Room is decorated for Snow White's coronation. The scouts and Corky enter for their bows, followed by Grumble and Lucretia in prison uniforms. Gladys and Dusty take their bows, and Queen Snow White and King Nicholas enter for the coronation. Snow White changes into trousers as a surprise. The characters share humorous lines, and the scene ends with a celebratory company number.

Key Themes

Power

A key theme of ***Snow White*** is the battle for power. This is the ultimate reason why Lucretia wants to see Snow White dead.

Throughout the play, the audience see Lucretia go to many lengths to make sure that Snow White will not be able to take her rightful place as the Queen of Buryland. The audience watch her try to poison apples, disguise herself as an old crone and even tries to get her butler Grumble to kill her.

Lucretia becomes obsessed with keeping her power within the kingdom. Whilst on the other hand, the audience see a character which isn't as interested in holding that power through Snow White. Throughout the play, the audience watch Snow White accept her position within society and how she can use her power for good rather than her own gains which is presented to the audience through Lucretia.

Choice and Identity

Theatre Royal, Bury St Edmund's version of ***Snow White*** is set in the 1940's and plays homage to the childhood of the late Queen Elizabeth the Second.

Through this portrayal of Snow White, the audience meet a future queen who is more interested in motorbikes and mechanics than being Queen. Throughout the story Snow White is met with multiple decisions surrounding what she wants to do about the position she is meant to take on her 21st birthday – being Queen.

This version of ***Snow White*** explores the idea of identity and whether or not we can really choose what we want to be.

Friendship and Comradeship

Throughout the pantomime we meet many characters, Gladys, Corky the Corgi, Dusty Crevasse and Sir Nicholas of Norwich. These characters vow to support Snow White throughout her trials and tribulations within the story.

Within the story the audience have multiple opportunities where they see moments of friendship and comradeship between the characters. These moments ask us to reflect on what makes a good friend? And how we can support those who are close to us?

The Cast



Peter Baker
GRUMBLE



Lizzie Buckingham
CORKY THE CORGI



Philippa Carson
GLADYS



Lara Lewis
SNOW WHITE



Zachary Pang
SIR NICHOLAS



Craig Painting
DUSTY CREVICE



Beth Tuckey
LUCRETIA



Dame Judi Dench CBE
THE MAGIC MIRROR

voice only

YOUNG CHORUS

Each year, we cast a group of young people from the local area to form the ensemble for our production.

They play everything from townspeople to animals and a whole host of other characters.

The Creative Team

Director – Owen Calvert-Lyons

The director has the overall control and artistic vision of the pantomime.

Producer – Zoe Fox

The producer organises budgets, contracts, and helps with the casting of the show.

Playwright – Chris Hannon

The playwright writes the whole pantomime, including dialogue, actions and song lyrics.

Designer – Dawn Allsop

The designer oversees all of the set and costume design and has artistic control over this.

Musical Supervisor – Francis Goodhand

The Musical Supervisor helps to select the songs, creates the arrangements and oversees the direction of the musical elements.

Musical Director – Ben Garnett

The musical director leads the band, organises all of the vocals and composes all of the backing tracks.

Lighting Designer – Martha Godfrey

The lighting designer creates all the light patterns and spotlights for the show and programmes it all in so the lights change when they are meant to to create different effects.

Sound Designer – Drew Baumohl

The sound designer creates sound effects and sound bed for the show that help create atmosphere and set the scene.

Choreographer – Jess Knight

The choreographer stages all of the musical numbers.

Production Manager – Andy Stubbs

The production manager oversees all of the technical team, builds the set, and ensures things are running on time and in line with the budget.

Deputy Stage Manager – Tom Fielding

The DSM (Deputy Stage Manager) will also generally cue the show, giving calls and 'go's' to the actors and all departments, enabling the changing of scenery, lighting and sound to be co-ordinated.

Assistant Stage Manager – Tabitha Dodds

An assistant stage manager is the eyes, ears and hands of the stage manager in the backstage area. This invaluable person relays all of the cues to the back-stage crews, monitors the actors before and during the show, and relays information back to the stage manager so that he or she can make informed decisions.

Wardrobe Supervisor – Rebecca Rawlinson

Assisting the Wardrobe Manager with all aspects of making, sourcing and maintaining costumes, and supervising the costume requirements of the pantomime.

Deputy Wardrobe Supervisor/ Wardrobe Maintenance – Fiona Terrington

The Deputy Wardrobe Supervisor assists the wardrobe supervisor with the making, sourcing and maintaining of the costumes across the run of the show.

The Characters

1. Gladys: A happy-go-lucky servant and local scout leader.
2. Corky the Corgi: A mischievous palace dog.
3. Grumble: The sneering and snooty butler.
4. Snow White: The young princess who is an expert mechanic.
5. Queen Lucretia: Snow White's vain and wicked stepmother.
6. Dusty Crevice: The chaotic castle cleaner.
7. Sir Nicholas of Norwich: A nervous neighbouring noble.
8. Chorus: Courtiers, Animals of the wood, Gladys' Scout Troop (Brainy, Noisy, Speedy, Nosey, Handy, Hungry, and Sneaky).

The Musical Journey

January – Musical Director is appointed
Jan – June – Read script and think of songs that could be used
June – Support Auditions – Song Choice Meetings
June – October – Arranging songs to fit in with story and actors' vocals
November – Rehearsals and Show opens

Classroom Activities

This following section has been designed to give teachers and group leaders inspiration for classroom activities based on Theatre Royal Bury St Edmunds' production of **Snow White**. These can be used to prepare your class/group for their theatre trip or used to connect the trip back to the classroom as follow-up activities.

The exercises are simply suggestions or ideas and can be adapted to fit your specific group and their needs.

The activities break up in to four sections:

1. Before coming to the theatre
2. Exploring the story
3. Examining the characters
5. Further activity ideas

Section One: Before Coming to the theatre

How much does your class know about **Snow White**?

Resources:

A3 paper
Felt tip Pens
Devices with internet access.

Set Up:

Divide your group into groups of 4 or 5 with a couple of pieces of A3 paper and some pens. Ask them to section up each of the pieces of paper into two sections – What we know and What we don't know. Each page should be headed with the title 'The Story' and 'The Characters'

Each group will need a device with internet access.

Part One

Give your class an allocated amount of time to write down as much as they know/ what they think they know about Snow White.

Then give your class the same amount of time to write down any questions they might have about Snow White.

Provide some time for the class to feedback on what they already know about Snow White. These answers can be simple such as 'Snow White is a Disney movie' or 'Snow White eats a poisoned apple'.

Use this time to discuss any answers which are interesting or require further conversation. If any answers are incorrect, ask the group to add this to their questions.

You can use the class whiteboard as an area to collate the class's knowledge. Once you have collected all of the class's knowledge, you can turn your attention to the questions they have written down.

Part Two

Spend some time writing down all the questions the class might have surrounding ***Snow White***.

These questions can then split amongst the class.

Give each group an allocated amount of time to use their devices to research the answers to the questions and plan and prepare a presentation for the rest of the group.

Finish with the group presentations. Ask the class to give feedback on the information the group has found. Did they find interesting? What was their favourite fact that the group found?

Section Two: Exploring the story

Similarities and Differences between versions

Stories such as *Snow White* have had many adaptations within their lifetime. Many people know the Disney version of the story but often forget that the story originated with the Grimm Brothers much like many of our popular fairy tales.

Resources:

Large pieces of paper
Felt Tips
Devices with internet access
Plot summary of Theatre Royal Pantomime

Activity:

1. Allow the class some time to research the plot structure of different versions of Snow White. We would recommend using the Grimm Brothers version, the Disney Version, Our version and another of your choice.
2. After researching the different versions, ask your class to look for differences between the versions of the story. What makes each version unique? Why have the writers created these differences between the stories? Using the large pieces of paper, the class can write down the differences they have found.
3. After feeding back what they have found, repeat the activity again but finding the

similarities between the versions.

Creative Writing Exploration

What happens to Snow White once she is left in the forest by Grumble?

Ask your class to write a short story filling in the gaps between when Grumble leaves Snow White in the forest and when she finds the scout hut.

Where did she go?

What was the weather like?

What did she get up to?

How did she feel?

Section Three: Exploring Character

Activity One:

Using the character list earlier in this pack, allow your class the opportunity to explore the characters further.

Spend some time recapping and discussing the characters. You might want to use the questions below as a starting point:

1. What was the character like at the beginning of the play?
2. What was the character like at the end of the play?
3. What was the main objective of the character? What do you think they wanted?
4. What is the character's greatest strength?
5. What is the character's greatest weakness?

Activity Two:

Using the template below, who would your class be if they were to be a member of the scout troop that Snow-White meets in the forest?

Use the questions below to explore who their scout member might be:

1. What is their name?
2. What is their special skill?
3. How long have they been a member of the scout troop?
4. What are their strengths?
5. What are their weaknesses?
6. What do they want to be when they grow up?
7. Who are their family?
8. Do they have any pets?

You can use these characters to create your own pantomime scenes or implement into pieces of creative writing.

Section Four: Further Activities

Magic Mirror Activity – What do you see in your future?

The Magic Mirror is the fountain of all knowledge for Lucretia, the wicked queen and Snow White's Step Mother. The Magic Mirror is able to look into the future.

Using the template, ask your class to draw what they think the Magic Mirror would show them if they were to see their future?

From this, the class can write a scene focused on the contents of what they see in the magic mirror.

It is important to remember to:

- Make it clear where the scene is set
- Put the name of the character who is speaking at the beginning of the line
- Stage Directions should be put in italics. These tell the actor where they need to be and what to do.

An example of a script can be found below:

One, Scene Four: The Throne Room

A plush throne is positioned upstage centre. Lucretia, still in exercise gear, is downstage of the throne performing a series of squats with a kettle bell. Grumble cools her with a fan.

GRUMBLE: He's called Sir Nicholas of Norwich, and I must say he's rather a dish. Of course I knew at once that he was a member of the nobility.

LUCRETIA: And he's come to woo Snow White?

GRUMBLE: (On egg shells) Apparently.

LUCRETIA: Not the luscious Lucretia?

GRUMBLE: (High-pitched, squeaky, please-don't-hit-me voice) Don't think so.

LUCRETIA: It's not fair.

Lucretia thrusts the kettle bell into Grumble's hands. He collapses under the weight.

LUCRETIA: The whole kingdom is obsessed with Snow White becoming Queen. Now there are hot young suitors queuing up to woo her. Why doesn't anybody want me?

GRUMBLE: They do! Plenty of people would love to see you remain as Queen.

LUCRETIA: Name one.

GRUMBLE: (After a pause) Me.

For a further extension task, the class can perform these scenes to each other.

Create a guide to pantomime for someone who has not seen a pantomime

Pantomime is a tradition which is very popular within the United Kingdom, however it is not as widely celebrated across the globe.

How would you explain what a pantomime is to someone who may have never experienced one before?

How would you begin to explain what one is?

Set Up:

Device with internet access

Pieces of paper

Felt tip pens

Activity:

Using the information, you have learnt throughout this pack and information that you have found through your research, ask your class to make a how to guide for a pantomime.

What makes a pantomime different to a regular play?

Where did Pantomime originate?

What traditions are typically found within pantomime?

What characters do we typically find in a pantomime?

What type of stories are pantomimes based on?