

Part C Project Details**Goals and Objectives**

Short Term: Using applied theatre to provide sufficient training and support for secondary school teachers to arouse students' interest in English language learning and to improve their English language skills.

Long Term: To build a network and electronic platform as resources to support the teaching and learning of English in secondary schools.

Needs Assessment and Applicant's Capability

Being the key to student successful learning, the teacher quality, demands teachers continue to learn to enhance their professional capacity. As the Advisory Committee on Teacher Education Qualifications Document 2009 pointed out "It is evident that the key to teachers' continuous professional development is still "learning"¹. The development of the whole teaching force into a learning community hinges on teachers' active engagement in professional learning as well as their commitment to contributing to the learning of other teachers within and beyond their schools.

The Under Secretary for Education, Mr. Kenneth Chen, said at the half-yearly sharing session on fine-tuning the medium of instruction (MOI) for secondary schools at Nov 20, 2010: "Since we do not have a rich English language environment in our society, we need to enhance our students' exposure to and use of English through their school education, and particularly in the classroom setting."² The target of "Enriching Our Language Environment and Realising Our Vision" is always to be achieved.

Thus, in recent years, many Programmes and projects have been implemented to support teachers' development in teaching methodology to meet the rapid changes in the systemic or global environment. Among the few successful projects that were conducted by ~~Hong Kong Art School (HKAS)~~, the *Drama-in-Education English Alliance Project 2008-2010* (supported by ~~Standing Committee on Language Education and Research of Education Bureau (EDB)~~) was able to provide primary school teachers with alternative ways of teaching English via Drama and a website with lesson plans as resources for teachers in Hong Kong was launched. Another project, the *Chinese Arts Curriculum & Resources Series (Secondary)* (supported by ~~Quality Education Fund~~) was able to provide professional development for Secondary School teachers on teaching Chinese Art. An educational resources kit was designed and published for secondary schools teachers to promote Chinese Art. The project also consists of conduction of seminars and workshops for teachers of secondary schools.

¹ Advisory Committee on Teacher Education and Qualifications (2009). *Towards A Learning Profession Third Report on Teachers' Continuing Professional Development*, p. 35

² www.info.gov.hk/gia/general/201011/20P201011190318

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HKAS aims to ride on the experiences gained from these past projects and bring teachers' development to another level through this new project. This new project, English Learning Network @ Applied Theatre, shall benefit the secondary school teachers to acquaint with ability to teach English with an alternative and effective way. At the same time, to support the teachers in a fuller sense, a cross-school networking will be built up. It is anticipated that, an online platform with textual and visual information of the project will be created and operated with aim to serve as a basis of sharing among participating teachers. This on line platform will be also launched for public access.

Background information on ~~Hong Kong Art School~~

~~Hong Kong Art School (HKAS)~~ is an accredited school of the arts established by the ~~Hong Kong Arts Centre~~. Co-located within ~~Arts Centre's~~ "collegial" environment of cultural venues, client arts groups and creative enterprises, ~~HKAS~~ offers a unique setting for students in fine art, applied and media arts and performing arts to draw on contemporary international practice.

~~HKAS~~ strives to provide the highest quality arts education to its students and opportunities for them in becoming creators of the future.

Since 2004, ~~HKAS~~ has collaborated with the Griffith University in Australia to co-organise a ~~Master of Applied Theatre and Drama Education Programme~~ in Hong Kong. The programme was the first of its kind in Hong Kong, aiming to provide local teachers, drama artists, social workers with professional artistic, pedagogical and management skills in conducting applied theatre and drama education Projects in Hong Kong. Teachers, graduates and students of the Masters Project have conducted numerous school and community projects including the annual Hong Kong School Drama Festival and teacher education Projects for EDB and Oxfam Hong Kong.

Related experiences and track records

a. Master of Applied Theatre and Drama Education (since 2004)

~~Hong Kong Art School~~ is the only institute in Hong Kong with the experience of providing teacher education in the field of drama education at professional level. Our lecturers are familiar with working with school teachers to help them apply the drama pedagogy across a range of contexts, including ESL classrooms. Graduates and current students in the Project comprise native English teachers in schools and tertiary institutions, experienced English teachers and subject panel heads at primary and secondary schools, and professional drama teaching artists who work across different grade levels.

b. Chinese Arts Curriculum & Resources Series (Secondary) (Quality Education Fund)

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The project was in collaboration with the Design and Cultural Studies (HK) Workshop, in aim of designing a Chinese Arts Curriculum for secondary schools. Three seminars and three workshops were conducted in November 2010, for teachers and art educators in respect to the introduction of the “First Step to Chinese Painting – Chinese Arts Curriculum and Resources Series (Secondary)” teaching kit. The teaching kit was launched in the same month and sent to all secondary schools in Hong Kong afterwards.

c. Hong Kong School Drama Festival (since 2003) (Education Bureau)

As the organiser of the annual Hong Kong School Drama Festival commissioned by the EDB, HKAS coordinates up to 500 schools in three language categories: English, Cantonese and Putonghua. The experience in organising the event are relevant to this “English Learning via Applied Theatre Project” in two ways: Firstly, we have been equipped with the necessary administration skills in coordinating involving a large number of schools; Secondly, through the Festival we have built a strong network with professionals in the theatre scene who would be potential instructors for this project, especially those serving as adjudicators in the English language category of the Festival.

d. EDB’s Teacher Professional Development Project on using drama in growth education, life education and pastoral care (since 2004) (Guidance and Discipline Section, Education Bureau)

~~Hong Kong Art School~~ has been running this teacher education Project for EDB’s Guidance and Discipline Section for many years. In the workshop series, teachers from primary and secondary schools had been equipped with basic knowledge and skills to use drama elements in conducting drama-based empathy trainings.

e. Drama-in-Education English Alliance Project 2008-2010 (Standing Committee on Language Education and Research (SCOLAR))

In this large-scale Project, ~~Hong Kong Art School~~ worked with a total number of 44 primary schools providing training and support on the use of drama as a pedagogy in facilitating student learning in the English curriculum. The Project bears a similar structure to the English Learning via Applied Theatre Project, entailing a 3-4 day drama education course for teachers, and 20 hours’ on-site support at schools to facilitate teachers’ planning and implementation of their own English education Projects.

f. English Alliance – Stories Alive : Stories Ambassador Project 2010/11(Standing Committee on Language Education and Research (SCOLAR))

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With an aim to arouse students' interest in English and enhancing their English language skills through sharing and showcase their works, ~~Hong Kong Art School~~ runs an overnight English Drama Camp and onsite support for 15 secondary schools.

g. Play for a New Horizon (Beat Drugs Fund Association)

It is an interactive drama education project for drug prevention education from 2010 to 2011. In this project, Forum Theatre is performed to secondary students to empower their ability to say no to drugs while Process Drama workshops is conducted for primary students to equip them with knowledge about drugs and related issues so as to enhance their ability to refuse drug and promote drug prevention.

h. Art Node – Online Learning Platform (Quality Enhancement Grant Scheme (QEGS), Education Bureau)

Art Node is an online learning platform with textual and visual information as well as video sources that aims to serve as a basis of sharing among students, educators and the community. The first of its kind offered by an educational institute in Hong Kong, the web-based platform includes art-related resources for study and research purpose.

i. Art Node – Online Learning Platform (Investigation of Local Essence) (Quality Enhancement Grant Scheme (QEGS), Education Bureau)

This is an extension of the Art Node project, which is an online art research platform with textual and visual information as well as video sources. Live webcast interview which explore a unique aspect of the local culture that may be slighted by local people is the focus of this phrase of the project.

j. Language@Art – Communication Tool Box(Quality Enhancement Grant Scheme (QEGS), Education Bureau)

To enhance the English communication skills of art students and to enrich students' interest in English language learning via artistic means. English Language Corners are also established on the School premise with this project.

k. Facilitator Training Project (since 2007) (Oxfam)

The Project Coordinator of Applied Theatre and Drama Education, Ms Phoebe Chan, has been conducting facilitators' training workshops for social workers and teachers of Liberal Studies, on the use of drama as pedagogy. The course is now regularly conducted as part of Oxfam Hong Kong's interactive education Projects.

I. Other Related Drama Projects

Hong Kong Art School also runs drama education Projects of varied lengths and types, ranging from 1 day teacher development workshops to year-long school based projects. It also conducts drama workshops for EDB's Fung Hon Chu Gifted Education Centre, with which a teacher education Project is now in plan.

Targets and Expected Number of Beneficiaries

Activities	No. of Beneficiaries	
Introductory Workshop/ Seminar	40 teachers x 50 schools	2,000 teachers
Teacher Development Course	4 teachers x 30 schools	120 teachers
On – site support	4 teachers x 30 schools	120 teachers
	35 students x 4 classes x 4 lessons x 30 schools	4,200 students
Intranet System for internal sharing & discussion	4 teachers x 30 schools	120 teachers
End-of-Project sharing	15 teachers x 8 groups	120 teachers
Live webcasting	100 online visitors x 1 session	100 visitors
Public Sharing	200 participants x 1 session	200 participants
Website visitors (within project period)	1000 online visitors x 12 months	12,000 visitors
Website visitors (after project period)		Unlimited visitors
Expected total no. of beneficiaries by the end of project:		Over 18,980

Conceptual Framework**Teachers' professional development as a way to promote English drama in schools**

This Project adopts a site-based, peer-mediated teacher education approach, which has been deemed an effective model for teacher education³. Such a model allows professional development to happen in the teachers' own work contexts, and allows for immediate feedback and custom-made strategies for meeting specific needs of the teachers and their schools. This approach to work is more likely to encourage long-term development of drama education projects in schools, when compared to one-off teacher training models.

Another factor, pertinent to the continuous implementation of drama education projects in schools, is the availability of peer support after the drama educators leave the schools. Therefore, this proposal also emphasizes on networking and dialogues amongst participating teachers by regional grouping and the provision of end-of-project exchanges aiming to build support systems amongst participating schools that would enhance future implementation of English teaching projects through an intranet system and launch of a public website.

How Applied Theatre can provide the contexts for development of English language skills

Drama and language are close acquaintances – both media require the use of verbal and non-verbal skills for communicating ideas and expressing meanings. Traditional ways of teaching often require students to acquire language in cognitive, abstract manners. Drama, by its visible actions and kinesthetic modes of expression, helps students, particularly teenagers, turn abstract ideas into concrete experiences, allowing them to understand what they have learned a lot better.

Innovation**Drama as a means of motivating learning and enhancing language skills**

Through this project, teachers will be introduced to a wide range of drama strategies that they could adopt in the development of their school-based English education projects. Through the Teacher Development Course, they would also be introduced to the rationales behind those strategies, and key concepts underpinning drama in education and its relationship with language learning.

Drama and language are closely connected as they both require the skills for communication and expression. There has been a large volume of literature giving evidence on how drama enhances language learning. Some

³ Hundert, D. (1996). Collaborating on drama and the curriculum: a site-based, peer-mediated, teacher in-service project. *Research in Drama Education*, 1(2), 201-214.

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researchers in particular look into the effectiveness of drama and the learning of English as second language⁴.

These studies suggest a range of benefits for the learners when drama is adopted as pedagogy:

- Drama contextualizes language use

When students engage in drama, they are given opportunities to work in a range of roles and situations. Drama provides authentic contexts for language use, and motivates students to develop a wider repertoire of vocabulary and textual practices than they would normally use.

- Drama develops confidence and motivation

The lively and active approach of learning in drama classrooms encourages self-expression, initiative and enthusiasm. When students are engaged in drama activities, they are more willing to take risks, as the dramatic contexts provide a safe environment for expressing ideas. When students have something to talk about and, most importantly, when they know how to express their ideas, their confidence levels will be increased⁵.

- Drama encourages learners to adopt multiple means of expression

“Speaking a second language involves acting in that language, where paralinguistic communication tools are called for.”⁶ Embodiment of such paralinguistic tools, entailing facial expressions, gestures and non-verbal expressions, helps learners to communicate in more holistic, useful and relevant manners.

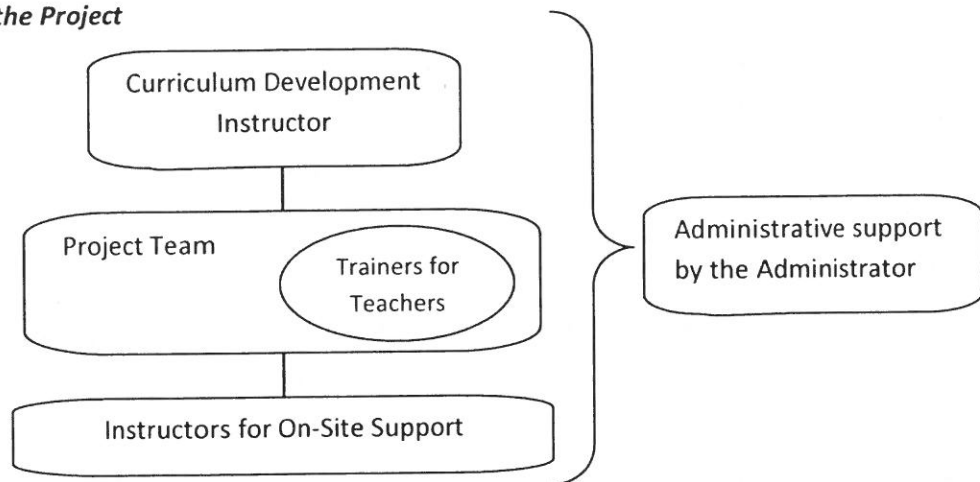
⁴ Kao, S. M., & O'Neill, C. (1998). *Words into Worlds: Learning a Second Language through Process Drama*. London: Ablex.
Stinson, M. (2008). Process Drama and Teaching English to Speakers of Other Languages. In M. Anderson, J. Hughes & J. Manuel (Eds.), *Drama and English Teaching: Imagination, Action and Engagement* (pp. 193-212): Oxford University Press.

Stinson, M., & Freebody, K. (2006). The DOL Project: An Investigation into the Contribution of Process Drama to Improved Results in English Oral Communication. *Youth Theatre Journal*, 20, p. 27-41.

Wagner, B. J. (1998). *Educational Drama and Language Arts: What Research Shows*. Portsmouth: Heinemann.

⁵ Kao, S. M., & O'Neill, C. (1998). *Words into Worlds: Learning a Second Language through Process Drama*. London: Ablex. p.94

⁶ Stinson, M. (2008). Process Drama and Teaching English to Speakers of Other Languages. In M. Anderson, J. Hughes & J. Manuel (Eds.), *Drama and English Teaching: Imagination, Action and Engagement* (pp. 193-212): Oxford University Press. p.199

Training Personnel**A. Personnel structure of the Project****B. Responsibilities**

The **Curriculum Development Instructor** will be responsible for:

- overseeing the whole Project
- working with the Project Team to formulate the content of the Introductory Seminar/Workshop, Teacher Development Course
- supervising and providing support to all personnel involved in the Project in relation to the Introductory Seminar/Workshop, Teacher Training Courses and the On-site Support
- coordinating on-going evaluation on the Project
- Qualifications: Master in Applied Theatre and Drama Education with professional teaching qualification (e.g. PGDE) and five years teaching experience in English at Secondary School.

The **Project Team members** will be responsible for:

- working with the Curriculum Development Instructor to formulate the content of the Introductory Seminar/Workshop, Teacher Development Course
- providing support to the instructors at the on-site support sessions
- participating in the on-going evaluation of the project
- serving as Trainer for Teachers who will conduct the Teacher Development Courses
- serving as instructors for the on-site support sessions

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- Qualifications: Master in Applied Theatre and Drama Education with professional teaching qualification (e.g. PGDE) and two years teaching experience at Secondary School.

The **Instructors** will be responsible for:

- attending the Teacher Development Courses to understand about the project and get acquainted with the participating school teachers
- providing on-site support to school teachers participating in the project
- participating in the on-going evaluation of the project
- Qualifications: Master in Applied Theatre and Drama Education with two years teaching experience in Drama at Secondary School.

The **Administrator** will be responsible for:

- providing administrative support to the project
- Assisting with the coordination work and the implementation logistics, such as arranging venues, equipments and materials for the workshops, recruiting project team members and instructors , preparing documents and agreements, contacting participants across schools, working on publicity materials, and organizing working manpower of the public sharing and website launch event etc.

Implementation Plan with Time-line

Duration: 24 months (Mar 2014 – Feb 2016)

Time		Activity
Mar 2014	Phase 1	<ul style="list-style-type: none"> • recruitment of Curriculum Development Instructor, Administrator, project team members, instructors and website contractor • the Curriculum Development Instructor and Project Team members to formulate the lesson plans for the Introductory Seminar/Workshop & Teacher Development Course • website design
Mar – June 2014		<ul style="list-style-type: none"> • training of instructors • recruitment of 50 participating schools
Jul – Aug 2014	Phase 2	<ul style="list-style-type: none"> • confirmation of participants' list for Introductory Seminar/Workshop • logistical arrangements for Introductory Seminar/Workshop
Sept to Nov 2014		<ul style="list-style-type: none"> • implementation of Introductory Seminar/Workshop

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Time		Activity	
		<ul style="list-style-type: none"> • evaluation of the Introductory Seminar/Workshop • confirmation of participants' list for Teacher Development Course 	Ongoing Documentation, production of video clips & lesson plans for website
Dec 2014	Phase 3	<ul style="list-style-type: none"> • logistical arrangements for Teacher Development Course • confirm website design 	
Jan – Mar 2015		<ul style="list-style-type: none"> • implementation of Teacher Development Course • Website launch 	
Mar 2015		<ul style="list-style-type: none"> • evaluation of the Teacher Development Course to inform planning of the next phase of the project • logistical arrangements on-site support 	
Mar – Jul 2015	Phase 4	<ul style="list-style-type: none"> • on-site support • intranet system in operation • interim evaluation of the project 	
Aug - Sept 2015	Phase 5	<ul style="list-style-type: none"> • sharing session amongst participating schools • end-of-project evaluation 	
Oct – Jan 2015	Phase 6	<ul style="list-style-type: none"> • live webcasting • preparation and recruitment for public sharing session 	
Feb 2016		<ul style="list-style-type: none"> • Public Sharing & Website Launch 	

Activity

- Phase 1: Preparation for the Introduction Seminar / Workshop and Teacher Development Course**

The Project Team will write the detailed lesson plans for Introduction workshop and the Teacher Development Course. All instructors in the Project will attend workshops to get familiarized with the content of the lesson plans. These workshops will be conducted by the Curriculum Development Instructor.
- Phase 2 : Introductory Seminar/Workshop**

A drama workshop (3 hours) with experiential activities including cases sharing to introduce how to use Applied Theatre in English language learning. This Seminar / Workshop shall enrich teachers' pedagogical repertoire and broaden their understanding of students' needs in learning in English.

All teachers of the registered school will be invited to participant in the workshop.
- Phase 3: Teacher Development Course and Website**

3.1 Teacher Development Course

Structure:

These will be 18 hours in duration, and will consist of classes of 15 participating teachers. Each class will be led by one trainer. The instructors for on-site support will also attend these workshops as teaching assistants.

Approach:

Process Drama will be adopted as the main approach in this Project as it entails a wide range of drama strategies,⁷ comprising theatre games & role-playing activities, and can be used for a wide scope of educational purposes, including the development of reading, writing, and oral skills, development of drama and acting skills, exploration of scripts, play building, etc.

The course will adopt an "Experience-Reflection-Debriefing" approach, in which the participating teachers will gain first-hand experience of taking part in drama processes, before they are brought to reflect upon their experience. Instructors will then conduct a debriefing on the rationale behind the lesson plans and related theories.

Content:

All lesson plans and materials used in the course will be tailor-made for the needs of students. The course will also be supplemented with video or written records of students' learning evidence in previous projects, conducted by the instructors and facilitators.

A suggested outline of the course is presented as follows:

	Core Content
Session 1	<ul style="list-style-type: none"> • Drama strategies to establish ground rules and an environment pertinent to the dramatic way of learning • Process Drama 1: introducing a range of drama strategies that could be used to explore stories and enhance language skills
Session 2	Process Drama 2: introduction of more drama strategies, and how they are sequenced and structured for learning
Session 3	Process Drama 3: Play building techniques & exploration of play scripts
Session 4	Staging drama and basic directing skills
Session 5	Choosing and using pretexts; Lesson planning task
Session 6	Trial-out of lesson plans from Session 5

⁷e.g. freeze frame, whole-group role play, hot seating, thought-tracking, writing-in-role, etc, see Neelands, J. (1990). *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama*. Cambridge: Cambridge University Press

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The skills in planning the process drama for English learning and different drama strategies will be introduced to the teachers for catering different levels of students. The unit plans are structured into three phases: the Initiation Phase, the Experiential Phase and the Reflective Phase. These phases are interconnected yet serve different functions and purposes. Those three phases are:

- Initiation Phase:

- Establishing/clarifying the basic facts about the English learning material, eg well known story books (the people, the place, the era, the situation, the problems or concerns of the characters... etc).
- Getting students to step in, explore and create (something of their own) in order to build belief in roles and situations.
- "Planting seeds" for what will happen later during the Experiential Phase.

- Experiential Phase :

- Situation happens that requires the roles to make some kind of decision(s). What factors are of concern? (At least some of these should be "built in"/"planted" during the Initiation Phase.) What choices are there? What are the consequences?
- Goes back to the teaching goals for the lesson: What are the key ideas that students need to explore and experience?
- The experiences ensure that students are not just jumping to a decision/conclusion, but are going through a vigorous process of confronting dilemmas, tackling challenges, dealing with difficulties by means of negotiation/rationalizing within or amongst themselves. This usually requires some good questioning and prompting on the teacher's part.
- If the students have been helped to build enough belief earlier on, they should be making such decisions in role and within the context (not just giving a response that they assume is what the teacher wants).

- Reflective Phase :

- Experiences are processed to make meaning; implicit feelings and tacit understandings are turned into explicit knowledge.
- At the end of the unit, it is important to set aside time for reflection. The students have been getting more and more into the fictional world and roles; they need to step back and see (feel) how things are related to their world and themselves.
- Throughout the lessons, the students will also step in and out of role at different times and take opportunities for reflection. Opportunities for extension work, especially writing tasks.

Herewith some examples of drama strategy that will be introduced during Teacher development course:

Drama conventions	How is it done	Language Goal
Circle of Life	Students may work individually to create their own roles, or work in small groups to create a character. A piece of paper of A4 size or larger is given. Lines are drawn on the paper to divide the area into 4 quarters. A circle is drawn in the centre. The circle will contain the basic information of the person. The 4 quarters will each be labeled with different aspects of life, depending on the theme of the drama. Students can write in each quarter to indicate the information in that area, and a whole class sharing could be done afterwards.	Speaking Writing Reading
Conscience Alley	The class is divided into two big groups, forming two straight lines facing each other to create an alley. The two lines express different views towards the situation, dilemma or issue faced by the central character. In order to let all the voices be heard, only one person speaks at a time.	Listening Speaking
Gossip Mill	Students are given time to think about their opinions about the situation, or to even write it down on a piece of paper and to practise saying it as a preparation for the Gossip Mill. When all students are ready, teacher tells the students to get in role. Students mill around individually and quietly in the space. Upon a signal given by the teacher, students stop milling and find the closest person to gossip with by whispering into his/her ear. Teacher gives just the sufficient time for the students to exchange ideas, and tells them to mill around again until another signal is given for them to talk to another person.	Listening Speaking Writing
Short Scene	Teacher has prepared the themes for the shorts scenes that the students are going to create in small groups. Students will be given enough time to prepare for the short scenes. Teacher goes around the groups to check on the progress, give advice and support where needed (on the lines, content, use of the space, etc).	Listening Speaking Reading Writing
Story Whoosh!	Usually the whole class is involved. Teacher stands together with the whole class in a big circle. Teacher narrates the story slowly and dramatically to the whole class. Students listen to the teacher	Listening Speaking Reading

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	carefully, and volunteer to come out to take up different roles and mime what happens in the story (sometimes they can add simple dialogues).	
Teacher-in-role	Teacher tells the class that s/he is going to take part in the drama with the students by taking on a role. Teacher uses a prop to signify his/her role (e.g. a scarf) and demonstrate to the class how s/he gets in and out of role by putting on or taking off the prop. The teacher reminds the students of their role and their purpose of talking to the Teacher-in-role, and steps in role to interact with the students until sufficient opinions have been heard or a conclusion has been come up.	Listening Speaking
Still Image	Still Image can be done individually, in pairs, in small groups or even with the whole class. In creating a Still Image, students work on a very specific moment of the drama. They use their bodies to create whatever exists in that moment which are meaningful and crucial to represent the event. Teacher gives time for students to prepare, and could signify the freeze of action by counting down from 5 and call out "Freeze!" The class then views the different Still Images to describe the details and read their meanings.	Listening Speaking
Thought Tracking	When the group is frozen in their Still Image, teacher taps on each student to let them speak up their thoughts or feelings without moving the body. After listening to the characters, teacher could let the group relax and have a short discussion with the audience on what they have made out of the image and the characters' thoughts.	Listening Speaking
Writing-in-role	Usually the writing is individual, however, the process of the writing can also be broken down into smaller steps to help students generate and organise ideas collectively before they go ahead to do a bigger piece of writing. Ideas can also be collected from the whole class through a discussion before the students do their writing individually.	Listening Speaking Reading Writing

(Please refer to Appendix 1, for a sample unit plan for six lessons)

3.2 Website

After the implementation of the Introductory Seminar/Workshop and Teacher Development workshop, a webpage for archiving the textual and visual information of the activities will be developed. Meanwhile an

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intranet system for the participating teachers to support each other, to share news and information from education scenes, to discuss on topics which they found useful in English teaching, will also be built up.

At the end of the project, Hong Kong Art School will collect all the lesson plans/unit plans/activity plans formulated by the participating schools. Upon the schools' consent, these plans will be uploaded to the website for public access.

4. Phase 4: On-site support

Structure: 20 hours of face-to-face support (in not less than six visits) will be provided for each school.

Approach:

The on-site support will extend the teacher development course, aiming to back up the teachers in the development and implementation of their school-based drama education Projects.

While the exact tasks of the instructors/facilitators will depend on the specific school contexts, teachers' needs and the nature of the drama Project to be implemented, the support will generally involve:

- a. Meetings with teachers to advise on Project designs and lesson plans in the preparation phase.
- b. Attendance at teaching or rehearsal sessions in the implementation phase, to provide feedback on the effectiveness of the sessions and teachers' micro-teaching skills. During the six visits, instructors/facilitators will arrange lesson observations with every participating teacher for at least three times, each followed by a debriefing. Where physical attendance is difficult to arrange, and if accepted by schools, feedback may be given on watching video records of the teaching or rehearsal sessions.
- c. Where appropriate, co-teaching can be adopted as the approach to support the teachers.
- d. An evaluation meeting with the teachers upon completion of the school Project.
- e. Face-to-face consultation sessions will be the most effective channel for communication but, should it prove difficult to arrange, the participating teachers may seek advice from the instructors by phone/email during the project period.
- f. A unit plan with 4-8 lessons will be prepared by the teachers by adapting the text book unit or chapters from story books. .
- g. Teachers have to implement the unit plan during on-site support phase and evaluate the plan after every lesson.
- h. Instructors will help the teachers to adjust the original plan to cater for the needs of the students.
- i. All involved parties can share their experience with other school teachers through the website.

5. Phase 5: End-of-Project sharing and live webcasting

5.1 Sharing session amongst participating schools

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The 15 teachers who participated in the same teacher development course will gather for an exchange at the end of the Project. This 3-hour sharing session aims to further expand the teachers' horizons in the implementation of different drama projects, and to establish a network amongst the participating schools, providing mutual support for long-term implementation of drama in English language education.

The sharing sessions may be held at a school or other venues hired by HKAS.

5.2 Live webcasting

An interview moderated by the Curriculum Development Instructor with 3-4 participating teachers, to share their experience and insight from the Project. The interview will be broadcasted through internet. A maximum of 100 real-time viewers will be allowed to participate at the actual webcasting and with unlimited number of internet viewers to research in the system without restriction of time and space.

6. Phase 6: Public Sharing

The Hong Kong Art School will also select works that can serve as exemplars for public sharing. The work will be video-recorded and edited as short video clips for uploading to the above-mentioned website. Video footage from the Teacher Development Course will also form part of the content of these video clips.

Expected deliverables and Outcomes

1. 150 hours (3 hours x 50 sessions) = Introductory Seminar/Workshop on Applied Theatre in English language learning
2. 144 hours (18 hours x 8 classes) = Teachers Development Course in using Applied Theatre in English language learning
3. 600 hours (20 hours x 30 schools) = onsite support which directly benefit the participating schools
4. 480 lessons for tryouts will be conducted by the participating teachers (4classes x 4 lessons x 30 schools)
5. 24 hours (3 hours x 8 sessions) = Sharing session amongst participating schools
6. 2 hours (2 hours x 1 session) = live webcasting for sharing experience of the Project by participating teachers
7. 2 hours (2 hours x 1 session) = sharing session to public for sharing the lesson plans and website launch
8. 1 website = archive the lesson plans and provide an intranet system to support cross – schools networking
9. 30 unit plans = selected lesson plans for publish in the website

Budget

Item	Description	Breakdown	Amount
Staff Cost	Full time administrator	$[\$14,000 + (\$14,000 \times 5\%MPF)] \times 24 \text{ months}$	\$352,800
	Part time Curriculum Development Instructor	$[\$16,000 + (\$16,000 \times 5\%MPF)] \times 24 \text{ months}$	\$403,200
	Sub-total (Staff Cost)		\$756,000
Equipment	Computer set for website build up	\$7,500	\$7,500
	External Hard disk (1T)	\$750 x 2	\$1,500
	Projector and audio system rental fee for Teachers Development courses	\$500 x 18hrs x 8 classes	\$72,000
	Visual and audio system rental fee for public sharing session	\$500 x 4hrs	\$2,000
	Sub-total (Equipment)		\$83,000
Services	Course planning and development for Introductory Seminar/Workshop	\$500 x 3hrs x 20 sessions	\$30,000
	Instruction fee for Introductory Seminar/Workshop	\$900 x 3hrs x 50 schools x 2 instructors (per school)	\$270,000
	Curriculum planning and development for Teachers Development courses	\$500 x 3hrs x 60 sessions	\$90,000
	Instruction fee for Teachers Development courses	\$900 x 18hrs x 8 classes	\$129,600
	Instruction fee for on-site support	\$650 x 20hrs x 30 classes	\$390,000
	Instruction fee for Sharing Sessions among participating schools	\$900 x 3 hrs x 8 classes	\$21,600
	Website design and construction service	\$300,000	\$300,000
	Web service (including web-hosting rental fee, materials upload etc.)	\$5,000 x 24 months	\$120,000
	Service fee for live webcasting	\$30,000	\$30,000

Schedule 1 P. 2 2

Project No. 2012/0365 (Revised)

Item	Description	Breakdown	Amount
	Designer (Publicity for whole project)	\$10,000	\$10,000
	Documentation (Video and photo taking and editing for: (1) 3hrs x 10 Introductory Seminar/Workshops (2) 18hrs x 4 teacher development course (3) 20hrs x 10 schools on-site support (4) 3hrs x 1 public sharing session	\$300 x 305hours	\$91,500
	Editing fee for selected lesson plans	\$1,000 x 30 plans	\$30,000
	Sub-total (Services)		\$1,512,700
Works	NA	NA	NA
General expenses	Material fee for Introductory Seminar/Workshop	\$500 x 50 schools	\$25,000
	Material fee for teacher development courses	\$1,000 x 8 classes	\$8,000
	Publicity printing for the Project	\$5 x 700 schools	\$3,500
	Audit fee	\$15,000	\$15,000
	Postage	\$10 x 700 schools	\$7,000
	Transportation	\$5,000	\$5,000
	Miscellaneous (stationery, photocopy, batteries etc)	\$500 x 24months	\$12,000
	Venue rental fee for Teachers Development courses	\$500 x 18hrs x 8 classes	\$72,000
	Venue rental fee for public sharing session	\$1,000 x 4hrs	\$4,000
	Sub-total (General expenses)		\$151,500
Contingency	3% of the total budget (exclusive of staff cost)		\$52,500
	Total amount		\$2,555,700

Assets Usage Plan

Category (in alphabetical order)	Item / Description	No. of Units	Total Cost	Proposed Plan for Deployment
Computer set for website build up		1	\$7,500	The computer set will be used at Hong Kong Art School for art education projects upon project completion

Evaluation Parameters and Method

- Introductory Workshop/Seminar – Evaluation Questionnaire with 80% participants agree the workshop is satisfactory.
- The Teacher Development Course – Evaluation Questionnaire and 80% participants evaluate the course with satisfaction is expected.
- The Onsite support – Evaluation Questionnaire with 80% participants agree the support is sufficient and the project is satisfactory.
- Students' questionnaire - Evaluation Questionnaire with 80% participating students agree the lessons are effective.
- Public Sharing - Evaluation Questionnaire with 80% participants agree the session is satisfactory.

Sustainability of the Outcomes of the Project

- Teachers as the key success in students' learning, therefore skills in Applied Theatre adopted by trained teachers will also continue to benefit students' learning in English language
- Experiences gained and shared by the teachers shall inspire fellow teachers in and outside their schools that will contribute towards building up schools as learning organizations.
- The website that collects lesson plans and activities video clippings shall continue to serve as useful resource for long term support.

Dissemination / Promotion

- Website channel of Hong Kong Art School and Hong Kong Arts Centre
- Email data base of Hong Kong Art School and Hong Kong Arts Centre
- Posters and leaflets
- Live webcasting to promote the Public Sharing and Website Launch

Report Submission Schedule

My organization commits to submit proper reports in strict accordance with the following schedule:

Project Management		Financial Management	
Type of Report and covering period	Report due day	Type of Report and covering period	Report due day
Progress Report 1/3/2014 - 31/8/2013	30/9/2014	Interim Financial Report 1/3/2014 - 31/8/2013	30/9/2014
Progress Report 1/9/2014 - 28/2/2015	1/4/2015	Interim Financial Report 1/9/2014 - 28/2/2015	1/4/2015
Progress Report 1/3/2015 - 31/8/2015	30/9/2015	Interim Financial Report 1/3/2015 - 31/8/2015	30/9/2015
Final Report 1/3/2014 – 28/2/2016	31/5/2016	Final Financial Report 1/3/2014 – 28/2/2016	31/5/2016

Grade Level: Primary 5
Number of lessons: 6
(40 min each)

Charlie and the Chocolate Factory

~~Oblate Primary School~~

Authors of the lesson plans: ~~Fred Chan, Wendy Delich, Gertrude Poon, Lillian Poon, Adam So, Karl K. Suriya (Instructor)~~

Background: The unit plan was conducted with four P5 classes.

The unit is structured in a way where each lesson starts with reading one part of the story, followed by drama strategies that explore that part of the story. The Process Drama serves as a platform for character study, exploration of narrative and themes, language acquisition, spontaneous dialogue and interpersonal interaction.

To deal with the mixed levels of English proficiency amongst the four classes, the teachers of weaker classes modified and supplemented the lessons with guided worksheets and teaching aids.

Pretext: Dahl, R. (2001). *Charlie and the Chocolate Factory*. (Adaptation first published by Penguin Books 2001. Penguin Young Readers Level 3: Pearson Education Limited.)

Expected Learning Outcomes:

1. Students will gain interest and understanding on the story by sharing ideas, presentation, teamwork and critical thinking through a variety of drama strategies.
2. Students grow in confidence in English usage by engaging in speaking, writing, listening and reading through the dramatic process.

Text Types Involved:

1. Cartoon (in the Student Task Book)	2. Coupon (golden ticket)	3. Family tree
4. Map	5. Room layout	6. Short message (in the form of a wish or inner thoughts of the characters)
7. Story	8. Story summary	

Drama Strategies Involved:

- | | | |
|-----------------------|----------------------|-----------------------|
| 1. Collective Drawing | 2. Conscience Alley | 3. Empty Chair |
| 4. Interview | 5. Meeting | 6. Objects |
| 7. Paper Location | 8. Ritual | 9. Short Scene |
| 10. Simulation | 11. Still Image | 12. Teacher Narration |
| 13. Teacher-in-role | 14. Thought Tracking | 15. Writing-in-role |

The Unit Plan

Lesson 1 (single lesson)

Steps	Learning Experiences	Rationale
<p>Initiation Phase</p> <p>Step 1: Lead-in and Teacher Narration (10 min)</p>	<p>Focus: to introduce the pretext and elicit students' background knowledge of the story</p> <ol style="list-style-type: none"> Students share ideas on what they know about the story Teacher teaches some new vocabulary to students and narrates the beginning of the story (p. 3-5 of the storybook) 	<p><i>Charlie And The Chocolate Factory</i> is a famous classics and it is likely that the students would have heard of it, read it, or seen the movie version of it before.</p>
<p>Step 2: Paper Location (10 min)</p>	<p>Focus: students imagine and visualize the city where Charlie lived</p> <ol style="list-style-type: none"> Students to brainstorm ideas on what could be found in the city where Charlie lived. Each student draws one thing that could be found in the city and introduce them to the class. 	<p>This activity helps students get a sense of the place and time of the story as they visualise what they can see in the city and put together the map collectively.</p>
<p>Step 3: Objects (10 min)</p>	<ol style="list-style-type: none"> Students form groups of 4 or 5. Colour blocks were given to each group to represent the characters from Charlie's family Students place the blocks in a configuration to show how they see the relationship between these characters. Teacher leads students to discuss the feelings and thoughts of this family living in poverty. S/he brings the students to note Charlie had a wish: He wished he could go inside the chocolate factory and see how it was like! 	<p>In using the colour blocks to depict the characters, students not only get familiarised with the names and characteristics of the people in the story, but also explore the background of Charlie's family and their relationship.</p>

<p>Reflective Phase</p> <p>Step 4: Out-of-role Discussion + Writing (10 min)</p> <p>Step 5: Homework (2 min)</p>	<p>Focus: students write a wish</p> <ol style="list-style-type: none"> 1. Teacher gives each student a small piece of paper to write down their own wishes using the sentence structure: <i>"If I had just one wish, I would..."</i> 2. Students read their wishes to the class and stick their wishes on the board. Other students have to say <i>"Hope your wish will come true"</i> <p>Teacher asks students to finish Part A and B of the Student Task Book at home. The task is about the relationships in the Bucket family.</p>	<p>Students relate to the characters in the story by identifying a personal wish of their own. This activity also gives practice in making sentences using conditionals.</p>
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Lesson 2 (single lesson)

Steps	Learning Experiences	Rationale
<p>Initiation Phase</p> <p>Step 6: Lead-in + Narration (10 min)</p> <p>Experiential Phase</p> <p>Step 7: Collective Drawing + Writing (10 min)</p> <p>Step 3: Still Image + Thought Tracking (15 min)</p>	<p>Focus: to recall the previous lesson and continue with the story</p> <ol style="list-style-type: none"> 1. Some students to read out pages 3-6 of the storybook to the class to recall what they have learned in the last lesson. 2. Introduces some new vocabulary to students and broadcasts the story (p. 7-11) <p>Focus: to create the golden ticket</p> <ol style="list-style-type: none"> 1. Teacher asks students what the golden ticket in the story looks like. What information does it carry? How big is it? What is it made of? 2. In small groups of 5-6, students design golden tickets on A3 paper, and present their work to the rest of the class. <p>Focus: to consider the feelings of the four lucky children</p> <ol style="list-style-type: none"> 1. Teacher discusses with students how the first 4 golden ticket winners in the story reacted when they found the ticket. 2. In small groups of 4, students make a Still Image to show how the 4 winners looked when they knew they got the golden tickets. 	<p>Starting each lesson with a reading of the part of the story explored in the previous lesson, the teacher is able to assess students' understanding on what they have learned.</p> <p>By designing an item from the story, students take ownership of the story. This group task also helps students gather ideas for their individual homework task following this lesson.</p> <p>This activity kinesthetically engages students as the characters in the story. Students are given practice in expressing the character's thoughts using adjectives of feelings.</p>

	<p>3. The groups take turns to present their Still Images. Teacher taps the shoulder of some of the characters and asks them to speak out their feelings in-role.</p>	
<p>Step 8: Simulation (10 min)</p>	<p>Focus: to elicit student feelings similar to Charlie's disappointment</p> <ol style="list-style-type: none"> 1. Teacher tells students that s/he has hidden 4 golden tickets randomly in 4 of their storybooks. 2. Students take their storybooks from the teacher, and looks for the golden ticket. 3. Teacher then invites the 4 lucky students to share their feelings at the moment they found the golden tickets. 4. The other students share how they feel realizing they didn't get the golden tickets. Teacher explains to them that this was how Charlie felt when he opened the only chocolate bar his family could afford for his birthday. 	<p>The simulation activity, though not part of the story, elicits real feelings in the students that are similar to the character's. It effectively helps students understand Charlie's feelings, which is quite complicated to explain in words.</p>
<p>Reflective Phase Step 9: Homework (2 min)</p>	<p>Focus: to consolidate learning outcomes of the lesson</p> <p>Teacher asks students to finish Part C of the Student Task Book at home.</p>	

Lesson 3 (single lesson)

Steps	Learning Experiences	Rationale
<p>Initiation Phase Step 10: Lead-in (10 min)</p>	<p>Focus: to recap and continue with the story</p> <ol style="list-style-type: none"> 1. Students to read pages 7-11 of the story for recalling what the class has learned. 2. New vocabulary to students and broadcasts the story (p. 12) for students to listen. 	
<p>Experiential Phase Step 11: Short Scene (15 min)</p>	<p>Focus: students explore a moral dilemma</p> <ol style="list-style-type: none"> 1. In groups, students create a 1-minute Short Scene based on page 12 of the storybook, where Charlie found the fifty pence piece. 2. The groups prepare their scenes and take turns to present them. 	<p>Students examine an aspect of the story by creating and enacting a scene. This provides a chance for deeper exploration of roles and situations. Both verbal and non-verbal expressions are stressed in the Short Scenes to widen students' means of</p>

		<p>expression. This is also a good way of engaging students with different abilities – some students are better at non-verbal expressions than speaking, and some the vice versa.</p> <p>The writing task helps students get prepared for the Conscience Alley in the next step.</p>
<p>Reflective Phase</p> <p>Step 12: Writing-in-role (5 min)</p>	<p>Focus: students reflect on Charlie's moral dilemma</p> <ol style="list-style-type: none"> Teacher raises the different questions Charlie might consider: <ul style="list-style-type: none"> Is it right to use the money? Should I have to report it to the police? Would my family need this money more than I do? But I am very hungry, and I love chocolate! Teacher gives out a strip to each student and asks them to write down whether they will keep the money or not if s/he were Charlie. They also write down a reason for their decision. They use conditionals and modals with the sentence structure, <i>"If I were Charlie, I would keep/not keep the money because..."</i> 	
<p>Step 13: Conscience Alley (10 min)</p>	<p>Focus: students consider multiple views on a moral dilemma</p> <ol style="list-style-type: none"> Students stand in two rows facing each other. The students who feel that Charlie should take the money stand in one row. Those who think otherwise stand in the other row. Teacher chooses one student to be Charlie who walks down the alley to hear both sides of his inner voices as the students in the two rows take turns to speak to him. Teacher asks students to comment on the views they have heard. S/he then asks "Charlie" what his decision would be and why. 	<p>After considering the moral dilemma individually in the last step, here students get the opportunity to listen to what the others think. Considering multiple perspectives is an important step in moral reasoning.</p>

Lesson 4 (single lesson)

Steps	Learning Experiences	Rationale
<p>Initiation Phase</p> <p>Step 14: Lead-in (10 min)</p>	<p>Focus: to recap and continue the story</p> <ol style="list-style-type: none"> Some students to read aloud page 12 of the story to recall what the class has learned. Teacher introduces some new vocabulary to students and broadcasts the story (p. 13-16) for students to listen. 	
<p>Step 15:</p>	<p>Focus: to create the chocolate factory visually</p>	<p>This activity serves as an active</p>

<p>Paper Location (15 min)</p>	<ol style="list-style-type: none"> 1. Teacher sticks a big piece of colour paper on the board and asks students to look up from the storybook what the children found inside the chocolate factory (i.e. rooms or things inside). Each student draws one thing on a piece of paper and names it. 2. Students take turns to present and stick their drawings on the colour paper. 	<p>comprehension exercise, where students make use of ideas and vocabulary from the storybook to describe places and objects.</p>
<p>Experiential and Reflective Phases Step 16: Ritual (15 min)</p>	<p>Focus: students relate a theme of the story to their own lives</p> <ol style="list-style-type: none"> 1. Teacher brings students' attention to the chocolate river from the story and tells students that it represents challenges in life. We all have to cross "rivers" sometimes in our lives. 2. Each student gets two pieces of colour paper representing one happy time and one sad/difficult time in his/her life. They write an example of such experiences on the paper. 3. Teacher places a long piece of brown cloth in the centre of the space to symbolise the chocolate river. 4. In groups, students devise and show the whole class a set of movements crossing of the river in a positive way, symbolising how they may overcome difficulties in their lives. 	<p>This activity invites students to relate to the story using a symbol. It deepens identification with the story and ignites critical thinking on a theme of personal growth. The ritual of crossing the river with the support of each other gives the students a sense of achievement and empowerment.</p>
<p>Reflective Phase Step 17: Homework (2 min)</p>	<p>Focus: to consolidate learning outcomes of the lesson</p> <p>Teacher asks students to finish the Worksheets on Ups and Downs in Life at home.</p>	

Lesson 5 (single lesson)

Steps	Learning Experiences	Rationale
<p>Initiation Phase Step 18: Lead-in (10 min)</p>	<p>Focus: to revise and continue with the story</p> <ol style="list-style-type: none"> 1. Some students to read pages 13-16 of the story aloud to recall what the class has learned. Teacher shows the big colour paper (with students' drawings from the previous lesson) of rooms in the factory 2. Introduces some new vocabulary to students and broadcasts the story (p. 17-27) for students to listen. 	<p>The display of the drawing provides visual clues for students to recall the story (other than reading aloud and listening).</p>
<p>Experiential Phase</p>	<p>Focus: to understand what Willy Wonka wants</p>	

<p>Step 19: Teacher-in-role + Interview (10 min)</p>	<p>1. Teacher tells students that they are going to meet Willy Wonka who wants to design new rooms for new snacks.</p> <p>2. Students will have to ask Willy Wonka for more information about the the new room and the new snack.</p> <p>3. Students find a partner and spend some time preparing for the questions they would ask in the meeting.</p> <p>4. Teacher takes the role of Willy Wonka by putting on a hat. S/he interacts with the children in-role, as the students ask Willy Wonka for information on the chocolate factory. During the interview, Willy Wonka provides the following information:</p> <p><i>"I'm bored with producing chocolate only ...</i></p> <p><i>We need to invent completely new snacks...</i></p> <p><i>I want to have something really original, something that people have never seen before...</i></p> <p><i>However, I am aware that children are now eating too much junk food. Therefore, I would like you to help me think of some kind of healthy snack..."</i></p>	<p>The interview engages students in spontaneous conversations, and provides a purpose for them to ask good questions. This part of the drama does not exist in the original story. It has been derived from the original plot to activate students' imagination and creativity. The requirement of inventing a healthy snack gives them an even bigger challenge, and also gets them to consider more health-conscious options for snacks.</p>
<p>Step 20: Collective Drawing (10 min)</p>	<p>Focus: designing a new room for the factory</p> <p>1. In groups, students design a new room for the chocolate factory by drawing it on a large piece of paper with annotations. They also have to decide on a kind of snack that will be produced in this room.</p> <p>2. Students also prepare for a presentation for Willy Wonka. The presentation should inform Willy Wonka of the room design and the type of snack produced there.</p>	<p>The drawing and annotations help students gather and organise ideas collectively before they meet Willy Wonka for a proper presentation.</p>
<p>Step 21: Teacher-in-role + Meeting (10 min)</p>	<p>Focus: presenting the designs to Willy Wonka</p> <p>Teacher takes on the role of Willy Wonka again and asks the groups to present their ideas and convince him that their idea is the best. He may invite the other groups to ask questions about each others' design.</p>	<p>Having students present their designs to the Teacher-in-role as Willy Wonka provides them with an authentic context to give a formal presentation. They must speak clearly and convincingly to impress Willy Wonka!</p>
<p>Reflective Phase Step 22: Homework (2 min)</p>	<p>Focus: to consolidate learning outcomes of the lesson</p> <p>Teacher asks students to finish the Worksheet for Designing the New Room at home.</p>	<p>The collective efforts of the groups in the previous steps will provide students with stimulation and input for this individual take-home task.</p>

Lesson 6 (single lesson)

Steps	Learning Experiences	
<p>Initiation Phase</p> <p>Step 23: Lead-in (10 min)</p>	<p>Focus: to revise and continue the story</p> <ol style="list-style-type: none"> 1. Some students to read page 17-27 of the story to recall what they have learned. 2. Introduce some new vocabulary and broadcasts the story (p. 28-30) for students to listen. 	
<p>Experiential Phase</p> <p>Step 24: Still Image + Thought Tracking (20 min)</p>	<p>Focus: students consider the feelings of the characters and express their thoughts</p> <ol style="list-style-type: none"> 1. Teacher asks students to look at the picture of Charlie's old house on page 30 of the storybook. Teacher tells students that Charlie's old house is falling down (dilapidated) but he now owns the chocolate factory. Teacher asks students to think about the new life that Charlie and his family are going to have. Students consider the differences between their old and new lives. 2. Teacher asks students to make a Still Image to show how Charlie and his family feel now. Students discuss ideas and prepare for their Still Images. 3. The groups take turns to present their Still Images. Teacher taps students' shoulders and asks them to express the characters' thoughts and feelings. 	<p>The physical enactment invites students to express the characters' feelings in a three-dimensional manner, making use of facial expressions, gestures, as well as simple monologues.</p>
<p>Reflective Phase</p> <p>Step 25: Empty Chair (10 min)</p>	<p>Focus: student reflect on the story</p> <ol style="list-style-type: none"> 1. The class stands in a circle with the teacher. A chair is placed in the middle of the circle with the storybook on it. 2. Teacher talks through the story again highlighting some key points to help students recall Charlie and his family's journey. 3. Each student chooses one character from the story and uses a sentence that reflects his/her journey. The sentence starts with "<i>Looking back at my journey, I...</i>" 4. Students take turns to go to the chair. They tell the class which character they have chosen and speak aloud their "reflections" using the sentence pattern. 	<p>Inviting the students to reflect on the story through the eyes of different characters provides the whole class with different perspectives on the story.</p>
<p>Step 26: Homework (2 min)</p>	<p>Focus: to consolidate learning outcomes in a writing task</p> <p>Teacher tells students to refer to Task D & E in the Student Task Book and write a paragraph about their thoughts on the story.</p>	

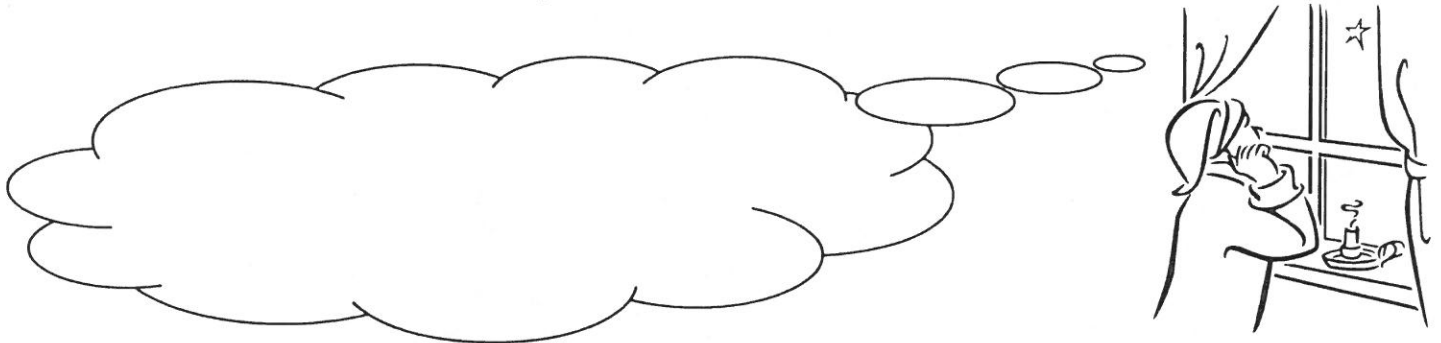
Selected Worksheets from
Charlie and the Chocolate Factory Student Task Book

Name: _____ ()

Class: P.5 ()

A. Draw a family tree of the Bucket Family.

B. Charlie had a wish - "If I had just one wish, I would go inside that factory."
 If you had a wish, what would you like to do?



C. Imagine that Willy Wonka asked you to design the golden ticket he will use for his contest.
 Draw you the golden ticket below and write the following information on the ticket.

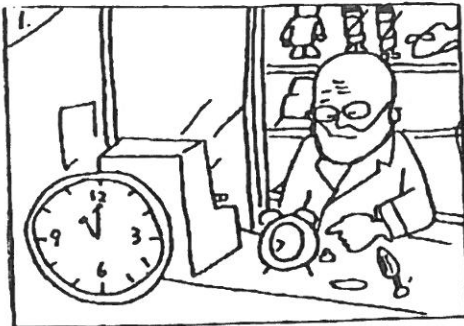
WONKA'S GOLDEN TICKET

Greetings to you the lucky finder of this golden ticket from Mr. Willy Wonka! Present this ticket at the factory gates at ten o'clock in the morning of the first day of October and do not be late. You may bring with you one member of your own family... and only one... but no one else. In your wildest dreams you cannot imagine the marvelous surprises that await you.

Name: _____ ()

Class: P.5 ()

D. Look at the pictures carefully. Write a story about the pictures, using the words given below. Give a title to the story.

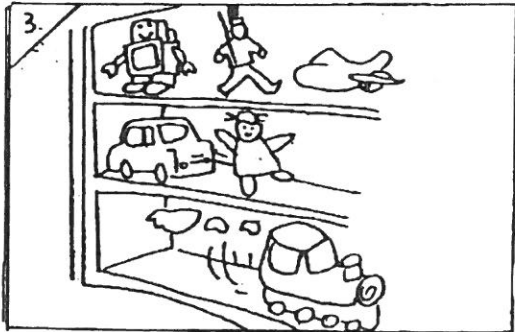


Grandpa-shopkeeper of a Children's toy Shop- very hardworking - worked from morning till night - repairing the alarm clock - at 10 o'clock last night

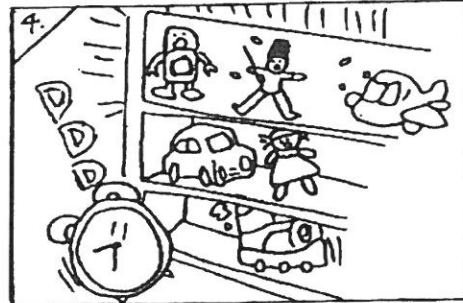
Grandpa - very tired - fell asleep - on the table



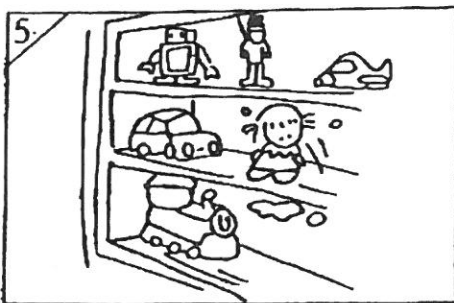
All the toys - woke up - dolls - singing and dancing - soldiers - marching - trains - moving - very happy



Suddenly - alarm clock - rang - all the toys - frightened



All the toys- went back - their places - became quiet



?



'I have repaired the clock. That's great !' said grandpa happily.

Charlie and the Chocolate Factory Worksheet on Ups and Downs in Life

Name: _____ ()

Class: P.5()

Date: _____

In our lives, we always have ups and downs. Do you remember what they are? Please share them with us by colouring the masks and writing about what happened.



Happiness



Sadness





Finally, we have to be stronger to overcome all the obstacles in our lives.

Charlie and the Chocolate Factory

Worksheet for Designing a New Room in the Chocolate Factory

Name: _____()

Class: P.5()

Date: _____



I want to have a new room in my chocolate factory.

Please help me design a new room and a new snack.

The name of the new room: _____

Draw your design of the new room and the new snack below:

What is the new snack? _____

Why do you want to make the new snack? _____
