

Welcome to The Birmingham Stage Company's web pages for The Firework-Maker's Daughter.

The Firework-Maker's Daughter by Philip Pullman.
Adapted for the stage by Stephen Russell.

BIRMINGHAM STAGE COMPANY

The Old Rep Theatre, Birmingham

Introduction

Philip Pullman's The Firework-Maker's Daughter started out life as a play that he wrote for his pupils when he was a teacher. It then became a book, and now it's a play again. It is a fantastic story, full of adventure and magic - and lots of things that are difficult to make happen on stage, like volcanoes, elephants and firework displays.

We hope that this resource pack might begin to explain to you some of the journeys we have been on to put The Firework-Maker's Daughter on stage and the processes we have gone through to make the difficult parts work in performance.

The resource pack has been divided into 2 main sections:

THE PLAY

Read what Philip Pullman has to say about his book becoming a play again, learn how Stephen Russell (who adapted Philip's novel) approached the adaptation, and read the synopsis and a breakdown of the play scene by scene.

TEACHERS NOTES

This section is full of exercises and games, lesson ideas and plans for literacy, drama, dance and music section for primary teachers, that can be easily adapted for key stage three pupils.

THE PRODUCTION TEAM

PHIL CLARK – DIRECTOR

JACKIE TROUSDALE – DESIGNER

JASON TAYLOR – LIGHTING DESIGNER

NEAL FOSTER – ACTOR / MANAGER

STEPHEN RUSSELL - ADAPTOR

Stephen Russell on adapting *The Firework-Maker's Daughter*.

This is Stephen's first adaptation and his first stage play.

He has written extensively for TV and radio. Credits include: Big Train (BBC); Armstrong and Miller (Channel 4); Chatterhappy Ponies (ITV); Supergirly – the sitcom (BBC); Dream Team (Sky); The 11 O'Clock Show (Channel 4) and The Noise Crusaders (Radio 4). He is currently a member of the Coronation Street writing team.

"I hadn't adapted a book before and the advice I'd received from other writers was to read the book until you knew it backwards and then throw it away and write the play. I didn't do this. I read the book nearly every day. I'd also been told that the biggest choice for any adapter is deciding what to leave out. Not a problem I had as the book's so short that I could include everything.

After reading the book about ten times, I wrote out the plot and decided where it needed changing from a book plot to a stage plot. The main difference is that a book can have periods where a character is thinking and not doing very much. Stage plots have to move forward all the time. Philip Pullman is a dramatic writer and most of his story worked immediately as a stage plot, particularly in the first half. The second half is mainly taken up with firework displays, I had to make small changes to the story to make sure the play maintained momentum. Deciding where to make changes is the most difficult part of adaptation. I took the view that my job was to write the best play I could, and that the spirit of the story was as important as the detail.

I then wrote out all the dialogue from the book and decided what changes (if any) were needed for the characters. Lila is clearly the most important character and I tried to keep her exactly as she is in the book. Other characters were exaggerated – Rambashi, Hamlet, Razvani. This was mainly because I wanted the play to be funny. The book has comic moments and I took my lead from these and made them bigger.

I then wrote about five drafts, getting comments from the Sheffield Theatres' Literary Department after each one. The directors suggested more changes and I sent a sixth draft to Philip Pullman. After reading his notes I wrote a final draft.

The most important thing I've learned about adaptation is that you have to love the book. Despite having read *The Firework-Maker's Daughter* countless times, I still love it."

Stephen Russell, March 2003

Information about Philip Pullman

Philip Pullman spent most of his early childhood on boats travelling around the world following his father and stepfather who were in the Royal Air Force. When he was older, Philip studied English at Oxford University and became a teacher before finally writing children's books, plays and television scripts.

He holds fond memories of his grandfather, a clergyman, who used to tell him stories and make up names for ordinary places such as 'Laughing water' for the mill stream he played beside. It was these stories that influenced him and made him want to be a storyteller. He was fascinated by stories on the radio and in comics.

He now lives in Oxford with his wife Jude and has two sons, Jamie and Tom. He writes in a shed at the bottom of the garden which is crammed with books. He also enjoys drawing.

Philip has won many awards and his books are constantly being short listed for other awards. He loves the freedom that comes with being a writer and takes pride in being interested in the craft of writing.

He states that the most important thing about writing is to keep going and always think of an audience. Philip writes his books for the boy he once was!



Philip Pullman

***The Firework-Maker's Daughter*, and how she became a play, and then a book, and then another play by Philip Pullman**

A very long time ago, when I was a teacher, I used to write a play every year to put on at my school. It was supposed to be for the benefit of the pupils, but really it was for me. As the summer came to an end I would start to write the script, and what I wrote would depend on what kind of atmosphere I wanted to revel in at the end of the autumn term. One year it was Gothic, with a demon huntsman and a gloomy castle and caves in the snow-bound forest; another year it was a Victorian penny dreadful, with fog-bound streets and opium dens and desperate villainy; another year it was the atmosphere of the Thousand and One Nights and a bird with a magic feather.

Each year I would add some new theatrical trick to my repertoire: a shadow-puppet interlude, or a scene painted on a gauze that would magically vanish when you raised the lights behind and lowered them in front, or a wind machine and a thunderstorm. I had more fun fooling about with those things than I've ever had before or since.

And one year I wanted to involve fireworks. Well, you can't really, of course, not in a school play, not indoors; there are things called fire regulations. Nevertheless, I wanted to. I wanted lots of bright lights and blazing rockets and loud bangs, and I wanted... I wanted... gamelan music! Gongs and xylophones and lots of dancing - and masks - and an elephant! I was desperate to have an elephant.

So I did. My play wasn't called *The Firework-Maker's Daughter* to begin with. In a library somewhere, a long time before, I had seen some stage designs for a play called *The Elephant of Siam, or The Fire-Fiend*. It was by a dramatist called William Moncrieff, who lived in the early part of the nineteenth century. His greatest success was called *The Cataract of the Ganges*, which featured a real waterfall on stage (they knew how to put plays on in those days). I don't think *The Elephant of Siam*

was ever published, because I've never managed to find the script; but I loved what I remembered of the stage designs, all flames and wild rocks and exotic dancers, and I suppose those pictures must have been at the back of my mind when I wanted a play full of fireworks and so on. So I wrote my play to fit Moncrieff's title.

What I had to do, to start with, was find a plot that connected the elephant and the fire-fiend. And in turn that meant that I had to think what a fire-fiend might be, and what part he could play in the story; so I thought about that for a while, and then put it aside to think about the elephant. I'd heard of the famous white elephants of Siam, and the way the King would give such an elephant to someone he wanted to ruin, because those rare and important beasts would cost so much to feed and care for that the unfortunate victim would go bankrupt trying to look after them. A white elephant... what could I do on stage with a white elephant?

The idea came at once: graffiti. All that white space would be so tempting; and if there was a naughty boy in charge of the elephant, he could get other naughty boys to pay him to let them write BANGKOK WANDERERS FOR THE CUP or CHANG LOVES LOTUS BLOSSOM TRUE XXX on the elephant's flanks. And if the elephant was an artistic, sensitive soul, who was horribly embarrassed - so much the better!

Well, that was the elephant seen to. And as for the fire-fiend - who was now important enough to have capital letters: he was the Fire-Fiend - that was the point where I could have my dancing, and masks, and maybe some flame effects. (The man I hired the stage lights from every year was always keen to tell me about the latest effects he had in stock, and I was always keen to use them. I spent a lot of the play's budget with him. We got on very well). The Fire-Fiend would have to be the god of fire. And someone would have to go to his grotto and walk through the flames. Why did he have a grotto? Because I like the word grotto, and I like to use it as often as possible. Of course he had to have a grotto - in a volcano, naturally. And somehow that all suggested fireworks... someone needed something to make fireworks with... what? What special thing, that you could only get from the Fire-Fiend himself?

That was how the story began to put itself together. But my first Lila wasn't the daughter of a firework-maker; she was a princess. She was the daughter of the King, who had apprenticed herself to Lalchand the firework-maker, and this was a most deadly secret, because of course princesses weren't allowed to do interesting things like make fireworks, and if it was discovered, then both she and Lalchand would face death. (There was an executioner with an enormous axe, who was always complaining: 'I'm not doing all them,' he protested when he was told to see to Rambashi's gang at one point in the story).

There was also a sub-plot involving an invasion masterminded by the Queen of China, as far as I remember, but it was only there to provide an excuse for a gigantic custard-pie fight at the end.

The music was very important. I wanted a full gamelan orchestra. Never mind the fact that gamelan music isn't Thai, or Siamese: white elephants can't speak, either. I wanted the sound of all those gongs and drums, and I was going to have it. A friend of mine called Tony Dixon, a brilliant engineer, made a mock-gamelan out of hub-caps and lengths of mild steel and copper tubing, and his wife Rachel, the music teacher at the school, wrote a score for it. It looked so good that we put it on the stage, and the musicians were costumed, and acted like a sort of Greek chorus, looking shocked or approving and cheering or booing as the story unfolded.

And masks... I didn't let anyone else make the masks. I wanted to have all the fun myself. I made the Goddess of the Emerald Lake out of papier-maché, and the Fire-Fiend (who had now got a name: Razvani) out of book-cloth, or buckram stiffened with size, which I cut into small strips and soaked in Polycell and formed over a plasticine mould. You can build it up until it's as thick and tough as leather. And then you can paint it. The Razvani mask is still with me, sitting on the bookshelves just behind me in my study.

Well, that play came and went, as plays do. But I always thought the story deserved another lease of life, so in due course I made it into a book, and changed it somewhat. Lila became the firework-maker's daughter; the Queen of China disappeared entirely; and I introduced the fireworks contest instead of the custard-pie fight. It was better like this, because something real and important - in fact, desperate - hangs on the outcome.

And it was only when I was making it into a book that I realised the real meaning of the story. That's the way it happens with me: I never start with a theme and make up a story to exemplify it - I start with colours and noises and atmospheres, and gradually characters and incidents emerge and join together, and finally, last of all, come the theme and the meaning. I realised I was telling a story about the making of art. Lila has to make the dangerous and terrifying journey to the Grotto of the Fire-Fiend in order to gain the Royal Sulphur, without which her fireworks will have little effect; and she doesn't know that she has to take three gifts with her to offer to Razvani. The three gifts are the three qualities every firework-maker, or every artist, has to have - and what they are she only finds out at the end, when she learns that she really does have them, and she really has dedicated them to Razvani; and in return he really has blessed her with the Royal Sulphur, which is... well, what that is, she learns at the end as well.

I think that that lesson is true. And I think that fairy tales, for this is a fairy tale, are ways of telling us true things without labouring the point. They begin in delight, and they end in wisdom. But if you start with what you think is wisdom, you'll seldom end up with delight - it doesn't work that way round. You have to begin with fun.

And now it's come full circle, and it's a play again. I'm very happy indeed that my story, and Lila and Chulak, and Hamlet the elephant, and the Goddess of the Emerald Lake and Razvani the Fire Fiend, are all going to be given life on the stage; and I like to think that the ghost of William Moncrieff will be there as well, to take a bow at the end.

Philip Pullman

SYNOPSIS OF THE STORY

The story is set in the Far East and tells the story of a determined young girl Lila, who longs to be a Firework-Maker like her father Lalchand.

Lalchand has a stereotypical view of what a daughter should do and Lila wants to prove to him that she is worthy of the job. To do so, she has to undertake a perilous journey to meet the Fire-Fiend.

On her way she comes across difficulties such as pirates, rolling boulders and high mountains until finally she is nearly burnt by the Fire-Fiend Razvani. Just in time she is saved by her friend Chulak who has followed her with some 'magic water' which, when drunk protects a person from the flames.

When she returns from meeting the monster, she hears her father is about to be executed for being involved in the escape of the king's pet elephant. The king is persuaded to release Lalchand if Lila wins the firework competition.

Lila shows how talented she is by setting up a wonderful firework display, which is acclaimed by everyone and takes first prize. Lalchand is set free and Lila discovers the true secret to being a Firework-Maker.

Scene Breakdown

ACT ONE

Scene One

Lila is in her father Lalchand's workshop, making a new firework. Her father comes in and says her new firework can go into the firework competition he is preparing for the King. When her father hears that how much scorpion oil she has added to the new firework he is furious, as her mistake could have blown up the entire city! She asks him to teach her the secrets of firework making so she can be a proper firework-maker and not make mistakes but he says he wants her to get married and stop thinking about being his apprentice. She is very upset at this news.

Scene Two

In the market, Lila meets her friend Chulak and Hamlet who is a huge, white, talking elephant that Chulak looks after for the king. Chulak is earning money by selling advertising space on Hamlet's back. He is saving money so that he and Hamlet can run away, but Hamlet doesn't want to any more as he's fallen in love with a lady elephant at the zoo called Frangipani. Chulak needs to get Hamlet ready to be presented to the king. Lord Parakit is being punished by the king - his punishment is to look after the elephant (as elephants have expensive tastes, and this is likely to bankrupt him). Chulak asks Lila why she is upset. Lila tells him that her father won't let her be a firework-maker and won't tell her the secrets of firework making. Chulak promises he will find out the secrets for her.

Scene Three

Chulak goes to see Lalchand to get the secrets of firework making for Lila. Lalchand does tell him a secret - that in order to be a firework-maker you need the Three Gifts: talent, dedication and the favour of the gods. You also have to take a treacherous and dangerous journey to travel to the Grotto of Razvani, the Fire-Fiend in the heart of Mount Merapi - a very unpredictable volcano. You go to Razvani's grotto to get a special ingredient for the very best fireworks called Royal Sulphur. Once he's heard the secret, Chulak runs to find Lila.

Scene Four

Lila is determined to go off on the journey to Mount Merapi to prove to her father that she's old enough to make her own decisions and that she wants to be a firework-maker. Chulak thinks he might have made a mistake telling her the secret.

Scene Five

Lalchand is in the market, asking everyone if they've seen his daughter - she has left him a note saying that she is going to Mount Merapi to find Razvani. Lalchand asks Chulak why he told Lila the secret about travelling to see the Fire-Fiend. He is very upset because Lila has set off on the journey without knowing the whole secret - that she needs magic water from the Goddess of the Emerald Lake. Hamlet and Chulak decide they will try to get the magic water to Lila - they will escape tonight, with Lalchand's help.

Scene Six

Lila's journey has taken her to the jungle. She meets Rambashi and his gang who offer her a boat ride across the river. Lila saves them from a crocodile attack and then the men inform her that they have actually kidnapped her and that they are pirates (although they're not very good at being pirates). She then saves their lives for a second time by throwing fireworks at a tiger that was going to attack them. The pirates let her go and she sets off again on the way to Mount Merapi.

Scene Seven

Lalchand helps Chulak and Hamlet escape from Lord Parakit's house. Lord Parakit watches Hamlet and Chulak leave and sees that Lalchand was helping them. Lalchand believes that Parakit will tell the king that he's helped Chulak and Hamlet escape.

Scene Eight

Lila continues her journey up the volcano, determined to get to Razvani's Grotto.

Scene Nine

Back in the jungle, Rambashi and his gang have set up a new enterprise - a restaurant called Rambashi's Jungle Grill. Hamlet and Chulak arrive to see Rambashi, who is Chulak's uncle. In honour of the Ceremony of the Full Moon Rambashi is offering free food to all his customers - but unfortunately the kitchen is set on fire and the Jungle Grill restaurant burns down.

Scene Ten

Lila is still climbing up the volcano - she thinks of her father - and then she slips!

Scene Eleven

Back at the Emerald Lake, the Ceremony of the Full Moon has begun. The villagers and High Priest are waiting for the arrival of the Goddess in the hope that she will grant their wishes. She arrives and Chulak and Hamlet are watch nervously. Hamlet pushes Chulak forward to ask for magic water - the villagers are furious that a stranger is asking the Goddess to grant a wish, but eventually she does. Hamlet and Chulak leave, clutching the bottle of magic water, ready to race to Mount Merapi.

Scene Twelve

Lila is lying on the glowing red-hot floor of a volcano in Razvani's Grotto. Razvani the Fire-Fiend says he'll give her Royal Sulphur, but he expects something in return. She has brought no gifts to give him, so he tells her she must walk through his fire in order to get the Royal Sulphur. This is the moment when she needs magic water - but she hasn't got any. Three ghosts arrive to scare her, telling her that they died in the flames and weren't ready to be firework-makers. She decides that she is ready to be a firework-maker and all she needs is the Royal Sulphur, so she walks into the fire. At that moment Chulak and Hamlet arrive with the magic water, but Lila has already sunk beneath the flames. Then, miraculously she reappears, unhurt, but Razvani has disappeared with the Royal Sulphur. Chulak and Hamlet are delighted to see Lila, but they have a dreadful piece of news to give her. Lalchand has been placed under arrest by the King and he's going to be executed.

ACT TWO

Scene Thirteen

At the palace, Chulak, Lila and Hamlet have come to beg the mercy of the King and to ask him to release Lalchand. Seeing that the King won't listen to Lila and Chulak, Hamlet tries to persuade the King. Not used to his elephant talking, the King is astonished but agrees to talk in private with Hamlet. Hamlet persuades him to let Lalchand go free but the King imposes two conditions: Lila must enter and win the firework competition and Hamlet must keep silent and stop talking.

Scene Fourteen

Lila is back in her father's workshop making fireworks, but she's miserable at the thought of the competition next week. Chulak tries to help but Lila asks him to leave her alone.

Scene Fifteen

Hamlet and Chulak visit Lalchand. Rambashi and his gang arrive. They are in the city because their new plan for making money is to become entertainers. They help Chulak reach Lalchand's cage. Lalchand asks how Lila is, and says that she is a much better firework-maker than he is. Chulak is cross that Lalchand hasn't told his daughter this before as now she's lost her confidence and thinks she can't make fireworks. Lalchand sends a message to her via Chulak.

Scene Sixteen

Lila is still making fireworks for the competition. Chulak gives her the letter from her father. It says that she can use Lalchand's supply of Royal Sulphur to make her fireworks. She sets to work, with Chulak as her assistant.

Scene Seventeen

It is the day of the festival. Herr Pufferflasch, Senor Scorcini and Colonel Sam Sparkington, the other contestants are setting up their displays. The King arrives and

the competition starts. The other firework displays are amazing and the King loves them. When it is Lila's turn, disaster strikes and the fuse that lights the fireworks goes out. To cover the gap as she is attaching another fuse, Chulak 'does a turn' for the King. Lila's display is extraordinary, and she wins the competition. Lalchand is freed. Chulak joins Rambashi and his gang as an entertainer. Hamlet is now going out with the lady elephant from the zoo, Frangipani. Lalchand apologises to his daughter and explains that she did get Royal Sulphur on her journey to the Grotto of Razvani, because Royal Sulphur is actually wisdom. Now she is a real Firework-Maker.

ENGLISH and LITERACY Lesson IDEAS

WRITING AIMS: STORY OPENINGS

Get the children to write down as many other ways of opening a story. Then make possible suggestions; introducing characters, dialogue, introducing the scene, prologue, one word openings, exclamation, action packed openings, openings which suggest a particular genre.

Share the reading of the synopsis of the first chapter:

Lila is a girl who lives with her father who is called Lalchand. Lila's mother has died and she wants to follow in her father's footsteps as a Firework- Maker. Her father however, wants her to settle down with a husband. Lila has a friend called Chulak who looks after the King's white elephant called Hamlet in the palace. The story is set 'in a country east of the jungle and south of the mountains.'

Get the children to start the story in a different way, remembering the ideas already mentioned. They could start it in the style of Jacqueline Wilson e.g. lots of sparky dialogue between Lila and her father.

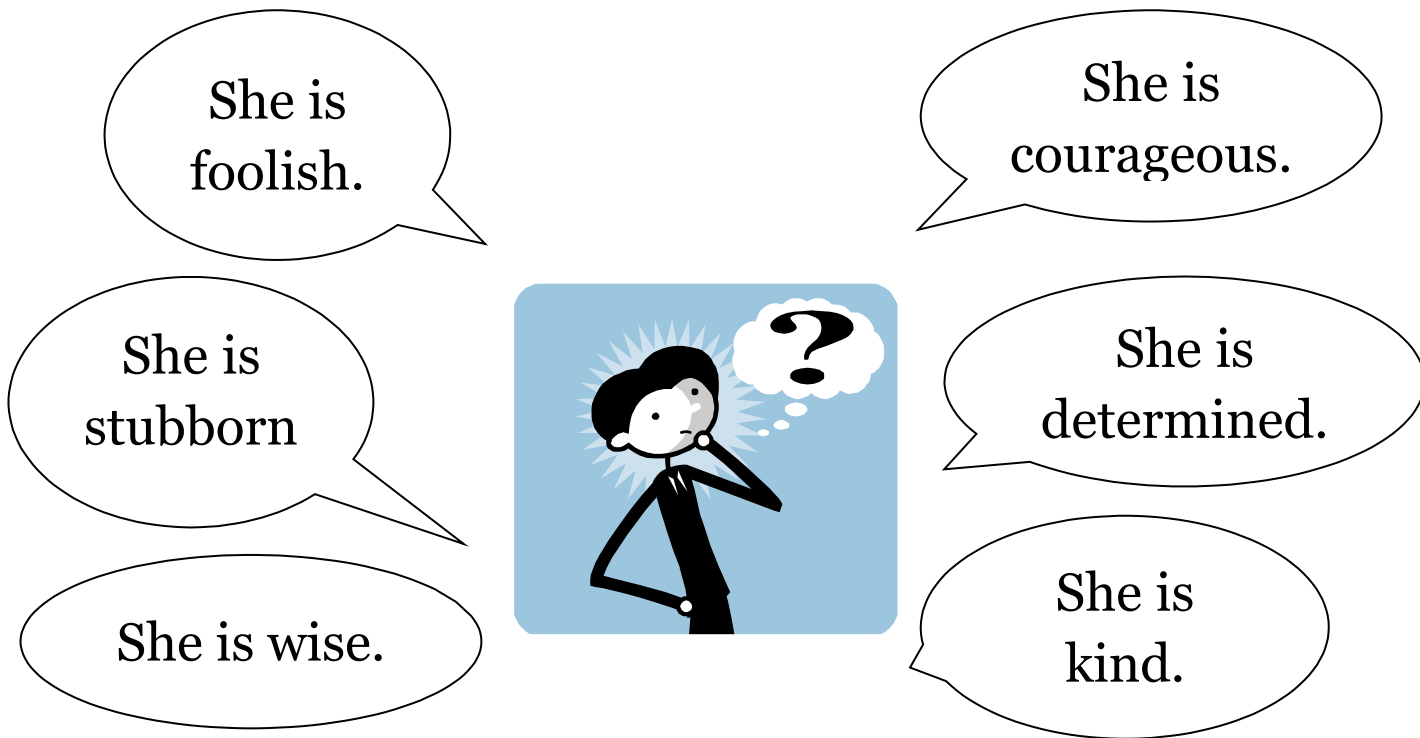
CHARACTER OF LILA

Discuss Lila's character. What sort of person is she?

- She is a young girl living with her father.
- Her mother died when she was young.
- She desperately wants to be a Firework-Maker.
- She wants her father to tell her the final secret of firework-making.
- Her father tells her that her hair is a mess, her fingers are burnt and stained with chemicals and her eyebrows are scorched.

Ask the children to use the information above to write an alternative opening to the story describing the character of Lila. They can add some of their own ideas to develop the character. For example:

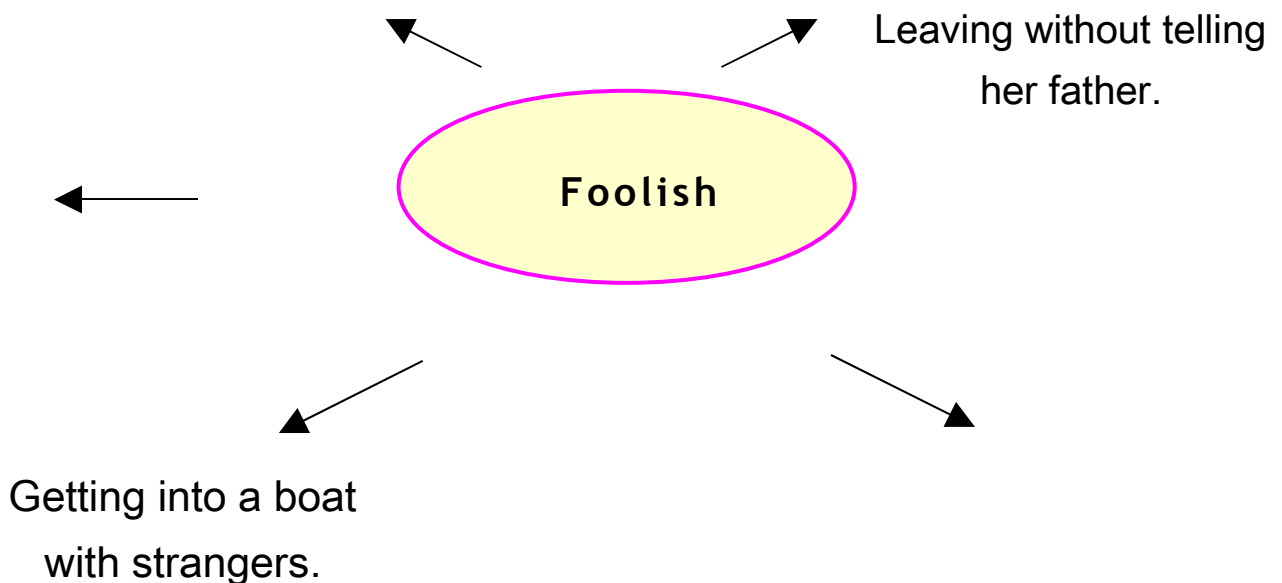
- **What clothes do you think Lila likes to wear?**
- **What are her favourite foods?**
- **What sort of things does she do apart from making fireworks?**
- **Who are her friends?**



Choose which of these statements you think most closely matches Lila's personality and think about times in the book when she acted in that way.



Make a spider diagram like the one below for the one you chose and discussed.



Match the words to the actions to show that Lila has different sides to her personality.

Kind

She took along some self-igniting crackle dragons for her journey.

Foolish

She continued up the mountain once she had fallen.

Courageous

She could invent new fireworks that did amazing things.

Talented

She entered the mountain without the magic water.

Thoughtful

She walked through flames to become a firework maker.

Stubborn

She left her father's house despite being told she could not be a firework maker.

Determined

She returned to rescue her father from prison.

ANSWERS - Match the words to the actions

Kind

She returned to rescue her father
from prison.

Foolish

She entered the mountain
without the magic water.

Courageous

She walked through the flames
to become a firework maker.

Talented

She could invent new fireworks
that did amazing things.

Thoughtful

She took along some self-
igniting crackle dragons for her
journey.

Stubborn

She left her father's house
despite being told she could not
be a firework maker.

Determined

She returned to rescue her
father from prison.

WRITING AIMS: CHARACTER PROFILES, PORTRAITS, SKETCHES

ACTIVITY 1:

- Draw and display a substantial outline of a key character, such as Lalchand. At key points in the story invite the children to record what they know or feel about the character on labels, which they can place around the outline. Key feelings or thoughts they feel the character has can be placed on the inside of the outline. These can be the basis for character development studies.

ACTIVITY 2: DISCUSSION POINTS ON LILA'S CHARACTER

- How would they describe her character? For example when she first meets the pirates – what did you expect her to do? How did she actually behave? How do you think she felt about what had happened?
- When Lila slipped on the mountain – did you expect her to carry on? Why / why not? What would you have done?
- Why do you think Lila is so determined to be a firework-maker?
- Encourage the children to draw conclusions about Lila's character and motivations.
- Ask them to make predictions about the character's actions based on the reading so far.
- Lila has achieved what she set out to do, but has now received terrible news about her father. What will she do?
- Remembering the letter she wrote and her anger, has Lila changed? How do they think she is feeling now?

WRITING AIMS: OWN VERSION OF THE STORY, CREATIVE WRITING

ACTIVITY 1: There are a lot of events that are good for eye witness events within the Firework Maker's Daughter. There are a few ideas listed below:

- The Elephant procession to host's home.
- Full Moon event
- Dining at Rambashi's Grill
- Firework display competition

This activity is ideal for the teacher to start off firstly in role. It gives pupils confidence and provides them with an example of how to engage with their peer audience. Give the class the opportunity to listen to different characters describing the scene in turn, before they record their own version of events.

WRITING AIMS: REVIEW / LETTER WRITING

ACTIVITY 1:

- Read to the children Chapter Two of 'The Firework-Maker's Daughter'.
- Look at Lila's letter to her father on Page 17.

- Brainstorm the feelings that Lila had.
- Ask children to pretend they are Lila and to write a letter to her father telling him why she was undertaking this perilous journey.
- They could use the following key headings to give some structure to their writing.

FIRSTLY

Talented, can do it, enjoy it, worked hard for you, want to get credit for myself.

NEXT

good as any man, I can prove it.

FURTHERMORE:

I don't want to get married, someone telling me what to do with my life, I am independent.

FINALLY:

unfair to keep secrets, feel betrayed by you, I'm going to find out for myself

ACTIVITY 2: To write a review of The Firework Maker's Daughter

Discuss the production of The Firework Maker's Daughter with your pupils. Pay particular attention to:

- Set
- Lighting (how did it make them feel?)
- Direction (the way in which the characters moved around the space)
- Performances
- Music (how did it create the mood of the play?)
- Atmosphere in the theatre

Ask your pupils to write a review of the production. You can use adjectives as stimulus, and also provide them with springboard beginnings, such as: *The play was about _____, The part I enjoyed was _____, I did / did not enjoy the play because _____.*

Write a letter to the Director Phil Clark or one of the actors giving their thoughts on the production.

DEVELOPMENT : Utilise springboard sentences e.g I thought the plot was _____, I found it interesting because _____. For KS3 you can introduce the models of introduction, opinion and conclusion and discuss the set, lighting, design, music, performance, direction and plot in depth. Add in photos or pictures and develop into an ICT or media project.

WRITING AIMS: LISTS and Character Motivation

Activity:

- Write Lila's grievance list against her father and a list of reasons why she should become a firework maker. Perform as a speech.

HUMOUR IN THE TEXT

Extract from Scene 6 of *The Firework-Maker's Daughter* adapted by Stephen Russell.

ACTIVITY - Read extract below from the script; discuss the amusing things that happen in the script and text.

- Ask pupils to look up the word 'farce' in the dictionary. What does it mean?
- Ask them to list the phrases that describe what the pirates did that was so farcical. What do you think Lila was thinking as she watched the pirates attempt to cross the river?
- Can they think of some more words to describe the action of the pirates? Ask them to make a list. Encourage them to use a dictionary and thesaurus.

Chang:	What's a girl like you doing on her own out here? Don't you know it's dangerous?
Lila:	I'm going to Mount Merapi.
Little Pirate:	The volcano?
Hungry Pirate:	That's a long way. You'll need food for a journey like that?
Lila:	I've hardly any.
Hungry Pirate:	What no spare rice? No meat or vegetables?
Lila:	No.
Hungry Pirate:	What about between meals? Fruit? Chocolate? I can smell something tasty. Ow!
<i>(The Hungry Pirate is hit on the head with an oar. It's clear that they are very poor sailors.)</i>	
Little Pirate:	Concentrate. Stop thinking about your belly.
Hungry Pirate:	I'm too hungry to concentrate.
Chang:	You're pushing the stick the wrong way.
Little Pirate:	It's not a sick, it's a paddle.
Rambashi:	Think of the job in hand, lads.
<i>(All the pirates turn and look threatening at Lila. Lila gulps. Rambashi's trailing his hand in the water behind the boat. Lila sees something approaching him).</i>	
Lila:	Watch out! Crocodile!

WRITING AIMS: RECORDING REFLECTIONS, PLANNING, ROLE PLAY, COMPREHENSION, WRITING A DIARY EXTRACT WITH DEVELOPMENT

ACTIVITY 1:

Using the character of Rambashi write four diary entries, starting with his time as an unsuccessful chicken farmer. The second entry should reveal his decision to become a pirate, the third, his reflections on the restaurant business and finally his future profession as an entertainer.

ACTIVITY 2:

Read extract from the script below and the corresponding novel extract. Brainstorm together the adjectives used to describe the mountain and the jungle. Consider size, shape, noises, smells, colours, animals and what they are doing. Ask pupils to imagine they are Lila and write a diary entry describing the jungle and how impressive it is.

Extract from Scene 6 of the play of *The Firework-Maker's Daughter* adapted by Stephen Russell.

(A thick, noisy jungle – monkeys gibber, parrots screech, crocodiles snap their jaws. Lila pushes through the undergrowth. A snake hisses at her. Lila jumps out of the way and all but falls into the wide river).

Lila: Look at that! It's a bit too wide for me. I'm a terrible swimmer...There could be crocodiles...*(Lila stands back from the river, dejected.)*

Lila: *(steeling herself)* I haven't come all this way to turn back now. I'll build a raft... I need to knock down a tree...Maybe I could load Golden sneezes into the knots and blow one down.

(There's a rustle from some nearby vegetation. Lila's a little un-nerved).

Lila: Hello? Is there someone there? *(The bush rustles again.)*

Lila: Hello? If you're trying to scare me, you'll have to try harder than that...

ACTIVITY 3: (independent reading)

- Ask the children to read Chapter 5 independently.
- Discuss how Philip Pullman conveys Lila's fear to the reader – he avoids explicitly saying she was frightened, he describes she was frightened, 'shaking arms.' His vocabulary 'harsh,' 'barren,' 'gloomy' etc.
- Discuss words and phrases (from previous work) to describe fear. Discuss which is stronger, and put them in order.
- Ask pupils to read independently and collect further words and phrases that build a picture of Lila's fear. For example: 'even the blazing flames bowed down to him. And so did Lila.' (Page 57) 'She swallowed hard.' (Page 57) 'Lila could hardly speak.' (Page 58) 'She was terribly afraid.' (Page 60)
- Ask them to make a journal entry to discuss how Lila was feeling at that point.
- What do they expect her to do next? Open up a discussion and encourage full participation.

DISCUSSION AND WRITING AIMS: CHALLENGING STEREOTYPES

Extract from Scene One of *The Firework-Maker's Daughter* adapted by Stephen Russell.

Lila: I'm almost grown...

Lalchand: I know and look at the state of you. Thank God your mother's dead eh? She'd die all over again if she saw you looking like that. I should have sent you to my sister Jembavati. She'd have trained you as a dancer. That's the job for you.

Lila: I don't like dancing. I like fireworks.

Lalchand: Of course you like them. We all like them. It's not all big bangs and colours in the sky. It's a divine profession. You treat it like a cook mixing cakes.

Lila: Cooks don't blow up cities when they make a mistake. I'm ready, help me.

Lalchand: Lila you aren't.

(Lila's about to protest more. Lalchand cuts her off).

Lalchand: No! You'll never be ready. Listen to what I say – you aren't going to be a Firework-Maker.

Lila: What?

Lalchand: Hair like a pit of vipers, fingers all stained and burned... I can't remember the last time you had eyebrows. How I am going to find you a husband looking like that?

Lila: *(horrified)* A husband?

ACTIVITY 1:

Discuss the meaning of stereotype. Lalchand has a stereotypical view of what a daughter should do. Read the extract from the script and chapter one of the novel.

- Identify the phrases which suggest stereotypical ideas. Discuss fairy tales and how characters often behave e.g. princesses are normally.....old women who live in forests are.... princes are.... frogs turn into....animals can often....etc. Explain why looking at stories is important because stories are one of the ways through which we are taught about the world we live in and how we are expected to behave as boys and girls.
- Read the beginning of other novels that challenge the stereotypical ideas often used in fairy tales for example 'The Karate Princess' by Jeremy Strong and 'The Wrestling Princess' by Judy Corbalis. Ask the children why the authors wrote the stories in this way. Discuss these suggestions:
 - The writer wanted to make the readers laugh.
 - The writer was bored with the usual fairy stories and felt like a change.
 - The writer wanted to write a modern story.
 - The writer wanted to make the readers think about what usually happens in fairy stories.
 - The writer wanted to show that girls in stories can be clever and confident.
 - The writer didn't know how to write a proper fairy story.
 - The writer wanted to show that boys in stories can be gentle.
- Ask pupils to make a list of adjectives and descriptive phrases that describe the two princesses.
- Ask pupils to continue one of the stories based on the knowledge that they already have about the two princesses. Remind them that the authors are trying to portray the princesses in a very different way to the usual stereotypical image. The next paragraph could start....One day...

- Ask pupils to choose a fairy story or folk tale they know well and write a changed version of it. Emphasise the need to challenge stereotypes.

WRITING AIMS - PERSUASIVE WRITING - ADVERTS

Resources : other advertising, restaurant advertising.

Read to the end of Chapter 3 of *The Firework-Maker's Daughter*.

ACTIVITY 1:

- Examine a selection of adverts for restaurants or brainstorm details which would be put on an advert e.g. short selling phrases, prices, times, music, types of food etc.
- Discuss persuasive language, setting, headings, sub headings etc. Get them to make up their own advert for Rambashi's Grill. Ask them to consider the following:
 - Which words, short phrases describe the setting of Rambashi's jungle grill?
 - What sort of food does the restaurant sell?
 - Are there any offers available for customers in honour of the Ceremony of the Full Moon?
 - What other information could you use in your advert?

ACTIVITY 2:

Resources: Colour in Elephant page.

- Decide what other things could potentially be advertised on Hamlet's back in this age and place.

WRITING AIMS: POETRY

- Read the extract from the script below and Chapter 4 of the novel.
- Pay particular attention to the description of the falling rocks.
- Make a list of the adjectives and verbs used to tell this part of the story.
- Scan the text for the following words and put them in the correct order, starting at the top of the mountain
 - pummelled
 - bounded
 - rolled
 - battered
- Use a dictionary and thesaurus to find alternative words.
- Ask pupils to write a poem which describes her treacherous ascent.

Extract from Scene 10 of *The Firework-Maker's Daughter* adapted by Stephen Russell.

<i>(Lila has climbed high up the volcano).</i>	
Lila:	I wonder how much further it can be... My fingers and toes are red raw... I've had worse burns than these...
<i>(Lila slips and loses a shoe and her bag. They fall for a long time before they're</i>	

<i>heard smacking against the ground.)</i>	
Lila:	Ow. That was silly. Look where you're putting your feet, Lila you clumsy clot!
<i>(Lila climbs on. She's now got to climb under the overhang of the mountain).</i>	
Lila:	It's a long way down. But I won't look. I won't look. I won't...
<i>(Lila looks.)</i>	
Lila:	It's not that bad... I feel safer now. Father calls me....
<i>(Lalchand in his workshop).</i>	
Lalchand:	Clumsy clot.
Lila:	He wouldn't say that if he could see me here. I'm practically a mountain goat –
<i>(There's a scream as Lila slips and falls).</i>	

WRITING AIMS: PASSAGES OF DIALOGUE, SIMPLE PLAYSSCRIPTS, DISCUSSION, COMPREHENSION.

ACTIVITY: Read Chapter 5 from the novel to the children.

- Improvise in pairs what they think that Razvani said to Lila.
- Ask them to write out the conversation using speech marks correctly. Remind them to start a new line when a new person starts to speak.

WRITING AIMS : DESCRIPTIONS, SETTINGS, RE-DESCRIPTIONS

ACTIVITY:

- Ask pupils to describe in turn the setting in role as if they were there. Each child starts with the same opening phrase: "I can see....." or "I can hear..."

WRITING AIMS: HEADLINES, NEWSPAPER REPORTS, JOURNALIST NEWS REPORTING.

- Newspaper worthy images can be turned into newspaper photographs (try to find illustrations from a copy of The Firework Maker's Daughter or use some of their own still images from a digital camera.)
- Children can write accompanying reports. Headlines can be added. Alternatively headlines can be given first as stimulus:

Lila set a firecrackingly Impossible Task!

Father Shocks Daughter with Revelation

King's White Elephant can speak!

Full Moon Event Sells Out!

Elephant Escapes!

ACTIVITY 2:

- Send a Journalist to interview the Water Goddess before the Full Moon event at the Emerald Lake.
- Write a description of what they might ask and what her responses may be.

ACTIVITY 3: Read chapter seven.

- Ask the children to imagine they were a reporter in the audience at the firework festival. Ask them to write a review about each contestant's appearance, firework names and their special effects.

SUGGESTIONS FOR DRAMA ACTIVITIES

WARM UP – This game encourages focus and concentration.

Elephant's Footsteps

As in *The Firework Maker's Daughter*, this game is played as a version of Grandmother's footsteps.

- The children move around the room in pairs, one is the White elephant the other is the servant.
- Whenever the elephant turns around the servant has to stand still to avoid detection, until the elephant looks away again.
- This can be played as a whole class activity, with one elephant and many servants.

HOT SEATING ACTIVITY:

- Read chapter 6.
- Discuss whether their predictions about Lila's actions and feelings were correct? Is there any evidence in the text of a change in her feelings and attitudes? What more does this tell us about Lila?
- 'Hot seat' in role as Lila, answering questions and re-telling her version of the story and describing her changing feelings towards her father.
- Alternatively they could write their own version of the story in the first person as Lila.
- Encourage them to add further detail based on their own experiences and interpretation of the text.

RAMBASHI'S FURTHER ADVENTURES

BACKGROUND AND OVERVIEW

The children are the new crew on a ship, they perform all the duties that are required on the ship as a class. They begin to wonder who their new captain is. They meet the captain of the ship (teacher in role) Captain Rambashi. They discover he does not like fighting, and is unsure of how he can survive as a pirate. The crew experience hard work and terrible weather, including a storm. They land on an island and have to follow a map (prepared by the teacher) to discover the buried treasure. Once discovered, they find that someone else has got to the treasure first and they must negotiate a share of the treasure without fighting.

ACTIVITY:

- Set the scene with the pupils performing tasks on board a ship. Set off sailing.
- Teacher is in role as "Captain Rambashi" he loves finding treasure but hates violence. He asks the crew what he should do. All must agree on a course of action.
- During the sailing the children can experience a storm. (you can use music and dance ideas). It is important for the crew to listen carefully to the teachers narration through this section.

- Celebrate that they are all safe and have survived the storm, due to working together and good teamwork. They land on the island.
- Captain Rambashi lays down a map for all to see. All follow the captain using mime and imagination to travel through the various parts of the island e.g. Snake Pass, Rough Ridge, Mount Metapi etc.
- When they arrive at the treasure spot the teacher narrates that there is a big hole and standing by it is a mean pirate called “Black Bones”. The teacher (or designated child) takes on the role as the mean pirate and the crew have to decide how to get the treasure from him without fighting. This is the point where their negotiating skills come into play!
- When they have successfully negotiated, they can all have a celebration dance and a Rambashi feast!
- Discuss the aspects of negotiating, not fighting and sharing. Discuss where the treasure may actually have come from.

MUSIC IDEAS

SOUNDSCAPES

ACTIVITY :

Create a soundscape for the jungle, Emerald Lake or volcano.

- Once decided upon location. Seat the class in a circle.
- Ask them to visualise the scene, what do they see and hear?
- Ask the class to stand. Tell them they are going to create a soundscape for the setting, beginning in the early hours of the morning and building up to the evening events and slowly returning to calm.
- Example – Emerald Lake – start them breathing silently in and out, then adding sibilant sounds as they inhale and more fricative sounds as they exhale. Mimic the waves on the shore.
- Some pupils can add in the sounds of the breeze in the trees, others can add in bird calls and animal noises.
- Pupils can increase the pace of the wind and the beginning of people arriving for the Full Moon.
- Conduct the class to orchestrate and vary the sounds, then ask individual pupils to conduct.
- Musical instruments, such as the xylophones, drums, gongs and cymbals as stated in the story can be used to intensify the experience.
- Record and play back to share what they have created.

EXTENSION – Research into traditional chinese music can be utilised.

LESSON PLANS AND DANCE AND MOVEMENT IDEAS

ACTIVITY 1:

Look at and research the use of chinese belly dancing fans (see image below), they are extremely effective in performance and can be used to represent fireworks and the volcano as a group if you have a few of them.



The following lesson plans are based on “ The Firework Maker’s Daughter” and focuses on interpreting the shapes and sounds of fireworks. Links could be made to music units based around the same themes.

Main learning objectives:

- To compose dances by using, adapting and developing steps, formations and patterning from different dance styles
- To perform dances expressively, using a range of performance skills
- **Lesson One**

Objectives: To match movement to rhythm and explore the use of a freeze in a routine. To be aware of body and movements in relation to a partner (mirroring/matching)

Resources: A suitable track with a strong beat

Warm up - Play an upbeat song with a strong beat, have the children follow your lead (or follow a confident child’s lead) by moving in time with the music.

Suggested movements are:

- walk in place to every beat
- walk beside someone; in a three-person group; in a four person group, etc.
- jump (crouch, point) on every beat
- jump on every other beat
- clap on every other beat
- clap, clap, stamp your foot twice
- clap, stamp, clap, stamp
- walk forward 1,2,3, and clap on Count 4 (repeat walking backwards)
- ask children to clap back the rhythm
- ask if a dancer should always be moving?

DEVELOPMENT: Repeat activity but with freezes ask children to think about the shapes they are creating with their bodies (are they high, low or medium level?). Discuss - what are their arms legs ,toes and fingers doing? Half children perform to other half and pick out good images. Discuss - what do the positions remind the children of? Animal, feeling, object, adjective?

Main activity

- Listen to popcorn music and discuss.
- what adjectives can describe it? Is it slow or fast? What does it remind you of? Tell children the title. ask why do they think it is called popcorn?
- Children get into pairs/trio's and begin working on a routine based around popcorn music.
- The routine should include one jump one turn and a freeze. Children should think carefully about their routine. Are they going to include the same movements or mirror or follow each other? How are they going to match to the rhythm? Stress that they do NOT have to move on each beat.

Plenary: Children to perform to each other and comment on good points and improvements to each other's routines. How do these movements begin to relate to the story of "The Firework Maker's Daughter?"

Ask children to look for examples of dances on TV (in ads, TV programmes pop videos etc) for following week

Relaxation and cool down (to be repeated at the end of each lesson)

Lesson 2

Objective: To develop understanding of dance from other cultures and styles. To copy and incorporate some movements into a short routine working with a partner/small group.

To continue working on the use of freeze within routine and to add interest and expression.

Resources: Button box cd or traditional music

Warm Up: Play follow my leader to music

Main Activity

- Think about and discuss the setting of The Firework Maker's Daughter - where is it set?
- What kind of dance might be associated with this place. Play some asian/Chinese/bali music.
- What movements might be appropriate? Children/teacher model some movements they think might fit
- In small group 3/4 children to come up with a short routine to fit in with music, recapping and using turns, different heights, mirroring, matching.
- Pay particular attention to the use of arms and legs, right down to fingers.

Plenary: Children to perform to each other and comment on good points and improvements to each other's routines.

Lesson 3

Objective: To use the idea of a fireworks display to begin to build a dance routine. Considering movement, body position partner work, mirroring, matching and movement in canon.

Warm up

- Children to move around the room in rhythm to a piece with a strong beat trying to capture a particular emotion, e.g sadness, amusement, fright, scary, dangerous.
- Ask some pupils to display their movements and discuss why they are effective
- Can we use our faces, limbs and bodies to help portray the emotion?
- Play a game where child will move in a particular way, can the others guess which emotion or feeling they are portraying.

Main lesson

- Children in groups of four - six

- Start to work on creating a short routine, which brings together elements of previous lessons and tries to capture the excitement of Lila's firework display.
- Choreograph and practice a group routine.

Plenary: Children to perform to each other and comment on good points and improvements to each other's routines. Have they managed to capture the look and feel of Lila's exciting firework display?

Lesson 4

Objective: To practice and improve performance taking ideas and elements from actual videos of fireworks. To use props (streamers, ribbons, fans) to add to performance.

Starter: View videos of fireworks on whiteboard.

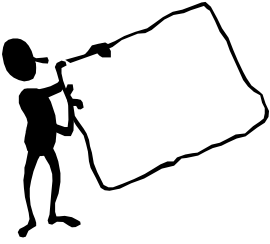
- Children to move around the hall to music. Aiming to communicate the idea of Lila's different fireworks (ask children to suggest but prompt if needed: crackle dragons, Leaping monkeys, golden sneezes, bangers, sparklers, firecrackers, Catherine wheel, fountains, rockets)
- Share ideas with the class.
- Ask children to suggest some possible costumes that could be used. Introduce some props such as hula hoops, balls, streamers, ribbons, scarves, chinese belly dancing fans.

Main Activity

- In last weeks groups children continue working on their routine
- Can they notate it in some way? (may be able to use video cameras)
- Groups can choose props as appropriate to help with their routine.
- Practice and perfect routines.

Plenary: Share the routines as a class

FIREWORK MAKER'S DAUGHTER POSTER



*Chulak wanted to advertise Lila's fireworks on the side of Hamlet, but Lila preferred the idea of a **poster** telling everyone about her new inventions.*

Create the poster for Lila to advertise her new fireworks.



Your task is to **persuade** someone to buy the fireworks.

Remember to include:

- ✓ words that make the fireworks sound **amazing**
- ✓ **techniques** to catch the reader's attention, such as alliteration, questions, slogans and repetition
- ✓ reasons why these fireworks are **better** than anyone else's
- ✓ **catchy names** for the new fireworks
- ✓

Make some notes about your ideas, and then create your poster on the special paper.

FIREWORK MAKERS PUPPET AND COSTUME DESIGNS by Jackie Trousdale

Market Traders



Look at the pictures above and overleaf of Jackie's costume designs for the production. Decide on a character from the novel that you would like to design a costume for. Use the bordered paper at the end of these notes to design a costume for your chosen character.

Think about colours that your character would wear and the texture of the fabrics. Try to find an example of the fabric to attach as a sample to your design.

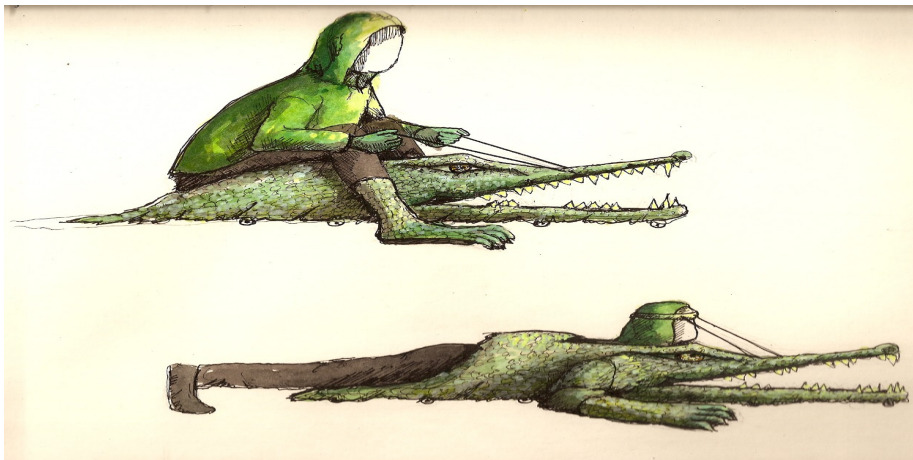
RAMBASHI



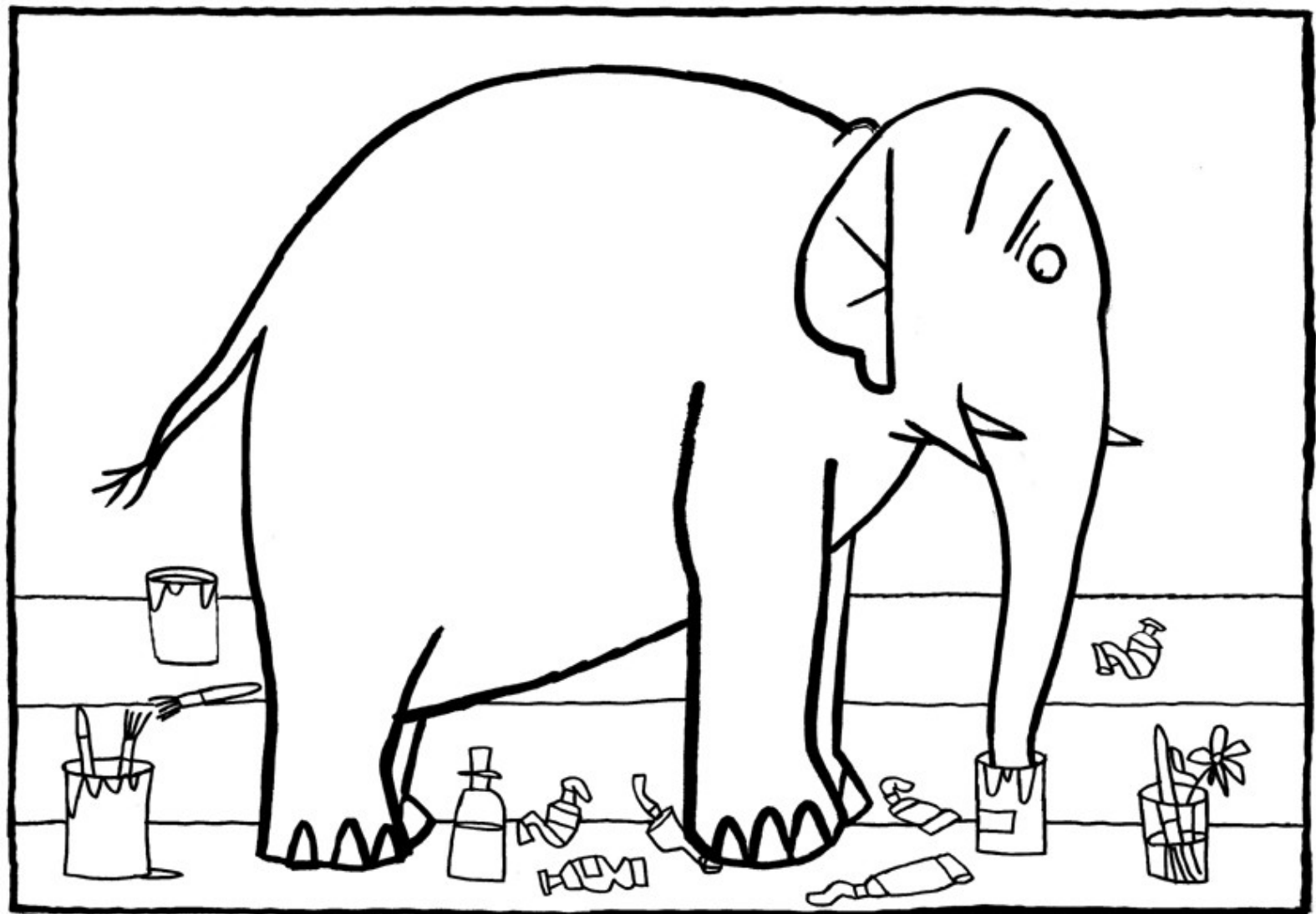
HAMLET



CROCODILES



Look at Jackie's designs for the puppets in the production. Design your own puppet costume for a monkey for the show in the bordered paper.



(c) www.janjutte.nl

COLOUR IN THE ELEPHANT ABOVE AND DECIDE ON YOUR OWN ADVERTISEMENT TO WRITE ON HIS BACK

USE THE SPECIAL PAPER ON THE NEXT PAGE TO DESIGN YOUR OWN PUPPET OR COSTUME FOR THE SHOW, OR DESIGN YOUR OWN POSTER FOR THE PRODUCTION.

