



## *Teacher Resource Pack*

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### Pantomime Traditions and Conventions

Traditionally performed at Christmas, with family audiences consisting mainly of children and parents, British pantomime is now a popular form of theatre, incorporating song, dance, buffoonery, slapstick, cross-dressing, in-jokes, audience participation, and mild sexual innuendo. There are a number of traditional story-lines, and there is also a fairly well-defined set of performance conventions. Lists of these items follow, along with a special discussion of the 'guest celebrity' tradition, which emerged in the late 19th century. The form has a number of conventions, some of which have changed or weakened a little over the years, and by no means all of which are obligatory.

- The leading male juvenile character (the 'principal boy') - is traditionally played by a young woman, and usually in tight-fitting male garments (such as breeches) that make her female charms evident.
- An older woman (the pantomime dame - often the hero's mother) is usually played by a man in drag.
- Risqué double entendre, often wringing innuendo out of perfectly innocent phrases. This is, in theory, over the heads of the children in the audience.
- Audience participation, including calls of "Look behind you!" (or "He's behind you!"), and "Oh, yes it is!" and "Oh, no it isn't!" The audience is always encouraged to boo the villain and "awwwww" the poor victims, such as the rejected dame, who usually fancies the prince.
- A song combining a well-known tune with re-written lyrics. The audience is encouraged to sing the song; often one half of the audience is challenged to sing 'their' chorus louder than the other half.
- The animal, played by an actor in animal costume. It is often a pantomime horse or cow, played by two actors in a single costume, one as the head and front legs, the other as the body and back legs.
- The good fairy always enters from stage right and the evil villain enters from stage left. In the medieval mystery plays the right side of the stage symbolised Heaven and the left side symbolised Hell.
- The members of the cast throw out sweets to the children in the audience (although in some cases this is not possible due to health and safety restrictions).
- Sometimes the story villain will squirt members of the audience with water guns or pretend to throw a bucket of 'water' at the audience that is actually full of streamers.
- A slapstick comedy routine may be performed, often a decorating or baking scene, with humour based on throwing messy substances. Until the 20th century, British pantomimes often concluded with a harlequinade, a free-standing entertainment of slapstick. Nowadays the slapstick is more or less incorporated into the main body of the show.
- In the 19th century, until the 1880s, pantomimes typically included a transformation scene in which a Fairy Queen magically transformed the pantomime characters into the characters of the harlequinade, who then performed the harlequinade.
- The Chorus, who can be considered 'Extra's' on-stage, who usually appear in all scenes and who perform a variety of songs and dances throughout the show. They are a very important role in Pantomimes.

## The History of British Pantomime

### THE BEGINNING

The origins of British Pantomime or "Panto" as it is known in the UK, probably date back to the middle ages, and blend the traditions of the Italian "Commedia dell' Arte, and the British Music hall to produce the art form that is Pantomime. "Commedia dell' Arte was a type of travelling street entertainment which came from Italy in the 16th century. Commedia was a very physical type of theatre that used dance, music, tumbling, acrobatics and buffoonery. Commedia dell'art troupes had a repertoire of stories that they performed in fairgrounds and market places. Often the touring troupes were made up of family members who would inherit their characters, costumes, masks and stories from their parents or grandparents. The actors generally improvised their way through a plot involving characters such as Arlecchino, or Harlequin and his true love, Columbina or Columbine. Other stock characters were the over protective father, Pantaloon, who refused to allow the heroic Harlequin to seek his daughter's affections. In some versions Pantaloon has a servant, Pulchinello, later to be known as Clown, and a soldier, an unsuitable suitor who seeks the hand of Columbine. Comic chases and tricks were employed to full effect. Although the character of "Pulchinello" has vanished from the Pantomime today, he still exists in this country as "Mr. Punch", the anti-heroic puppet, who along with his wife Judy can still be seen in seaside towns and parks entertaining children today. Commedia spread across Europe from Italy to France and by the middle of the 17th century began to be popular in England. The Commedia dell'art characters first began to appear in English plays around 1660. And such was the success of Commedia in England that intense rivalry soon sprang up between the theatres producing it. Within two days of a new performance opening at Lincoln's Inn Fields Theatre in 1716, a show with an almost identical title opened at the Theatre Royal in Drury Lane. That was the first tenuous beginning of English pantomime. And now this peculiar form of entertainment is as much a part of Britain's heritage as roast beef and Yorkshire pudding, Buckingham palace and the tower of London, warm beer and cricket. Most towns and cities throughout the UK play host to a production of pantomime around the Christmas period. And they are performed in venues, ranging from the top theatres in the land, to local village halls and community centres. And whether it is a lavish professional performance, or a local amateur dramatic production, all are well attended. Modern pantomimes are predominantly aimed at children, and are nearly always based on well-known children's stories, such as popular fairy tales or folk legends.

### 'GOODIES' AND 'BADDIES'

The fairy Queen and the Demon King appear in all pantos, although their exact guise and title may differ. From Old King Rat to modern Fairy Liquid, Peter Pan and Hook, names vary according to the location and topicality of shows, but certain stage directions nearly always hold strong. Good enters from stage right and Evil from stage left. This tradition of Evil entering from the sinister side goes back to the mystery plays and the few working star traps [through which the demon used to be projected in a puff of smoke] can always be found in the down stage left position. This tradition seems to echo medieval times, when the entrances to heaven and

hell were placed on these sides. Tradition also dictates that the villain should be the first to enter, followed by his adversary the good fairy. The story nearly always revolves around the tried and tested formula of good conquering evil, and requires the principal baddie to make all the innocent characters lives a misery, from the beginning. By the end of the show, all the baddies and their henchmen will have either been destroyed, or be made to see they error of their ways and turn into reformed characters.

#### THE 'PRINCIPAL BOY'

The other element of "Traditional" pantomime is the "Principal boy" role [played by a female] although the role is that of a boy hero. The female playing the principal boy usually dresses in short, tight fitting skirts [the shorter and tighter the better] accompanied by knee-high leather boots and fishnet stockings. This provided a marvellous opportunity, in ages past when female attire went down to the ankles, to display a shapely pair of limbs and to increase the male audience. It was very common in both Regency and Victorian extravaganzas, both of which played a part in the shaping of pantomime, for women to play, more or less, any male role that they fancied. The Hamlets and the Romeo's have been well documented, but it is not so commonly known that in the 19th century women appeared as Falstaff, Richard III, Protruchio, Shylock, and Don Giovanni. The musical male impersonator, so dear to the heart of all Victorian men who love to see a strapping girl in a pair of trousers, was a totally separate phenomenon and enjoyed a brief vogue. This has since lost all popular appeal to a modern day audience. The principal boy lives on as the sole survivor of the male impersonator in the theatre and even beat off the challenge of the swinging sixties.

#### THE 'PRINCIPAL GIRL'

Nearly always played by the prettiest female in the cast, and is traditionally portrayed as the epitome of youth and innocence. Although in more modern times has begun to be portrayed as a more feisty character, and less as the pathetic and helpless female of yesteryear. She will usually be called upon to sing a solo. And always ends up "living happily ever after" with the Principal Boy.

#### THE 'DAME'

The principal boy part was one well-established theatrical convention; an even older one was that of men playing female roles. After women moved onto the stage at the time of the Restoration, a tradition still remained of men playing some comic female roles. A million miles away from the drag act, the Dame is a study in female eccentricity. George Lacy is said to have started the tradition in 1923 of the Dame changing her costume constantly and indeed, prior to that time, costume changes were rare. The Dame's entrances are also more extravagant and exaggerated than any other character. Always played by a male member of the cast, dressed in drag; this character is usually portrayed as oldish, unattractive and fairly common, all qualities which she believes she is the exact opposite of! She befriends the two principals early in the story and is usually instrumental in all the good acts they perform in the course of the story; and quite often ends up "living happily ever after" either with the Principal Girl's kindly old widowed Father/Uncle/Guardian or with the ultimately-reformed Principal Baddie. The pantomime dame character emerged from out of the Victorian

Music Halls, and was usually cast as the hero's mother: Widow Twankey in "Aladdin" or "Dame Trott" in Jack and the Beanstalk. The public loved to see well-known comedians playing the role of Jack's mother, or Sarah the cook in Dick Whittington. The Dame is also known for wearing outrageous costumes, and these are often be used to good comic effect, by parodying the fashions of the day. The Panto Dame should exude warmth and comedy, even pathos, but is never required to do any "dirty deeds".

#### THE 'UGLY SISTERS'

Unlike the dame, the Ugly Sisters always have to tread a thin line between comic characters, and out and out villains. The ugly sisters are of course an intrinsic part of the Cinderella story. But versions of them can be found woven into in other pantomimes. The first portrayal of the ugly sisters was done by women, but they were soon superseded by men. And like the dame, this has become a tradition that never changes.

#### THE CHORUS AND JUVENILES

The element of song and dance in Pantomime is extremely important. And Pantomime wouldn't be the same without its chorus of singers and dancers, and troupes of juveniles. Today the average chorus in a small provincial pantomime can number as little as eight. Some shows manage to get by with as little as two professional dancers, supplemented by adult juveniles. Conversely, the chorus/juveniles in amateur productions can vary enormously depending on the enthusiasm and support in any given community. Some amateur groups can have upwards of thirty juveniles in the chorus.

#### ANIMALS

Every memorable pantomime contains them - and not always the type we have come to expect. The animals in pantomime are usually depicted by speciality turns in "skins". It is true to say that some of the greats started their careers by literally playing the back legs of the pantomime horse. Many years ago at the Hippodrome Theatre, Stockport, the front end of the horse was a young man named Charlie Chaplin. Animals have always enlisted the audience's sympathy and support.

#### SLAPSTICK

"Slapstick" takes its name from a device used in these early entertainments, especially in "Harlequinades". Harlequin was considered to have magical powers. And carried with him a sword made of wood, which alternated, between being a weapon and a magic wand. This sword or bat had a hinged flap, which created a very loud "slapping" noise when used, generally to give a more theatrical effect when used to slap fellow actors. John Rich's Harlequin would hit the slapstick against the scenery to make the scenes change by knocking down a series of hinged flaps. The chase scene would take the characters too many different locations all controlled by Harlequin's magic bat. The locations of the chase were often places that people would recognise - named streets or areas of London for example. They also included mythical locations. The pantomime traditions of slapstick [meaning a certain type of clownish physical comedy] chases, speed and

transformations were developed from Rich's Harlequinades. Slapstick eventually developed into modern form involving the throwing of custard pies, and squirting of water.

#### TAB SCENES

Tab scenes, or 'transformation scenes' are played out in front of the middle curtains or 'tabs', and started as a way of moving between the different sections of the pantomime. Rather than just stopping one section and starting another, actors found ever more creative and imaginative ways to continue the story until the necessary scenery changes had been made. During these scenes, the actors would take off the giant head masks that they had worn for the story and remove their costumes to reveal themselves as the Commedia dell'arte characters. As pantomime developed and stage technology became more advanced the transformations became events in themselves. Stage designer, William Beverley, first used the transformation scenes to alter stage sets. Scenery was flown in from above on wires or changed by a series of hinged flaps. Trick objects turned around to become another object. Beverley introduced a 'fan effect' where the scenery collapsed sideways and inwards, like a folding fan, to reveal a view from behind.

#### AUDIENCE PARTICIPATION

I have left this section to last, as it probably sums up what pantomime means to most people in the UK. Audience participation is as an important part of English pantomime tradition, as anything I have previously mentioned. And even the most staid members of the audience, suddenly become unrestrained in their enthusiasm to take part. The audience are actively encouraged to boo the villain whenever he enters, argue with the Dame, and warn the Principal Boy when the villain is behind them, by shouting out "He's behind you!" Below is a typical example of this in action. Ugly sister. "I'm much prettier than Cinderella" Audience - "Oh no you're not!" Ugly sister - "Oh yes I am!" Audience - "Oh no you're not!" This back and forth verbal jousting between the actors and the audience is an integral part of 'panto', and can happen several times throughout the show. Sometimes the actors will even leave the stage and move amongst the audience to continue this repartee.

#### THE FUTURE

Pantomime has survived, by adapting many elements of theatre. The element of "novelty" has always been an important factor in achieving this, as has its ability to incorporate modern trends and topicality within its structured framework. And by successfully weaving these into its format, it remains one of the most popular forms of entertainment in the UK. There are probably as many different explanations of pantomime and its history, as there are changes of the dame's costumes. Pantomime is a living, growing art form. The Commedia Dell 'art from which it is derived has all but died as, eventually, does all theatre which becomes fossilised. Pantomime has survived by taking and expanding from the new ideas that each age has given, and we hope this gloriously eccentric British institution continues to do so. "Oh yes we do!"

## Aladdin and The Wonderful Lamp

Far off in a beautiful city in China a ragged urchin called Aladdin used to play in the street. His father, a poor tailor, tried to make him work, but Aladdin was lazy and disobedient, and refused even to help in his father's shop. Even after his father died Aladdin still preferred to roam in the streets with his friends, and did not feel ashamed to eat the food his mother bought with the money she earned by spinning cotton.



One day a wealthy stranger came to the city. He noticed Aladdin in the street and thought, "That lad looks as though he has no purpose in life. It will not matter if I use him, then kill him."

The stranger quickly found out that Aladdin's father was dead. He called Aladdin over to him.

"Greetings, nephew," he said, "I am your father's brother.. I have returned to China only

to find my dear brother, Mustapha, is dead. Take this money and tell your mother I shall visit her."

Aladdin's mother was puzzled when Aladdin told her the stranger's message. "You have no uncle," she said. "I don't understand why this man should give us money."

The next day the stranger came to their house and talked about how he had loved

his brother and offered to buy a fine shop where Aladdin could sell beautiful things to the rich people in the city. He gave Aladdin some new clothes and in a short while Aladdin's mother began to believe this man was a relation.

The stranger now invited Aladdin to go with him to the rich part of the city. Together they walked through beautiful gardens and parks where Aladdin had never been before. At last the stranger showed Aladdin a flat stone with an iron ring set into it.

"Lift this stone for me, nephew," he said, "and go into the cavern below. Walk through three caves where you will see gold and silver stored. Do not touch it. You will then pass through a garden full of wonderful fruit and beyond the trees you will find a lamp. Pour out the oil and bring the lamp to me. Pick some of the fruit on your return if you wish."

Aladdin lifted the stone and saw some steps leading down into a cave. He was frightened to go down but the stranger placed a gold ring with a great green emerald on his finger.

"Take this ring as a gift," he said, "but you must go or I shall not buy you a shop."

Now the stranger was in fact a magician. He had read about a lamp with magical powers and he had travelled far to find it. He knew the magic would not work for him unless the lamp was fetched from the cavern and handed to him by someone else. After Aladdin had brought him the lamp the magician planned to shut him in the cave to die.

Down in the cavern Aladdin found all as he had been told. He hurried through the rooms filled with silver and gold, and passed through the garden where the trees were hung with shimmering fruit of all colours. At the far end stood an old lamp. Aladdin took it, poured out the oil, and then picked some of the dazzling fruit from the trees as the magician had suggested. To his surprise they were all made from stones. Aladdin took as many as he could carry and returned to the steps.

"Give me the lamp," demanded the magician as soon as Aladdin came into sight.

"Help me out first," replied Aladdin who could not hand him the lamp because his arms were so full. They argued fiercely until crash, the stone slab fell back into place. The magician could not move the stone from the outside, nor Aladdin from within. He was trapped. The magician knew he had failed in his quest and decided to leave the country at once.

For two days Aladdin tried to get out of the cave. He became weak with hunger and thirst and finally as he sat in despair he rubbed his hands together. By chance he rubbed the gold ring that the stranger had given him. There was a blinding flash and a genie appeared. "I am the genie of the ring.

What can I do for you, master?"



"Get me out of here," Aladdin gasped. He was terrified of the great burning spirit of the genie glowing in the cavern. Before he knew what had happened he was standing on the ground above the entrance to the cavern. Of the stone slab there was no sign. Aladdin set off for home and collapsed with hunger as he entered the house.

His mother was overjoyed to see him. She gave him all the scraps of food she had and when she said she had no more Aladdin suggested

selling the lamp to buy some food.

"I'll get a better price for it, if it's clean," she thought, and she rubbed the lamp with a cloth. In a flash the genie appeared. Aladdin's mother fainted in horror but Aladdin seized the lamp. When the genie saw him with the lamp it said:

"I am the genie of the lamp. What can I do for you, master?"

"Get me some food," ordered Aladdin.

By the time his mother had recovered there were twelve silver dishes of food and twelve silver cups on the table. Aladdin and his mother ate as they had never eaten before. They had enough for several days, and then Aladdin began to sell the silver dishes and cups. He and his mother lived comfortably in this way for some time.

Then it happened that Aladdin saw the sultan's daughter, Princess Badroulboudoir. Aladdin loved her at first sight and sent his mother to the sultan's court to ask the sultan permission for the princess to marry him. He told her to take as a gift the stone fruits he had brought from the cave.

It was several days before Aladdin's mother could speak with the sultan, but at last she was able to give him the stone fruits. The sultan was truly amazed.

"Your son has such fine jewels he would make a good husband for my daughter, I am sure," he told Aladdin's mother.

But the sultan's chief courtier was jealous. He wanted his son to marry the princess. Quickly, he advised the sultan to say he would decide on the marriage in three months' time. Aladdin was happy when he heard the news.



But at the palace, the chief courtier spoke against Aladdin and when Aladdin's mother returned in three months, the sultan asked her: "Can your son send me forty golden bowls full of jewels like the ones he sent before only this time carried by forty servants?"

Aladdin rubbed the lamp once more and before long forty servants each carrying a gold bowl filled with sparkling jewels were assembled in the courtyard of their little house.

When the sultan saw them, he said:

"I am sure now that the owner of these riches will make a fine husband for my daughter."

But the chief courtier suggested yet another test. "Ask the woman," he said, "if her son has a palace fit for your daughter to live in."

"I'll give him the land and he can build a new palace," declared the sultan, and he presented Aladdin with land in front of his own palace. Aladdin summoned the genie of the lamp once more. Overnight the most amazing palace appeared with walls of gold and silver, huge windows, beautiful halls and courtyards and rooms filled with treasures. A carpet of red velvet was laid from the old palace to the new, for the princess to walk on to her new home. Aladdin then asked the genie for some fine clothes for himself and his mother, and a glorious wedding took place.

Aladdin took care always to keep the wonderful lamp safe. One day the princess gave it to an old beggar who was the magician in disguise, but that story will have to keep for another time.

## Lesson ideas and curriculum links (Literacy and Numeracy)

### Literacy Ideas

- Sequence events and recount in appropriate detail.
- Use a clear structure to organise their writing.
- Vary their writing to suit the purpose and reader.
- Use and adapt the features of a form of writing, drawing on their reading.
- Use character, action and narrative to convey story, themes, emotions and ideas in plays they devise and script.

### Activities

1. Story sequencing: illustrate the sequenced story strip. Older children may include speech bubbles. (Worksheet 1)

2. Story Sequencing: cut out the story sentences and put them in the correct order. You could add numbers to the sentences if you prefer. (Worksheet 2)

3. Read a scene from a script and discuss the conventions of this style of writing. Children then write their own script for a scene from Aladdin, for example, when Abanazar persuades Aladdin to enter the cave. Remind the children to include the traditional expressions;

- “it’s behind you”,
- “Oh yes it is!” or “Oh no it isn’t!”
- “Boo!” the villain and “Awww” the poor victims.

4. Write a calligram or shape poem in the shape of a lamp, or an acrostic using the name of one of the characters. Use powerful adjectives to describe their personality or actions.

5. Pretend you are one of the characters in the pinto. Write a diary, describing your adventures as Aladdin. Do you like him? What are your hopes and fears for the future? How do you feel at the end of the story?

6. Discussion Topic: Imagine you find a flying carpet, where would you choose to go and why?

7. Discussion Topic: Ask your class what their three wishes would be. Younger children could draw their 3 wishes, older children could explain their choices – possible link to SEAL/PSHCE topic. (Worksheet 3)

8. Discussion Topic: What is a theatre? What are we going to do there? Who are we going to meet there? (e.g. Front of house staff, actors etc).

### Numeracy Ideas

- Count reliably up to 20 objects.
- Understand unit fraction.
- Choose, use and combine any of the three number operations to solve word problems involving numbers in ‘real life’.

## Activities

1. Widow Twankey's washing line; children count the clothing on the washing line and answer questions. (Worksheet 4)
2. Word problems: theatre based word problems for children to solve; includes money, time and length. (Worksheet 5)

## Other Curriculum Ideas:

### Drama

1. Actors warm up with exercises when they start to rehearse a new play. Warm up your vocal chords with half the class being "Oh No it isn't!" and the other half being "Oh Yes it is!".

Respond to each other on a signal from the teacher, starting very quietly and getting louder and louder, then quieter again.

2. Split into 4 groups. Choose 3 scenes per group from the pinto and perform them as tableaux. That means making a picture of a scene to show the action, without moving or talking – it's like a game of statues but in character! The rest of the class have to guess which scene it is. You can use costumes and props to make it easier.

### Art

1. Make a paper lantern for Chinese New Year (Worksheet 6)
2. Design a poster to advertise the pantomime.
3. Painting fireworks. Using black paper, put small drops of paint on the paper and blow these drops with a straw. Before the paint is dry, sprinkle glitter onto the pictures.
4. Chinese characters. Make Good Luck symbols using Chinese characters. Children use red squares to make their own fu (good luck signs). They can either draw the characters themselves or decorate a pre-made sign using gold and red paint and glitter. You can find Chinese characters at <http://www.chinese-tools.com/learn/characters>

### Geography

1. Comparing climates. Aladdin's homeland is hot nearly all year round. Which other countries are hot? How long does Summer last in England? Why is it different in England to China? What about in other places; can you think of any other countries with opposite weather climates? Use as a basis for discussions on climates in other countries.

**WORKSHEET 1**  
**Story Sequencing Comic Strip**

<p>Aladdin lives in Peking with his mother, Widow Twankey and his brother Wishee Washee.</p>	<p>Aladdin discovers the Genie of the Lamp.</p>
<p>Aladdin has a ride on a magic carpet.</p>	<p>Abanazar steals the lamp and kidnaps Princess Balroubadour</p>
<p>Aladdin marries Princess Balroubadour.</p>	<p>Aladdin saves Princess Balroubadour from Abanazar and they live happily ever after.</p>

## WORKSHEET 2

### Story Sequencing Sentence Order KS2

	Wishee Washee and Widow Twankey try to save Aladdin from the cave.
	Aladdin knows a beautiful girl, whom he wants to marry. She is the Emperor's daughter, Princess Balroubadour.
	Abanazar steals the lamp and kidnaps Princess Balroubadour.
	Aladdin marries Princess Balroubadour and lives happily ever after.
	Using the three wishes, Aladdin and his mother become very rich.
	Abanazar tells Aladdin to go into a cave and find him an old lamp.
	Once upon a time, Aladdin lived in Peking with his mother, Widow Twankey and his brother Wishee Washee.
	Princess Balroubadour is having her Eighteenth Birthday Party, and a mysterious Prince arrives.
	Aladdin rubs the lamp and a genie appears. The genie of the lamp grants him 3 wishes.
	Abanazar tries to trick Aladdin and traps him in the cave using a magic spell.

**WORKSHEET 3**

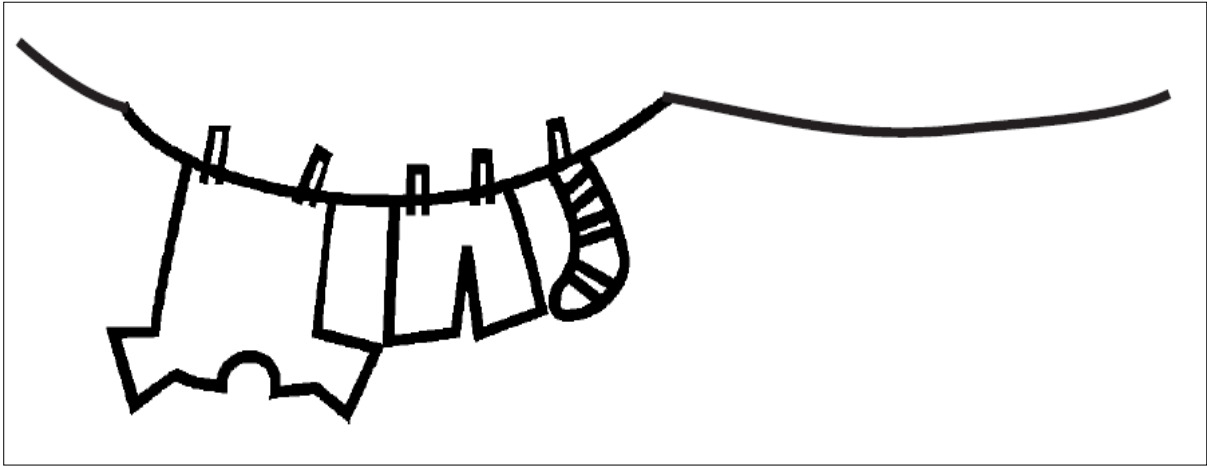
**The Three Wishes**

**If you had 3 wishes, what would they be?**

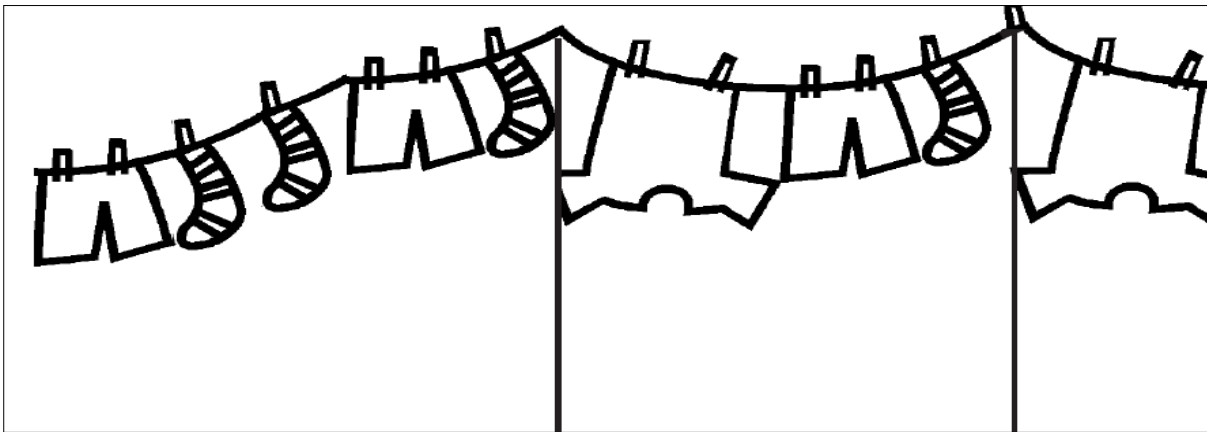


## WORKSHEET 4

### Widow Twankey's Washing Line

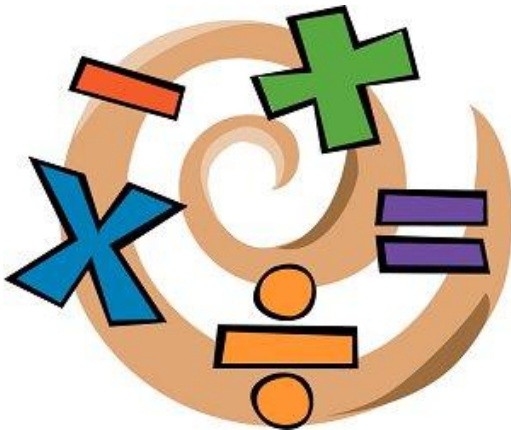


1. How many items of clothing are on Widow Twankey's Washing Line?
2. Can you add 3 more items to the line?



3. How many items are there on the line altogether now?
4. How many items of clothing are on Widow Twankey's washing line?
5. Colour all the t-shirts in red. How many T-shirts are there? Colour all the socks in green.  
How many socks are there?
6. How many pairs of socks are there?

## WORKSHEET 5: Solving Problems



1. Widow Twankey's washing line is 25cm longer than her neighbour's line which is 100cm long. How long is Widow Twankey's washing line?

2. Widow Twankey has a lot of work to do in the laundry today. She has to clean 10 pairs of silk trousers and 3 times more of silk shirts and half as many waistcoats.

- How many silk shirts does she have to clean?
- How many waistcoats does she have to clean?
- She gets £5 for clean trousers, £2 for the shirts and £1 for the waistcoats.

How much will she earn today?

3. In the 1890s, wages for appearing in a pantomime were;

Child Actor £2 per week

Principal Boy £80 per week

Principal Girl £50 per week

Clown £40 per week.

Head Stage Carpenter £5 per week.

For a performance of Aladdin, the director needs 15 child actors to make the chorus, one principal boy as Aladdin, one principal girl as the Princess, 3 clowns during interval and a head stage carpenter to set the settings. How much would the performance have cost the director in 1890?

4. Aladdin starts his descent into the cave at 13:30 and it takes him 45 minutes to reach the bottom. It takes him 20 minutes to find the lamp.

- What time is it when he reaches the bottom?
- What time is it when he finds the lamp?



## WORKSHEET 6


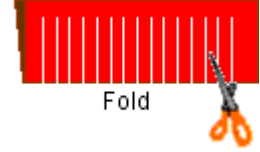



### Make a Paper Lantern



On the last day of the Chinese New Year festivities, they have a Lantern Festival. Why don't you try to make your own paper lantern for Chinese New Year?

You will need:

- Coloured paper (construction paper or gift wrapping)
- Scissors
- Glue, tape, or a stapler

	Fold a rectangular piece of paper in half, making a long, thin rectangle.
	Make a series of cuts (about a dozen or more) along the fold line. Don't cut all the way to the edge of the paper.
	Unfold the paper. Glue or staple the short edges of the paper together.
	Cut a strip of paper 6 inches long and 1/2 inch wide. Glue or staple this strip of paper across one end of the lantern - this will be the handle of the lantern.
	<b>Optional:</b> Make a lot of lanterns and string them along a length of yarn. Decorate your room!

### Wishy Washy's Water Facts.

How Much water do you use?

<b>Activity</b>	<b>Average weekly use</b>	<b>Litres used - per activity</b>	<b>Cost per use</b>
Bath	2	80 per bath	15p
Flushing the toilet	35	8 per flush	1.52p
Gravity shower	7	35 per shower	7p
Power shower	7	80 per shower	15p
Washing machine	3	65 per wash	12p
Dishwasher	4	25	5p
Watering the garden	1	540	£1.03
Washing car with bucket	1 (4 buckets)	8 per bucket = 32 litres	6p
Washing car with hose pipe	1	400 - 480	76p - 91.2p

#### **Changing water consumption and the environment**

Does it surprise you to know you probably use 153 litres of water a day (according to Ofwat)? In many developing countries, water consumption is as low as 20 litres a day for the average person (what we used in Britain in the 19th century). But is our growing water use a sign of our developing affluence or of our increased greed? The above table shows you how much your different water habits are roughly costing you, but it also helps you bear in mind the impact they are having on the environment.

The Environment Agency is urging people to use less water. In 2005, groundwater levels were lower than they have been for 20 years, affecting the wildlife that depends on rivers and wetlands - fish, birds and rare plants. By using less, you can save money and lessen the impact of drought on our environment.

### **Changes in water resources**

Our increased water consumption is putting a strain on our water resources. While this is partly as a result of new technology and behaviour such as frequent showering, dishwashers and washing machines, it's combined with activities such as leaving a tap running while we brush our teeth or shave, increased and unnecessary use of sprinklers or hosepipes, long power showers, running taps for excessive periods and flushing the toilet to dispose of things like tissues and cotton wool. There are simple things you can do to cut your water use that will, if you have a metered supply, save you money.

### **Water supplies in the UK**

Water wasted by the consumer is not the only issue that threatens our water supplies. Rainfall patterns and population increases are also creating difficulties for the government and water industry. Here are some facts that will get you thinking about the precious stuff that comes out of your tap:

- the average Briton uses the equivalent of 16 buckets worth of water a day. One third of this goes down the loo
- London gets less annual rainfall than either Istanbul or Rome
- about one third of our water is lost through leaking pipes before it gets to our home - many water companies claim they can't afford to repair them because of the difficulties in meeting demands
- on average, only 3% of domestic water is used as drinking water
- many people in the world exist on 10 litres of water or less a day, we use this in almost one flush of the toilet.

## 9 Easy Things You Can Do To Help Save The Planet



1. Take 5 minute showers. Get wet. Turn of the water and lather up. Then rinse off. Save more than 5-10 gallons of water a day!

2. Catch some of the shower water in a bucket to flush the toilet. If you are waiting for the water to warm up, catch it in a bucket to flush the toilet or water house plants.

Save more than 1-2 gallons!

3. Turn off the tap when brushing your teeth.

Save 4-10 gallons a day!

4. Make it a full load. Only run the washing machine or dishwasher when full.

You can save energy too by drying the clothes on a clothes line!

5. Make sure your parents check faucets and pipes for leaks.

A small leak can waste 20 gallons a day!



6. If its yellow, it's mellow. If it's brown, flush it down. Don't flush the toilet if you only urinated. Get the whole family to agree to the new bathroom conservation idea.

Saves 2-6 gallons every time you chose not to flush!

7. Keep a pitcher of water in the fridge. Running water and waiting until it cools down is wasteful.

8. Water plants when it's cooler. Watering in the early morning is best.

9. Make a Rain Barrel with your parents : Learn how to catch rain to water your garden. You'll need to do this with an adult. You'll need to get a food grade barrel and a few plumbing supplies. The barrels can be purchased relatively inexpensively. You can also have your parents ask around to local restaurants to see if they have any food barrels.

### Play Water Trivia!

For each numbered question (1-10) find the letter of the correct answer (A-J).



- 1** - How long can a person live without water? \_\_\_\_\_
- 2** - How much water pipe is there in the US & Canada? \_\_\_\_\_
- 3** - What were the first water pipes made of in the UK? \_\_\_\_\_
- 4** - How much water is used in a 5-minute shower? \_\_\_\_\_
- 5** - How much water does one person use in a day? \_\_\_\_\_
- 6** - How much of the earth's surface is water? \_\_\_\_\_
- 7** - How much of the earth's surface water is drinkable? \_\_\_\_\_
- 8** - Water freezes at what temperature? \_\_\_\_\_
- 9** - Water boils at what temperature? \_\_\_\_\_
- 10** - How much of the human body is water? \_\_\_\_\_

**A** - Hollowed out logs

**B** - 80%

**C** - About 1 week

**D** - 66%

**E** - 1%

**F** - 32 degrees F, 0 degrees C

**G** - About a million miles

**H** - 25-50 gallons

**I** - 212 degrees F, 100 degrees C

**J** - 50 gallons

(Play Water Trivia! **Answers:** 1-C, 2-G, 3-A, 4-H, 5-J, 6-B, 7-E, 8-F, 9-I, 10-D)

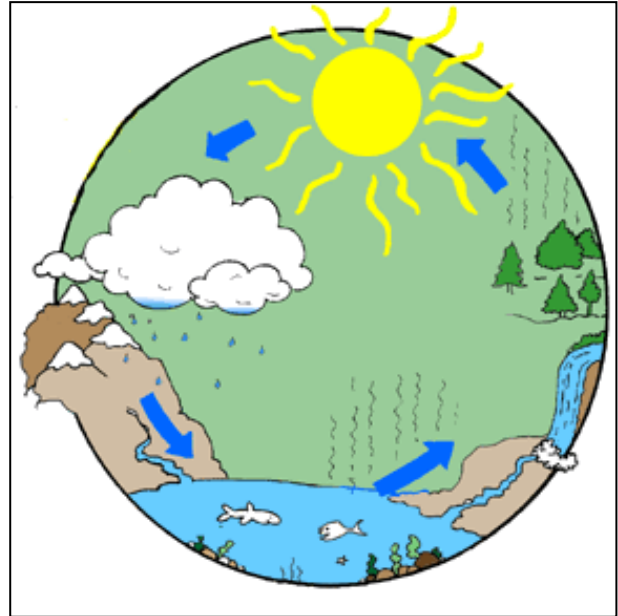
### You can make a miniature water cycle!

You've seen that water can be a liquid, a gas, or a solid. Outside, water is always changing from liquid to gas and back again. This process is called the *water cycle*. You can see how the water cycle works.

The sun's heat makes water *evaporate* from streams, lakes, rivers, and oceans. The *water vapour* rises. When it reaches cooler air, it *condenses* to form clouds. When the clouds are full of water, or *saturated*, they release some of the water as rain.

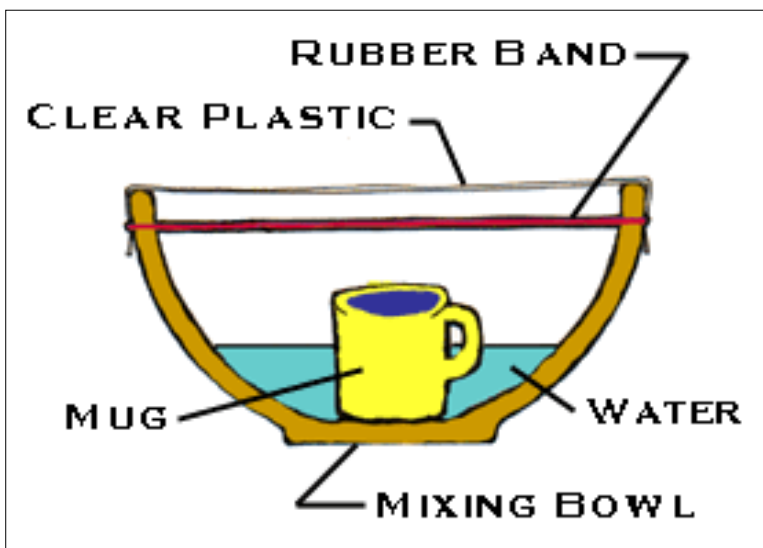
You will need:

- a large metal or plastic bowl
- a pitcher or bucket
- a sheet of clear plastic wrap
- a dry ceramic mug (like a coffee mug)
- a long piece of string or large rubber band
- water



1. Put the bowl in a sunny place outside.
2. Using the pitcher or bucket, pour water into the bowl until it is about  $\frac{1}{4}$  full.
3. Place the mug in the centre of the bowl. Be careful not to splash any water into it.
4. Cover the top of the bowl tightly with the plastic wrap.
5. Tie the string around the bowl to hold the plastic wrap in place.
6. Watch the bowl to see what happens.

The "mist" that forms on the plastic wrap will change into larger drops of water that will begin to drip. (You can speed up the dripping by carefully moving the bowl (don't splash!) into the shade.) When this happens, continue watching for a few minutes, then carefully peel back the plastic. Is the coffee mug still empty? Water from the "ocean" of water in the bowl *evaporated*. It *condensed* to form misty "clouds" on the plastic wrap. When the clouds became *saturated* it "rained" into the mug!



Is the coffee mug still empty? Water from the "ocean" of water in the bowl *evaporated*. It *condensed* to form misty "clouds" on the plastic wrap. When the clouds became *saturated* it "rained" into the mug!

