

INSPIRATION CARD 4: STORYTELLING, WORKING WITH *ALADDIN*

THE STRUCTURE OF THE *ALADDIN* STORY

Recap the story of *Aladdin*. Go around the class with each pupil adding a new sentence that describes what happens next. You could start so the pupils get the idea.

Introduce the idea of every story having a beginning, middle and end.

Sometimes pieces are written in from a practical performance point of view (e.g. a short piece of dialogue or a song to cover a costume or scenery change).

Ask the class to identify surprises or key moments of change in the story.

Explore with the class what would happen if some were changed or removed. Ask the pupils to think of reasons why things that they think are not vital are included in the story (e.g. to deepen understanding of a character or event).



MAKING AN ENTRANCE

Ask the class to think about how the show began. Why do you think it began like that? Was it effective in grabbing our attention and drawing us in? Why is this important in the theatre – and in our writing? What would be other good ways to start the story just using words? Work with a partner to rewrite the beginning of the show.

PERFORMANCE: WRITING A NEW SCENE

Ask the children to write a new or alternative scene from *Aladdin*. What else could happen that they would enjoy or find interesting? Some ideas you could suggest to get them thinking include:

- Jafar escapes across the desert and Aladdin and Jasmine set off on the magic carpet to try and catch him. What happens?
- When Prince Ali arrives at the palace one of his elephants escapes and rampages through the garden. How do the guards catch it again?

EDITING OR REWRITING A SCENE

The children think about what happens in the middle section of *Aladdin* and how they could rewrite the story so it still ends in the same way, or perhaps differently. Ideas might be:

- It isn't Aladdin but Jasmine who finds the lamp. What would she wish for and how would it change the story?
- Aladdin doesn't become Prince Ali, instead he thinks of another way to impress Jasmine without using a wish. What is it and what happens?

MORAL DILEMMA: THREE WISHES - GOOD OR BAD?

Explore the theme of three wishes more generally. Remembering the three wishes rules (you can't wish for more wishes, make anyone love you or bring someone back from the dead), what would the class wish for and why? Write ideas up on the board or, if appropriate for your class, ask children to work individually and read out their three.



Would it always be good to have three wishes? Are wishes always used for good, or is there a downside as well? What's the difference between having three wishes and winning the lottery?



