

Proposed project "Show in the Classroom"

Moslem Ghasemi

Movement represents the essence of flourishing and manifestation. The universe and the cosmos engage in harmonious and evident motion.

The transition and progression of seasons, the development of foliage and blossoms, the arrival of spring and autumn, as well as the occurrences of snow, rain, floods, and storms,

The movement of fish in rivers and oceans, the flight of birds across the sky, the swift running of deer across the plains, the rapid and minute movements of ants, the cries of an infant accompanied by the instinctive act of sucking a finger for nourishment, and all such phenomena...



Therefore, from the moment of birth, an individual instinctively conveys his needs through actions, and as he begins to think, he articulates them with consideration. This mode of expression through action persists throughout his life until death. Throughout all these stages, the individual is

demonstrating and presenting himself, since he seeks to convey his identity. He wishes to express: "I am present too; this is me; see me." The great and influential poet, Khayyam Neyshaburi, an Iranian philosopher, poet, and mathematician, said a thousand years ago:

‘Tis all a Chequer-board of Nights and Days

Where Destiny with men for Pieces plays:

Hither and thither moves, and mates, and slays,

And one by one back in the closet lays



Khayyam likened humans to puppets in a puppet show, each coming out of the box in turn, performing, and returning to the box after a while.

Therefore, the word “drama” is inherently connected to all entities, particularly to rational humans. It serves as the most effective means of acquiring knowledge, shaping worldviews, and facilitating education, alongside enjoyment and recreation. It is within this context that intellectuals and educators have maximized the potential of this powerful tool.

Group activity to create a "Play"

The most significant benefit of students staging a play in the classroom is the enhanced comprehension of lesson concepts, the expression of both individual and collective personality and identity, as well as the development of self-confidence and faith in their capabilities.



The initial inspirations that contributed to the development of the "classroom performance" technique.



At the age of 14, I joined one of the libraries associated with the Center for the Intellectual Development of Children and Adolescents. This recently founded center, as indicated by its title, had a significant mission: the intellectual development of children and adolescents. The aim of this institute, with a team of young, enthusiastic educators and specialists, was to cultivate a vibrant environment to foster the growth and flourishing of young individuals. From the very beginning, I engaged in various artistic activities like creating wall newspapers, which involved



writing articles, designing layouts, and formatting pages. I enjoyed reading wonderful storybooks and novels for children and teens and summarizing them afterward. I was captivated by storytelling sessions led by renowned teachers and writers of the time. Additionally, I participated in poetry and story writing workshops, painting, music, and crafts courses. I also watched films for children and teenagers from around the world and visited museums, factories, and cultural institutions. During those formative years, I was introduced to theater, where I had the opportunity to act in and direct plays for young audiences under the guidance of instructors from "Creative Play."

When I turned 16, I took a test and joined the youth theater group at the Center for the Development of Children and Adolescents, and with guidance from both Iranian and international instructors, I took part in workshops led by various groups invited from different countries to drama festivals and creative drama courses. This experience marked my official entry as an actor in the Center's youth group. I had the



opportunity to perform unforgettable plays in the Center's libraries, welfare organizations, hospitals, schools, cities, and villages across the country. Our performances ranged from mobile and portable shows to large-scale productions on various stages, including amphitheaters. Notably, we utilized a unique theater trailer, one of only four custom-made mobile theater trailers in the world from Germany.

Over a period of five years, that vibrant and energetic group delivered hundreds of performances in both urban areas and rough road villages, traveling by minibus and specialized Land Rover. They also showcased their talents on various islands using small and large vessels and took part in numerous local and international festivals.





At the age of 20, I became the youngest instructor for children's theater. I took courses in Creative Drama using the Viola Spolin method and spent four years teaching this approach to kids and teens across various regions of the country. During this period, we also had the opportunity to work with a talented group of children and by listening to their stories and memories, we were able to bring those experiences to life together. Many of the children even took on the role of directors, guiding us as we improvised and recreated their narratives. This approach ignited my initial interest in working with children, leading me to write, direct, and perform in radio shows aimed at kids and teenagers. Additionally, I explored writing plays that focused on the “language of objects” and their proper usage. Following the Islamic Revolution in Iran in 1978, I resumed my role as a creative theater coach a year later, during which I conducted numerous workshops across various cities for educators and students of education. In 1985, I became the cultural and artistic director of education in Tehran province. Drawing on my past experiences and the support of a wonderful group of friends and colleagues who shared a passion for art and education, we organized the inaugural student theater and song festival, which was a grand event. In the meantime, a magazine titled “Education, Art, and Revolution” emerged, in which the first topic of the textbook, the story “The Fox

and the Rooster” was presented as a short play accompanied by lovely illustrations, and it gained positive feedback from elementary school teachers. In that same year, we organized the first nationwide competition for textbook playwriting, receiving 300 submissions from all over the country, out of which we chose 15 plays, and ultimately, only 5 were published in limited editions. This experience led us to realize that writing for children and teenagers requires specialized skills.





To truly succeed, we need to offer “creative acting and playwriting” classes for educators and teachers. Therefore, with my years of experience in acting and coaching, along with the positive feedback from the classroom performance of “The Fox and the Rooster”, I decided to conduct some research into elementary school textbooks.





This led me to publish the first collection of textbook plays, titled “The Seconds Graders and the Thirds Graders”, where I adapted 11 different subject areas into plays, which was overwhelmingly well-received by schools. After that, I wrote the play “The Seconds Graders”, which became the focus of my university thesis, titled “Transforming Textbook Topics into Plays with the Assistance of Students Using Basic Tools and Materials”. This play, which combined three different themes in a very attractive way with lively rhythm and music, has been performed in numerous theaters and festivals over the years and has captivated audiences with over 600 performances, drawing in thousands of spectators, including children, adolescents, families, and students from a variety of educational and training institutions.





This research and study led to the creation of seven sets of plays designed for children and teenagers, which are being performed in schools and classrooms nationwide by students under the supervision and guidance of their teachers and instructors. Of course, the primary aim of performing these plays is to work together as a team to create a vibrant and creative environment, which not only helps students discover their hidden talents but also ensures that they grasp the key concepts of the lesson while fostering a sense of joy and excitement.

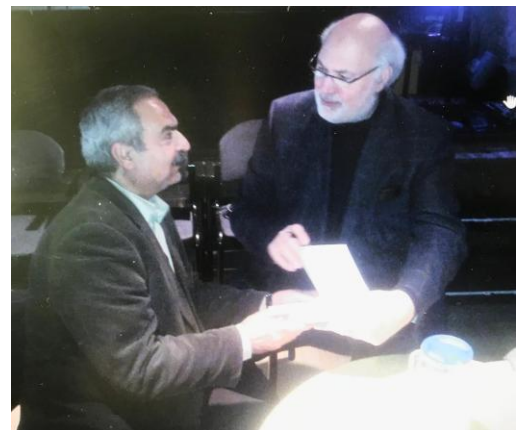


I have been living in Frankfurt, Germany for 30 years now, and have developed a strong bond with the German Children and Youth Theater Center. My efforts have focused on promoting the “theater in the classroom” approach by linking this center with the Iranian International Children and Youth Theater Festival in Hamedan. Additionally, I've worked with the Stage Center to facilitate

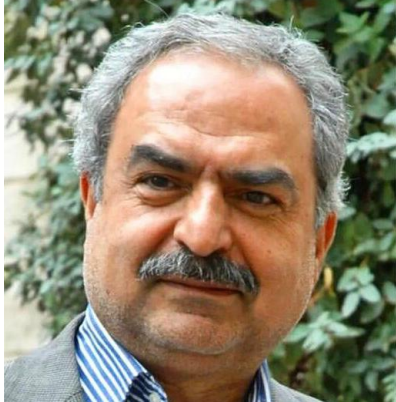
experience sharing between both centers and encourage theater groups to perform in each other's countries. Fortunately, this initiative has garnered interest from various groups and festival directors across Europe. The approach to incorporating theater into classroom settings is done in various ways in different countries, but the technique of bringing textbook topics to life through dramatization for each educational level is a fresh concept that has attracted various groups at international festivals. As a result, I have received invitations to conduct workshops on this innovative method.

Attached is the initial act of the educational and research play “The Seconds Graders” for the reference of the artists at the Stage Children's and Youth Theater, along with images from various performances of the same production. If interested, a selection of textbook drama topics can also be provided.

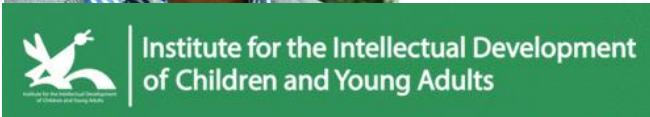
Hence, I kindly urge the respected union to evaluate this approach as an innovative method for showcasing and sharing student performances. This method emphasizes the student as the central figure in all aspects of the performance, including direction, acting, makeup, decor, stage equipment, and music. It would be implemented under the guidance of the instructor and class teacher, and I recommend that it be widely adopted across schools nationwide. Additionally, I encourage the union to take measures to present this initiative to other members.



Explanation: I am currently delivering this method in a practical and applied manner via online platforms to instructors, educators, and individuals passionate about theater and drama in educational settings.



Finally, I would like to express my gratitude to the organization and cultural institution “Center for Intellectual Development of Children and Adolescents”, which is the pioneer of the “Creative Performance” method in Iran and has played a significant role in establishing the art of performance for children and adolescents on a national scale.

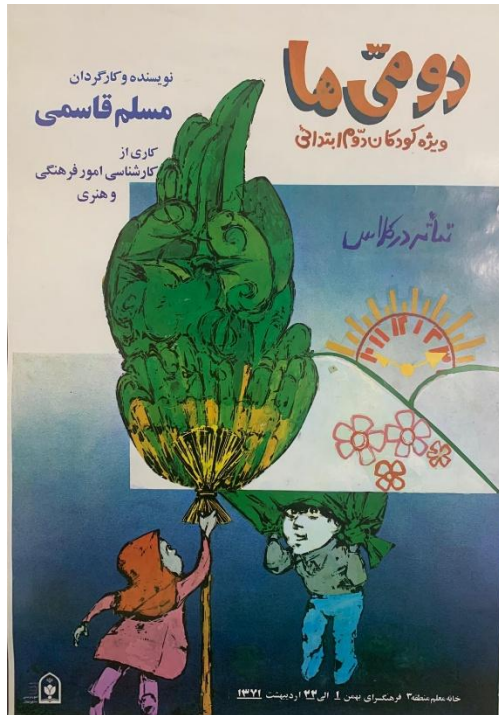


A unique theatrical production designed for elementary school students:

Research and prototype work, inspired by elementary school textbooks (classroom theater)

The Seconds Graders!

Nurture, education, enjoyment, and entertainment!



Explanation: This play has been presented periodically over the past 25 years across numerous theaters and festivals, adding up to over 600 performances and reaching an audience of more than 10,000 children and educators, etc. It has drawn media attention with headlines like “A Miracle in Education”, “The Play Enhances Learning”, “Children Learn on Stage”, and “Actors Perform with the Support of Their Peers”, among others.

Due to its close connection with children, this play is most effectively presented on a stage that is at the same level as the audience.



Writer, poet, and composer: Moslem Ghasemi

A performance designed for children, parents, educators, and particularly second-grade elementary school students.

“This show is adaptable and can be presented in various locations.”



Scene:

(Classroom. Viewed from the front. The room features four rectangular cube volumes serving as benches or chairs, a teacher's desk accompanied by a chair, and a table cloth, a long-handled broom, a trash can, and a (green) blackboard positioned in the back of the classroom (in front). Beneath the blackboard, a red wooden box measuring 50 cm by 60 cm with a depth of 90 cm is placed, functioning as a bench to assist children in reaching the height necessary for writing, which is a significant element in the overall layout of the space. This large box, referred to as the play box, holds the actors' costumes and props, makeup kits, adhesives, fabric, paper flowers, scripts, and additional items.



The performers are all adults dressed in school uniforms. Under these uniforms, they are all wearing shirts and overalls. The second, third, fourth, and subsequent classes are arranged in a crescent shape around the stage, with the remaining audience seated behind them.

Explanation: The most significant feature of this production lies in the staff and actors' proficiency with rhythm, music, vocal techniques, and appropriate expression. This is crucial as all lyrics and rhythms are performed live and must be sung and performed by the actors.



Showrunners:

Jafar

Ali

Mohsen

Hamid

Instructor, Mentor "Lady or Gentleman".

Jafar: (He rushes in from the left, and with a fancy saw in his hand jumps into the middle of the classroom, looking for his peers.) Hey, kids! (His eyes suddenly land on the students in the audience.)

Hey kids! Are you in second grade? Or maybe third, fourth, or fifth? Come on, come and help! Why is everyone just sitting there? Whoever is feeling strong, come. You, you, and you, no, everyone come! If you want the show to kick off sooner, you need to help. It's a big task, and I can't do it all by myself!

Jafar drags the children onto the stage in every imaginable way, making a mess in the hall, which makes the teachers and coaches pretty anxious too. Just then, the class teacher walks in, sees the chaos, and starts asking a few students what's going on. Several children and coaches explain, recounting the incident and all fingers point to Jafar, who is responsible for dragging the kids up on stage.)

Teacher: (walks toward the stage) Hey, hey, where are you going, kids? The show hasn't started yet! Why are you all heading up on stage? Jafar, what's going on? What are you up to? ... And where are you taking the kids?

Jafar: May I Ma'am (Sir) to the yard!

Teacher: What's going on in the yard? **(Walks on stage, looking puzzled)** Alright, Ladies and Gentlemen, please excuse me. Kids, take your seats, please... I'm not sure how else you want to lay an egg!

Jafar: Excuse me, ma'am... **(holding the hands of a couple of kids)** No, Ma'am, please, let them help...

Teacher: What do you need help with? You mentioned wanting to put on a play, and I said yes, but what's going on now?

Jafar: Well, Ma'am. If you please, I can't cut down the tree by myself, I mean, saw it...

Teacher: I'm not sure I get it. What do you want to saw?

Jafar: Ma'am. If you permit, Ma'am. Tree...

Teacher: Tree? Why the tree?

Jafar: Um, excuse me, Ma'am, for the performance. You yourself said a tree is needed.

Teacher: Oh, when did I mention.... a tree? Did you cut anything down?

Jafar: Yes, Ma'am, I mean no, Ma'am, just a tiny bit. I was feeling tired, so I thought I'd come and take the kids to help me.

Teacher: (A little agitated, working to keep his cool) Alright, kids, go and take a seat, please. I really appreciate it! If the janitor finds out, you can only imagine the consequences, right?

Jafar: But, Ma'am, you did say we could bring a saw for the tree...

Teacher: Did I tell you to bring a saw and cut down the school tree? I said to bring nails and a hammer to create decorations, like the tree, the mountain, and other stuff we might need for the show.

Jafar: Um, excuse me, Ma'am, so don't we need to bring the mountain, either?

Teacher: Mountains in class? What for? Good Gracious! Dear me, how can we possibly bring a mountain here?

Jafar: Oh, Ma'am... (collapses on the floor, laughing uncontrollably)

Teacher: Come on now... Get up and show me what's so funny! Jafar... Jafar... (calls out) Jafar! I'm talking to you. All these kids are watching you. What's going on? Why are you laughing?

Jafar: Oh, Ma'am, sorry... Mohsen and Hamid are on their way to chop off a piece of the mountain and bring it back!

Teacher: What?! Chop a mountain?

Jafar: Yes, Ma'am, they're heading to the mountain...

Teacher: See, kids? This is the way your classmates are performing a play! One of them has gone to saw the school tree and bring it back, two others have gone to the mountain with a hammer and an axe to chop off the mountain, and of course, another one has most probably gone to empty the sea to bring back water... I can't believe all this is happening!



(Ali walks in crying, holding a ladle and a bucket.)

Teacher: Ali, what's wrong? Why are you in tears? What do you have there?

Jafar: (He giggles at Ali's bucket and ladle, points him out to the other kids, and makes a silly face) Ma'am, he'd gone to get the river!

Teacher: Ok, see? Probably with this bucket and ladle, right? **(She picks up the tools from him.)** You were probably planning to scoop up the river with the ladle and bring it to class, weren't you? Oh, dear...

Ali: (sobbing) Ma'am, please, we need the river for the performance.

Teacher: I'm really baffled by all of this. Why are you crying now?

Ali: Oh, Ma'am, no matter what we did, we just couldn't get the river here.

Teacher: See, kids? He's still focused on the river. You know what went wrong? Your ladle was too large. You should have used a teaspoon instead.

(She hands him the bucket and ladle and steps to the center of the stage.) Now, go ahead and take your seat. Hi there, I apologize that our greeting began this way. It's great to see that you all wanted to help your classmate! You were definitely doing the right thing by trying to support your friends. However, what Jafar did was not okay. But, kids, keeping it to ourselves, who would actually do something like that? **(To Jafar and Ali)** Honestly, this whole situation is kind of a hilarious play. Remember when I mentioned theater in the classroom?

Ali and Jafar: Oh, Ma'am, we have no idea what that means!

Teacher: Didn't I tell you before?

Ali and Jafar: But ...

Teacher: Alright, first things first, go find your friends and bring them here. These kids are here to see your show, and they're waiting. You don't need to bring mountains, plains, forests, or rivers here. Hurry up... **(Ali and Jafar leave)** You see, kids...

Jafar: (Enters) Excuse me, Ma'am! How are we going to play then?

Teacher: Just go and get the kids. I assure you, those same kids in your class will guide you on what to do. **(The kids exit)** Come back soon! **(She walks for a moment, looks at the kids and smiles.)**

Now that Ali and Jafar are gone, I have a question for you all! Can anyone tell me why Jafar wanted to take you to the schoolyard?

(Certainly, there are responses provided along the way that help the teacher achieve the intended outcome.)



Alright, so should you follow whoever comes and says something or asks for something? What an interesting world you all have!

Let's forget it. Look, these classmates or yours have a strong interest in theater. They have said several times: “Ma’am let us perform a play.”

I thought about it and searched for a good play until I realized that the best ones are in your textbooks. So, I encouraged them to get started, assuring them of my support. Today, they are eager to stage a play, and I am also supposed to join them in their performance. **(The sound of a trumpet can be heard)** It seems they are ready to begin. Can I sit with you and see what they have planned?

Jafar, Ali, Mohsen, and Hamid walk in, dressed in their elementary school uniforms and holding their backpacks. They move in a military style while playing trumpets. Jafar has a saw in his bag, Ali carries a ladle and holds a bucket in one hand, Mohsen has an axe in his bag, and Hamid has a hammer. They put down the trumpets hanging around their necks, and each pulls out two small sticks from their pockets to play and sing with a cool rhythm.



Kids, kids, lend us a hand (٢)

Seconds, thirds, our friends in the band

We want to have fun, listen to what we say

Let's put on a show for our friends today

"Kids, kids, lend us a hand" (2)

Our game needs a mountain, a tree, and a wood

We want a river with water, the sun, and the moon, if we could

“Kids, kids, lend us a hand” (2)

Jafar: I need to get a tree.

Ali: I need to get a river.

Mohsen and Hamid: “We both need to go and get a mountain together.”

What should we do, what should we do?

We want to have fun!

But now we’re tired.

Now we’re tired. Now we’re...

(Everyone is languid and dozing off.)





Teacher: Where have you been?
(Sounds of kids snoring and breathing heavily) ..Mr. Jafar, Ali, Mohsen.

Hamid (snoring and breathing heavily) It seems like all the kids have drifted off. What should we do? Jafar! Jafar!

Jafar: (He pulls the saw to the leg of the table while still asleep) Ma'am, no matter how hard I saw, it just won't end. I need to find someone to help.

Teacher: Good job! Look, everyone! He is sawing even in his sleep! It seems as if it is serious. Mohsen? Mohsen?

Mohsen: (Pretending to chop a mountain with an axe) Ma'am, if we chop up this mountain, how are we going to get it to class?

Teacher: Wow, kids! Look at him! He hasn't even chopped the mountain yet, and he's already thinking about bringing it to class... Ali, Ali?

Ali: (Crying while scooping water into a bucket) Ma'am, it's still not full! It will be over soon!

Teacher: Oh, no, look everyone! Everyone is seriously thinking about putting up the play! Let me see what Hamid is doing. Hamid, Hamid....What are you doing?

Hamid: Ma'am, now that we've cut off this rock. Can it be a mountain?

(After speaking, the kids go back to sleep.)



Teacher: Kids, I have an idea! Since they requested your assistance in the poem they recited and now want to perform a play for you, I believe we should help them too. What do you think? Will you lend them a hand?

Kids: Yes, of course....

Teacher: Let's wake them up first. My suggestion is that we also let them know that we would like to help them with a song and a poem similar to theirs.

(A poem is written simply and attractively on two sheets of colorful cardboard, which the teacher gives to two students to display on stage for everyone else to see.)

Then, listen carefully so that you can learn.

We children, we children

We help you

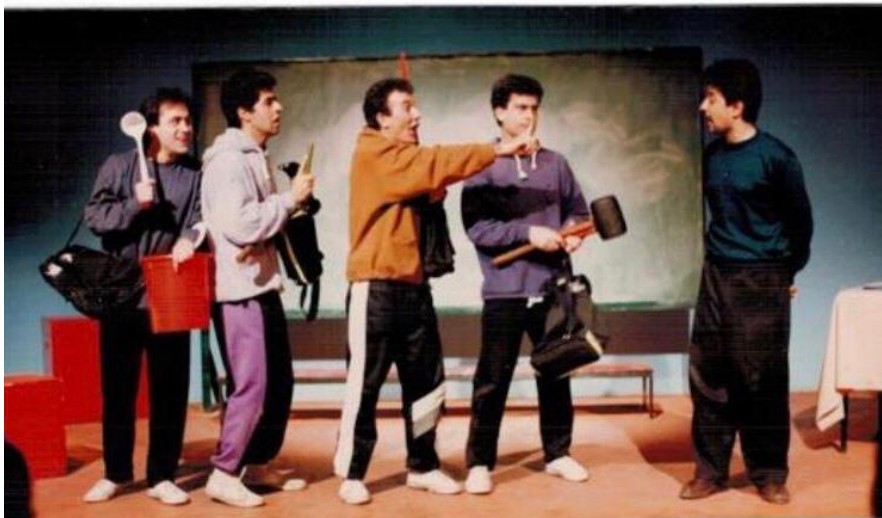
Your classmates, the children

Will help you

Second graders, second graders

Will help you

(After practicing a few times, they sing this poem aloud twice. The kids, having woken up and puzzled, each one gets busy doing something with his own tools)



Teacher: Well, good job. Can you tell us where you went?

All together: Ma'am....(**Jumbled up words**)

Teacher: Look how they are explaining! Speak one-by-one. You invited all of your classmates here; then, what have you been doing yourselves?

All together: Ma'am, please....

Teacher: Did you get anything, kids?

Kids: No...

All together: Ma'am, please.....

Teacher: There's no need; we know everything. It's quite funny!

Hamid: Why, Ma'am?

Teacher: Why shouldn't it be funny?

Mohsen: Ma'am, what's wrong? (**Ali cries.**)

Teacher: What's wrong, Ali? Are you crying again?

Ali: Why are we so funny, Ma'am?

Teacher: Who said you were funny? I said that your work was funny.

Ali: Ma'am, but we worked really hard.

Teacher: Yes, indeed, but it was ineffective. Now, let's ask the kids. Who can say why their work is funny?

(**Kids' explanation**) Oh, yes. For example, if we needed a sun or a wild lion for our play, could we use a rope to bring the sun down from the sky and grab Mr. Lion's hand from the jungle and then ask Mr. Lion to join us in our class play?

Kids: Not possible , Ma'am!



Jafar: Ma'am, you can't bring the sun to class!

Hamid: Oh, Ma'am, the lion eats us all!

Teacher: So, you can't bring the sun to class?

Kids: No...

Teacher: You can't bring a wild lion to class?

Kids: No.

Teacher: Can you bring a mountain to class?

Kids: No.

Teacher: So, what did you say?

Kids: No.

Teacher: So, we can bring the tree and the river, right?

Kids: (understanding) No, no, Ma'am, you can't bring them...

Teacher: Now, shall we not laugh at your work? **(Kids in the audience laugh)**

Ali: (crying) Ma'am, then tell us once and for all not to perform a play at all....

Kids: He's right, Ma'am...

Mohsen: We also need other things, like clothes and makeup.

Kids: Yes, Ma'am, he's right **(they become languid again)**

Kids: Snort, puff...

Teacher: Kids, read it to them one more time so they can understand what you are up to.

(The poem "Help" is recited again by the kids.)

Jafar: Oh, good, kids, let's go...

Teacher: Where to...?

Jafar: Well, Ma'am, to chop down the tree!

Teacher: Oh my God... You are again talking about the saw! No need to go out of this place. Wait a little bit. Let me see what topics you have chosen for the play?

Mohsen: Ma'am, "The Fox and The Crow" from the Persian book.

Teacher: Well-done!

Jafar: Ma'am, "The Clock" from science and mathematics book

Teacher: Good job!

Hamid: Ma'am, "The Magnet" from the science book

Teacher: Very good

Hamid: Ma'am, we've also made a poem and a song for it.

Ali: Yes, Ma'am, we've made it!

Teacher: Well-done. You have done a lot of work! You have made a few plays from your textbook topics, and you have also made poems and songs for them. Okey, kids, let's read this poem together in their honor...



(Second graders, second graders

Well-done, well-done

For this lovely work

For our effort, your intelligence) (2)



Kids: (Every child sings this poem along with the teacher's song) Hurray...

Teacher: Ok, Let's begin with The Fox and The Crow if you'd like. Kids, do you all know the poem "The Fox and the Crow"?

Kids: Sure...

Teacher: Can someone sing it for us?... (One of the kids sings it)

Teacher: Well-done, clap him... Now who can tell us what we need to perform this short poem?

Kids: Tree, hill, river, ... sun, stone, ...

Hamid: Ma'am, first we must have a play.

Teacher: Excellent! That's right, first of all we need the play, with everything written in it. So where is the playscript, kids? Hamid, it seems you're the author of the play since you remembered it, so please give it to me.

Hamid: (Takes the play from the box and gives it to the teacher) Ma'am, please! Here you are.

Teacher: Thank you very much; well-done! What a lovely handwriting. Yes, look, he's written the scene description first: early morning, a green plain, a tree on the right side of the scene, and a hill on the left.... Well, we need a tree, a hill, and a green plain.

We must consider how to create this scene, in the best way possible, with the classroom equipment and items brought by the students. We have to think carefully....

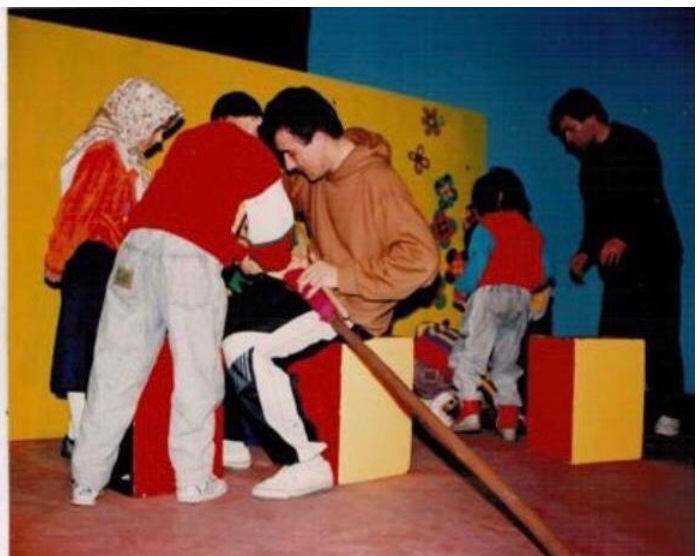
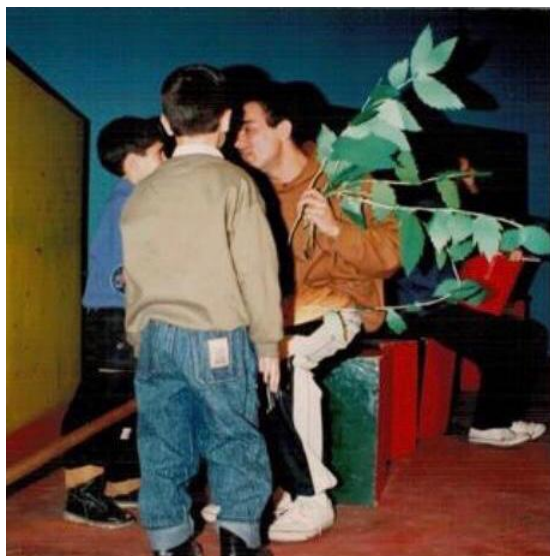
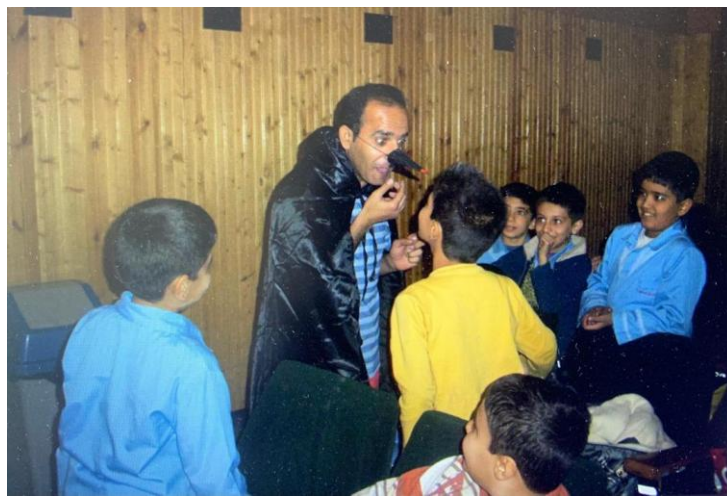


Jafar: Ma'am, what did we bring the saw, the hammer, and the other items for? The bucket, the axe, and the rest.

Teacher: What shall I say? You should ask yourselves. It's okay now, we might need them. For the time being, just put them in the corner...

(This phase represents a strong bond between the actors and the kids. Finally, with the support of the teacher and the atmosphere she fosters for children's creativity, some of the kids begin making a tree with a broom and some leaves placed in the costume box, others put a chair on top of the table and cover them with tablecloth, adding plants and flowers to represent hills. Meanwhile, others create colorful drawings of mountains, rivers, the sun, and trees on the blackboard using chalk. They also have actors dressed as crows and foxes walking around the kids, using makeup kits and props to represent those animals. They have a cardboard beak and tail for the crow, a face mask and a long tail for the fox, plus other items created by the kids. They quickly get ready while the other children focus on setting up the scene. A wonderful atmosphere emerges from the kids' creativity, which will generate a lovely show. The teacher needs to manage this excitement to keep it from getting too chaotic or boring. Then, the names of the kids who contributed to each part are announced by the performers. Flowers are given to the kids to place among the audience as if they were wildflowers. To prevent overcrowding, these flowers can be given as gifts to those who helped, or while the kids are assisting, flowers can be handed out to others so that more of them feel included in the performance. Now, the Fox and the Crow show, created by all the second graders, starts with the melodious symbol that represents the show.)







Explanation: This rhythmic piece is presented at the start of every performance with multiple aims: to generate enthusiasm in the kids and help them get ready both physically and mentally to enjoy the upcoming act calmly and peacefully (a sort of emotional imagery). It also allows time to arrange the stage for the next performance, and...

Actors:

Kids, kids, get set now (2)
Where's your left hand?
Here I am, here I am
Where's your right hand?
Here I am, here I am
Left hand, right hand, raise them together (2)
Clap, clap, come on, come on (4)
Kids, kids...
Our performance, The Fox and the Crow
The fox is over there, waiting for the crow(2)
Kids, kids
Where is your left hand?
Here I am, here I am
Where's your right hand?
Here I am, here I am
Left hand, right hand
Both on the knees (2)
Kids, kids
Time to be silent, time to be silent. Time...

(Each actor takes his place.)

Time: Early in the morning, a crow is soaring through the sky searching for food. A fox is also moving across the field to look for something to hunt and gather food.

Fox:

My stomach is rumbling again
It's never full and is forcing me again
To head to the village, to find some chickens
Wander the streets, sneak into kitchens
Only for a bite? Is it right?
To go stealing? Go hunting if you might...



(He notices the crow) Hey, where is Mr. Crow off so early in the morning?
There must be some news around here; I'd better go behind that hill **(heads behind the hill)**

Let's see what will happen!

Narrator: (Reads a line from the poem) A crow spotted a piece of cheese.

Crow: Wow, what a delightful cheese! Its smell has filled the air. **(It grabs the cheese with its beak and flies away)**

Narrator: (The poem from the book)

A crow spotted a piece of cheese
Grabbed it with its beak, and swiftly flew by
It perched on a tree along the route
Where a fox was walking by

Fox: What? Oh, yeah. I hope it's not a bar of soap. I don't think so. **(He looks carefully and moves closer, sniffing)** It's cheese! What great cheese! Its smell is everywhere. Mr. Crow, it's a shame to eat all that cheese alone. You really don't know good manners.

(singing) What lovely white cheese! This cheese is only good for Mr. Fox. Mr. Fox, hurry up, or you'll miss this tasty breakfast. Get moving, do something. What can I do? Oh, I got it. I'll sing to him.

(He approaches the boulder, clears his throat, and starts to sing softly and politely as he walks towards the Crow.)

How beautiful you are!

What a head, what a tail, what a claw! **(Book poem)**

Crow: (Upon hearing the fox speak, the crow looks around to find out who is being praised.) Hmm?!

Fox:

Your feathers and wings, lovely and dark

Nothing is more stunning than something so dark... **(Book poem)**

Crow: (Upon hearing this verse and glancing at his own feathers, he understands that the fox is talking about him.) Um?! uhm

Fox: (Walking fully under the tree) Hello, Mr. Crow. Wow, what a blessing to see your beauty early this morning. God has truly given you all the beauty.

Crow: (Looks at its feathers in amazement) Huh!?

Fox: Believe me, dear crow, when you were flying, I watched your beautiful flight so much that I was dizzy.

(The fox turns around and sits on a rock.)

Those black wings of yours, that beautiful tail, that beautiful beak. I have never seen such a beautiful bird in my life.

(The crow enjoys the fox's compliment, takes off, flies around, and settles on a different branch. The fox thinks for a moment that the crow is going to leave.)

Fox: Oh, where...? (Upon seeing the crow land on another branch, he is relieved, recognizing that his trick has been successful) Well done, very nice! Please fly one more time so that I can enjoy this beauty even more.

(The crow flies off and perches on another branch.)

Fox: Very beautiful, well done my dear friend. I was thinking a bird this beautiful must have a lovely voice too.

Crow: (Nods in agreement) Hmm, hmm...

Fox: If your voice matches your looks, then there's no bird better than you in the world. I wish I could hear your voice even for a moment. (The crow hops around to different branches while the fox chases him, continuing to speak.) And share this news with all of the world's creatures whom I have had the honor of meeting today. (To himself) Sing, hurry up, What a stubborn bird!

Crow: (Clears its throat with its beak shut.) Um, um...

Fox: It seems like he wants to sing.

Crow: (Closes its eyes to caw, letting the cheese drop from its mouth. The fox catches the cheese as it falls.)

Caw, caw....

Fox: Wow, what a sound!



Crow: Caw, caw... (Opens its eyes, realizing that the cheese has fallen from its beak, and is now in the fox's mouth.) Thanks for keeping my cheese, my friend. Can you please give it back to me? I hope you enjoyed it.

Fox: Oh, yes, very much! Just keep singing. Your silly voice is only good for you. I should go away quickly not to hear it again...

Crow: Wait, what? So, all the compliments about my looks and singing were just a trick?

Fox: Beauty!?! (Laughs mockingly) When you have time, look at yourself in the mirror. Goodbye mate; you're both foolish and gullible. (Walks away.)

Crow: Caw, caw...

Fox: Good, good, sing, sing.... Caw, caw, caw....

Continued....

2) Clock...



3) Magnet...





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