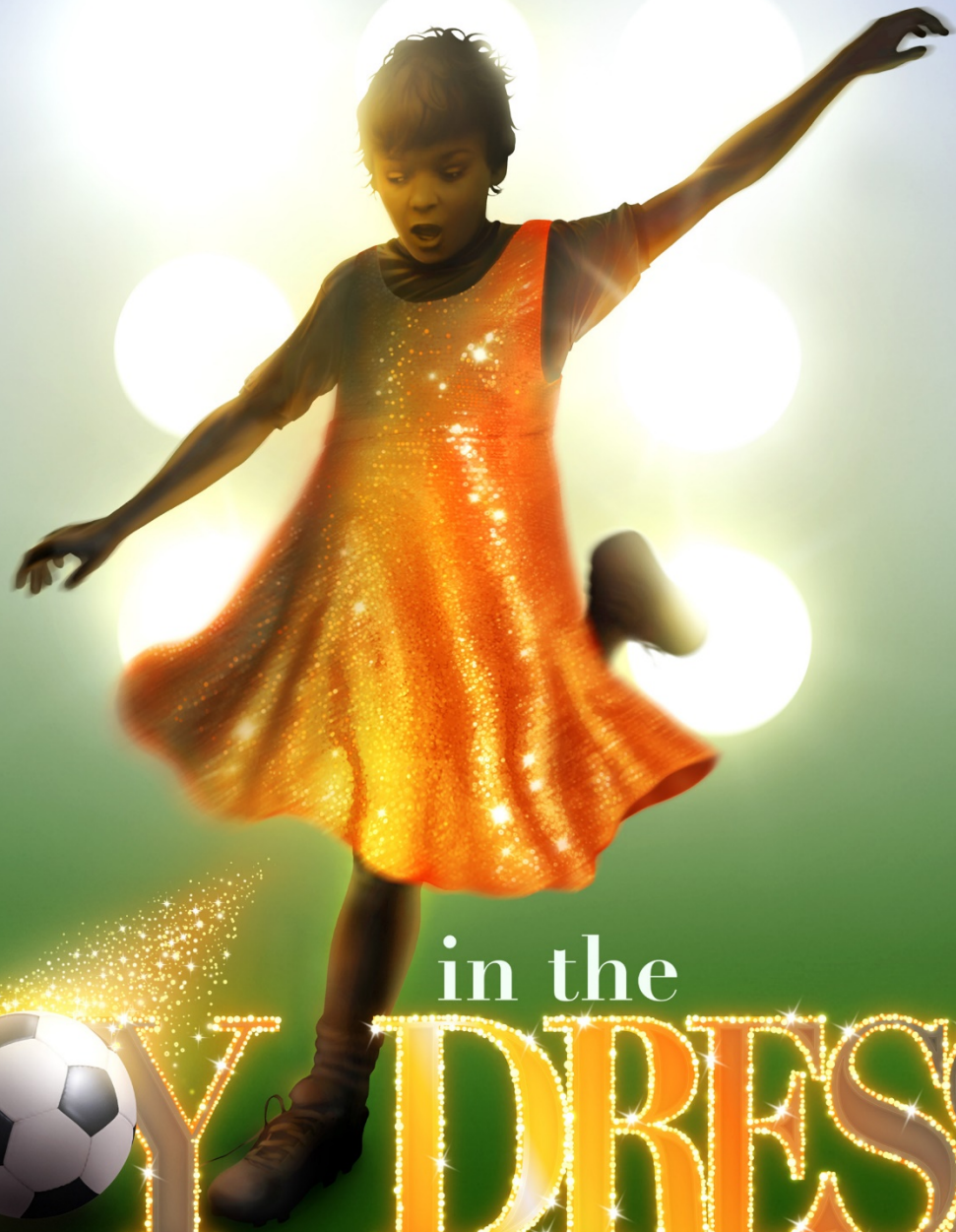


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The **BOY** in the **DRESS**

FROM THE NOVEL BY DAVID WALLIAMS
BOOK BY MARK RAVENHILL
MUSIC & LYRICS BY ROBBIE WILLIAMS & GUY CHAMBERS

ABOUT THIS PACK

This pack supports the RSC's 2019 production of *The Boy in the Dress*, directed by Greg Doran.

The activities provided in this pack are specifically designed to support KS2-3 students attending the performance and studying the story in school.

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These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A practical or open space activity



WRITE

A classroom writing or discussion activity



LINKS

Useful web addresses and research tasks

ABOUT THE PRODUCTION

"The experience of putting on a musical with the RSC has been something else entirely.... In the first rehearsal, there were over 100 people – all the actors and directors and designers and choreographers – and it was pretty overwhelming. I was humbled and felt quite nervous seeing all these people working to bring what was my vision to the stage."

David Walliams, author, *The Boy in the Dress*.

The RSC's musical adaptation of *The Boy in the Dress* is a huge collaborative project spanning four years. The stage version not only needed to capture the sheer joy and emotional heart of the story but meet the added challenges of how to deliver dream sequences, football matches and Oddjob the dog to a live audience. The set, the music, the choreography and the cast take us on an incredible journey, from teeming football pitches to glitzy fashion shows but what can never be forgotten at the heart of the production is a simple story about a boy who feels different.

EXPLORING THE STORY



SYNOPSIS

A full synopsis of the play is available at: <https://www.rsc.org.uk/the-boy-in-the-dress>

Dennis is 12 years old and his school football team's star striker. But when Mum leaves home, life is tough. The only reminder Dennis has of his Mum is a photo of her in a beautiful yellow dress. A dress rather like the one on the cover of Vogue on sale at Raj's newsagents. And also a bit like the one that Lisa James, the coolest girl in school, is sketching in her note book. What do you do if you like both football and dresses? And what will Mr Hawtrey the headteacher do when he discovers that his strict uniform code has been broken by a boy in a dress?

PRODUCTION NOTES

In our production of *The Boy in the Dress*, there are important events which help develop the plot and move the story along. For example, Dennis heads a ball and breaks the headmaster's window. Without this event in the story, Dennis would never have been put in detention where he meets Lisa James. Another important moment in the plot is when Dennis and Lisa catch Mr Hawtrey going to the shops dressed as a woman. Their acceptance of him allows Mr Hawtrey to realise his hypocrisy and allow Dennis back to school. It is important for any production to highlight such moments to keep the story clear for the audience, and identifying what those important beats are is really crucial in building a great story.

ACTIVITY 1: THE STORY IN 20 MINUTES

"I think it's always about starting with the story and what beat of it we are trying to really highlight."

Aletta Collins, Choreographer, *The Boy in the Dress*.

The RSC's musical production of *The Boy in the Dress* is an adaptation of the original book by David Walliams. The following activity will help students examine the key moments in our production and understand how the plot takes shape and takes approximately 15-20 minutes.

- Organise students into groups and provide each group with one part of the story from the 'Story in 20 Minutes', available in the Resources section.
 - If your students are already familiar with the book or know the story, you may want to get them to work in pairs to identify the 10 most important beats, or events, of the story themselves and use to build a concise summary of the storyline that includes all the main plot points.
- Ask each group to create their own version of the scene or beat they have been given, creating a short piece of no more than 30 seconds.

- Encourage students to share their short scenes, in the order they occur in the play.
- Reflect with students on what they think the central themes and ideas are in this story. What is it trying to say about identity and belonging and how does Dennis, and the people around him, change through the play?
- Discuss with students any differences between the play and the novel. If they know David Walliams' book well, what do they think the play offers that is different and what might be the challenges of recreating some of these moments on stage?

ACTIVITY 2: MOVIE TRAILERS!

“...it was a Shazam moment. SHAZAM! This is it, let's get into the studio and write the songs for this musical.”

Robbie Williams, co-songwriter, *The Boy in the Dress*.

The following extension activity will help students develop and build on the work in Activity 1, looking at what hooks an audience in to a story and takes approximately 45 minutes.

- Explain to the students that they are going to create their own trailer for *The Boy in the Dress*.
- Invite them, in their pairs, to make a list of 10 important things that tell the whole story from beginning to end.
- When they have their list, ask them to decide which points belong to the beginning, the middle and the end of the story. Which bit has the most? Which stand out as being the most exciting and why?
- Invite the pairs to decide on the two most important points from the beginning of their story. Explain that these are details that will make the start of their trailer and get the audience's attention. For example:
 - Who your main character is and why we should care about them: (*Dennis is full of pain and misses his mum, he also feels different and doesn't know why*)
 - Something that happens to them to make the audience excited about the story (*Lisa James persuades Dennis to wear a dress to school*)
- Invite the students to choose two exciting 'what happens next' moments from their story. Explain that these are big things that happen to the main characters that make the audience wonder what will happen next. For example:
 - *Dennis is disguised as a French student and is asked to speak French to the whole class; the school football team are losing the final but Dennis isn't allowed to play!*
- Ask the pairs to take turns telling these 'what happens next' moments to each other. How can they make them sound as exciting, scary, funny as possible to their audience? What would they show onscreen? Would they use music?

- Explain to the students that they are now going to make their short trailer using these four moments. This can include writing a short script for the trailer and adding any action, sound effects or music they can create between them?
- Reflect as a group what was exciting about the stories. What details did they remember? Did they want to know more and why?

PRODUCTION NOTES

The Boy in the Dress is full of larger than life characters and it is interesting to see how they behave in certain circumstances. For example, you will see how Raj reacts when he sees Dennis buy *Vogue* magazine and how Darvesh and his mum respond to Dennis wearing a dress. The script will give them certain information, the rest they must explore in rehearsal. These details help them become even more 'real' for the audience.

EXPLORING THE CHARACTERS

ACTIVITY 3: CHARACTER FACT FILES

The following activity will help students to think like actors and create a fully rounded picture of the characters from *The Boy in the Dress*. This activity takes approximately 10-15 mins. For students who are unfamiliar with the characters, there is a list of character breakdowns in the Resources section of this pack, called Characters in the musical.

- Organise students into pairs and provide each pair with pens and a Character Fact File from the Resources section of this pack. Give each pair ONE character from *The Boy in the Dress*.
- Ask each pair to complete a Fact File for their character based on what they can remember from the story. If some of these facts are not in the story, ask them to make something up that fits their character.
- Invite students to share their Fact Files as a whole group. Are there any interesting surprises? Where different pairs have had the same character, how different are their made-up facts? Did they discover any new qualities about these characters?
- Discuss, as a group, the more unusual Facts that have been made up about each character. Are some of them too far fetched to be believable? Do they make the characters even more interesting? Why is this?

ACTIVITY 4: CHARACTERS - DREAM JOB INTERVIEWS

The following extension activity leads directly on from Activity 3. In this activity, students will develop their characters further through improvisation and by using their imagination. This activity takes approximately 30 minutes.

- Explain to students that, in their pairs, they are now going to interview their character for their Dream Job.

- Ask them to think about a number of interview questions they might ask a character. For example:
 - Why is this your Dream Job?
 - Why do you think you would be the best person for this job?
- Ask the pairs to decide how their character would prepare for this important interview. For example:
 - Would they buy new clothes or polish their shoes?
 - Would they go to bed early or arrive early?
 - Do lots of research?
- Ask each pair to decide who will be the Character and who will be the Interviewer and allow them 10 minutes to complete the interview, asking the questions and answering them in role.
- Discuss with students how the interviews went and which characters might get their Dream Job, based on their interview. Why were they successful? And if not, why not?!

ACTIVITY 5: CHARACTERS - RELATIONSHIPS IN THREE STAGES

The following activity will encourage students to explore the different relationships in *The Boy in the Dress* and how they change through the play. This activity takes approximately 25 minutes.

- Group the students into pairs and give each pair two characters to work with. Explain that they are going to explore the relationship between these two characters. (To make sure you have a good variety of relationships, there is a list of characters in **Appendix 4: *The Boy in the Dress* - characters from the musical** in the Resources section of this pack.)
- Ask the pairs to decide on three moments that best describe the relationship between their two characters. There should be a moment at the beginning, middle and end of their story. Explain that if the moments don't exist in the story, they can make them up.
- Invite the pairs to create three tableaux (still images with their bodies) to best illustrate these moments. Give them ten minutes to do this. Eg. For Dennis' Dad & Darvesh's mum, you could have:
 1. Politely ignoring each other in the supermarket
 2. Cheering their sons on the football pitch
 3. Going on their first date
- Ask the pairs to make up one line to go with each tableau. This can be a line of dialogue or a line of narration, said by both or either character.
- Invite each pair to share their Three Stage Relationship to the whole group.
- Reflect on these relationships as a group. Were there any surprises? Did we want to see more about how these relationships develop? Are the characters more or less 'real'?

ACCEPTING WHO WE ARE

ACTIVITY 7: GUILTY PLEASURES CHAT SHOW!

“I’ve always thought it’s brilliant for people to express themselves. That should be celebrated not closed down... I remember school being a conservative environment where no one was really doing that because you’d get laughed at or bullied.”

David Walliams, Author of the novel, *The Boy in the Dress*.

David Walliams, the writer of *The Boy in the Dress* often gives his characters secrets that they are afraid of revealing to the world incase they get ridiculed. Secrets make good material for stories as they help create complex characters and add suspense and emotional drama to a plot.

PRODUCTION NOTES

In our production, you will see many characters battling to hide things they feel embarrassed about or worry they will be judged on. Almost every character has a secret or is going through a particular problem alone:

- Dennis’s Dad can’t admit he is sad about Dennis’ mum leaving.
- Lisa James has huge ambitions to go into fashion but hasn’t shared her designs with anyone.
- Dennis loves fashion as much as football but is terrified everyone will judge at him.

Through the play each of these characters overcomes their struggles, and this drives the play forward.

have them publicly revealed and celebrated.

- Discuss with the group what people mean when they talk about ‘guilty pleasures’. These are usually things you keep secret incase other people make fun of it. Ask students to think of any examples they have of guilty pleasures. For example, eating cereal for dinner or watching rubbish TV programmes. What guilty pleasures do characters have in *The Boy in the Dress*?
- Ask each student to choose one character from *The Boy in the Dress* and invent a brand new guilty pleasure for them, one that isn’t already in the story. It can be as silly or as far fetched as they like (*such as eating sprouts with ice-cream or dressing your dog as pop stars*) but it must be something their character doesn’t want anyone to know.

- Organise students into pairs and ask them to confess their guilty pleasures to each other while in character. Allow them to question each other and find out as much as they can about why that character enjoys that particular thing.
- Invite pairs to stop after five minutes and discuss how it felt as a whole group. What is it like to reveal a private guilty pleasure to someone else and have them ask you about it? How would it have been different if you had to tell someone else as well? A teacher, like Mr Hawtrey? Your best friend, like Davesh?
- Ask students to repeat the exercise in their same pairs, this time imagining they are now experts in that same subject as opposed to feeling 'guilty' for doing it.
- Encourage them to imagine they are going to be introducing each other as 'Experts' on a chat show or TV programme. For example, if their Guilty Pleasure was eating sprouts with ice cream, they might be introduced as The World Expert on Eating Sprouts with Ice cream. Or, if it was dressing your dog up as different pop stars, they would be an expert who has won awards in dog shows.
- Arrange the group together, to form a studio audience for a daytime TV show that Dennis might watch, such as *Loose Women* or *Trisha*. Allow students to then take turns in pairs, playing the host and expert on the show, taking questions from the audience on their specialist subject.
- Reflect with the group how it felt to have your Guilty Pleasure turned into something public and celebrated. Was it exciting? Did it feel like an invasion of privacy or make you proud?

EXPRESSING FEELINGS

PRODUCTION NOTES

You will see lots of funny moments in our production of *The Boy in the Dress* but the story is an emotional rollercoaster. For example, the production starts off with Dennis's mum walking out of the family home. The loss of 'Mum' has a huge impact on several characters. We see her onstage in other moments, such as a family beach holiday and the moment the picture of her in the yellow dress is taken, so we never forget how Dennis is feeling and how painful his memories are.

ACTIVITY 8: DON'T TALK ABOUT MUM!

At the start of the play, Dennis' Dad forbids his sons from talking about their mum and burns all their memories of her on a big bonfire. This hurts his family even further and the emotional journey it takes them on is a strong theme in the production.

The following activity will allow students to create memories for an imaginary family and share any emotions they generate. This activity takes approximately 45 minutes.

- Organise students into groups of five. Explain that they have 10 minutes to create a family album of five 'photographs'. These will be still images of five significant family moments over the years they have been together and must include:
 - *A happy photo: for example, the birth of a new baby, buying a dog*
 - *A sad photo: for example, an illness, or a big row*
 - *A holiday photo: for example, the beach, skiing, or diving*
- Ask the groups to spend a few more minutes perfecting their photos, making sure every member of the family is involved in the photograph and knows exactly how they feel about the moment being captured.
- Invite each 'family' in turn to share their album with the group. When the group have seen an album, ask the group to choose ONE moment for the family to talk about.
- Ask the family to show the group this photo again. Invite the group to choose one family member to 'unfreeze' and tell their story about this particular memory. Ask this family member to step out of the photo whilst the others are still frozen in it.
- Invite the group to ask them questions: What are they doing in the photo? Do they remember the photo being taken? How did they feel at the time? Have their feelings changed since it was taken? (*For example: how does mum feel about her wedding photo now she is divorced? Do they still get angry about the row or can they laugh about it?*) When they have shared their feelings about the memory, ask the family member to resume their place in the photo and allow another to step out.
- Reflect as a whole group, what journey each photo took them on. Where there any surprises? Were they emotionally moved by any of the stories? Were they funny? Sad? Familiar? What is it about photographs that can be so powerful?

PRODUCTION NOTES

There are lots of different kinds of songs in *The Boy in the Dress*. Some are group or chorus numbers to introduce the world of the story or a change of scene, others are solo songs that can reveal an individual character's personality, like Raj's shop song. Much like a soliloquy in a Shakespeare play, solo songs are a great way of expressing private feelings when a character is alone onstage, such as the first song Dennis sings on his own to the audience. We get to know exactly how he is feeling and it is a special moment for the audience to share in.

ACTIVITY 9: THE INNER VOICE

In a book, a reader has access to the private thoughts and feelings of a character, things that would be invisible to an audience. In the following activity, students will learn to 'give a voice' to this inner world of their characters so that an audience can share them. This activity takes approximately 60 minutes.

- As a group, discuss what is meant by a 'soliloquy' (a speech that a character delivers straight to the audience that reveals their private thoughts and feelings). Can they think of any famous soliloquies? What about other times when characters are alone onstage and talk or sing about their feelings?
- Provide the students with pens and paper and ask them to imagine they are at Elm Forrest School at half time during the football match against Maudlin Street. This is the moment when Elm Forrest run onto the pitch in dresses to show their support for Dennis and get him to play.
- Ask each student to jot down some details about their character. For example:
 - Are you playing in the match in the Elm Forrest Team?
 - Are you a fellow Elm Forrest student or teacher, watching the school lose?
 - Are you in the Maudlin Street Team who are winning?
 - Are you a parent or brother or sister of an Elm Forrest player?
- Explain that their choice will dramatically affect their experience of the moment when the boys run out in dresses. Ask them to imagine the moment when it happens and write a paragraph about their individual experience. Encourage them to pay attention to their senses.
 - How do they feel? Emotionally? Physically?
 - What can they hear? Silence? Laughter? Cheers? Insults?
 - What can they see? The colours, the expressions on people's faces?
 - Any specific details they remember? How the fabric felt, how muddy it was? Were they aware of anyone else in particular?
- Ask the students to imagine the match has just finished and they are all sharing their experience. Invite them one by one to read out their account of what happened.

ACTIVITY 10: THE INNER VOICE SONG SKETCH

"It's the setting them to music that is the most transformative thing. It gives such an extra, emotional dimension to the story. As a result, it doesn't feel like this is just the book on the stage, it feels like something completely new."

David Walliams, author, *The Boy in the Dress*

The RSC's *The Boy in the Dress* is the product of collaboration. Robbie Williams and Guy Chambers were the song writing team and the book was written by Mark Ravenhill. In the following activity, students will build on Activity 9 and experience what it is like to work as a team, creating their own lyrics and song ideas. The activity takes approximately 40 minutes.

PLEASE NOTE: This activity is intended to produce a song 'sketch', the first ideas of a song and does not rely on having musical resources. If students do have access to instruments, they can use these to develop their ideas further.

- Explain to the students that they are now going to create some song lyrics based on their speeches from Activity 9.
- Provide each student with a copy of Raj's song: *Three For the Price of Two* (Appendix 2 in the Resource Section at the end of this pack).
- Read the lyrics aloud as a whole group and discuss:
 - Are there any rhythms, rhyme schemes which naturally emerge? What type of song do you think this is? Pop? Rock? Rap? How would this song make the audience feel?
- Divide the group into pairs and provide them with pens and paper. Explain that, in their pairs, they are going to use ONE of their speeches to create some lyrics for a song. They should aim for a simple verse or chorus to start with.
- Invite the pairs to read the speech out loud to each other and make notes of any words or phrases that stand out. What kind of words are they? Happy? Sad? Funny?
- Ask them to consider the following:
 - What kind of song would create these feelings? Would it have a fast or slow rhythm? Would it be smooth or jerky? Are they going to use rhyme or repetition to create their lyrics? What other patterns of rhyme are there in songs?
- Invite the pairs to start on their first verse or chorus. Ask them to try and fit in as many of the words and phrases they picked out. Can they find words to rhyme with these? Can they make these words fit a rhythm? Do the rhyme and rhythm suggest a tune or melody?
- Invite them to perform their 'sketch' song to the group, even if it is just a few lines. Discuss, as a group, the variety of ideas that have come out of the Elm School football match. Are there any repeated themes? Do any particular lyrics or voices stand out?

If the students have instruments, they can develop these ideas further in a music class, working on individual songs or one group song, incorporating many voices.

FINDING YOUR VOICE

PRODUCTION NOTES

In our production, the first time Dennis wears a dress is an extremely important moment. It's not the only time we see characters dressed differently to how we might expect. We also see Raj, Mr Hawtrey and the whole of the football team in dresses or skirts. It was important to find ways to introduce these images that felt true to each character's story. You will see other moments too, when characters don't behave how we expect. Lisa James is the coolest, most beautiful girl, in school but she becomes Dennis's friend and is loyal to him and the entire football team decide to wear dresses on the pitch to defy the headmaster.

ACTIVITY 11: BREAKING STEREOTYPES

“I didn’t want to put any labels on Dennis, the Boy in the Dress. He doesn’t really understand everything that’s going on in the world or what anything means. He’s just Dennis. He wants to be different and to express himself and, in doing so, the world around him changes for the better.”

David Walliams, author, *The Boy in the Dress*

Almost every character in *The Boy in the Dress* surprises us in some way. We are naturally programmed to put people into categories but it is exciting when a character we think we know does something we didn’t expect. In the following activity, students will further examine the nature of stereotypes, how pre-conceived ideas can often be misleading and how they can be blown wide open. This activity will take approximately 30 minutes.

- Ask students to walk around the room, walking into and filling any spaces that appear. Explain that as they are walking you will call out different parts of the body (nose, head, tummy, feet etc.) and when you do, they will have to lead with that part of their body.
- Reflect with students on what type of person might move like this? If they are walking with their head leading them, how does it make them move? *Are they quick? Is their body jerky or smooth? Are they nervous? Confident? What do they do for a living? What gender are they? Are they young or old?*
- Invite your students to decide on one body part to stay with and explore this character further. Ask them to complete certain activities as this character, such as:
 - running for a bus (do they miss it?)
 - complete a press-up (is this an effort? can they do twenty?!)
 - tie their shoe-laces (how co-ordinated are they? can they even see their toes?!)
- Ask students to think of a short line from a nursery rhyme that they know and repeat the line out loud as they continue to move, using a voice that their character might use. Is it a high or deep voice? Do they speak fast or slow?
- Discuss your discoveries as a whole group. What was it about their movement that suggested their age, gender, job, voice? What types of physicality creates these suggestions in our minds? For example:
 - If a character is bent over, do we assume they are old?
 - If a character leads with their belly, do we think they are greedy, lazy, pregnant?
- Invite students to find a space in the room and listen as you read a description of one of the characters from the Character Descriptions.
- Ask students to move their bodies as they listen, so they physically start to become that character. Ask them to think about how that character walks and which body part they might lead with.
- Discuss as a group what the students liked or didn’t like about being these characters. How different did they feel from themselves? Did they recognise any of these people as stereotypes?
- Reflect with the group what some of the characters in *The Boy in the Dress* do to surprise us. How do these things break their stereotype? *Examples might include:*

- Mr Hawtrey dressing in women's clothes
- Darvesh's mum telling Dennis that orange is not his colour
- Dennis reading *Vogue* magazine

ACTIVITY 12: SNAP DECISIONS!

"I hope when people leave, they have a better understanding of people who want to be different."

Guy Chambers, co-songwriter, *The Boy in the Dress*.

Many people will come to the performance with pre-conceived ideas about the original book, the characters or the themes and each person's experience of it will be slightly different. In the following activity, students will explore how different minds think differently but also, how we sometimes share pre-conceived ideas about the same things. This activity will take approximately 20 minutes.

- Invite the students to form a big circle. Make sure they have enough space around them to move sufficiently as they are going to use their bodies to make pictures or freeze frames.
- Explain to the students that each time you say a word, they are to make an instant picture of the first thing that comes to their mind. Here are some words to use:
 - soldier / teacher / bully / old lady / witch / gentleman / teenager
- Discuss how different the interpretations of each word was. Explain that there are no right or wrong choices, just different ideas.
- Organise the student into groups of two. Explain that they are going to do the same activity but this time, the image will involve both people. Here are some words suggestions:
 - queen / slave / chef / police / nurse / brothers
- Repeat the activity in larger groups of four or five. Here are some words:
 - gang / classroom / dancers / pop group / family
- Reflect on these activities as a whole group. Was it easier working alone or in a group. Why do you think this was? Were there conflicting ideas of certain word? How did you resolve this as a group?
- Discuss as a group what they understand by a 'stereotype' - a category, or a group, that we put people into. Can they give examples of stereotypes? Such as:
 - Boys like playing with cars.
 - Girls like pink.

- Old people are grumpy.
- Men are better drivers than women.
- Ask the group if they can think of any helpful stereotypes? Positive ones? Why do we make stereotypes? Do they help us make quick decisions? Can they be useful? Can they be hurtful? What stereotypes do they think emerge in *The Boy in the Dress* and how are they addressed?

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RESOURCES

Appendix 1:

Character Fact File

- Name:
- Age:
- Hobbies & interests:
- Favourite TV programme:
- Favourite food:
- Favourite music:
- Skills:
- Biggest faults:
- Greatest achievement to date:
- Biggest ambition:
- Dream job:
- Where do they see themselves in 5 years time?

Appendix 2:

Raj's Song: *Three for the Price of Two*

by Robbie Williams & Guy Chambers (extract)

THREE FOR THE PRICE OF TWO
EIGHT FOR THE PRICE OF FIVE
OKAY, THIRTEEN FOR EIGHT. DON'T HESITATE.
IT'S A WONDER I SURVIVE
THREE FOR THE PRICE OF TWO
THIRTY-SEVEN FOR TWENTY-NINE
OKAY, TWO TON FOR ONE. AND I'LL THROW IN ONE FOR NINE POUND NINETY NINE

CAN I GET A HELL, YEAH (HELL, YEAH)
CAUSE I'M HERE TO SELL, YEAH (SELL, YEAH)
RAJ ON THE MIC, YEAH (MIC, YEAH)
CAN I GET A PRICE CHECK? (CHECK, CHECK IT OUT)

YOU GOTTA CHOOSE A LOVELY BIRTHDAY CARD
THEY LIKE PUPPIES AND FLOWERS, IT'S NOT THAT HARD UNLESS SHE'S A GIRL THAT PREFERS CATS
PUPPIES? OKAY, JUST GO WITH THAT.

[Instrumental/Dance Break]

THREE FOR THE PRICE OF TWO
EIGHT FOR THE PRICE OF FIVE
OKAY, THIRTEEN FOR EIGHT. DON'T HESITATE. IT'S A WONDER I SURVIVE

Appendix 3:

THE BOY IN THE DRESS in 20 minutes

1. Dennis is an ordinary 12 year old boy but he feels different. One day, his mum leaves home for good. His dad decides to burn all her things.
 - *'John, Dennis, I don't want that woman mentioned in this house ever again.'*
 - *'Aren't you sad she's gone?'*
 - *'Dad always says it's best not to talk about feelings and that.'*

2. It's the football semi-final at school. Dennis has a bad cold but friend Darvesh and the team beg him to play. Dennis scores the winning goal.
 - *'We don't stand a chance – our star striker – sick!'*
 - *'I can't stop – CHOO - sneezing.'*
 - *'Nothing in the rule book about sneezes! Allowed!'*

3. On his way home, Dennis buys a copy of his favourite fashion magazine, *Vogue*. His dad finds it under his bed and throws it in the bin.
 - *'This dress on the cover. It looks like the one your Mu – '*
 - *'Yes Dad?'*
 - *'Oh son. It's just not right. A boy looking at dresses. It's weird. This has got to go.'*

4. Dennis breaks a school window and is given detention by bad-tempered headmaster, Mr Hawtrey. In detention, Dennis meets Lisa James, the coolest girl in school.
 - *'You read Vogue?'*
 - *'Um .. no.. erm .. well, yeah, once. The shop didn't have 'Shoot!' And it was the next best thing.'*

- *'I think that's cool. Not nearly enough boys are into fashion.'*

5. Lisa invites Dennis to her house and shows him the clothes she's designed. Dennis thinks one dress is particularly beautiful.

- *'All those rules about what people can and can't wear are boring. Surely everyone should be able to wear whatever they like?'*
- *'I want to put it on. Just for a moment though. Just here in this room with you.'*
- *'You look amazing Dennis! You can be anything you want to be!'*

6. Lisa takes Dennis to Raj's newsagents in the dress, disguised as her French pen-pal, 'Denise'. Raj is fooled so Lisa decides to take 'Denise' to school to see if they can fool everyone.

- *'French exchange students don't have to wear school uniforms. Just their usual you know French things and that.'*
- *'On behalf of us all Denise. Welcome to the school.'*
- *'Merci.'*

7. In the playground, Darvesh asks 'Denise' to kick his ball back. Dennis kicks it and his wig falls off in front of everyone.

- *'It's a boy in a dress!'*
- *'You're a disgrace. I can't have a degenerate like you in my school.'*
- *'You are expelled!'*

8. Without Dennis, the school are losing the football final. Lisa gets the team to support Dennis by wearing her dresses on the pitch. Dennis's dad turns up to see his son score the winning goal.
- *'You are still expelled from this school. Now leave before I call the police.'*
 - *'Oi less of that! My son just won the cup for the school.'*
9. Lisa & Dennis discover Mr Hawtrey's secret when they spot him visit the newsagents in women's clothes.
- *'I suppose yes I have been a tad hypocritical.'*
 - *'Sir – if anytime you want to come to school as Doris, then I think that's really cool.'*
 - *'That's the nicest thing anybody's ever said to me.'*
10. For the first time, Dennis talks to his dad and brother about his mum. John promises to protect Dennis from any bullies at school.
- *'I love you.'*
 - *'And I like you too.'*
 - *'I'm very proud of both of you. My boys.'*

Appendix 4:

***THE BOY IN THE DRESS* characters (from the musical)**

PUPILS OF ELM FOREST SCHOOL:

Dennis - a 12-year-old boy who lives in an ordinary house in an ordinary town but feels he is different. Likes reading fashion magazines. Star striker in the school football team.

John – Dennis's older brother. Sort of loves Dennis in the way brothers have to love each other.

Darvesh – Dennis's best friend who is a Sikh. Plays for the school football team.

Lisa James – the coolest girl in the school who is admired by everyone. Lisa loves fashion and designs her own dresses.

Gareth – captain of the school football team. Hairy with a deep voice.

Big Mac – loves junk food. Takes a liking to Dennis when he is dressed as 'Denise'.

Lorna & Louise - twins who run a girl gang at the school. Loyal to their 'crew'

TEACHERS AT ELM FOREST SCHOOL:

Mr Hawtrey – headmaster of Elm Forest School. Bad tempered and hates children. Secretly dresses in women's clothes to go shopping.

Miss Bresslaw – a teacher at Elm Forest School. Very strict about rules and supervises the football matches. Has really smelly breath.

Miss Windsor - a French teacher at Elm Forest School. Very excited about the arrival of 'Denise'

OTHER ADULTS:

Dad – Dennis and John's father. A long-distance lorry driver, who resorts to comfort eating after his wife leaves and won't talk about his feelings.

Mum – Dennis and John's mother who is very beautiful. She leaves and never comes back.

Darvesh's mum – very supportive and comes to every football match

Raj – owner of a local newspaper-shop. He is kind and loves children.

Appendix 5:

***THE BOY IN THE DRESS* characters descriptions (from the book)**

DAD:

Dad was fat. Really fat. Dad worked as a long-distance lorry driver. And all that sitting down and driving had taken its toll, only stretching his legs to go to the service station cafe and eat various combinations of eggs, sausage, bacon, beans and chips. Sometimes, after breakfast, Dad would eat two packets of crisps. He just got fatter and fatter after Mum left.

After Mum left, Dad didn't say much, but when he did, he would often shout.

MR HAWTREY:

The headmaster, Mr Hawtreay, hated children. Actually, he hated everybody, probably even himself. He wore an immaculate three-piece grey suit, with a charcoal coloured tie and dark-framed glasses. His hair was meticulously combed and parted, and he had a thin, black moustache. It was as if he actually wanted to look sinister. And he had a face that someone who has spent their whole life grimacing ends up with. A permanently grimacing one.

LISA JAMES:

Only the most beautiful girl in the school. She was super-cool too, and somehow she always made her school uniform look like it was a costume in a pop video. She had a gorgeous voice, rough round the edges but soft inside.

The boys always stared at Lisa anyway because she was so wildly attractive. And the girls liked to check out that she was wearing, even the jealous ones who invented reasons not to like her.

Sometimes children pass on cruelty unthinkingly like they would a cold, but Lisa was different.

MISS WINDSOR:

Miss Windsor was one of the nice teachers who didn't really enjoy telling pupils off. She would usually say "excuse me" or "sorry" before she did. She was probably in her late forties. Miss Windsor didn't wear a wedding ring or seem to have any kids. She liked to exude a little French sophistication, throwing colourful scarves over her shoulder with mock nonchalance, and devouring four-packs of croissants from the Tesco Metro at breaktime.