

RSC

A ROYAL SHAKESPEARE COMPANY, CHICHESTER FESTIVAL THEATRE,
SINGAPORE REPERTORY THEATRE, ESPLANADE – THEATRES ON THE BAY
AND ROALD DAHL STORY COMPANY PRODUCTION

The **ROALD DAHL'S**
BLINK™

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TEACHER'S PACK

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ABOUT THE PRODUCTION

THE STORY

The BFG tells the story of Sophie, a young girl in a children's home. One night, when she cannot sleep, she sees a giant man in the street outside. He lifts her out of the window, and carries her to Giant Country, where he introduces himself as a friendly Giant. Sophie nicknames him "The Big Friendly Giant" or BFG. Sophie finds out that the BFG lives alongside other giants, who are much bigger than him and eat humans but the BFG promises to protect her. He tells her that he collects dreams in Dream Country, puts them in jars to give to children, and destroys the bad ones.

When one of the other giants, the Bloodbottler, visits BFG's cave, Sophie hides in a Snozzcumber – a disgusting tasting vegetable – and narrowly escapes discovery! The BFG takes Sophie to Dream Country where she sees him catch some dreams – both good and bad.

Sophie and BFG visit the Queen of England in her palace to get help with dealing with the other giants. They use a nightmare to convince the Queen to help them imprison the other giants and secure The BFG's dream collection. The BFG becomes the National Dream-Blower and writes a book about his adventures.

THE PRODUCTION

Our set for *The BFG* is like a canvas, onto which, bold, colourful scenery and moving projections are displayed. The background is sparse, resembling the outline of a cave, coloured with muted whites, greys and blues. The scenery uses stark colours, such as a red and gold palace bed, giant blue rocks and an enormous green Snozzcumber. The use of lights and video also add splashes of bright colour, with vibrant and multi-coloured 'Dreams' that the BFG catches and mixes.

This production mixes performances by both actors and puppets to explore the difference in scale between the giants and the humans. Sometimes characters are portrayed by an actor and other times by a puppet. For example, when the BFG and Sophie are together, the BFG is a giant puppet and Sophie is an actor, but when the Bloodbottler appears, he is a giant puppet, the BFG is an actor and Sophie, a miniature puppet.

The BFG is a co-production between the Royal Shakespeare Company, Chichester Festival Theatre, Singapore Repertory Theatre – Esplanade Theatres on the Bay, and the Roald Dahl Story Company.

HOW TO USE THIS PACK

This Teacher Pack offers a variety of ways to engage with *The BFG*, particularly from a drama and literacy perspective. It can be used before watching the production, as a way of preparing children for their visit, or it can be used after watching the production, as a way of deepening engagement, or for any classes who are studying *The BFG*. It is particularly designed with Key Stage 2 in mind, although Key Stage 1 & 3, as well as SEND-specific settings, will find plenty of activities suitable for them. The exercises can be used independently to target a particular learning outcome or can be used as a way for a group to fully explore the story, characters and production.

This pack is divided into 4 sections focusing on the four different worlds in *The BFG*:

- Sophie's World
- Giant Country
- Dream Country
- The Palace





SOPHIE'S WORLD

Sophie lives in the human world. In the book and the stage directions of the playtext, her home is described as an 'orphanage', and its inhabitants are referred to as 'orphans' (or 'norphans') by the Giants. Our production does not use the word 'orphanage' out loud but includes the description, the 'careful home for chiddlers'. This production has also added a second character, Kimberley, who is Sophie's best friend and roommate.

Discuss the following questions as a group:

- How does it feel to have a best friend?
- Why might the production have added Kimberley to the story?
- What do the different terms 'orphanage', 'residential home', 'group home', 'careful home for chiddlers' mean to your class? Which do you feel best describes this place?
- You may wish to consult NSPCC guidance on Children in Care regarding discussions of Sophie's living environment:

[Children in care \(looked after children\) | NSPCC Learning](#)

In this section, we will explore:

- listening skills
- creating and communicating settings to an audience
- empathy for Sophie and the feeling of loneliness
- ensemble building
- use of performance space, including speed, shape and direction,
- object manipulation and puppeteering

WATCH OUT IN THE PLAY FOR: How do Sophie and Kimberley describe their living conditions? What do they wish for, and what do they want to change?

ACTIVITY 1 (40 MINUTES): THE WITCHING HOUR

For this activity, you will need paper, pens and Resource A

- Invite your students to close their eyes as you read the first extract from Resource A. As you read, invite them to repeat, in a whisper, any words they hear that sound 'magic' or that stand out in any way. Discuss the results: which words were repeated? Do they give us a clue about the most important parts of Sophie's world?
- Now ask your group to spend a moment with their eyes closed, imagining Sophie's dormitory in the children's home. What sort of things would they find there? How might it feel or smell? How big is it? Where are everyone's beds? Are there washbasins? Do the children have any belongings with them?
- Ask your students, in pairs, to discuss what they imagined and feed it back to the group. Write these suggestions on pieces of paper and place them around the room to create the geography of the dormitory.
- Explain that they all have a few minutes to explore this dormitory as children who live there. Encourage them to do this silently at first, without interacting with each other. Ask them to find a space in the dormitory that they like and create a frozen image of their child. Invite students to share how it feels to be alone in this space.
- Now ask them all to move around the dormitory and slowly start to notice the other children. Invite them to greet each other, maybe just with a smile or a few words.
- Challenge them to create a frozen image to explore what a day in the orphanage might be like. Guide them with set times – i.e. 8am, 12pm, 4pm, 8pm, asking them to create an image for each, moving from one image to another as you call the time.
- Ask half the group to observe whilst the others show their improvisations in the space. Then swap round. Finally, ask all students to strike their final pose to create the sleeping dormitory asleep or 'The Witching Hour' as it is called in the play.
- Invite them to create the sounds of the 'witching hour' based on what Sophie might hear when she is the only one awake. Ask them to close their eyes as you read aloud the second part of the extract about the BFG's arrival.



Going further:

- As a group, discuss how you might stage this scene or even create your own first meeting of Sophie and the BFG. You may want to read aloud the opening of the play (Resource B). If so, discuss any similarities or differences you encounter. How does a play version differ from hearing or reading the book?
- Invite your students, individually or in small groups, to draw their own map of Sophie's world as they imagine it. Ask them to label any objects in the rooms and list the different feelings or memories she has in different spaces. Where is Sophie's safe place? Which place feels more dangerous?
- Invite your students to share their maps with the whole group and talk through the world they have created. Are there any similarities or differences between the maps? What might this tell us about what we might find safe or dangerous?
- As a writing challenge, ask each student to imagine they are one of the other children in the orphanage. Ask them to write a short paragraph, describing a dream they might have had on the night Sophie meets the BFG?.

ACTIVITY 2 (30 MINUTES): VERY BIG AND VERY SMALL

This activity helps to explore spatial awareness, perspective and ensemble work.

Part A:

- Invite everyone to move around the space, filling any empty spaces they come across as they do so. Explain that this will help them not bump into each other. At random intervals, say 'FREEZE!' Explain how a 'freeze' is different to 'stop' as it holds our energy in our bodies and faces and creates a different, more exciting picture.
- Challenge them to move at twice the speed (without running) and on FREEZE, see if they can keep their shape and expressions without losing their balance. Is anyone on one leg? What do they look like they might be in the middle of?
- Next, ask them to move in super slow motion. Explain that this is 1 and that you are going to count from 1 to 10 with 10 being the fastest they can move without running. Experiment with counting up and down or switching from 10 to 5 or 1 to 4. Does the space feel different? Do they feel bigger or smaller at different speeds?
- Now ask them to only move in straight lines through the room. Then wavy, winding lines. How does this change their experience?

Part B:

For this activity, you might want to have some objects to hand such as: stationery, balls, balloons, string, chairs, tables, trays, or even use doorways and climbing frames.

- Ask everyone to find a space in the room, making sure they can move their arms in any direction and not bump into anyone else. Invite them to stand with their eyes closed (or sit, if preferred).
- Ask them to imagine a golden crown on their head, gently pulling them upwards, making them taller. Next, ask them to imagine roots growing out of their legs into the earth. Invite them to wiggle your toes, feeling the roots growing deeper into the earth, whilst the crown is gently pulling them upwards. As they do this, ask them to imagine their arms are like tree branches, spreading their fingers wider as they grow taller.
- Now invite them to open their eyes and travel about the room, filling the empty spaces and taking up as much room as they can without making contact with anyone else. Is it harder to travel quickly? Do they feel they have grown? Invite them to call out how they feel in random words.
- Ask them to find another space in the room and close their eyes. This time, challenge them to imagine a heavier crown on their heads, pushing them down and their legs sinking heavy into the ground. As they do so, ask them to imagine their arms are stuck to their bodies tightly with glue.
- Now invite them to open their eyes and move around the room, taking up the least amount of space they can. Ask them to call out how this makes them feel! Have they changed character at all? Why do they think this is? Is it easier to move quickly this size?
- Invite your students to choose whether to stay big or small and to identify a small and big object in the room. Ask them to spend a minute exploring one of these things by interacting with it, standing close or far away. How did this object make them feel? Did they choose the same object as someone else? How differently did they interact with it?

Part C:

- Organise your students into small groups and explain that they are going to create a frozen image to represent 'very big' and 'very small'. This could include: one giant made with all members of the group or small children made with just their hands. They could create a series of people of different sizes all together.
- Give them a few minutes to perfect their image and then share the results.
- Now explain that you are going to count slowly to 10 and during this time, they must work out how their image will move. Challenge them to travel across the room or sit down over more counts.
- Remind them to use some of the work on shape, speed and direction from parts A and B.



- Next, throw in some instructions to build emotions into their characters, e.g. show happiness in 6 seconds! Get really angry in 3 seconds! How do these emotions show in the bodies and faces of their invented characters?
- Invite half of the groups to sit and watch the others explore this with you for a few minutes and then swap over so they can see each other's work.
- Finally, form a big circle and hand out copies of Resource C, where the BFG and Sophie meet for the first time. Read this together out loud, taking one line each, in turn. Discuss as a group how this scene could be staged. How might puppets be used?

PRODUCTION NOTES:

The production uses a variety of scaled puppets. The majority are manipulated by puppeteers via rods attached to joints e.g. elbows, wrists.

Mini (Quarter Human Sized)

Auxiliary human-sized puppets during busy physical sequences e.g. a human squished in a giant's hand. Manipulated by a single puppeteer, basic features.

Small (Half Human Sized)

E.g. Sophie, when the BFG is played by a human-sized actor. Manipulated by two puppeteers via small rods.

Large (Double Human Sized)

E.g. The BFG, when Sophie is played by a human sized actor. Manipulated by 2-3 puppeteers, with rods controlling both arms and the head, as well as wiggling ears.

Extra Large (Triple Human Sized)

E.g. The Bloodbottler. Manipulated by 4 puppeteers. The parts of The Bloodbottler's body are not fully joined, allowing The Bloodbottler to cover a wider space e.g. by arms spreading further. Additional features include wiggling eyebrows.







GIANT COUNTRY

The BFG lives in a cave in Giant Country, which keeps him away from the other bigger, stronger giants. These include The Bloodbottler, Fleshlumpeater, Bonecruncher, Gizzard Gulper and Childchewer. In our production, Giant Country is mostly populated by Giants, and large blue rocks. The BFG's cave is where the BFG takes Sophie to try and keep her safe from the other Giants.

Discuss as a whole group:

- If Sophie hadn't called him the BFG, what other nickname might he have?
- From the other giants' names, what do you think they look like? How do they sound and move?
- Which giant would you least like to meet?
- How might the BFG feel living alongside these other giants?
- Where do you think the BFG might want to live if he could choose?

In this section, we will explore:

- speaking and listening
- nonsense language and communicating through sound
- adjectives and alliteration
- improvisations
- using the body to show emotions
- creative writing
- using the five senses

WATCH OUT IN THE PLAY FOR: How are puppets used to create different senses of size and scale? How do Sophie and the BFG react to the Bloodbottler?

ACTIVITY 3 (30 MINUTES): GOBBLEFUNK

'Gobblefunk' is the language that Giants use. It is a playful version of English which relies on onomatopoeic sounds, and is a great tool for exploring literacy and oracy in the classroom. Below are a selection of games based on introducing 'Gobblefunk' to your class:

Game 1: Defining 'Gobblefunk'

For this activity, you will need a whiteboard and pens

Sitting as a whole group, ask your students to suggest what the following 10 'gobblefunk' words from Roald Dahl might mean. Decide if they are nouns, adjectives, adverbs, and consider what synonyms or antonyms they might have. Write these definitions on a white board.

- Whooshey
- Gobblefunking
- Scrumdiddlyumptious

- Humblecrimp
- Lixivate
- Sogmire
- Whizzpopping
- Zozimus
- Whiffswiddle

Game 2: My name is...

- Organise your students into a large circle, standing up. Explain that they are going to introduce themselves in turn by name and when they do, everyone can reply with 'hello and their name.' You can demonstrate these steps by starting first.
- Next, invite them to repeat this but this time, add a physical gesture to their name which everyone can also copy as they say 'hello'.
- Finally, ask them to add a made up Gobblefunk word to their name and gesture, which everyone can repeat.

Game 3: I'm picking snozzcumbers!

- Organise your students into a big circle.
- Invite a volunteer to move into the middle and begin a repetitive action, e.g. jumping jack, tapping their head, spinning around.
- Invite another volunteer to join them in the circle and ask "What are you doing?" to which the first person will reply "I'm picking snozzcumbers".
- Prompt the second person to ask "Can I join in?" and the first to reply "Sure!"
- Invite the second volunteer to start a new different action, which the first person will change to.
- When this is up and running, invite a third volunteer to join and start the same conversation:
 - "What are you doing?"
 - "We're picking snozzcumbers."
 - "Can I join in?"
 - "Sure!"
- Remind the person joining that they must start a new action and everyone in the circle will change and copy it until everyone has joined and introduced a new action.

Going further:

DICTIONARY

- Discuss any interesting words your students might know in other languages to explain things, e.g.
- Fernweh (German): A longing for faraway places, opposite of homesickness.
- Petrichor (Greek): The pleasant smell after rain.
- Sobremesa (Spanish): Time spent chatting at the table after a meal.



- Create your own 'fictionary' to have in the classroom. Invite students to suggest their own words for things that feel unexplainable and add them to the list or book. Examples might be:
 - the smell of an empty room.
 - the sound of a scary night.
 - the feeling of birthday excitement.

ADVERTS:

- Organise your students into groups of 4 or 5 and ask them to create a short internet or TV advert for frobscottle or snozzcumbers.
- Challenge them to think about their favourite or most effective adverts that they have seen as inspiration: What sort of visual images or 'buzzwords' are used? What kind of people are cast in them? What about adverts without people in them?
- Ask them to write a short script for their advert, describing what their frobscottle or snozzcumber tastes like, how it looks, smells and sounds? Remind them to use every member of the group in their advert.
- If they have time and facilities, invite them to film their advert and share with the whole group.

ACTIVITY 4 (60 MINUTES): LUCKY ESCAPE

Part A: Acting Your Escape (to explore tension states in the body)

- Ask your students to find a space in the room that they can freely spread their arms in. Explain that they are going to explore different levels of tension in their bodies, starting with Level 1: Complete Relaxation and then moving through different states as you call them.
- Challenge them to find Level 1 by breathing in through the nose for 3 counts and calmly out through the mouth for 4. Ask them to imagine all their limbs are floppy as they float around the room with their faces relaxed. They might like to yawn a few times, til they feel nice and sleepy.
- Now ask them to find Level 2: Easy Breezy. Ask them to imagine it's a lovely summer's day, they have nothing to do and can travel through the room at any pace they like.
- Now challenge them to find Level 3: Running Late. Ask them to imagine they need to get somewhere very quickly. Remind them to aim for the empty spaces so they can move quickly but not collide.
- Next, move them to Level 4: Bloodbottler's Coming! Ask them to imagine a huge, scary, human eating giant is on his way and they do not want to get caught. How does this change their movements? Ask them to notice how their body is changing from Level 1. Are they clenching their jaw? How are their limbs moving now?

- Finally, ask them to find Level 5: Bloodbottler's Here! Challenge them to FREEZE and not move a muscle in case they are detected.
- Lastly, ask them to get into pairs and spend one minute describing how they changed between levels. What happened to their breath, their muscles, their fingers and toes! What things caused these changes? Invite the pairs to feed back on their findings.

Part B: Scripting Your Escape

- Organise your students into groups of 3 and hand out copies of The Blood Bottler (Resource D). Ask each group to read the scene aloud, taking one line in turn.
- Write the 5 Tension Levels on a white board for reference. Explain that you are going to give each group a Tension Level to work with. Ask them to cast the scene among them and decide how they will stage it, using this tension level. For example, if a group is working with Level 1: Complete Relaxation, their movements, voices and reactions will be very different from those working with Level 5: Bloodbottler's Here!
- Give them 5 minutes to explore their scene, focusing on the arrival of the Bloodbottler. They may need to revisit the Tension Levels from earlier to remind them how different they feel.
- Invite group to share their scene and discuss how the different levels changed the scene and why.
- Now give the groups 10 minutes to create their own script of the conversation between BFG and Sophie about how to hide from the Bloodbottler. If necessary, you can give them the first and last line of the existing script to start and end with as guidelines or allow them a maximum of 10 lines to write their conversation.
- Give them a few more minutes to rehearse what they've written, using any Tension Levels they find useful.

Going Further:

- Ask your students to imagine they are Sophie hiding in the snozzcumber. Invite them to write a short speech or diary entry about how it feels to be inside there. Challenge them to include all of their five senses.
- Invite students to read out their speeches or post them up on display.



DREAM COUNTRY

This is where the BFG goes to collect dreams. He uses his big ears and super hearing to listen out for the dreams. The dreams appear in physical form, then he catches them with his net and puts them into jars, which he labels, based on what the dream contains. Discuss the following questions as a group:

- What makes a good dream?
- What would a dream about a rollercoaster sound like? Smell like? Move like?
- What makes a bad dream?
- If you dreamt about being chased, how would you feel when you woke up?
- Why do we dream?

In this section, we will explore:

- movement sequences
- creating dreams
- adjectives
- ensemble building
- Soundscapes – a collage of sounds which create the feeling of a place or event

WATCH OUT IN THE PLAY FOR: how dreams and nightmares appear on stage

ACTIVITY 5 (40 MINUTES): GOLDEN PHIZZWHIZZARD

For this activity, you will need: small plastic bottles (enough for every student – they can bring these in themselves if possible), sticky labels, paper and pens.

- Ask for 4 volunteers to read aloud the BFG's description of dreams (Resource E), taking a paragraph each.
- Organise your students into 4 groups and give each group one paragraph to work with. Explain that one person in the group will read the paragraph whilst the others act it out, devising physical ways to catch the dreams or even become the dreams.
- Invite the groups to share their dream sequences.
- Now ask each group to imagine they have a magic cauldron for creating good dreams. Explain that they are going to stand around their cauldron in their groups, and imagine what they would put in it to make a Good Dream Potion. Explain that these ideas can be feelings, images or sounds. Give them a few minutes to take turns throwing in their ingredients until their magic is done.
- Next, explain that you have a Giant Cauldron in the centre of the room and invite each group to pour the contents of their cauldron into it, to make a Super Dream Potion. Invite everyone to stir the Giant Cauldron, repeating in turn what their ingredient was.
- One by one, invite each student to take a bottle and scoop up some of the potion.

Then invite them to take a piece of paper and pen and draw or write a description of the best dream they can think of, roll it up and put it inside their bottle.

- Finally, ask them to label their Dreams with their name and an adjective for the type of dream they made.
- Create a 'Dream Library' with these bottles in the classroom for people to borrow for creative writing ideas. You may line them up on a shelf or hang them up for display.

ACTIVITY 6 (30 MINUTES): TROGGLEHUMPER

- As a group, discuss what makes a bad dream. Why do we have bad dreams? Can bad dreams be a way to work out our problems whilst we sleep?
- Organise your students in a big circle and explain they are going to make a Big Bad Dream Machine, using gestures that could be part of a bad dream.
- Invite one volunteer to enter the circle with a 'Bad Dream' gesture that they can keep repeating. Now ask everyone, one by one, to enter the circle, adding their own repeated gesture to the Machine.
- Challenge them to think about how the group picture looks before adding in their gesture, so it fits and adds something to the whole Machine.
- When the Machine is made, explain that you are going to tap each of them on the shoulder and they will add a sound to their gesture. Ask them to choose if their sound repeats, is sustained or only happens every so often? How can their sound contribute to the whole Soundscape? Can they fill a gap or finish someone else's sound?
- Explain that you are going to act as conductor of the Machine, like an orchestra conductor. Play with conducting the volume of the group or featuring different sections in turn.
- Ask your Machine to Freeze and challenge them to turn their Bad Dream Machine into a Good Dream Machine over a count of 10
- Reflect as a whole group, on the differences between the good and bad Machine. What actions, movements, sounds made them feel the dream was a 'Phizzwizzard', or a 'Trogglehumper'?

PRODUCTION NOTES:

In this production, there are multiple Directors, including:

Daniel Evans: Director

Toby Olié: Puppetry Designer & Director

Ira Mandela Siobhan: Choreography & Movement Director

GROUP DISCUSSION:

When working in different groups, can different people take charge of different parts of the storytelling? How does it help to have someone who is outside of the action?





THE PALACE

This is where the Queen lives, and where Sophie and the BFG go to visit. The Queen has many servants who do everything for her, and a security team watching her every move. She can never go anywhere on her own, or make decisions about what she does. Discuss the following questions as a group:

- How might the Queen feel in the Palace?
- Why do so many people keep such a close eye on the Queen? Is this right?
- What do the Queen, Sophie and the BFG have in common?

In this section, we will explore:

- Ensemble work
- Object manipulation
- Oral storytelling
- Creative writing
- Pseudonyms

ACTIVITY 7 (40 MINUTES): BEDCHAMBER BALLET

Game 1: The Queen's Footsteps

- Invite one volunteer to be the Queen and to stand at one end of the room.
- Explain that everyone else is a servant and must line up at the other end of the room.
- Go over the following rules: the Queen must turn their back on the servants.
- Whilst the Queen's back is turned, the servants can creep to get closer to the Queen. When the Queen turns around, if anyone is caught moving, they must be completely frozen.
- The first person to tap the Queen on the shoulder becomes the next Queen.
- As the game progresses, invite the Queen to add new rules which change the behaviour of the servants. For example: they must all crawl, carry a tray or stand on one leg.

Game 2: Slices of Royal Life

- Organise your students into groups of 4 or 5 and invite them to create the following 5 frozen images, using every member of the group:
 - The royal meal time
 - The royal horse ride
 - The royal bedtime
 - The royal holiday
 - The royal party
- Hand each group a chosen object (ball, tray, folder, anything you have in your classroom) and challenge them to recreate their 5 images, reusing their object to make different things. You may need to remind them of their images by writing them on a whiteboard.
- Ask them to put the object right at the centre of the frozen action. For example: can an object become a throne, a crown, a plate of delicious food?

- Now invite them to bring their frozen images to life in a series of short scenes. Challenge them to find a way of moving from one scene to another, as smoothly and imaginatively as possible. Add that they can use mime, short improvisations, dance or use narrator, commentator or news announcer.
- Suggest they involve as many hands as possible. There could be one person who pours tea, one who pours milk, one who stirs tea, one who sprays perfume, one who puts her shoes on, one who brings an outfit, or a document to sign. How many people can they involve in the smallest of actions?
- Invite the group to share their Slices of Royal Life.

PRODUCTION NOTES:

The staging of Palace Scene uses lots of these sequences involving many servants looking after the Queen's needs. This means that she does very little for herself, and makes few decisions. The Queen describes herself as lonely and without friends. Her clothing and language changes significantly throughout the play. For instance, at the beginning she wears a vibrant purple dressing gown, but towards the end of the play, after she meets Sophie and the BFG, she wears casual clothes with muted colours. You might want to discuss with your group what other changes you notice in the Queen, and why these might have happened.

ACTIVITY 8 (30 MINUTES): THE BFG'S STORY

- Explain to the group that at end of the story, the BFG writes a book that is published by the Queen and that they are going to explore the BFG's story in groups.
- Organise your students into 5 groups and hand each group 2 scenes from Resource F (Story in Ten Minutes). With a larger class, create 10 groups and hand out one each.
- Give the groups 5 minutes to cast their scene, using a narrator if they wish and employing every member of the group. The scenes may have fewer characters than there are group members so challenge them to use their imagination. Will they invent new characters or create living set or props or have added voices or sound for atmosphere?!
- Invite the groups to share their scenes in order to build up the whole story and discuss the results:
- This version of the story is told from the BFG's perspective. How could you create a version from Sophie's, or the Queen's, or even the Bloodbottler's perspective? What might they include or leave out?

Going further:

- Working on their own or in small groups, invite your students to create their own story books or comic strips of the The BFG from either Sophie, the Queen or the Bloodbottler's perspective.
- As a group, discuss why might the BFG not want the story published under his own name? Invite students to create their own pseudonyms for their stories or books.



RESOURCES

RESOURCE A: CHAPTER 1

Sophie couldn't sleep.

A brilliant moonbeam was slanting through a gap in the curtains. It was shining right on to her pillow.

The other children in the dormitory had been asleep for hours.

Sophie closed her eyes and lay quite still. She tried very hard to doze off.

It was no good. The moonbeam was like a silver blade slicing through the room on to her face.

The house was absolutely silent. No voices came up from downstairs. There were no footsteps on the floor above either.

The window behind the curtain was wide open, but nobody was walking on the pavement outside. No cars went by on the street. Not the tiniest sound could be heard anywhere. Sophie had never known such a silence.

Perhaps, she told herself, this was what they called the witching hour.

The witching hour, somebody had once whispered to her, was a special moment in the middle of the night when every child and every grown-up was in a deep deep sleep, and all the dark things came out from hiding and had the world to themselves.

The moonbeam was brighter than ever on Sophie's pillow. She decided to get out of bed and close the gap in the curtains.

In the silvery moonlight, the village street she knew so well seemed completely different. The houses looked bent and crooked, like houses in a fairy tale. Everything was pale and ghostly and milky-white.

Across the road, she could see Mrs Rance's shop, where you bought buttons and wool and bits of elastic. It didn't look real. There was something dim and misty about that too.

Sophie allowed her eye to travel further and further down the street.

Suddenly she froze.

There was something coming up the street on. The opposite side.

It was something black...

Something tall and black...

Something very tall and very black and very thin.

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RESOURCE B: SCENE 1.1 (EDITED)

Night-time.
An orphanage.
Kimberley is looking at her watch. Sophie is trying to sleep. Bells chime in the distance.
Kimberley. Listen!
Sophie. I can't. I'm asleep.
Kimberley. It's happening.
Sophie. It's not.
Kimberley. It's The Witching Hour ...
Sophie. No it isn't.
Kimberley. As of...
She looks at her watch now.
She switches on the torch and holds it up to her face.
Sophie. Spooky!
Sophie. This again.
Kimberley. Sophie, you never get into the spirit of The Witching Hour.
Sophie. It's rubbish.
Kimberley. The last place I was at, there was this story about how all the kids there just, just /
Sophie. Don't do it Kimberley.
Kimberley. Vanished! In the night.
Sophie. Too late.
Kimberley. Kids like us.
Kimberley settles.
Slowly, Sophie sits up.
A shadow passes by the window.
Did she imagine it?
And then another shadow.
Sophie. (whispers) Kimberley. Think something's out there.
Sophie gets out of bed, and creeps towards the window.
She peeps through the gap in the curtains.
She gasps and freezes for a second.
She scuttles back to bed and hides under her covers.
A massive shadow approaches the window. The room is suddenly very, very dark.
Her duvet is snatched up, with Sophie inside it, and she and the duvet disappear.
Kimberley sleeps on.

RESOURCE C: SCENE 1.3 (EDITED)

Sophie. You're. Not. Even. Real!
BFG. What is you meaning?
Sophie. Whoa! You speak? This is a dream. Must be.
Sophie holds out her arm.
Sophie. Pinch me.
BFG. I is never pinching you.
She opens her eyes. She's furious.
Sophie. You literally pinched me from my bed.
BFG. Cos you is seeing me! I isn't wanting to steal you!
Sophie. Did though.
BFG. I had to kidsnatch you! I is having no choices.
Sophie. Police. They'll be looking for clues and stuff.
BFG. Thing is: they is probably not finding you.
Sophie. Course they will.
BFG. You is the first human bean we is getting here so, I is thinking, probably not.
Sophie. Here?
BFG. In Giant Country.
Sophie. gulps.
Sophie. Right, I'm ready.
BFG. You is ready?
Sophie raises her arms.
Sophie. Decided: best to just get it over with. Being eaten.
BFG. You think I is a man-gobbling cannybull?
Sophie. If you're big you can do whatever you like. And you're literally massive.
BFG. A giant could gobble up a human bean. Easily.
Sophie. Go on then.
BFG. But just, not this giant. This giant is only eating the sickable, foulsome snozzcumber (pointing to it).



RESOURCE D1: CHAPTER 9

Suddenly, a tremendous thumping noise came from outside the cave entrance and a voice like thunder shouted, 'Runt! Is you there, Runt? I is hearing you jabbeling! Who is you jabbeling to, Runt?'

'Look out!' cried the BFG. 'It's the Bloodbottler!' But before he had finished speaking, the stone was rolled aside and a fifty-foot giant, more than twice as tall and wide as the BFG, came striding into the cave. He was naked except for a dirty little piece of cloth around his bottom.

Sophie was on the table-top. The enormous partly eaten snozzcumber was lying near her. She ducked behind it.

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RESOURCE D2: SCENE 1.3 EDITED

BFG. I is needing you to hide.

Sophie. Where?

BFG. Somewhere safe.

The ground and everything in the cave is shaking now.

BFG. Hurry.

Bloodbottler. I is hearing you jabbeling!

Sophie hides under the blanket. She peeps out.

BFG. I is still seeing you very clearly.

There is a massive thumping on the door.

Bloodbottler. What is you doing in there?

BFG. Nothing!

Very gingerly, and unseen by BFG, Sophie pulls some of the slimy seeds out of the snozzcumber and climbs in.

Bloodbottler. You is talking to a human bean.

BFG. Well I isn't so –

Bloodbottler pushes BFG to one side.

Bloodbottler. I will now search the primroses.

Bloodbottler does.

What is you even living off?

BFG. I is living off...

BFG looks at the snozzcumber.

...this!

Bloodbottler. This?!

He picks up the snozzcumber.

You think this is nicer than human beans?

BFG. A snozzcumber? Of courses.

Take a bite.

Bloodbottler takes a huge bite.

Bloodbottler. Eeeeeowtch! Ughbwelch! Ieeeeech!

Bloodbottler spits out his mouthful of snozzcumber, and Sophie too, who hides.

Bloodbottler rushes at BFG and smashes the snozzcumber over his head.

That is disgusterous!

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RESOURCE E

Dreams.
Is very mysterious things.
They is floating around in the air like wispy-misty bubbles.
And all the time they is searching for sleeping people.

A dream, as it goes whiffling through the air, is making a tiny little buzzing-humming noise. But this buzzy-hum is so silvery soft it is impossible for a human bean to be hearing it. Once you is knowing dreams is real, knowing your imagination is important, is magic, you is seeing them very easily.

This is no good. It is a bad dream.
A trogglehumper. You would be waking up screaming all over. Your teeth would be standing on end, your blood would be freezing to icicles, your skin would go creeping across the floor.

Good dreams, the golden phizzwizards, I can not wait to be dishing out. They is full of secret knowledges, teaching you things, things you didn't know you didn't know, about the workings of the world, about yourself.
But with a trogglehumper as nasty as this there is just nothing to be done.

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Dream Sequence: Catching Dreams

The dream approaches. Invisible at first.

Sophie listens. She starts to hear something, very quietly.

Sophie looks. She doesn't see it. She shakes her head.

Gradually, the dream appears, hovering and glowing.

Sophie gasps

The dream is spooked and disappears again.

Another dream appears in the distance.

The dream makes its meandering way over.

Eventually it gets very near The BFG.

Sophie breathes in.

The BFG gestures for her not to.

He swoops in with the net, and catches the dream.

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RESOURCE F: WHOOSH

1. In the middle of the night – The Witching Hour – Sophie sees a strange, huge figure in the street, and is taken from her bed.

Kimberley. At this moment every grown up and every child is in deep, deep sleep.

Sophie. Not this child.

Kimberley. And all the dark things come out from hiding and have the world to themselves.

2. Sophie is taken to Giant Country by the Big Friendly Giant, who reveals that he does not eat human beans but instead eats snozzcumbers.

BFG. But just, not this giant. This giant is only eating the sickable, foulsome snozzcumber (pointing to it).

Sophie. Why do you eat it if it's so horrible?

BFG. It is the only thing that is growing in Giant Country.

3. Another, even bigger, giant comes into the BFG's cave because he thinks there might be a human he can eat. Sophie hides in a snozzcumber.

Sophie. I hid inside the, whatever it is.

BFG. Snozzcumber.

Sophie. And then, I repeat: I was in his actual mouth.

BFG. You poor little chiddler. And it is my fault

4. The BFG and Sophie visit Dream Country to catch some dreams.

BFG. Dreams is very mysterious things.

They is floating around in the air like wispy-misty bubbles.

And all the time they is searching for sleeping people.

5. One the dreams that they catch is a trogglehumper: a bad dream. Sophie has an idea about how they can use it.

BFG. There is no use for a trogglehumper.

Sophie. (an idea) Ohhh.

BFG. Ohhh?

Sophie. I've just had a really good idea. When does Bloodbottler take his nap?



**6. Whilst Bloodbottler is sleeping, Sophie and the BFG unleash the
trogglehumper dream.**

BFG unscrews the top of the glass jar, tips the trogglehumper into the end of his trumpet. He steps out and aims the trumpet directly at Bloodbottler, takes a deep breath, puffs out his cheeks and blows.

**7. The bad dream makes the Bloodbottle angry and hungry. He and the other
giants head to London to find children to eat.**

The Bloodbottler. We should be ... eating!

The giants cheer.

Eating chiddlers! Eating norphans! All this tough and rumble is making me even hungrier.

No nap for today. We is going to London.

Meatripper. London! Wahey

**8. Sophie and BFG decide to visit the Queen to ask her to help save everyone
from the giants. The BFG is scared he will be locked up if humans find out
about his existence.**

BFG. You is not thinking she will want to catch me, tie me up, keep me in a cage? When she is seeing me, straight away. Even after the dream. That is the thing I is scared of, more than anything.

Sophie. Yup!

BFG. Can we be trusting her?

**9. Sophie and the BFG use a dream to convince the Queen to help them defeat
the giants.**

Queen. Who are you?! How did you get into my room?

Sophie. BFG put me on your windowsill. He knew exactly which room was yours just by listening to your breathing!

Queen. B F? (remembering) I dreamt that you were in my room.

**10. The Giants are stopped from eating anyone. The Queen awards the BFG
a special title: National Dreamblower.**

Queen. I wondered if you'd like to stay here.

BFG. Here?

Queen. We can sort you a bed or at least quite a lengthy futon.

We'll give you a job title: National Dreamblower. Afterall, we must all have meaning in our lives. And you seem to have found your purpose. What do you think?

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