



# Drama Pack for Schools

## Seminar Day 2

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## **Drama activity for 3<sup>rd</sup> and 4<sup>th</sup> class**

### **A Dilemma in Lakeshore**

**Content:** Change – Emigration

**Fictional lens:** Members of a community are faced with the prospect of having to leave and start a new life elsewhere.

**Safe environment:** The teacher may wish to revisit the Drama contract at the beginning of the lesson. This may not always be necessary.

**Strand of the Drama Curriculum:**

Drama to explore feelings knowledge and ideas leading to understanding

**Strand unit:**

Exploring and making drama

The child should be enabled to:

- discover how the use of space and objects can help in building the context and in signifying dramatic themes

Reflecting on drama:

The child should be enabled to:

- use reflection on and evaluation of a particular dramatic action to create possible alternative courses for the action
- learn, through drama, the relationship between story, theme and life experience
- use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people

**Resources:**

Music

Props (about 5 or 6 in total) e.g. envelope, piece of jewellery, watch, photo, item of clothing such as a lady's scarf or man's hat, a small box, old glasses, a key etc

Briefing cards x 5 for Mayor's meeting

## Session 1

### 1. Setting the scene ( 5 mins)

Narration as introduction - music

*Long ago and far away, on the island of Lakeshore, there lived a close community in a small village. The people of the area were very hardworking and most of their income came from fishing .They grew their own vegetables and looked after their island as it was home to many animals, insects and flowers.. In the evenings, the families would sit by the fire and discuss their days work. They liked to share the news of the day and talk about what they would do the next day. They loved to chat about the monthly meeting which was held in the village square. It was a great chance for them to meet their neighbours and the town Mayor who was kind and wanted only the best for his townspeople. They didn't have many possessions but they kept a space in their home for special items that reminded them of the important things in their lives.. work, relatives that had passed away. They often looked at these items and reminisced of past days.*

Discuss above with the class:

*What do we know so far?*

*Where is the story set?*

*What do we know about the people in Lakeshore?*

*What kind of work do they do?*

*Describe the island*

### 2. Defining our roles within each family grouping (5mins)

Class are divided into groups of 4 / 5.

Each group will become a family within the village of Lakeshore.

Teacher will give a verbal brief to each group on specific roles that one or two children will take on. The following are examples of roles for each group:

*There must be an elderly person in your family*

*There must be an aunt or uncle in your family.*

*There can only be one parent in your family.*

*There is a small baby in your family.*

*There are two teenagers in your family.*

Allow time for the children to decide on who they are in the family (role and character) They cannot be a baby or a pet although there may well be a baby or a pet in the family, and if so, this should be decided.

Ask each family to decide on a space in the room as their house.

### 3. Sculpt the family (5mins)

Each family will now sculpt an image of a moment in their family after they have all gathered together at the end of the day. Allow the children a few minutes to work on their image.

On a count of 3 each group will show their image to the rest of the group. Each image will be counted in, in turn while other groups will have a chance to look.

#### **4. Moving from sculpted image to short group improvisation (5mins)**

All groups will present their still image simultaneously.

Hold for a count of 3 and then bring the image to life. The group will improvise the moment from their evening gathering for about one minute. (Building up character within the family setting)

All will stop at an agreed signal by the teacher.

#### **5. Use of prop to help gain further insights into characters within each family (10mins)**

Teacher will have a selection of props which will be distributed to each group.

The following are examples of props: photo/ a letter / toy / hat / shell / book/ piece of jewellery.

*This object has great significance to your family. It is very precious and holds very strong memories for all of you or maybe some member of the group.*

Allow groups time to discuss the importance of the prop and why it is so important. Someone from each group will explain the importance of the object to the rest of the groups. (This will allow the groups to empathise and gain some insights into the other people who live in their village)

#### **Conclusion**

Tell children that in the next drama lesson the villagers will be meeting up at the monthly gathering of the townspeople in the village square. They will have a chance to meet their neighbours and the Mayor also has an important announcement to make.

## **Session 2**

#### **Introduction (5mins)**

Recap on last session. Tell the children that they are now going to prepare for the monthly meeting.

#### **Defining the space for the meeting (5 mins)**

Teacher in collaboration with the class will have a discussion on how we will create the village square and where the meeting will take place.

Use a piece of cloth to mark out the village square.

Children will maintain the same roles which they took on in last session.

All the villagers will enter the village and take a seat or sit on floor. Ask the children to think about what they might like to say to the mayor – do they have any issues, concerns, news they would like to share?

#### **Hidden brief (5 mins)**

While the villagers are gathering and taking up their places the teacher will give a hidden brief to 4 or 5 of the villagers. Remind them not to say anything until the mayor makes a big announcement.

Brief 1 : *News has come through that there has been a gold mine discovered on the island of Manangua some distance away. They are desperately looking for workers or even families to come and help with the dig. You heard that the people on this island are very unfriendly*

Brief 2 : *News has come through that there has been a gold mine discovered on the island of Manangua some distance away. They are desperately looking for workers or even families to come and help with the dig. You heard that they speak a very different language.*

Brief 3: *News has come through that there has been a gold mine discovered on the island of Manangua some distance away. They are desperately looking for workers or even families to come and help with the dig. You heard that the schools are very big with over 200 children.*

Brief 4: *News has come through that there has been a gold mine discovered on the island of Manangua some distance away. They are desperately looking for workers or even families to come and help with the dig. You heard that there is a shortage of housing.*

Brief 5 : *News has come through that there has been a he gold mine discovered on the island of Manangua some distance away. They are desperately looking for workers or even families to come and help with the dig. You heard that there are poor services there for old people.*

### **TIR – Teacher in role as Mayor (10 mins)**

(Addresses the villagers in an agitated manner)

*My dear villagers I have a very important announcement to make. You must listen very carefully. This will affect all of your lives. Alas our village is under threat. A great wind is coming very soon. It is the same wind that destroyed our village and killed many of our ancestors many years ago. We all need to leave very soon. There is a ship docked in the harbour but it must leave tomorrow. Please return to your homes and prepare for the journey. Take only what is essential. There is great hope for all of us however.*

*News has come through that there has been a great gold mine discovered on the island of Manangua some distance away. They are desperately looking for workers or even families to come and help with the dig.*

At this point the previously briefed villagers will interrupt with the rumours they heard about this island.

Teacher comes out of role.

### **Whole group improvisation (5 mins)**

Children in role will walk around the village square talking to each other and expressing their reaction to the mayor's announcement. Each child must interact with at least two others. Discuss with the people you meet how the news will affect you and your family.

### **Make a list of what to carry (10 mins)**

Teacher will reflect with the children on what they should carry with them.

*Think in terms of your family and what is essential.*

*Think of the size of the things you intend to bring.*

*What else is important?*

*Maybe you need to think about where you are going and what might come in useful in Manangua.*

Children still in role will return to their homes. They will spend 5 minutes deciding as a family what they will decide what to take with them on the boat.

Make a list of what they are taking – only what they can carry.

Allow 5 minutes for children to write list in their family groupings.

### **Narrated mime to music: Going to the ship the following day (5 mins)**

All groups will assemble ready for the departure.

Teacher will narrate the journey to the ship

Tell the group that you are going to narrate the journey from their home to the ship

*The morning had finally dawned. The villagers woke to the sound of a rustling breeze and knew that it would not be long before the storm overtook the island.*

*They went about their morning tasks as usual...clearing the fire, laying the table for breakfast, sweeping the floor ...but all were filled with different emotions because of what lay ahead.*

*Some were looking forward to the change ahead of them while others were fearful and dreaded leaving their homes and closing the door for the final time.*

*They picked up their belongings and stood together at the front door for one last time...and started on their journey.*

*The morning was cool but dry and as they walked towards the ship, they met many other families on their way. Some were too tired to speak and the older people kept glancing back for a final glimpse of their home. It was difficult to carry all their possessions but they took their time and helped each other when needed.*

*After what seemed like hours of moving and carrying,, one of the villagers saw the ship in the distance.....*

*The moment of leaving for good had finally arrived.*

### **Additional possibilities**

1. Each child could write in role a personal recount of their final week in Lakeshore village.
2. Make a collage of families' expectations about where they are going.

**Session 3: The journey on the ship**

**Session 4: The Island of Managua**

# Jane and The Treasure Map

## Infants/First Class

### Introduction

This series of lessons is loosely based on the story Jack and the Beanstalk. The story has been disguised to prevent the children rigidly following the known story. This promotes the development of imagination and allows for creativity. Jack is replaced by a girl named Jane, who trades the cow for a treasure map instead of magic beans. Sections in bold print represent the drama activities shown on the video.

### Content: Family Values

### Lesson 1

Objective 1: develop the ability to play in role as an integral part of the action

Objective 2: develop the ability, in role, to cooperate and communicate with others in helping to shape the drama

*Introduction:* Divide the children into groups of 4/5. Tell the children they are a group of friends on the way home from school. Ask group to choose a name for their own character, explaining that one child in the group should be named Jane.

*Warm-up Activity:* **Slow-mo Samurai – Children in pairs take on the role of a Samurai warrior. In slow motion they duel to the death. One hand is used as a poison-tipped sword and the other hand is placed behind the back. If touched by the poison-tipped sword they must die a slow and painful death.**

*Development:* Provide a selection of balls, beanbags, marbles, playing cards, etc. and ask each group to play some playground games in role.

While games continue ask all the Janes to come to a corner of the classroom and give them the following hidden brief:

You have no money. Your mother needs any money that she has to buy food so you can't ask her for money. This makes you sad. Most of your friends have money to buy sweets and go places, but you don't.

Give the following hidden brief to the rest of the children:

You are all going to the cinema to see your favourite film. You can't wait to have popcorn, maltasers and coke. You are so excited. The tickets cost 10 euro and you have 5 euro to spend in the shop. You must make sure all of your friends go to the cinema with you, including Jane.

Allow the children to improvise the scene bearing in mind the hidden briefs.

Allow the groups in turn to showcase their improvisation.

*Conclusion:* Out of role the teacher engages the children in discussion about –

how Jane feels

what she could do

how she could raise the money.

Teacher introduces the fact that Jane has a cow that she could possibly sell.

## **Lesson 2**

**Objective 1: develop awareness of how he/she, as part of a group, helps to maintain focus in the dramatic action**

**Objective 2: develop the ability to reflect on the action as it progresses**

**Introduction:** Recap on what happened in Lesson 1. Teacher tells the class that Jane has decided to sell the cow. They must accompany her to the market and help her to make the sale.

**Warm-up Activity:** Teacher engages the children in a discussion about what they might see and hear at a market. Each child then selects one of these sounds and practices it, for example: - sirens

- animal sounds
- sellers
- children playing/laughing/crying
- traffic sounds

The children make their sounds simultaneously to create a soundscape of the market.

**Development:** Visualisation of Jane walking through the market with her cow. How does she feel? She is sad, hungry, lonely, tired. How is she walking? Does she look at anyone else? Does she talk to anyone else? Thought-tracking of visualisation. Teacher taps the shoulder of a number of children and asks them to speak their thoughts aloud.

Teacher in Role as Jane (wears a scarf as role-signifier) asks Jane's friends to look after the cow for a few minutes while she looks around the market.

**Teacher in Role as Peddler (wears a hat as role-signifier) befriends the children, for example: - That's a fine cow you have there.**

- **Do you think she will get much money for it?**
- **What will she do with the money when she gets it?**
- **Are you good friends with Jane?**
- **Do you want to help her out?**

**The Peddler offers to buy the cow for something that is worth 'much more than 200 euro'. This 'something' is top-secret. Peddler allows one child to examine the rolled-up piece of parchment he/she is offering as payment. Ask the child to share what it is with the class – a treasure map.**

**Teacher in Role as Peddler directs the conversation in the following way:**

- **Encouraging the children to examine and discuss the contents of the map**
- **Decide whether or not it's a good idea to exchange the cow for a map**
- **Pressurises children into making a decision using a time constraint, for example, someone else wants the map so you need to decide now.**

**Peddler leads the cow away leaving the children with the treasure map.**

**Conclusion:** Out of Role the teacher asks the children to recount what has just occurred in the market.

### **Lesson 3**

Objective 1: develop the awareness of tension in the drama

Objective 2: share insights gained while experiencing the drama

*Introduction:* Recap on what has happened in Drama to date.

*Development:* Teacher in Role as Jane (wears a scarf as role-signifier) comes back and discovers they have sold the cow. Whole-class improvisation follows where the children try to justify the sale. Jane is persuaded that it was a wise decision when she sees the map and recognises its potential. She becomes excited.

**Out of Role the teacher questions the children, for example:**

- **How will Jane get on at home?**
- **What does her mother think she will come home with?**
- **Do you think her mother will be cross?**

**In pairs the children take on the role of the mother and Jane.**

Out of role teacher gives the following hidden brief to the mothers:

You need money. You have no food. You have bills to pay. You only want money, nothing else will do.

Now brief Jane privately:

You are delighted with the treasure map and can't wait to show your mother. You are so excited and you think your mother will be too.

**Improvise the scene in pairs.**

Reflect on this improvisation.

*Conclusion:* Still Image in pairs of this argument between Jane and her mother.

### **Lesson 4**

Objective 1: experience how the use of space and objects can help to create the reality of the make-believe world

Objective 2: develop the ability, out of role, to cooperate and communicate with others in helping to shape the drama

*Introduction:* Recap on what has happened in Drama to date. Teacher in Role as Jane's mother (wear glasses/beads as role-signifier) appears visibly distressed. She explains that she had an argument with Jane and now both Jane and the treasure map are missing. She enlists the help of Jane's friends to find her.

*Development:* Discussion of where Jane might be, recalling and recreating a copy of the treasure map. Out of role teacher prompts a discussion on how to get to Treasure Island, for example: - How will we get there?

- Use map to decide which part of island to go to.
- What problems might there be?
- Are there any dangers?
- What supplies/equipment will we need for journey?
- What do we need to wear?

**In groups the children improvise the scene where they are preparing for the journey, for example, putting on special boots/goggles/flippers/hats, etc.**

Improvise the journey, for example, boat journey in high seas, rowing to land, up a steep hill, past snakes, crossing a stream, through a dark, spooky forest, etc.

Conclusion: Teacher in Role as leader of the expedition discovers the entrance to a disused tunnel. Does this lead to the castle?

## **Lesson 5**

Objective 1: experience how the fictional past and the desired fictional future influence the present dramatic action

Objective 2: experience the relationship between story, theme and life experience

Introduction: Visualisation of the tunnel and the interior of the castle. Thought-track some of children.

Development: Creep through the tunnel into the castle until they arrive at the room where Jane is.

Teacher in Role as Jane (wears a scarf as role-signifier) appears quite content. She is delighted to see her friends but doesn't seem in any rush to leave the castle. She explains that the Giant is really very kind and friendly and has given her loads of toys, games and gadgets. The castle is always warm and there is plenty of food to eat.

Children in collective role as Jane's friends must convince Jane to come home.

Out of Role teacher can discuss family values, love and friendship being more important than material objects.

Teacher in Role as Jane (wears a scarf as role-signifier) is persuaded and they begin the journey home.

Conclusion: Still Image in groups of 4/5 showing reunion between Jane and her family.

## Drama for Junior Classes

### Theme: “Moving House”

This drama is based loosely on the story- **The Town Mouse and the Country Mouse**” with the emphasis on the children **developing a sense of place.**

In this drama Katie’s home should differ from the children’s own locality. The children must convince Katie of the benefits of moving to an environment similar to their own, thus developing an awareness of their **“own place.”**

**Content:** Change

**Fictional Lens:** Katie a little girl is moving from town to country (or vice versa)

**Safe environment:** The teacher may wish to revisit the Drama contract at the beginning of the lesson. This may not always be necessary.

### **Resources**

- Teddy or Doll as signifier for Katie
- Small photo album with photos of Katie, family, friends, teacher etc
- Fabric for placement of Katie’s house
- Card to draw or name the objects in Katie’s House
  - Yellow card - functional objects
  - Red / pink card to draw personal objects
- Letter of Job offer
- Paper and art materials for children’s pictures of their own environment.

## **Lesson 1**

### **Strand of the Drama Curriculum:**

Drama to explore feelings knowledge and ideas leading to understanding

### **Strand unit:**

Exploring and making drama

The child should be enabled to:

- Experience how the use of space and objects can help to create the reality of the make believe world

Co-operating and communicating in making drama

- Develop the ability, out of role, to co-operate and communicate with others in helping to shape the drama

### 1. Teacher in Role -TIR as Katie (Introduction)

Katie ( TiR) introduces herself to the children and shows them a book she is carrying.

Teacher may have a **role signifier for Katie** i.e.teddy/doll. It is a small “Photo Album”-with pictures of herself, her home, family, friends ,teachers and photos of her locality. “Katie”-TIR- talks her way through the pictures and encourages questions from the children.

### 2. Creating Katie’s House - Fabric Placement

OoR (Out of Role) -teacher talks the children through what they have learned about Katie’s house.

“Can you remember what rooms were in Katie’s house?”

“Let’s pretend this piece of material is the house,

“Where will we put the kitchen?” etc.

Using a large piece of material/card/paper on the floor to represent the area of the house.

Divide the space into the different rooms with the children discussing and deciding what objects might belong where?

Children will need small pieces of card to draw, paint or write the name of their objects on. Children try to think of functional objects to place in each room - children also try to think of personal objects that represent Katie’s hobbies, interests and also things “that are dear to her heart”.

Functional objects drawn on yellow card.

Personal objects drawn on pink/red card

Call the groups back together and position the cards on the material/card –prompting discussion.

**Note** teacher should encourage the children to draw objects that represent Katie’s hobbies and interests as well as functional objects i.e. ballet shoes ,football boots etc.

Teacher could also have additional cards prepared representing the following:

Ballet shoes

Football boots

Wheelies /Roller –blades

Cinema tickets

Books

T.V./playstation/ DVD etc.

### 3. Concluding Activity: Miming an Activity from Katie’s Daily Routine/Hobby

In groups of 2/3 ask the children to choose a daily activity or hobby that Katie might engage in and mime this activity. Groups may wish to show their activity to the rest of the group.

## **Lesson 2.**

### **Strand of the Drama Curriculum:**

Drama to explore feelings knowledge and ideas leading to understanding

### **Strand unit:**

Exploring and making drama

The child should be enabled to:

- Develop the ability to play in role as an integral part of the drama

Reflecting on drama

- Develop the ability to reflect on the action as it progresses

### **1. Warm-up: Song :**

“Wake up Katie” sung to air of “ Dusty Bluebells”

“Wake up Katie out of bed  
Wake up Katie out of bed  
Wake up Katie out of bed  
It is time for school.”

e.g. Wake up Katie brush your teeth.....(children suggest daily activities to sing and mime)  
Wash your face,  
Dress yourself

### **2. Development: TiR as Katie’s Mum**

Katie’s mum is visibly excited and carries a letter. She tells the children she has been offered a job in the city/country. It is a really good job and she has always wanted to move to live in the city/country .She believes Katie will be thrilled with the news.

TiR as Katie’s mum asks the children if they have ever moved house and looks for their advice. She cannot bring everything with her and needs their help to decide what is important. She compiles a list of the children suggestions.

### **3. Improvisation using Hidden Brief**

Divide the children into pairs-one child as Katie and one as Katie’s Mum.

Out of role the teacher calls the group of” Mothers” aside and explains the following:

**Brief to Mothers:**

"You are so excited by the offer of a this job in the city/country. You can't wait to tell Katie. You feel she will be as excited as you are. You must take the job. You need the money. There are no jobs where you now live."

**Brief to the Katies:**

"Your mother is going to give you some news. She has been offered a job in the city/country. You know she needs to take the job. You love where you live now and don't want to move. Think of all the things you will miss".

Allow the children to **improvise the scene** between Katie and her Mum.

**Extension Activities:**

**Conscience Alley** - reasons to go/reasons to stay.

Children make two lines facing each other-one line as Katie-one line as Katie's Mum.

Teacher will walk down the alley and alternately hear-Katie's reasons to stay-Katie's Mum's reasons to go.

Out of role teacher talks to the children about the issues raised.

How does Katie feel?

How does Katie's Mum feel?

**Lesson 3.****Strand of the Drama Curriculum:**

Drama to explore feelings knowledge and ideas leading to understanding

**Strand unit:**

Exploring and making drama

The child should be enabled to:

- Develop awareness of how he/she as part of a group, helps to maintain focus in the dramatic action

Reflecting on drama

- Share insights gained while experiencing the drama

**1. "Photo/Picture Album"**

OoR teacher recaps on lesson.

Teacher asks the children to help Katie's Mum. She explains that Katie might be moving nearby and coming to their school-

"Can they think of anything about their area that Katie might like?"

Teacher suggests children could put together a **”Photo/Picture Album”**, just like the one that Katie had at the start of the lesson, so that they can show all the good things about their area.

Children are divided into groups of 4/5.

Each group will create images depicting different aspects of their locality e.g.

School Pictures

After School Activity Pictures

Places /Things to see in the area

House Pictures-types of houses

Children then compile their pictures and arrange to meet Katie.

## **2. Development - Children show Photos/pictures to Katie**

TIR as Katie meets the children. The children tell Katie that the place she will be moving to will be a bit different but that it is a very nice place also.

The children take it in turns to show her their pictures and talk to her about them.

Katie listens to the children as they describe their own area and draws their attention to the similarities and differences that exist between the two localities.

## **3. Conclusion - Still Images of Katie in her new locality**

Children create **Still Images or “Pictures”** of Katie in her new locality e.g.

Katie at school

Katie in her new house

Katie at her after school activities...i.e. ballet, Irish dancing, swimming, drama class, soccer, etc.

Katie is represented in each Still Image by **a signifier**. This should be similar to what the teacher has used to represent Katie throughout the lesson i.e. a teddy bear/doll.

## Processing the School Play (Guidelines for making the School play a more Active Learning Experience: adapted from the work of Brian Woolland)

*'The School Play is both a 'presentation' and a 'production': it's a product, coming at the end of a lengthy process; the building blocks which go to make it up are, effectively, a series of presentations. Seen in this way, producing the school play need not seem so daunting a task. It requires careful organisation and co-ordination, but it can and should be an activity which originates in classroom drama, which encourages good practice and which furthers the curriculum work of the school.'*

(From 'The Teaching of Drama in the Primary School by Brian Woolland)

The aim of this document is to provide the teacher with some ideas for making the school play a more process-based activity. Now that drama is a subject in its own right and shares the arts timetable with Visual Arts and Music, it is important that it is a real learning experience. The school play then is best produced as a result of classroom experience rather than focusing solely on script and staging. The children should play an active role in the preparation of the play and this in turn will make it a less stressful exercise for the teacher. The following are strategies that may be employed to involve the children and classroom experience in the school production.

### **Why do Performances at all?**

- ✓ **Educational** – It will be a valuable educational experience for all those taking part.
- ✓ **Public Relations** – Encourages family and friends to visit the school.
- ✓ **Tradition**
- ✓ **Prestige** – Attracting the attention of the local community and perspective children to the school.
- ✓ **Finance** – The school may benefit from funds raised through the school production
- ✓ **Staff development** – Perhaps there is a teacher on staff with a particular flair for drama
- ✓ **Social** – It brings the school community together in a positive manner.
- ✓ **Pleasure**

### **The Benefits of a School Play**

- Both the children and the audience should learn something about the value of theatre
- Provides an opportunity to celebrate the work and culture of the school
- Enhances self-esteem of the children
- Give artistic satisfaction to the participants
- Demonstrates the educational value of drama to parents - if it is something that has originated out of work done in the classroom!
- Can strengthen the bond between the school and the local community.
- Encourages a better understanding of theatrical form; develops critical awareness.

### **Theatre Skills developed through involvement with the School Play**

- ❖ Observation
- ❖ Selection
- ❖ Editing
- ❖ Structuring and sequencing
- ❖ Shaping and focusing

## ❖ Visualising

These are higher order thinking skills that transfer to other curricular areas. If the children are engaged with activities that develop these skills then there is a rich learning experience being provided. Keep these skills in mind when planning the school play.

These skills are used to develop a number of important aspects of the play

- ~ Role and Character
- ~ Narrative
- ~ Non-verbal systems (costumes, movement, set etc.)

### 1) Role and Character

The skill of role play is about adopting and understanding attitudes. It is not about putting on a very convincing accent or having the right hair colour to suit the part. Role play should be developed in the classroom. The more opportunities the children are given to explore a character, the deeper their understanding will be. The presentation of this character may serve to consolidate the learning.

- a) Develop character profiles with the children.
- b) The children could write diary entries from the point of view of their character: '*A day in the life*'. This can integrate with creative writing in English.
- c) Movement exercises to explore how your character might move; how he/she would walk, eat, drink etc.
- d) Allow the children to select their own costume to suit their character. It may even just be one item of clothing or a prop. Further exploration of costume could take place in the Visual Arts lesson. Children can design their costume and through the Fabric & Fibre strand they have the opportunity to make simple costumes.
- e) Still image will allow the children to begin exploring the relationship between the characters. The children can build their characters in this way asking participants/spectators
  - Who are these people?
  - What are they doing?
  - What do you think they want?
  - Tell me something about them?

### 2) Narrative

This begins with the sequencing of events. What are the characters going to do? What happens? In what order do these events take place? The children are beginning to develop a story. The children should be encouraged to add the element of tension; How could we make this more exciting?

#### a) Storyboarding:

This involves the children in sequencing a story visually, like a comic strip. This should depict the key moments from the improvisation. The drawings can be used later to develop a script. The storyboard can be drawn from different people's points of view. This allows for further character exploration and allows children to explore the notion of consequence.

#### b) Creating dramatic tension

If the whole class are to be involved in the drama it is a good idea to have some children as reporters. Perhaps they are interviewing members of the community about an event that has taken place.

### c) Still Images

Encourage the children to make images that suggest a question. This strategy can be used to move the narrative forward in some way.

## 3) Non-Verbal

This is concerned with everything that is unspoken in the drama; body language, hand gestures, movement, costume, set and lighting, positioning on stage etc. There are important things to be learned here both about drama and theatre productions. Children may not even be aware of the complexity of what they are doing when taking on a role and adapting their body language and gesture accordingly. These can provide valuable insights and it is important to pose questions to explore these elements.

### a) Eye contact/Space

Games can be played that encourage the use of eye contact e.g. Double Murder. Recording the drama for the children to watch at a later date is a valuable exercise as they will clearly see where improvements are needed. Invite children to assess themselves rather than having the teacher point out the mistakes.

### b) Stage Sets

The children need to explore the idea of re-creating a space. What things would be in the space? What objects do we need? Could we use these objects in different ways? Encourage the children to use what is at hand but explore using it in a different way. Children could design the sets in the Visual Arts lesson through constructing dioramas.

### c) Masks

The children can make masks and use them to explore the drama further. Masks are useful tools in drama as they serve to protect, identify, disguise or conceal both the children and the character. Children who are reluctant to become involved with the drama may feel safer and more comfortable doing so with a mask.

### d) Lighting

Buying or hiring lights can be expensive but if they are available to you then the children can be involved on deciding colours etc. Certain colours depict certain moods; an exploration of this will help children to understand the use of lighting in drama productions. Why were certain decisions made? Do you think this adds to the drama? What colour might be better? Children should not operate lights for safety reasons but this does not mean that they can not be involved in the decision process.

## Developing Scripts

Children's first attempts at creating scripts should begin with storyboarding. Simple dialogue can then be added and developed through a series of improvisation exercises.

Scripts can be developed in the following ways

- Forum Theatre
- Interviews
- Stories developed into script
- Altering published scripts
- Record interviews and transcribe them
- Scripts written for puppets
- Give children opening lines of a dialogue and ask them to continue it.

**Who?**

The 3 pigs  
The wolf

**Where?**

In the woods at the pigs house

**When?**

An imagined time

**Stimulus**

The Story of the Three Little Pigs

**Content**

Change – building a new house

**What?**

The pigs are scared as they know the wolf is coming. They try to come up with a plan to protect themselves. The wolf doesn't want to blow down the house but his brothers are forcing him because he's a wolf.

**Tension?**

How can the pigs protect themselves?  
What will the wolf do?

**Significance?**

Are people always as they seem?  
It can be difficult to follow your own mind sometimes.

**Genre?**

Not Applicable

**Organisation**

~Teacher In Role as the wolf

Warm-up/ cool-down activities....

~Mime – building the house

~Group improvisation

~ Conscience Alley



**Suggestions for inclusion in your prop box**

Plastic flower (credible) on stem..... a rose

Apron

Glasses

Gloves

Telephone / mobile phone

A crown

Clothes that are for petite people, for giants / ogres – plus size

Clothes for elves and dwarves, e.g. miniature velvet jacket with very short sleeves for the Giant in JATB particularly

Black cloak

Long dress

Clown's wig

Hand bag

Jewellery (junk)

Feather boa

Length of material

Hats

Scarves

Wooden treasure chest

Chinese fan

Piece of white web curtain for weddings, curtains, bedcovers, cloaks etc

Selection of fabrics

Cups

Teddy, doll

Microphone

Skipping rope

Walking stick

Coloured mat

Box – mystery box

Torch

Bucket

Old runner

Bells

Knitting needles and wool

Pack of cards

Mirrors

Braided chord

Attractive material

Face paints

Long coats

Key

Feely bag

Eye masks

Stick / hurley

A newspaper

Tea towel – tie a knot to make a puppet

Clipboard

Scarves

Bubbles

Roll of tin foil

Large square of white fabric

Sun glasses / old glasses

There are good ideas for props in 101+ ideas for drama pg. 67 – 78

Some are real props

Some are indefinite props

Some are imaginary props