



SCOTTISH RESOURCES

First/Second Level

Spring 2009

Time for Drama: Get Up and Go

Programme One: Tuesday 13 January 03.45–04.00

Programme Two: Tuesday 20 January 03.45–04.00

BBC Radio 4 digital (terrestrial, cable, satellite)

Programmes in this series may be purchased on CD.

Contact BBC Schools Broadcast Recordings, telephone 08701 272 272.

They are also available on demand on the BBC website for seven days post-transmission.

Curriculum for Excellence

These notes relate to re-transmitted programmes, and were conceived within the 5–14 framework. While the 5–14 terminology has been retained, teachers are encouraged to consider the content in terms of its contribution to promoting successful learners, confident individuals, responsible citizens and effective contributors.



Scottish Resources 7–9

Autumn 2008

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Introduction

Links to A Curriculum for Excellence

These programmes link to the Languages area of Curriculum for Excellence. They give pupils the opportunity to talk and listen in pairs and groups. Pupils are encouraged to talk about their personal experiences and opinions. They will reflect on their ideas and the ideas of others.

Developing successful learners

Pupils will develop skills to enable them to communicate their thoughts and opinions effectively.

Developing confident individuals

Pupils will develop skills which will enable them to relate positively to others and interact successfully.

Developing responsible citizens

Pupils will practise communicating their thoughts and feelings through talking with others. They will consider the thoughts and feelings of others. This will help them develop their views of the world.

Developing effective contributors

Pupils will develop their creativity individually or as part of a group. They will develop an awareness of audience and communicate successfully in ways which are appropriate for different situations.

Using the programmes

Each programme tells a story in three parts. Towards the end of each part the presenter raises questions or issues which the children go on to discuss. The resource sheets are designed to pick up on some of the questions and key issues raised in each part. The activities on the resource sheet help to focus the group discussion and debate and support the group in reaching a satisfactory conclusion.

The aims of Time for Drama

This series has been specially devised to get children mentally and physically involved in situations which will extend their imaginations, develop insights, and deepen their understanding of human behaviour.

The varied themes of the series afford opportunities for work across the curriculum.

The programmes can provide enjoyable listening for other purposes.

Getting started with Drama

Ethos

Encourage your class to regard drama as part and parcel of their everyday classroom work. It is not a treat, nor a reward, nor something special.

Clothing

If you select some practical drama activities requiring the children to move about, it is advisable to ensure that they are not wearing heavy footwear. Apart from this, their ordinary clothes are best.

Much Drama work is to do with thinking and discussing. It can often lead to disappointing results if the children change into PE gear and are misled into thinking that they are going to be engaged only in physical activity.

Space

Once a working space has been established, you can explain that it can become whatever you wish — a road, the ocean, or a railway station. The pupils should be clearly aware that there is no need to use furniture as scenery or props unless you, the teacher, feel that it is necessary. It is far better to imagine!

Programme structure: stopping points for activities

If you want to use the programmes, you should refer closely to the notes in this booklet to select activities.

Stopping points

The programmes are punctuated by a number of musical stop signals. The stop signals are placed at moments when the pupils can be encouraged to reflect, speculate, or be involved in active Drama. You may, of course, wish to skip the suggested stopping points or to choose your own.

Exact story-line and cue-word references to all the stopping points are given in the notes for each programme.

Activities

At each stopping point, you are invited to select from a list of suggested activities. It is not intended that you undertake all of these. Simply choose whichever suits

- the level of your own or your pupils' experience in drama,
- your available drama space,
- the time available.

The notes make clear what the pupils will do in each activity and offer suggestions for the teacher on how to be involved in the drama activity. Most importantly of all your involvement should be:

- to work in partnership with your class by exploring and creating the situations with them,
- to observe what learning is occurring during the activities, and to be expedient in creating learning opportunities which will deepen the insights and extend the imaginations of your pupils.

You may, of course, wish to make up your own activities for use at the stop signals or at your self-selected stopping points.

Explanation of drama strategies

Frozen picture

This is also known as a still picture/tableau/freeze frame/still image. In groups, the pupils analyse and reflect on the situation and then create a still depiction to mark a significant moment or idea. This can be a very useful way to evaluate the pupils' level of understanding of the context or their attitude to it. You may then wish to introduce elements that the pupils may not have considered, or correct anachronisms if necessary. Pupils should learn to observe and interpret frozen pictures, and discuss their meanings.

Scene-making and play-making – small groups or whole group

This activity is a development of the imaginative play experienced by most young children. All participants work in role simultaneously, and use language and behaviour appropriate to the situation. Pupils find this a natural way of working, and it is an effective means of gaining their commitment and interest in the dramatic theme.

Visualisation

This is a good way of ensuring that everyone is imagining the same scene. Everyone, including yourself, contributes to the overall picture, and no suggestion is negated unless it presents a potential problem. It is particularly useful in building up an understanding of settings and locations or of a historical period which may be unfamiliar to the pupils.

Mime

This can be done with or without speech, and can be done individually or in groups. Although mime demands a certain level of physical precision, in the context of Educational Drama it should not be regarded as the technically skilled artistry of the professional mime artist. It should be used to get all the pupils actively involved and 'tuned into' the context; give shy pupils the opportunity of expressing ideas which may then be vocalised after the drama activity; and offer verbally-confident pupils an opportunity to explore alternative means of communicating.

Hot-seating

This is a simple means of finding out significant details regarding an important character's actions, behaviour, or attitudes, by close questioning. With young pupils it is usually best for you to play the 'hot-seat' role. The questioning group may or may not be in role. Questioners should be arranged in a wide semi-circle facing a chair which will be occupied by the character to be questioned. It is important that the pupils know clearly when you are in character and when you are not, and that their attitude is allowed to change accordingly.

Thought-tracking

This is a reflective activity. It is an excellent means of slowing things down, and should encourage pupils to think more deeply about the action or dialogue. The pupils are asked to freeze, and then they must quietly speak their thoughts when gently tapped by you – you can then decide whether to repeat the thought in order for others to hear it.

Talking/discussion – in role and out of role

You can use this to sort out ideas, to plan ahead, to evaluate or to reflect. You should think carefully about the right question to lead off the talking/discussion and to establish a mood for open conversation in which all the pupils can be encouraged to contribute.

Meetings

This is done with everyone in role, in a formal manner. It is a useful way to highlight a problem, make a decision, or present information for discussion. Young pupils will benefit from having you as chairperson. By addressing the pupils in a serious manner, you can reinforce their particular roles, upgrade the language, and deepen the thinking.

Teacher in role

This strategy enables you to share an experience with the class. It should never be approached in terms of performance. You should rather adopt the attitude of the role and express the subject's thoughts and feelings. By participating from within the drama, you can demonstrate appropriate language and attitude, challenge superficial thinking, press for thoughtful responses; introduce information naturally, develop narrative and slow down the pace. While in role, always look at the learning which is taking place and use opportunities to deepen the pupils' thinking and stretch their imaginations.

Conscience alley

This is a reflective activity which adds tension as a character faces a difficult choice. It enables all the pupils to be involved in reaching the final decision and, by hearing the conflicting thoughts, pupils can become more aware of the complexities of the problem.

Forum theatre

This is the acting out of scenes or real-life scenarios (by you and/or the pupils) in which the spectators have a vested interest and a key role. They can intervene directly (by stopping the action, taking the place of an actor and re-running it in a different way) or indirectly (by advising the actors how to make positive changes). These interventions are channelled through you, the leader. The strategy allows pupils to rehearse or test, in an atmosphere of safety and trust, difficult real-life issues or behaviour. It allows them to project, challenge, and analyse ideas by witnessing them in action or trying them out.

Creating back-story

This is a reflective out-of-role discussion-activity which involves pupils in inventing imaginary background details about fictional characters or situations beyond that contained or explicit in the script or story itself. This might involve making up a whole previous history, or a single experience, or a relationship, or a trait which sheds light on a character. It is a useful activity for developing creativity, imagination, awareness of dramatic sub-text, and analytical and affective abilities.

Corporate role

This is a common device for conducting thought-tracking. Small or whole-class groups assume the same single role in order to vocalise the thoughts, feelings or attitudes of a fictional character. It is useful for gauging and assessing pupils' awareness and understanding of issues and attitudes, for assembling a wide range of responses, and for highlighting human contradictions.

Mantle of the expert

Mantle of the expert work is task-orientated. The pupils work as themselves, but as if they were experts. No actual expertise is required and characters are not defined. All that is required is that the task be taken seriously and responsibly. The focus on doing the task protects the pupils from worrying about not knowing enough or about what they sound like. Your role is as one who knows nothing – or certainly no more than the pupils. Your precise strategy can be one of two: if minimal class support is required, you could be a reporter; if greater support is required, take the role of a supervisor or fellow-expert.

Useful publications

Baldwin, P. (2004) *With Drama in Mind* Stafford: Network Educational Press. (Very full explanation of key drama ideas and techniques. Five useful units of work with worksheets and visual aids.)

Neelands, J. & Dickinson, R. (2006) *Improve your Primary School through Drama* London: David Fulton Publishers. (Excellent ideas for teaching and assessment. Many practical lesson ideas but no unit plans.)

Neelands, J. & Goode, T. (2000) *Structuring Drama Work* Cambridge, Cambridge University Press. (A very good for a range of key techniques but no lessons.)

O'Toole, J. & Dunn, J. (2002) *Pretending to Learn* Frenchs Forest: Pearson Education Australia. (Good advice about teaching drama. Eight excellent units of work with lots of worksheets and visual aids. Very clear.)

Toye, N. & Prendiville, F. (2000) *Drama and Traditional story for the Early Years* London, Routledge Falmer. (Excellent ideas for lessons. Many could be adapted for older children.)

Toye, N. & Prendiville, F. (2007) *Speaking and Listening through Drama, 7-11* London: Paul Chapman Publishing. (Quite densely printed but lots of good ideas with examples of teacher's work. Fourteen excellent units of drama, clearly set out and easy to follow.)

Winston, J. & Tandy, M. (1998) *Beginning Drama 4 - 11* London, David Fulton Press. (Very good for an overall picture of drama – techniques, lessons, organisation, etc.)

Get up and go

A computer game has taken over Jess's life – so much so that she is no longer interested in keeping fit or playing in the football team. She asks her friend Becky to make excuses for her, and even starts to lead her grandad astray!

The pupils in her class are asked to think of a theme for their forthcoming gym display. Jess thinks of all the adventures in the computer game and realises they might make a good basis for the display. At the same time she learns that balance is important in life.


(Note: Throughout these notes, suggestions are given for movement activities which could be carried out in the gym if this fits in with your P.E. programme of work.)

Programme One **Jungle Jim**

Transmission date 13 January 2009

Jess has been given a computer game called 'Jungle Jim' for Christmas. She is always playing it, much to the annoyance of her mother. She is also no longer interested in sport and asks her friend to lie for her so that she can get back to the computer. She even creeps down at night to play, but finds herself in the jungle with Jungle Jim.

Stopping point for activities list I

 Grandad says: 'It's like being inside a computer game living in this house, isn't it?'

Ia Inside a computer game

Activities: discussion Participants: whole class

Pupils Discuss what you have learnt about Jess and her family so far. Who does she live with? What does Grandad mean when he says that living in that house is like being inside a computer game?

Teacher Lead the discussion. Check up on the pupils' listening skills – find out what clues they have picked up about the family. What does each member of the family do? What are Jess, Mum and Grandad like? Can the pupils equate the hustle and bustle of life in the family as Mum and Jess go off to work/school with the action in a computer game?

Ib Peanut butter and jam

Activities: discussion, movement and sound Participants: whole class, individuals or small groups

Pupils What does Mum want Jess to eat for lunch? What does Jess say that she will eat for lunch? What is a healthy diet?


Imagine that you are an apple. How would it move? What sounds would it make? How would a piece of sticky chocolate cake move, and what sounds would it make?

In groups or on your own, think of other healthy and unhealthy foods, and experiment with movement and sound.

Teacher Lead the discussion about Jess's lunch, then link the different foods with appropriate movements and sounds.

Ask the groups or individuals to perform their work for the rest of the class, who could then guess what foods they are representing.

Stopping point for activities list 2

 Jess says, 'You're my best friend.' Becky asks, 'Am I?' Jess says, 'Please!' Becky says, 'Ok.'

2a Throwing and catching

Activity: throwing and catching Participants: pairs

Pupils In pairs practise throwing and catching a soft ball (size 3 or 4), first on the spot and then running.

Teacher During your PE lesson in the gym, remind the pupils about the throwing and catching activities that they heard about in the programme. Ask them to practise the same skills with a partner.

2b 'Please!' 'Ok'

Activity: conscience forum Participants: whole class


Pupils Be Becky. Was Jess right in asking you to make an excuse for her? Were you right to make the excuse? When the teacher taps you on your shoulder, speak your thoughts aloud.

Teacher Ask the pupils to sit quietly and to become Becky. Then ask them the question, 'Was Jess right in asking you to make an excuse for her, and were you right to make the excuse?'

Move among the pupils and tap each one gently on the shoulder. He or she must reply with one reason why Becky was right or wrong.

Reflective discussion can follow, when all the pupils have responded.

Stopping point for activities list 3

 Grandad says, 'Come on, Jess. Your Mum's right, you know.' Jess answers, 'I suppose so.'

3a Computer game

Activity: explanations and mime Participants: pairs

Pupils Sit with a partner in front of an imaginary computer. Explain what they have to do to play a fast new computer game. Let them repeat the explanation and take a turn at the game. Then swap roles.

Teacher Organise the pairs and set the task.

(If the pupils have limited experience of computer games, ask Pupil 1 to give directions to Pupil 2, who is a stranger in the town. Pupil 2 must then repeat the directions.)

3b Stepping stones game

Activity: travelling around equipment Participants: pairs

Pupils Work with a partner. Use the equipment provided to find different ways to travel across a space without touching the floor.

Teacher Provide each pair with six pieces of equipment, such as quoits, hoops, bean-bags, individual mats, and so on. Then invite them to experiment with these, to find ways of travelling across a defined space.

Activities list 4: after the programme

4a Jungle Jim

Activity: discussion Participants: whole class

Pupils Discuss what you have learnt about Jungle Jim. Where does he come from? What clues are there for this? What is he like? What is he persuading Jess to do?

Teacher Lead the discussion.

4b Jess's dream

Activity: discussion, then writing Participants: whole class, then individual

Pupils Discuss Jess's dream. Why is she confusing what happened in her real life (her poor efforts during the PE lesson) with incidents in the computer game?

Discuss your own dreams. What makes them seem so real? Do you enjoy your dreams, or are they always scary?

Write about one of your dreams. You could also draw pictures to accompany your work.

Teacher Discuss Jess's dream, and then the pupils' own dreams.

Then invite each pupil to write about a dream. The finished work could be displayed in a class book entitled 'Our dreams'.

4c 'I'm losing my balance'

Activity: slow motion movement Participants: individual, then pairs

Pupils Jess is losing her balance and falling into the river. Show this in slow motion.

Now work with a partner. Decide on another computer game character whom you might meet in a dream. Work out a movement sequence and then show it in slow motion.

Pupils Introduce the idea of slow and controlled movement. This can be helped by using a slow drum roll or a slow beat on a cymbal.

Organise the pairs and set the task. This is quite a difficult exercise, as the pupils tend to speed up. However, they will get great satisfaction when they master this movement skill, as it really makes them think about who and what they are representing.

4d Jumping

Activity: travelling around equipment Participants: pairs

Pupils Work with a partner. Find different ways of jumping from one hoop to another, making patterns as you go.

Pupils This is an extension of activity 3b.

Give each pair several hoops and ask them to experiment with movement from one to another.

Programme Two **Jungle gym**

Transmission date 20 January 2009

In her dream Jess has more adventures with Jungle Jim, and is awakened by her grandad who finds her asleep by the computer when he returns home. In the morning he talks to her about balancing things in her life. In the gym that morning, Jess tells her class about her idea of using the incidents in her computer game as an inspiration for the gym display. Everyone is enthusiastic, and the display is a great success. Jess has discovered how to balance the activities in her life.

Stopping point for activities list I



Grandad says, 'You're a wee fruit and nut case, right enough.'

Ia Catching bananas

Activity: throwing and catching Participants: pairs

Pupils Some things are more difficult to catch than others. In pairs, practise throwing and catching a quoit. See if you can catch it in different ways – by putting a hand through it or by catching it on your foot.

Co-operate with your partner and see how many times you can throw and catch it.

To simulate the events in Jess's dream, practise this activity while you are balancing on a bench or a mat.

Teacher Encourage the pupils to experiment. Praise good catching and balancing skills, and invite pairs to demonstrate their work to the rest of the class.

Ib Saving Jungle Jim


Activity: mime and movement, frozen picture Participants: pairs

Pupils Jungle Jim has fallen into the river, which is full of crocodiles.

Work with a partner – one of you is Jess and the other Jungle Jim. Devise a plan for Jess to rescue Jim, show it through mime and movement, and make a frozen picture at the end. Swap roles.

Teacher Organise the pairs, making sure that they each stay in their own fairly small drama space. All the pairs should show their frozen pictures to the rest of the pupils in turn.

Stopping point for activities list 2

 Grandad says, 'Well, you've got your idea for exercise, so sit down and eat.'

2a A balancing game

Activity: understanding the concept, discussion Participants: whole class

Pupils Grandad talks about life being a balancing game, to keep fit and healthy – 'a bit of work and a bit of play'.

Can you remember what else he mentioned? ('Sleep and exercise.' 'Chocolate cake and brussels sprouts.' 'Playing on the computer and running around in the gym.') Can you think of other examples for leading a balanced life?

Teacher It might be useful to have a pair of old-fashioned scales in the classroom so that the pupils can visualise the balancing. (Too much junk food does not balance a slice of brown bread!) You could use cards with words on them to represent the ideas to be balanced.

You could also demonstrate this idea by asking confident children to balance each other – either back to back, or facing each other, holding hands and leaning back. This requires trust and stillness.


2b Jess's idea

Activity: discussion Participants: whole class

Pupils What do you think Jess's idea for the gym display might be?

Teacher Lead the discussion. Try to ensure that all the pupils participate.

Stopping point for activities list 3

 The pupils in Jess's class chant, 'Jungle gym. Jungle gym. Jungle gym.'

3a Plane crash survivors

Activity: problem solving in role Participants: small groups

Pupils Jungle Jim is an explorer who crashes his plane in the jungle.

Work in small groups. Put yourselves into the position of explorers who are also lucky enough to have survived a plane crash. You know that it will be safer to stay near the wreck, as rescue planes will fly over and their pilots may see the debris. How could you attract the pilots' attention?

What do you have to eat and drink? It is getting dark – you will need shelter for the night, and protection from wild animals. What will you do?

There's a plane overhead. Will you be rescued?

Teacher Talk the pupils through this activity, then organise the groups. Allow time for problems to be considered and solved. Help where necessary.

You may have to stop the drama now and then, bringing the pupils out of role for reflection and discussion, to ensure that all the ideas put forward are practical and feasible.

3b A jungle in the classroom

Activity: creating and designing: expressive arts Participants: whole class

Pupils Create a jungle in the classroom using all sorts of art techniques such as painting, printing, collage and papier-mâché, to show the colours and textures of the plants and animals.

Then make a tape of jungle sounds, using voices and percussion instruments, to enhance the jungle atmosphere of the classroom.

Teacher Encourage the pupils to think of the jungle theme in a different way, using other Expressive Arts skills.

Activities list 4: after the programme**4a Jungle gym**

Activity: build a performance Participants: whole class

Pupils Create a jungle gym display during your PE lessons. You could show a wobbly bridge, stepping stones, cheeky monkeys and crocodiles, or you could create your very own jungle scenes.

Teacher Help the pupils to put together movement sequences to show their ideas. Play suitable jungle music for them to work to.

If possible, put on a performance for other pupils or for parents.

4b Review of the programmes

Activity: discussion Participants: whole class

Pupils What do you think Jess has learnt from her experiences? Discuss what happened to her and how her attitude has changed.

Teacher Lead a discussion to cover all the points raised in the programmes.

4c Jungle story

Activity: imaginative writing: English Language Participants: individuals

Pupils Do a piece of creative writing on a jungle theme. It could be a play about a jungle survivor, or a letter from an explorer to someone back home, or a description of the atmosphere of the jungle at night.

Teacher Suggest several options for the written work. You could also provide the opening sentence of a story, and ask the pupils to continue and complete it.

Invite the pupils to present their work to the rest of the class, and display it on the classroom wall.