



SCOTTISH RESOURCES

First/Second Level

Spring 2009

Time for Drama: Bike Buddies

Programme One: Tuesday 27 January 03.45–04.00

Programme Two: Tuesday 3 February 03.45–04.00

Programme Three: Tuesday 10 February 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

Time for Drama: Bike Buddies

Introduction	3
The aims of Time for Drama	4
Introduction to ‘Bike Buddies’	8
Programme 1 Trapped in a Tunnel	9
Programme 2 Between a Rock and a Hard Place	13
Programme 3 Tinelli’s Treat	17

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.)

Bike Buddies

At the heart of 'Bike Buddies' are the difficult, unspoken feelings of ten-year-old Katharine. She is physically trapped in a frightening, dark tunnel, and we realise that she has been trapped for some time in an emotional cycle of envy, hurt feelings and small dishonesties which she hasn't been able to articulate or come to terms with. Through recalling and sharing these feelings, her unhappiness is dispelled.

Her story unfolds as a series of flashbacks, allowing us to chart her hesitant journey towards confronting and acknowledging her feelings. Teachers are advised to familiarise themselves with the plot synopsis of all three programmes (below) so that they may help pupils from the outset to understand and appreciate the link between the flashback convention and Katharine's memories and feelings.

Programme Synopsis

Fourteen-year-old Colin got a top of the range mountain bike for Christmas. Believing that his daughter wanted a bike too, Dad has cancelled the family summer holiday and spent the money on bikes for them all. On a Spring cycle ride along the Fife Coast Cycleway, Katharine and Colin take a different route from their parents, Katharine falls off her bike and Colin's bike is stolen. Mistakenly, the children follow the trail of the stolen bike to an old building. Once inside, they are cornered by the owner, Mrs Tinelli, who suspects them of trying to burgle her ice cream vans.

As the children try to escape down an old tunnel, a rockfall traps Katharine and Mrs Tinelli and isolates Colin further down the tunnel. Mrs Tinelli shouts to him to follow the tunnel to its mouth on the shoreline, and to raise the alarm. While he does so, Mrs Tinelli painstakingly teases out of Katharine the story of how the day's events have led to their dangerous and frightening predicament. In the process, the kindly ice-cream lady discovers that there's more to Katharine's story than meets the eye and at her gentle insistence, Katharine slowly reveals how she feels bad about things she's thought and felt, and said and done, and how she feels ultimately responsible for all the bad things that have happened — or may yet happen — to them.

Having found the courage to express her feelings, Katherine is rescued with Mrs Tinelli and the family are reunited. As they cycle off with their new friend, Mrs Tinelli, she reveals her plans for a surprise treat — a grand ice-cream party on the beach in Majorca.

Programme One **Trapped in a Tunnel**

Transmission date 27 January 2009

Stopping point for activities list I

 Katharine says, 'And did you find them?'

Ia Tuning in to the story

Activities: topics for discussion Participants: whole class

Pupils At the start, the girl says, 'I don't know. I don't know where it all began. Where does any story begin?' What do you think of the beginning of this story? Do we know *who* the characters are? Exactly *where* they are? *Why* they are there? *What* happened to them before the start of the story? (Have you ever been stuck or trapped anywhere? How did it feel? What happened?)

Teacher You could perhaps replay this section of the tape, prompting pupils to listen for the clue offered by sound *quality* as well as the words. Establish as much solid information as possible then invite them to speculate on what's happened and what might happen next.

Discuss story beginnings, comparing the 'once-upon-a-time' convention with the one used here. Experiment with popular fairy tales, asking pupils to re-tell them with unconventional starting-points and discussing the effect on the listener.

Talk about the dangers faced by the girl and the woman in the tunnel. Perhaps the pupils have their own experiences of being trapped or stuck in risky, dangerous or frightening situations. Focus on the internal voices which often speak in such situations, saying (as the girl does here) 'I'll never think a bad thought, I'll never say a bad thing ever again if I can just get out of here!'

Ib Retracing steps

Activities: discussion, reporting and describing experience Participants: pair-work

Pupils The woman tells the girl about how she lost her car keys and had to think back, retracing her steps, to find them. Have you ever lost something and had to do that? Does it work? With a partner, take turns to try to remember and describe *backwards*, in detail, everything you've done and all the places you've been up to this point today.

Teacher Divide the class into pairs. Ensure they understand that you want them to describe their day retrospectively (*not* starting when they woke up). Encourage them to remember as much detail as they can: places, people, events, times, senses, feelings and so on.

Ic Add-a-move memory game

Activities: observation, listening Participants: whole class

Teacher Sit with the class in a circle. Starts with a simple movement or gesture. The pupil next to you repeats your movement and then adds one of his or her own. The next pupil repeats the two movements then adds another. See how far you can get. Encourage close observation and accuracy. You might extend the game by accompanying each gesture with a sound. Does this make it easier to remember the gestures?

Note: Flashback Convention Later in this programme (and in Programme 2) the vital 'missing' parts of the girl's story are revealed in flashback scenes. (These are prefaced by clearly identifiable scene fades and 'memory' music, although for further clarification you may wish to stop the CD at either end of the first flashback or replay flashback scenes.) At this point it would be useful to prime pupils for the convention by emphasising the notion of 'thinking back'.

Stopping point for activities list 2



Mrs Tinelli says, 'Are you in trouble? Are you frightened to tell me? Maybe if you told me I could help.'

2a Caught in the Act!

Activities: talking and scene-making Participants: small groups

Pupils Why had the girl and the boy, Colin, gone into the woman's storehouse? Who do you think Colin is? What do you think they were trying to do when the woman caught them levering a flagstone off the floor? How did the girl and the woman end up without Colin in the tunnel? Where is Colin now? In your group, talk about your ideas and then make up a scene showing what the children were doing and what happened. Act out your scene.

Teacher Discuss the story so far, encouraging pupils to remember and work with the evidence they already have and to speculate the rest. Divide the class into groups of three and allow them five minutes to discuss ideas. Then ask them to rehearse their scene in a space. Support the groups as required, and let them act out the scenes if appropriate. End with a brief discussion, comparing the groups' ideas.

2b Mind Maps

Activities: discussion and drawing Participants: whole class

Pupils The woman asks the girl to tell her the story of how she ended up in the tunnel. To encourage her to remember, she tells her to think back and 'map the story out in her mind'. What do you think she means? Try drawing some different maps.

Teacher Discuss the purpose of maps and demonstrate as wide a range of maps as possible. (Perhaps include a Kingdom of Fife Millennium Cycleways map — see activity 5b on page 19 for details) If appropriate, introduce the notion of mind or memory maps. Set some map tasks, such as

- draw maps of the immediate area surrounding your school.
- draw an imaginary map of the setting of the play.
- draw a mind map to help plan a school sports day or other event.
- draw a memory map of a special holiday, or of pupils' lives up to now.

Note: Flashback Scenes The first flashback scene occurs in the section which follows.

Stopping point for activities list 3



Dad says, 'Sweetheart, listen to me. I saw how much you wanted a bike at Christmas. I know you tried to hide it but your old dad saw through all that. So...'

3a The Pink Bike

Activities: freeze-frames Participants: groups of 4

Pupils Dad thought Katharine had wanted a bike at Christmas so he spent the summer holiday money on bikes for the whole family. (Was that a good idea?) In your group, make up a freeze-frame picture that shows how the different members of the family felt when Katharine looked out the window and saw her pink bike.

Teacher Recap and discuss the flashback scene in which Katharine sees her new bike, focusing on the likely range of reactions of other family members. Divide the class into groups of four, let them choose roles, and then set the task. Let each group show its freeze-frame to the rest of the class in turn, asking the observers to comment on what they can 'read' from the pictures.

With one or two frames, you might investigate the intentions and perceptions of some of the characters by asking individual pupils to speak aloud their thoughts at that moment (in character).

3b Pleasing presents?

Activities: mime Participants: whole class and individual

Pupils What's it like to get the present you wanted? Or *not* to get it? Or to get things you really didn't want? Mime wrapping and then opening a present. Was it just what you wanted — or not?

Teacher Working with the class, set up and decorate an imaginary Christmas tree in the centre of a circle. Sit around it and invite pupils to wrap imaginary presents and place them underneath. Narrate, question and elicit lots of sensory descriptive responses throughout. Invite each pupil in turn to choose a 'parcel', have a feel of it, open it and 'don't tell us what it is but show us how you *feel* about the present inside. Have a play with it or use it. Try to help us guess what it is'. Tell the pupils that the contents of their parcel can be *anything* they want to imagine.

To reflect the emotional issues involved in the play, discuss, at an appropriate point, the etiquette, emotions and tensions connected with present-giving and receiving.

Stopping point for activities list 4/ end of programme



Mrs Tinelli says, 'Katharine. Katharine? Are you all right?'

4a Discussion and speculation

Activities: writing Participants: individuals

Pupils What has happened? Is Katharine all right? What will happen next? Write down your ideas on a piece of paper — and see if you were right!

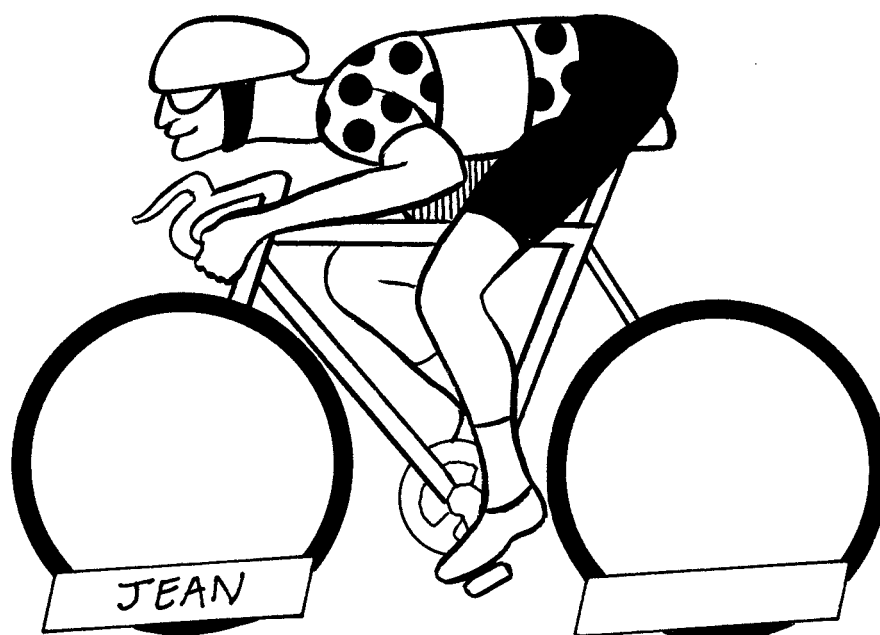
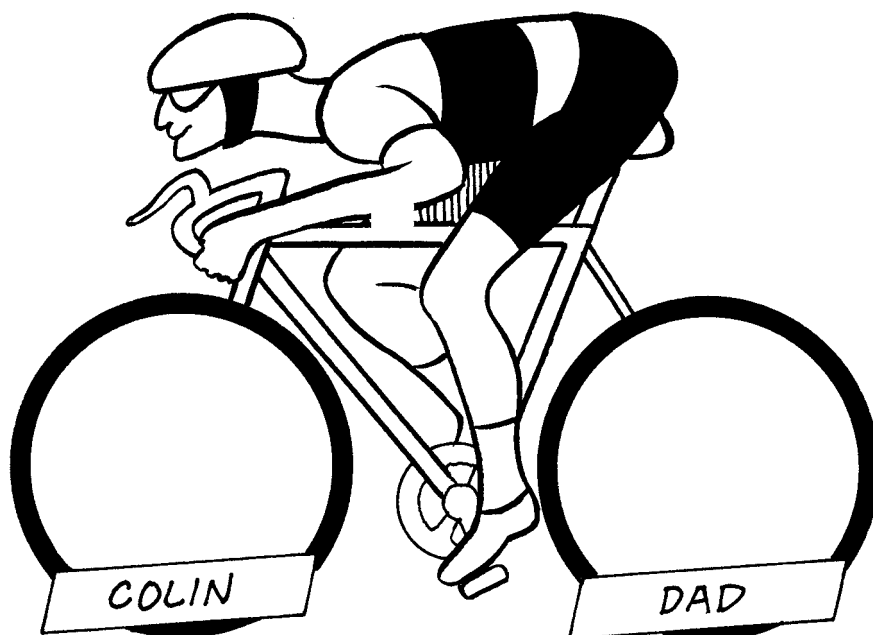
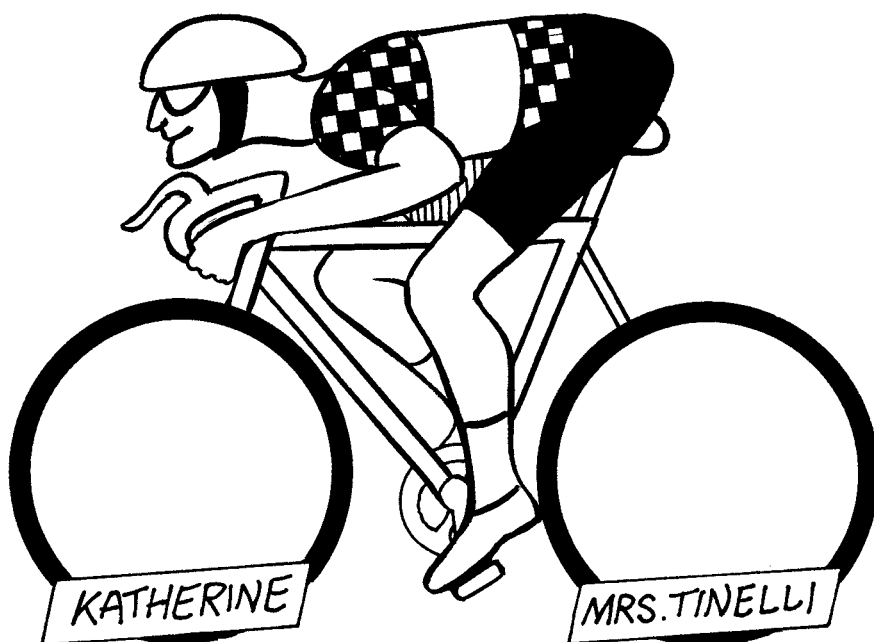
Teacher Lead a discussion, focusing again on the possible whereabouts, thoughts and feelings of Colin, Dad and Jean. Extend it in any way you feel appropriate — into adult concerns for missing children, or methods of raising alarms and seeking help, or any other topic which arises.

4b Bike Buddies Portraits

Activities: talking and drawing Participants: whole class

Pupils Now we know most of the characters' names and who they are. What do you think they look like? Draw portraits of the characters we know.


Teacher Copy and distribute the *Bike Buddies* worksheet on page 19. One wheel has no name. This is for Geoff, the head of the rescue team, who appears in the first section of Part Two. Pupils should add the name themselves.



Programme Two **Between a Rock and a Hard Place**

Transmission date 3 February 2009

Stopping point for activities list I

 Colin says, 'Come on. Let's get a closer look.'

Ia Focus on flash-back

Activities: Discussion Participants: whole class

Pupils Do you recognise this bit of the story?

Teacher Briefly focus on the flashback scene. The events mentioned and the action suggested at the end of the scene are those to which Katharine and Mrs Tinelli refer in Part One. Have we finally reached 'the beginning of the story'?

Ib Rescue!

Activities: role-play and discussion Participants: small groups and whole class

Pupils Who is Geoff? What different kinds of rescues do you think he and his team carry out? What equipment might they have taken with them on this rescue?

Teacher This exercise can be conducted as a whole class discussion, as a small group discussion, or in role as rescue team members. If you wish to use role play, ensure that you firmly establish (and sustain) the imaginary context, including your own leadership role, pupils' roles as 'experts' and the nature of their task. Be careful to set a suitable tone and atmosphere.


Present the list of items below, by writing them either on the board or on paper, or making up sets of flashcards. Clarify the vocabulary where necessary. Ask pupils to discuss the list and choose the five most important pieces of equipment for the rescue, perhaps in order of importance. (If you prefer, you could ignore the list given and ask pupils to make their own using a brainstorming session.) Whether you are working in or out of role, set a time limit for group discussion but judge for yourself when it's appropriate to stop the group work and re-convene for a whole-class feedback and discussion. Ask the groups or individuals to justify their choices.

Bar of chocolate; torch; lots of strong nylon rope; mobile phone; first-aid kit; box of matches; blankets; map of local area; helmets; flask of tea; swiss army knife; oxygen tank; bottle of water; stretcher; spade; pick; stopwatch; hats and gloves; compass; chalk; signal flares; inflatable raft.

Extension

If you've been using the Bike Buddies portrait sheet, complete it with a picture of Geoff and add his name.

Stopping point for activities list 2

 Colin says, 'Come on!'

2a It's not safe!

Activities: discussion, freeze-frames and scene-making Participants: groups of three

Pupils How do you think Colin and Katharine felt when Mrs Tinelli spotted them and they realised their only means of escape was down the tunnel? In your group, make up two freeze-frames to go with the lines your teacher has written on the board.

Teacher Discuss Colin and Katharine's predicament and the options open to them (including giving themselves up). Talk about their feelings, and what they chose to do.

Write the lines of dialogue below on the board. Divide the class into threes and ask groups to work on a freeze-frame to go with each couplet. Explain that in their presentations, they'll have to say their lines in character and then freeze.

- 1 Colin: *Come on. Let's go. You go in first.*
Katharine: *No! It's not safe.*
- 2 Mrs Tinelli: *Hey! What are you up to?*
Colin: *Come on!*

Extension

Discuss the kinds of risky behaviour that young people enjoy, and the potential consequences. You could also discuss basic risk assessment — calculated risks; activities which are risky legally; peer pressure to take risks, and so on. Groups can work in twos to present a pair of freeze-frames or scenes showing, firstly, risk-laden actions and, secondly, the consequences, to show to the rest of the class.

2b Stolen!

Activities: role-play, describing and reporting Participants: pairs

Pupils With a partner, make up and act out a scene in which one of you (called A) has had something stolen and describes it, and the circumstances of the theft, to a police officer (B).

Teachers Discuss whether Colin and Katharine should have reported the theft of Colin's bike, rather than play detective themselves. Divide the class into pairs and explain the scene they will act out. Provide note-taking materials if pupils wish. Give them a minute or two for the 'A's to decide on their stolen items and make up descriptions, and for 'B's to think about the kind of questions they'll ask. Coach their work, and observe it in order to draw out points for feedback and discussion.

Stopping point for activities list 3



Mrs Tinelli says, 'You have to try to keep still. Help's on its way.'

3a The tunnel

Activities: blindfold game Participants: whole class and individuals

Pupils You're in a silent, pitch-dark tunnel. There is danger of a rock-fall if you don't move very very slowly and carefully — but you must find your way out!

Teacher Arrange the pupils in a circle standing very close together. One volunteer is blindfolded and goes into the centre. Swiftly and silently manipulate the group until they are standing in an different shape (not a straightforward circle). Create a small break at one point in the circle. On your command, the blindfolded pupil must carefully feel his or her way around inside the 'cave' to find the way out. Add tension by insisting on silence, talking about the danger of the situation and blacking out the space if possible.

3b The light at the end...

Activities: creative visualisation Participants: whole class

Pupils Does Colin get to the end of the tunnel? If he does, what might he see? Close your eyes and try to picture the scene. When your teacher calls your name, describe some of what you can see in your mind's eye.

Teacher This exercise can be done at desks, in a circle or lying down: establishing a vivid mood and atmosphere for pupils to work from is the most important factor. Discuss it very briefly: suggest that the class can create the scene by visualising a video camera panning across it from Colin's point of view. Emphasise that no pupils should say *anything* unless their names have been called, then ask them to close their eyes. Set the atmosphere by talking about the situation, then bring in individual voices by saying their names. Help to build the picture by linking their ideas where necessary.

3c '999'

Activities: simulation Participants: individuals, teacher in role

Pupils Imagine Colin gets out at the other end of the tunnel and phones the police and ambulance as Mrs Tinelli asked him to. Would you know how to do that? It's a very important skill to have. Let's practise!

Teacher Discuss the other things that Colin might have done when he emerged from the tunnel, and what actions might be appropriate for different types of real-life emergency. Question the pupils to ensure that they all have a basic awareness of 999 call procedures. Ask them each to think of an imaginary (or real life) emergency they've witnessed that requires a 999 call.

Use prop phones. Sit with your phone in a circle of pupils and play the role of telephonist. Give the second phone to a 'caller', starting with a volunteer, and then pass it round to others who want to take a turn at making a call. Highlight faults in their procedure or accuracy by responding in role, as part of the process of the exercise. Revise relevant points at the end.

Stopping point for activities list 4/end of programme



Katharine says, 'Come on, Mrs Tinelli. Come on. Don't worry. You're right. He'll get us out'.

4a Precarious!

Activities: balancing games

Participants: whole class

Pupils Mrs Tinelli and Katharine find themselves in a precarious situation. The stones which might fall and injure them are very dangerously balanced. Try some different precarious activities!

Teachers Set up three or four different spaces or 'stations' in your classroom, each with a different balancing activity for pupils to try.

- (i) Play 'spillikins'. (If you don't have the real thing, use kebab skewers with the points removed or another safe alternative.)
- (ii) Build a tower with playing cards, rods or some other suitable materials.
- (iii) Try a physical balancing activity. Walk with a book on your head. Stand on your right leg and draw your left foot up beside your right knee, and then slowly rise up on your right toes. Or find as many ways as possible for two people to lean against each other (touching shoulders, or backs, or hands, or heads) and balance without falling. Or balance a cane or metre stick across an index finger.
- (iv) Balance scales with a range of objects rather than weights.

4b Why can't they get us out?

Activities: freeze-frames and thought-tracking

Participants: pairs

Pupils At this point in the story, what three separate groups of people are involved? What is each group doing? How do they feel? With a partner, take on the roles your teacher gives you and make a freeze-frame of those people. Show clearly what they're doing and how they're feeling about what's happening.

Teacher Recap, checking that pupils are aware of where all the characters are:

- Mrs Tinelli and Katharine are still trapped in the tunnel.
- Dad and Colin are waiting anxiously at the storehouse end.
- Geoff and another rescuer are trying to break through from within the tunnel.

Discuss the three distinct scenarios. Encourage the pupils to describe the very different activities, relationships, dynamics and emotions present in each.

Divide the class into pairs and allocate roles and scenarios, distributing them evenly. View individual freeze-frames, and point out the ones which achieve dramatic clarity of mood and atmosphere.


Now remind pupils of how close, physically, each of the scenarios is to the others in the play, and talk about the ways in which all the characters are also very closely emotionally linked.

Choose three pairs, one pair to depict each different scenario, and arrange them in the centre of your space. Encourage the rest of the class to observe them closely, and to comment, question and redirect the 'actors' to achieve a strong overall dramatic perspective and effect. Extend the pupils' experience and deepen their understanding by allowing observers and 'actors' to swap places.

Programme Three **Tinelli's Treat**

Transmission date 10 February 2009

Stopping point for activities list 1

-  Mrs Tinelli says, 'I might be able to help. Think back to the beginning. What really happened?'

1a Tough to Tell

Activities: discussion and circle time Participants: whole class

- Pupils* Katharine is having real difficulty telling Mrs Tinelli what happened at Christmas and why her dad thought she wanted a bike. What do you think she said or did to make him think this?

Have you ever found it difficult to tell an adult something? Or said something you didn't mean? What made it difficult to speak about? What are we afraid of? What *kind* of things are difficult to tell or admit to?

- Teachers* Sit with the class in a circle and lead discussion about Katharine and her feelings, and how these feelings led her to give very mixed messages. You might like to lead the talk into a 'Circle Time' exercise in which pupils feel safe to speak about their own real-life experiences of difficult situations like this. Talk about how it affected their feelings about parents, other adults and their peers.


1b Tinelli's Treat

Activities: talking and drawing Participants: individuals or pairs

- Pupils* Katharine and Mrs Tinelli play a game of inventing the biggest and best ice cream they can think of. Invent a fab new ice cream dessert for Mrs Tinelli to serve in her shop to commemorate her adventure. Think of an appropriate name for it. Draw it and label all the different layers, flavours and ingredients.

- Teacher* Discuss appropriate names for the dessert and provide suitable art materials.

Stopping point for activities list 2

-  Mrs Tinelli says, 'So this time, when you tell the story, don't leave out the *crucial* bit.'

2 Crucial Codes

Activities: mantle-of-the-expert role play, talking, planning, drawing, presenting


Participants: groups, teacher in role

- Pupils* In your group you are members of the Community Police Department, working on a project, *Crucial Codes*, designed to help young people stay safe. You're working on safety posters to be put up in schools. Each group will work on a different safety issue. Discuss your topic in your group, and then work together design and draw your poster.

Teacher Address the class in role as a police inspector, briefing them about their tasks in a style which also firmly establishes *their* roles and your expectations. You might begin, 'Good morning, officers. Welcome to the *Crucial Codes* project. As officers with a huge amount of experience on the street and with young people, you have been especially chosen to...' (If the class is inexperienced in accepting roles in this way, explain what you're all going to do before you put your cap on!) Explain that at any time you need to come out of role, you'll remove your cap.

Working with the whole group, brainstorm and debate the range of safety issues to be addressed in the poster campaign. Then divide the pupils into small groups, allocate an issue to each and set them the task of choosing the most important safety points and depicting them on posters. The issues might include cycle safety, pedestrian safety, being out in the dark, countryside safety, beach safety, stranger danger, and so on. It might be useful to have an interim feedback session before the design work begins. The groups can produce one poster per group member if they prefer. Afterwards, ask the groups to talk (in role) to the class about their choices and designs. Afterwards, out of role, discuss sites within the school for displaying the posters.

Stopping point for activities list 3

 Katharine says, 'Dad! Have you been listening?'

3 Jealousy

Activities: discussion Participants: whole class

Pupils What had Katharine done that she felt so bad about?

Teacher If you undertook the discussion activity at Stopping Point 1a, refer back to it here. Katharine has finally told Mrs Tinelli about the 'horrible' behaviour which grew out of her feelings of disappointment, hurt and jealousy. Ask pupils to suggest exactly what she might have said and how she might have behaved. How might this have affected her family at the time. What made dad do a dramatic thing like cancelling the family holiday and buying bikes instead? Did he do the right thing? How might he be feeling now that he has overheard her talking about it to Mrs Tinelli? Focus also on the possible source of her feelings and behaviour: her sense of being unfairly treated, or of feeling that the gift of a bike means Colin might get to spend more time with dad than she does. Perhaps dad is Katharine's stepfather and he and Colin *are* closer in some ways that she perceives keenly. (Earlier, she has made it very clear that they are half-siblings.)

Stopping point for activities list 4/end of programme

 Mrs Tinelli says, 'Wait for me!'

4a Flashback Photos

Activities: freeze-frames Participants: small groups

Pupils Despite the fact that everyone is going to have a wonderful time in Majorca, they'll probably never forget the harrowing adventure they had. In your group, make two freeze-frame tableaux, one entitled *Trapped in the Tunnel* and the other *On the Beach in Majorca*. Think about how to show the very different feelings of the characters in each picture. When you show them to your class, present the tunnel picture first and then slowly move into the Majorca picture. Your teacher will help you to do this.

Teacher Brief the class, focusing on the juxtaposition of moods in the two pictures and the different ways in which mood can be conveyed physically. Then divide into groups of four or five. Set a time limit, and visit the groups to offer support. For presentation purposes, help the groups to move from the first picture to the second with an appropriate piece of narration and a cue such as '3 – 2 – 1 – freeze'.

4b Hello Jean!

Activities: drawing, hot-seating Participants: teacher in role

Pupils We don't hear from Jean, the mum, in the play but we know she's in the background. What do you think she's like? What do you think she thought about everything that happened? Draw a picture of her and then quiz her about the events of the day.

Teacher Discuss what Jean might be like. Let the class draw a picture of her to complete the *Bike Buddies* portrait sheet. Then sit in the centre of a circle and invite pupils to interview you as Jean. (Make it clear when you enter and leave the role.) Try to make Jean an interesting character in her own right with some challenging things to say. Perhaps she's *very* angry about what happened and doesn't think the children *should* be rewarded? (What does the class think about that?) Or perhaps she feels very guilty for being the one who persuaded dad to let the children take a different cycle route in the first place? Perhaps she's particularly angry at Colin for not looking after Katharine better?

Activities list 5 – after the programme

5a Kids in Tunnel-Trap Rescue Shock!

Activities: role-play, writing Participants: pairs, whole class

Pupils Imagine you are a local news reporter who turns up at the rescue scene to get a scoop for your paper. Interview one of the characters, take a photo of them and then write up your story.

Teacher The most straightforward way of conducting this activity is through role-play in pairs: one pupil (as a reporter) interviews another (as one of the play's characters) at the rescue scene. Allocate the full range of character roles throughout the class so that if you choose to show some of the scenes, the widely differing states, experiences, reactions and feelings of the characters can become a focus for feedback and discussion.

Alternatively, you could create a band of roving pairs of 'reporters' who move around interviewing as many characters as they can within a set time limit (this will create tension and offer a broader range of ideas for writing.) Cast individual pupils as Dad, Jean, Colin, Katharine, Mrs Tinelli, Ian, Geoff, and the other rescue team members. Allocate each of them an individual desk and space. Cast the rest as pairs of reporters. (While you are briefing them, the 'characters' can be thinking about how to tell their own unique version of events.)

5b Millenium Cycleways

Activities: activities with maps

Teachers This series was produced, in part, to highlight the creation of 300 miles of safe recreational cycle routes in Fife. Schools based in or close to Fife may wish to use the actual routes. For further information on the Kingdom of Fife Millennium Cycleways Project, please telephone Fife Council on 01592 583 384 or check out the website

www.fife-cycleways.co.uk

Teachers in other parts of Scotland may like to do some elementary map reading activities based on their own locality.