

Primary School Guide



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Introduction

Why the creative arts and wellbeing?

The creative arts offer vital knowledge because they connect the school world with young people's lived experience. This connection offers a critical learning *space* to express and discover new ideas about their relationships with each other and the world, which are central to wellbeing. The aim of the arted guides for teachers, parents and pre-service teachers is to provide imaginative and empowering creative learning opportunities for children (5 to 16 years) in schools by transferring the knowledge of artist educators to a learning context. This will promote engagement and lifelong learning. The project is underpinned by research which links creative learning to *wellbeing*, changemaking and 21st Century competencies (Stephenson 2022).

Why share the knowledge of artist educators?

Each of our guides has been co-created with artist educators, teachers, students and other stakeholders (Dobson and Stephenson, 2022). The workshops use a unique combination of drama, performance, visual art, music, creative writing and film. Each artform activates holistic learning through verbal, non-verbal, physical and emotional communication. *All workshops therefore activate social and emotional development and relationships learning which is essential.* We see the creative arts as an inclusive and meaningful way to communicate in a changing world. An everyday object is used in each workshop as an intercultural curriculum starting point. You can hear more about using objects as starting points for creative exploration by listening to the video on our arted website.


How do the ethical principles underpin the pedagogy?

As part of our process of co-creation we have examined our own pedagogy to create a shared ethics of practice which underpin the pedagogy and learning across all the workshops (Stephenson, Thorkelsdóttir, Dunbar, Karameris and Jónsdóttir, 2023). The three ethical principles below frame the relational pedagogy and knowledge creation in each workshop. Each workshop incorporates the ethical pillars in different degrees and with various methods.

Core Ethical Principles of Artists' Practices with Young People in Education

1. **Creating brave spaces¹**
 - a. Trusting young people
 - b. Embracing diversity and difference to hear all voices

¹ In line with research (Ali, 2017), we acknowledge that learning requires risk and opt to use the term brave space. In doing so, we also acknowledge that the work is challenging and there is an expectation to strive for equitable learning.

- 
- c. Creating community in a non-judgemental space
 - d. Acknowledging young people's individual histories and experiences and how these might affect the space

2. Collective creation

- a. Process driven, with considered balance between structure and freedom
- b. Active participation and engagement, which draws upon young people's lived experiences
- c. Physical, emotional, ethical and cognitive meaning-making
- d. Consideration of how the collective can impact on the individual's experience (whose voice is privileged and whose is silenced?)

3. Change making

- a. Enjoyment, self-expression, confidence (positive wellbeing)
- b. Compassion and empathy, promoting multiple and critical perspectives
- c. Active empowerment and agency building
- d. Promoting change within the community

How does the learning and structure of the guides link to wider curriculum and policy contexts?

EU policy looks different in relation to the creative arts across our six partner countries and this is outlined in our policy analysis. The guides, therefore, offer a broad and flexible structure which teachers can imaginatively link to any subject area or learning competence through their own **localised** approach to curriculum planning and using their professional wisdom as a further knowledge exchange! Each workshop will link to many curriculum areas such as the humanities, languages and science and offer a unique opportunity for interdisciplinary learning. The workshops offer a flexible three-part progression which can be used as a stand-alone lesson or developed further. The guides aim to bring creative arts back into curriculum.

The 6 workshops in this guide are for use with young people aged 5–11 years old. Whilst all workshops use unique pedagogies that draw upon a range of artforms, the predominant artform for each workshop is listed below. This will help you to identify which workshops will meet the specific needs of your students.

Overview of each activity:

1. **Story of Gummy and Haki's Visit to Uncle Stone** (Sound Theatre, role play activities and performative approaches)
2. **Creative Mapping** (Role play activities, storytelling and performative approaches)
3. **The Tunnel** (Drama Worldbuilding or learning through drama)
4. **The Lonely Stone – Jeux Dramatiques** (theatrical method that dispenses with language)
5. **Nature Deities** (role play, storytelling, drawing and sensory approaches)

6. **Learning through Body Percussion** (Participation in learning, equality and music)

7. **The Ten Shot Wonder** (Digital storytelling)

Workshop 1

Story of Gummy and Haki's Visit to Uncle Stone uses sound theatre, role play activities, drama in education, storytelling and performative approaches with young children.

Workshop 2

Creative Mapping! uses role play activities, storytelling and performance to engage young people in collaborative problem-solving as they think about how knowledge is produced and take ownership of that process².

Workshop 3

The Tunnel uses Drama Worldbuilding³ to help young people to develop a sense of self, practise active compassion and take purposeful collective creativity and action. Artforms include oral storytelling, drawing, freewriting and expressive arts.

Workshop 4

The Lonely Stone uses Jeux Dramatiques⁴ helps young people to express themselves without words as they freely create roles, developing social and emotional skills as well as writing skills.

Workshop 5

The Nature Deities and the Magic Master uses sensory learning to enable young people to use their imagination to engage with collaborative problem-solving and collective action through fantasy. Artforms include creative writing and drawing.

Workshop 6

Learning through body percussion uses theatre games to create a brave space for young people to actively participate and have fun through playing games, as they develop a sense of community and self-confidence through music and body work.

Workshop 7

The Ten Shot Wonder uses digital storytelling to allow students to take roles suited to their own interests, collaborating as part of a team in a problem-solving environment that results in the production of a film which is meaningful to them.

2 Critical Thinking Performance works with active listening, performance methods, and student lead problem-solving.

3 Drama Worldbuilding uses free writing, visual arts, sound and storytelling.

4 Jeux Dramatiques also uses creative writing.

The story of Gummy and Haki's Visit to Uncle Stone

Cairn 1 – Sound Theatre

Age

Primary school (age 6–11 years old)

Ethical pillars : Creating brave spaces, Collective creation, Change making

Drama as an art form focuses on storytelling which involves performing, devising, and responding. This includes on the one hand performance drama, such as the school play, and on the other hand, role play activities. All have value. Drama is very versatile and can be linked to any area of the curriculum. Drama gives young people the chance to try and play out ideas in a creative way and learn together (Thorkelsdóttir, 2022). It offers direct feedback from peers and creates an environment where new pathways of thought and knowledge can be created together as students are given the opportunity to change their perspectives in a safe environment. Working with drama gives students the chance to express themselves through movement, images, music or words and incorporates all languages as activating diverse ways of knowing and sharing stories, understanding tasks and dealing with complexity and change (Thorkelsdóttir and Jónsdóttir, 2022). Drama can help students to generate a collective atmosphere for learners that helps, among other things, to build confidence, empathy, self-esteem and imagination as joy for school activities that in turn benefit all subjects and opportunities to learn (Thorkelsdóttir, 2022).

Key terms

Definitions for these terms can be found in the glossary.

- Role play activities
- Drama in education
- Storytelling and performative approaches

Knowledge created

What knowledge is being created?

Part 1: Creating a brave space and trust. Physical movements – speed, slow down, slow motion. Detect different textures of stones connecting to nature and students' experience.

Part 2: Active participation and engagement, self-expression. Physical movements and listening skills. Sound creation. Strengthening of initiation. Reflective response to learning and knowledge sharing. Critical thinking. Empathy and friendship. Learning concepts, numbers, and multiplication in mathematics.

Part 3: Exploring the world of sounds. Collaboration. Voice and language expression. Active listening skills and learning how to be silent. Enjoyment. Storytelling, empowering, collaboration, Exploring the world of sounds. Voice and language expression. Active listening skills. Technology. Respect.

Part 4: Exploring the world of sounds. Collaboration. Voice and language expression. Active listening skills and learn how to be silent. Enjoyment.

How is knowledge being created?

Part 1: Classifying and choosing sounds from different sound sources in a role. Hearing others' sounds and listening to them. Enjoying what has been created and being proud.

Part 2: Hands on experience through communication and collaboration, through drama like still images, role-play, writing in role, drawing, problem solving, exploring sound theatre. Physical and emotional meaning making. Asking questions and listening to answers without commenting. Connecting concepts in mathematics through movement.

Part 3: Physical, emotional and cognitive meaning-making, hands on experience. Classifying and choosing sounds from different sound sources in a role. Hearing others' sounds and listen to them; respecting each other's sound by becoming an active listener. Recording the story.

Part 4: Classifying and choosing sounds from different sound sources in a role. Hearing others' sounds and listen to them. Enjoying what has been created and being proud.

Workshop: The story of Gummy and Haki's Visit to Uncle Stone

270 mins

Target age: 6–11

Areas of knowledge

The aim of sound theatre/drama in education is among other things to encourage the students to express their views and beliefs through critical thinking where everyone has a voice and is heard, where everyone can feel free to add an idea into the project. In the process students can strengthen their initiative, when a story comes to life narrated by themselves (Thorkelsdóttir, 2020). In drama, conflicts arise, and students must deal with them and compromise with their fellow students where they have to listen and cooperate as doing that strengthens their communication skills.

When this 🎵 symbol appears add a sound to the story


This is what you need for the workshop

- Space to move inside the classroom, or if possible, in the school yard
- Few stones
- <https://padlet.com/rbth/4xutudvmag6lgkio>

How does it link to the curriculum

Drama, language and second language learning, social skills, mathematics, geography, movement, creativity, arts and music.

Workshop Plan

Time	Description of activity	Suggestions and resources
30 min	<p>Part 1: Entering the story:</p> <p>Warm up and introduction to explore the space and brainstorming</p> <p>Narrative:</p> <p>Today we are going to work with a story through drama and sound theatre.</p> <p>The students get acquainted with elves which inhabit hillocks and trolls which inhabit mountains.</p> <p>The teacher asks the students to play elves. They shall dance in the hall as elves only miming. Then ask them to add sound. What kind of sound do the elves make? What do we hear? Now change into trolls, what do we hear?</p> <p>The teacher gives different stones to the students and allows them to examine them. The teacher asks the students about the stones. Do they know them by names? Do they collect stones? Where do the stones come from? The teacher asks if the students have heard that people can change into stones. Have the students listened to troll stories? What do trolls look like? Have you seen stones that look like trolls? Do you believe in trolls and elves? Where do the trolls live?</p>	<p><i>The teacher is the narrator and is telling the story.</i></p> <p><i>Have students sit in a circle.</i></p>  <p>This is a picture of a Troll in Iceland taken at Dimmuborgir lava field in the North of Iceland.</p>

90 min

Part 2: Story of Gummy and Haki's Visit to Uncle Stone

Narrative:

There is a lot to do in Beautiful Valley, where the trolls Gummy and Haki live. They have decided to visit their cousin, named Stone, who lives in Dark Valley in Key Mountains. To get there, they decided to walk to the Key Mountains which were far far away. They started to look for their backpack to put their clothes in. They had a large backpack, but that backpack was just nowhere to be found. Where could he be? They searched and searched. They searched inside the kitchen, under pots ♪ and pans ♪ they rolled over rocks ♪ and they lifted rocks ♪ but not everything happened. They just didn't find the bag.

Sound theatre / Improvisation:

Students are divided into four groups. Ask the groups to make some noise.

Group one makes a noise with pots and pans,

Group two makes a sound as the rocks are being lifted,

Group three makes a noise for walking on the floor as a troll,

Group four makes a noise like an earthquake.

Narrative:

What do we do now? asked Gummy. The trolls sat down on the floor and began to think. What can we do? We must have clothes to change, mustn't we? asked Haki. Gummy got to his feet and started walking on the floor ♪. She walked round and round and every time she put her big foot on the floor there was a loud sound ♪ Everything in their cave was shaking and trembling ♪.

Improvisation:

In the same groups: ask the students to walk like a troll taking very big steps.

Problem solving / teacher asks the students:

We have a little problem. What can the trolls do? How can they pack their clothes if they don't find their backpack?

Elicit ideas from the students. If they don't suggest the troll dressing in their clothes, the teacher can ask the students about it.

Have students sit in a circle.

Drama Strategies:

Narrative: *The teacher is the narrator and is telling the story.* The teacher can act as a narrator or storyteller for parts of the drama for various purposes. This may be as an introduction to set the scene, e.g. "Many years ago, before the world had cars and machinery and telephones, on a small island far from anywhere ..." The teacher may narrate during the drama to gather and feedback the ideas that have been generated in role by the students, e.g. "And so the villagers argued amongst themselves about what they should do with the stranger. Some thought ..."

Still image: A good way to explain a freeze frame / still image is that it is like pressing the pause button on a remote control, taking a photo or making a statue. It provides a still image that can be reflected upon and commented on by the participants or by those watching. It may be that the teacher calls out "freeze" to halt the scene or maybe the participants have agreed a moment they will all freeze the action. The still image can be recreated again later (or at the start of the next lesson) as a still image in order to get back to the same moment in the drama. It is also possible to create "still image theatre" using three images at the same time (beginning, middle, the end).

Improvisation: This involves speaking and acting spontaneously in a role without rehearsal. To do this students need to know **who** you are pretending to be, **where** and **what** the drama moment or situation is. Then they can seriously engage with the scene, as if it is real.

Image creation: The teacher takes a big sheet of paper and puts it on the floor. Students arrange themselves around the paper and each student draws one picture or more that represents (e.g., any particular person that students have been working with).

Narrative:

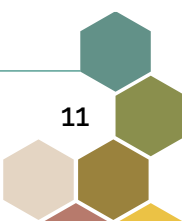
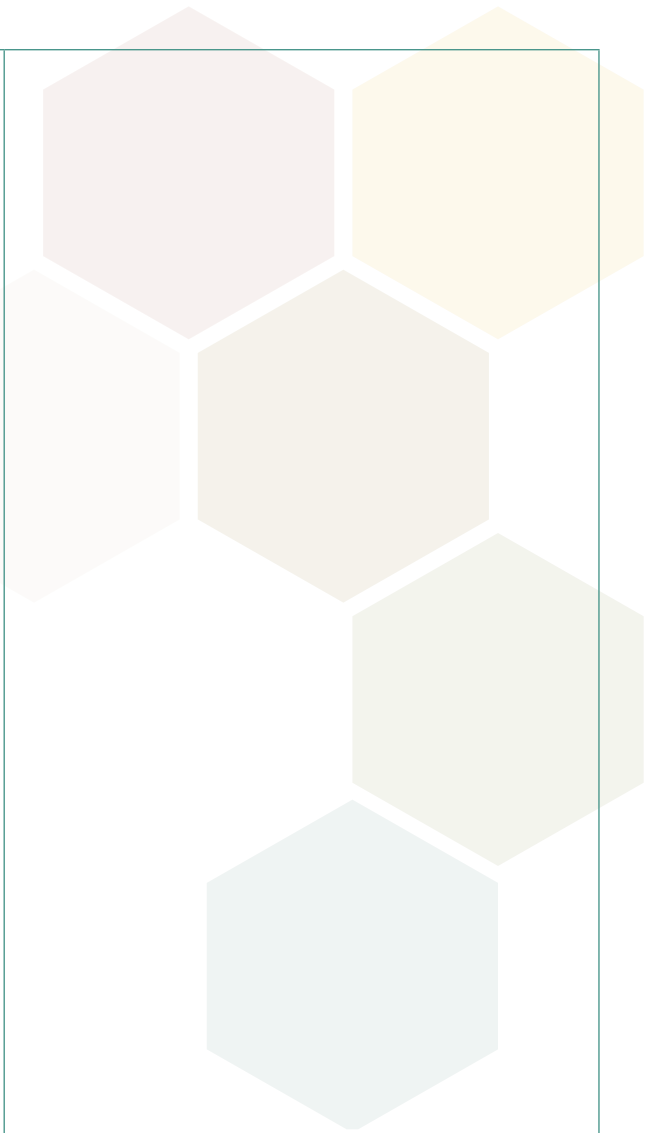
Suddenly Gummy called: I know. We just dress in all our clothes. Yes, Haki called and stood up. That's a good idea. The trolls found all their clothes and laid them on the floor. These were two trousers that Haki had, three dresses that Gummy had and one belt that was long and slender and one string that needed to be wrapped around Gummy. The trolls now began to dress in their clothes ♪. When they were all dressed, they stood smiling and happy, looking at each other. Turn around, said Gummy. Can I see you from behind? Haki turned in a circle and Gummy burst out laughing ♪. Now you said Haki, and Gummy turned around and they burst out laughing ♪. They laughed so loud ♪ that it cried in the mountains ♪ and the people did not understand anything in this strange sound ♪. They just rolled around with laughter so that small stones started to roll down the slope first, at first only a few at a time but then bigger and bigger stones with a lot of noise ♪. Fortunately, they all ended up in the valley just below the cave where Haki and Gummy lived.

Exploring in silence:

Ask the students to make a line with the front facing the teacher and then facing the back at the teacher (working on back and front and low and high numbers in mathematics). Now ask them to make a line from the shortest to the tallest.

Sound theatre / movement:

Ask the students to laugh, first quietly and then loudly and make a movement at the same time.



Narrative:

Well said Haki. Now we are ready, and we can start. They started to walk down the hill towards the road and began their journey. After walking for a while, they came to a car tunnel that was far too small for them to walk through. What do we do now? asked Haki. We just must walk into the Whale fjord, said Gummy. Whale fjord? cried Haki. I'm afraid of whales, he said. You do not have to be afraid of whales. They are our friends, said Gummy. They are as big as we are and live in the sea, said Gummy. They are narrow and long and can also be wide and short, said Gummy. "Okay," said Haki. Let's go and meet the whales in Whale fjord. In Whale fjord, they saw the first whales. This was a humpback whale family. They are so big and loud ♪ said Haki. Yes, said Gummy. Males can produce complex songs lasting 10 to 20 minutes, which they repeat for hours at a time. All the males in a group will produce the same song, which is different each season. a ♪. The father / Male can reach a height of 13-14 meters and the mother / female can be 15-16 meters long. They are three times bigger than us. Gummy and Haki sat down on the hillside and looked out to sea. They saw many whales and lots of birds and sheep. The roar of the Seagulls ♪ was heard loudest. They are also heard in Robin ♪ and they saw a seal howling loudly.♪

Researched in a group – outdoor education

The teacher asks the students to figure out how to find out how big the trolls are. Ask students to decide how big they want the whale to be (15-20 cm). When they come to a conclusion, they use a measuring stick and tape to measure the length. Next, the group goes outside and is divided into three groups. Each group helps to draw the whale with chalk. When it's over, each group must figure out how big the trolls are. They are $\frac{1}{3}$ the size of a whale. It is necessary to give each group plenty of time to find how big the trolls are. Once the students have figured it out, they draw the trolls in the size they figured out next to the line that shows the whale (worked through multiplication and math).

90 min

Part 3: Story of Gummy and Haki's Visit to Uncle Stone

Sound theatre / movement:

♪ Students are divided into four groups. Ask one group to make a sound as the father/ male whale does and then move around in the space of a whale. Other groups can make a sound like the Robin bird. Next, the Seagull and the last group can make a sound like a seal. All the groups show their movement and sounds to each other.

Narrative:

After a while they decided to continue. They walked and walked until they came to Spread fjord. Wow, how many islands are here, asked Haki? They are almost countless, said Gumpa, but we can try to count them, she said. 1, 2, 3, ... 2700. That's 2700 – 2800 islands, said Gumpa when they couldn't count anymore. Now we stop counting and move on, said Gumpa.

Just before they left, they saw a seal blowing loudly. ♪ Look, said Gumpa.

He is waving to us. Bye, bye, said the troll and set off.

They walked for a long, long time and decided to shorten their way by walking across Iceland. On Eagle Mountain they saw endless small lakes. There are a lot of beautiful lakes here, said Haki. Should we count them? Yes, let's do it, said Gumpa and they started counting. 1, 2, 3, ... after a long while

Haki said: They are countless. Can we just count the ones that are round?

Let's do it, said Gumpa and they started counting.

But if we only count those that are oblong or deep and shallow.

Can we then count them? Haki asked. Let's try it said Gumpa.

Discussions:

The teacher asks the students:

Is there anything that is uncountable? How is the water round? But the oblong thing?

Game of shapes:

Students create shapes by joining hands and forming the shapes.

The shapes can be round, oval, triangular, square, rectangular.

Drama Strategies:

Narrative: The teacher is the narrator and is telling the story. The teacher can act as a narrator or storyteller for parts of the drama for various purposes. This may be as an introduction to set the scene, e.g. "Many years ago, before the world had cars and machinery and telephones, on a small island far from anywhere ..." The teacher may narrate during the drama to gather and feedback the ideas that have been generated in role by the students, e.g. "And so the villagers argued amongst themselves about what they should do with the stranger. Some thought"

Still image: A good way to explain a freeze frame / still image is that it is like pressing the pause button on a remote control, taking a photo or making a statue. It provides a still image that can be reflected upon and commented on by the participants or by those watching. It may be that the teacher calls out "freeze" to halt the scene or maybe the participants have agreed a moment they will all freeze the action. The still image can be recreated again later (or at the start of the next lesson) as a still image in order to get back to the same moment in the drama. It is also possible to create "still image theatre" using three images at the same time (beginning, middle, the end).

Improvisation: This involves speaking and acting spontaneously in a role without rehearsal. To do this, students need to know **who** you are pretending to be, **where** and **what** the drama moment or situation is and then you seriously engage with the scene, as if it is real.

Image creation: The teacher takes a big sheet of paper and puts it on the floor. Students arrange themselves around the paper and each student draws one picture or more that represents e.g., any particular person that students have been working with.

Narrative:

The trolls once again set off and after two days of hiking, they finally reached Key Mountains. They sat down by a big lake and jumped into the water ♪ to bathe. They splash ♪ and splash ♪ and were happy. When they had become clean and nice, they went through the door at Key Mountains and into Dark Valley where their uncle Stone lived. They hit the rock ♪ to announce their arrival but nothing happened. They hit higher again ♪ and again even higher ♪. Nothing happened. What do we do now? asked Haki? He's asleep and we just need to wake him up, Gummy said. How do we do that? asked Haki. We call out "Uncle Stone., wake up" three times very loudly and clapped our hands together.

Ask the students to help:

Teacher: Can we help them by calling out "Uncle Stone. wake up" clap ♪ "Uncle Stone. wake up" clap ♪ Uncle Stone. wake up" clap ♪

Narrative:

Suddenly there was a loud noise ♪ when the rock opened, and Uncle Stone stepped out. What's really going on? he asked. These are just our dear cousins. Haki and Gummy from Beautiful valley. Have you come all this way to visit me? What great cousins you are, he said. I'm so happy to see you. I have missed you a lot. The troll was happy when they walked into the rock so that the earth shook and trembled with the accompanying sounds.

Image creation:

The teacher asks the students to write down a few words to Gummy and Haki about how diligent they are. It is also possible to draw a picture for them.

Teacher: What does it mean to miss someone? Why do people love each other? How can we show love and care?

Still images:

In pairs of two, make still images of people showing love and care for each other.

<p>Part 3: Rehearse for recording</p> <p>Stills images:</p> <p>Teacher asks students, in pairs, to create a still picture of people showing love and care for each other.</p> <p>Narrative:</p> <p>The teacher reads the story and students make sounds and practice the sounds for the story. You can decide who has which sound if you want.</p> <p>The teacher can use Audacity as a recording tool. Ask students to sit diagonally so that the computer is facing the teacher.</p> <p>Before the work begins, make sure that the students really listened and only make sound when the teacher asks them to do so.</p>	<p>https://padlet.com/rbth/4xutudvmag6lgkio</p> <p>The teacher can ask the student to sit in a circle with the computer in the middle.</p> <p>The teacher can use the software <i>Audacity</i> to record the story.</p>
<p>Part 4: The recording of the story</p> <p>Teacher records the story with students' sounds. The teacher can read the story and the students come in with the sounds.</p> <p>Listen to the story at the end.</p>	<p>The teacher can ask the student to sit in a circle with the computer in the middle.</p> <p>The teacher can use Audacity to record the story.</p> <p>Listen to the record of the story.</p>

Creative Mapping

Cairn 2

Age

Primary school (age 6–11 years old)

Ethical pillars : Creating brave spaces, Collective creation, Change making

Teaching with various creative methods can be fun for teachers and students if we want to achieve sustainable learning and promote children's natural gift for learning, their thirst for knowledge, their curiosity and their joy of discovery. The brain learns when the following aspects are taken into account: active experiences, emotional involvement, vivid stories, sense of achievement, attention, and meaningfulness.

Key terms

Definitions for these terms can be found in the glossary.

- Role play activities
- Drama in education
- Storytelling and performative approaches

Knowledge created

What knowledge is being created?

- Getting to know the area around the school from a different perspective
- Research – led by students' interest
- Storytelling – creating their own stories about their neighbourhood
- Self-led inquiry
- Teambuilding
- Willingness to take risks
- Complex understanding of knowledge
- Creative production of something new and unique
- Becoming aware of the perspective of others about something originally very personal

How is knowledge being created?

The workshop is process oriented instead of result oriented – it is about participation, self-efficacy and personal responsibility, and about a lived school culture that is characterized by mutual appreciation and recognition as well as respectful, mindful communication. Any subject and artistic method can be used within this structure if a connection is drawn from one part to the other. The lesson is divided in half: first the artistic intervention and then the implementation of the knowledge gained in the subject practice. The self-effective experience of being free in one's own creative activity opens up a dimension of decision-making and responsibility.

Workshop: Creative Mapping

170 mins

Target age: 6–11

Areas of knowledge

The students explore the places near the school themselves, research their backgrounds and tell their own stories about them.

The presentation of their work is carried out as a guided tour with storytelling elements with the whole class.

This is what you need for the workshop:

- 170 min. (These time frames are suggestions, they will have to be adapted in regards to group needs and school timetables.)
- Material to create a map: paper, colourful pens / pencils, scissors, glue
- Old pictures of buildings and places around the school (optional)
- Time to prepare a route led by the teacher
- Group workspaces
- Four big pieces of paper with reflection prompts written out

In each working group they will need:

- A map of the area around the school
- Recording devices (students' phones)
- A camera (students' phones)

(These activities are written for a teacher who already knows their students. If you are new to the class spend time at the beginning playing a name game.)

Recommended extension: In a follow-up lesson the students could lead each other on their tours. Depending on how many groups you have you would need at least 90 mins to practise and then share your walks along the same route. If you want to do this please plan this for your following class after the 3-hour workshop.

(Link to other mapping projects)

<https://www.dieremise.org/kiez-mapping-remise/>

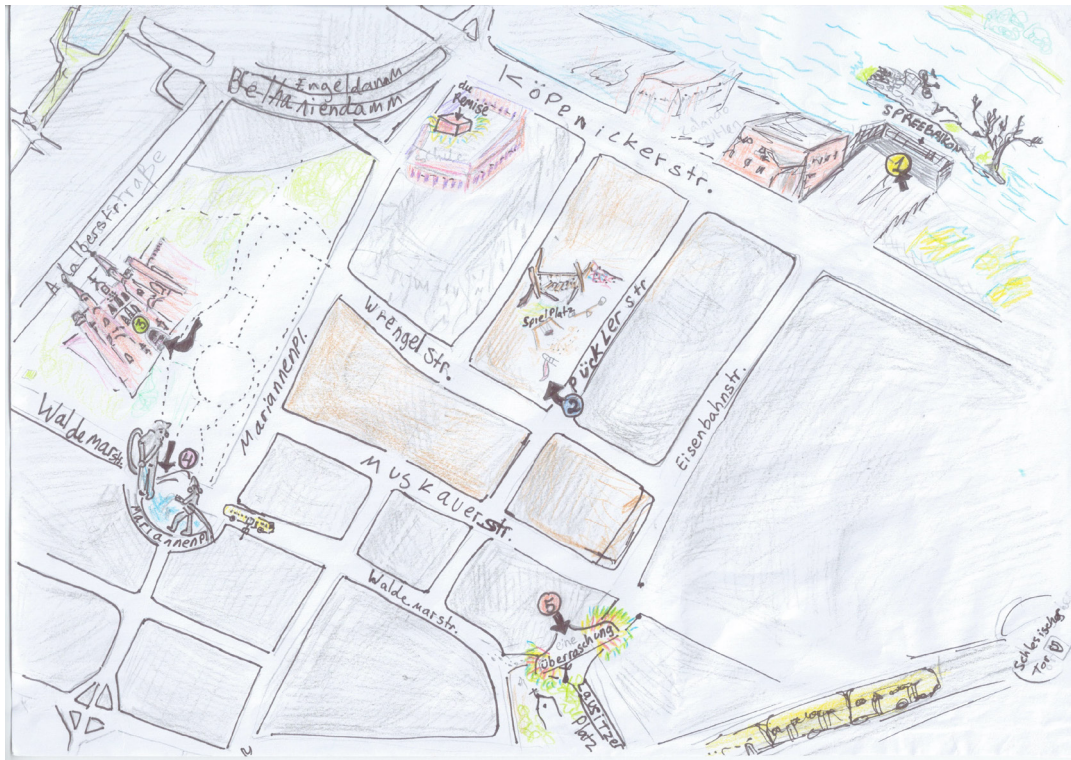
How does it link to the curriculum

- This workshop can be used in history class, exploring a certain historical event or century
- It could also be linked to any language class, making the tours in a second language

Extension activities

Interview someone else about their favourite places around the school. Record the interview.

Ask an adult outside of school about stories about the places. Bring a recorded version to school.



An example map to be used with a group.

Workshop Plan

Time	Description of activity	Suggestions and resources
15 min	<p>The introduction of the map</p> <p>Show a map of the area around the school and asks questions about it</p> <ul style="list-style-type: none"> ● What is it that you see? ● What stands out to you? ● What are your favourite / least favourite places on this map? ● What do you already know about this area? <p>Introduce the route you will be walking.</p>	<p>Times will have to be adapted depending on the school breaks and students' needs.</p> <p>(example map)</p> <p>The teacher has to make sure to have a list of spaces that usually won't be highlighted on a map.</p> <p>This is where the teacher can bring in the recordings from home.</p>
45 min	<p>Exploring the route</p> <p>The teacher leads the students on an exploratory walk of a route pre-planned by the teacher. This is to get to know the area and find the things that the students want to research further.</p> <p>The teacher can stop at certain places and offer:</p> <ul style="list-style-type: none"> ● Facts about the school area. ● Names of streets and places as well as historical buildings. ● Stories behind buildings and places. ● The teacher also adds personal stories or invented facts for the tour. ● Current curriculum topics or questions you can explore while walking. <p>In groups of 3–5 students, they follow the teacher's route and photograph the things they see or record the sounds they hear. These could be things they want to find out more about or are most inspired by. Each group can use one phone.</p>	<p>Here it is important that the research already sets the tone for the whole workshop. The teacher can link this method to any chosen subject.</p> <p>It is important to hold space for the students to ask questions and explore the surroundings. Keep the route short so they are able to spend time in the space. What do they see, smell and hear?</p>

15 min	<p>The Mind-Map:</p> <p>Individually students create a mind map reflecting on the school and the walk they just went on.</p> <p>Teacher: <i>Looking at the map, draw or write a mind map that reflects your thoughts of the area around the school. You can use any colours, shapes, collage and materials you like. You can even draw or add to the map we already used today. It is important here to collect all your reactions. There is no right or wrong.</i></p> <p><i>What do you find important to show on your map?</i></p>	The material provided will have an impact on the map the students create. (Collages material, paper, colourful pens and paper etc).
15 min	<p>Questions for the student research</p> <p>In your groups of 3–5 students discuss</p> <ol style="list-style-type: none"> 1. What street names around the school do you know? 2. Research the name of the school and the History of the building. 3. What spaces around the school are interesting to you? 4. What places around the school do you dislike and why? 5. What names for streets or places you would prefer? 	Here, the teacher can differentiate the questions according to age. For older ones, there could also be critical questions about the naming of streets and squares around the school. If there are controversial personalities, with streets named after them, it could be interesting for older students to research that. These questions can also be adapted to directly address the curriculum you are working on currently.
55 min	<p>Mapping the tour</p> <p>In a group of 3–5 Students</p> <p>Teacher: <i>After the walk we went on today it's now time to find your own stories. Use your own maps, photos and sound recordings from today and discuss them with your group. Invent historical events, and create stories around buildings and places. Plan a tour for the same route for the other students in the class, including stops for the most exciting places they never knew about. Create this tour as a group and record it, either by adding to your maps, recording sound or practising leading it as a group.</i></p> <p>The teacher leaves time in the end for each group to present what they have to each other; each group may be at very different points and have created very different things / generated different ideas. That's great!</p>	<p>Here the teacher can ask the students to research any topics connected to the area: geography of the space, city planning, plants, geometry, and history. This can be selected based on what you are currently studying at school.</p> <p>The teacher goes around the different groups checking in and prompting them when needed.</p> <p>Recommended extension: In a follow-up lesson(s) the students could lead each other on their tours. Depending on how many groups you have you would need at least 90 min. to practise and then share your tours along the same route. Give each group time to practise, leading you on the tour before they lead the rest of the class.</p>

15 min

Reflection in Class

The teacher places four posters with different opinions and / or feedback points that are put up in the four corners of the classroom. The students assign themselves to the poster that they agree most with or the topic they are more interested in discussing.

Within the groups, arguments and experiences are exchanged. After about 5–10 minutes, a student from the group presents the most important points back to the class.

Example prompts:

- I was surprised to learn...
- My favourite place has changed...
- A place I never saw was...
- Creating a tour as a group was...

If focus is difficult at the end of the day, rather than having group discussions again the teacher can select two of the prompts to talk about in a circle altogether, and give each student the chance to respond, and the option to pass if they have nothing to say.

The Tunnel

Cairn 3 – Drama Worldbuilding

Age

Primary school (age 6-11 years old)

Ethical pillars : Creating brave spaces, Collective creation, Change making

Opportunities for drama and story making are often limited to topic-based work in schools and research shows that many children have limited opportunities for arts and culture outside school. Children need imaginative spaces to explore their emotions and actions.

The real world is facing many challenges. Drama and story making offers an opportunity for children to explore their own identities, relationships with each other and the world in a **brave space**. It is a powerful way to develop a sense of community, solidarity. Drama and story making connects children's home and school worlds, giving them a sense of engagement and purpose and creating spaces for them to explore the issues that matter to them. Drama and story making can offer a co-agentic space for teachers and children.

Research (Stephenson, 2022, 2023; Stephenson and Dobson 2020) shows that children develop the emotional skills and dispositions to actively listen, problem solve, try out solutions and act collectively to address complex social problems within fictional worlds. This builds confidence and emotional literacy.

Key terms

Definitions for these terms can be found in the glossary.

- Story making
- Drama Worldbuilding or Learning through drama
- Thought Journal
- Mapping
- Teacher as storyteller
- Still image / Freeze Frame

Knowledge created

What knowledge is being created?

Part 1 Oracy: When learning *through* drama, children are encouraged to use movement, to draw, to use sound, speech and to use free writing in order to express their ideas. This means that language is communicated and expressed both verbally and non-verbally. Drama also activates emotional, social and cognitive aspects of learning, making the learning holistic and inclusive. It provides opportunities for all children to participate and respond in ways that feel natural to them and values different modes of communication. The role of thinking *as if* you are another character also activates dialogic thought and involves adapting your own language to create an authentic voice.

Part 2 Community: Community learning is central to drama. This involves a different set of relationships between the teacher and the child. Rather than using direct teaching methods, the teacher is seen to work with and alongside the children. The teacher may often use strategies such as Teacher-in Role to seek help from the children.

Part 3 Critical thinking and change making: There has never been a more important time to practise active compassion and citizenship. Learning *through* drama almost always involves a series of social dilemmas to be solved within the fiction. This means that children are positioned as responsible choosers and decision makers within the story. They have opportunities to practise making collective decisions without the real-life consequences of these actions.

Learning through drama asks us to think about our own stories in relation to others. This is because children are co-creating stories together as they witness a range of perspectives and viewpoints. This always involves critical questioning and inquiry as they collectively explore: *What can be done? What is possible? How can we reimagine this story event together?*

The act of physically, emotionally and cognitively *thinking as if* you are another character, or putting yourself in someone else's shoes, develops compassion, provoking opportunities for both children and teachers to see things from a different perspective.

Part 4 Emotional Literacy and wellbeing: Learning through drama centres on emotional engagement and participation. It provides rich opportunities to recognise, articulate, express and explore our own and others' emotions. Children can explore their own identities in relation to others. The nature of drama as a play making artform also allows a sense of imaginative freedom, fun and choice. It can therefore be motivational.

This activity provides the opportunity for students to be able to practise and learn:

- *Creative and Critical thinking*
- *Self-directed learning*
- *Self-confidence and expression*
- *Collective problem-solving*
- *Emotional literacy*
- *Risk taking and possibility thinking*
- *Active compassion and solidarity*
- *Individual and collective responsibility*

How is knowledge being created?

When story making with children, I use three steps, drawn from empirical research (Stephenson 2022) which are outlined in the workshop example. These three steps through the drama ensure *protection into emotion* by moving them playfully into a fictional scenario before addressing complex social issues and inquiry questions. These are

1. **Entering into the story:** this involves creating a non-judgmental space, establishing fictional roles and power dynamics, establishing imaginative story space, giving choice.
2. **Moving through the story:** this involves activating multiple voices and perspectives.
3. **Moving beyond the story:** re-imagining story events, changing relationships, solution finding.

Things to remember

Creating Imagination Spaces: How do I plan for drama?

Drama involves a different set of relationships between the pupil and the teacher where the teacher is not just the giver of information but is shaping the drama in response to children. This involves working in new ways which empower both teacher and children to work imaginatively in response to each other. For both teachers and children new to this way of working it may feel different and require an element of risk taking as new ideas are explored. There is always an element of trusting children to come along with you and creating a non-judgmental environment for them to try out new ideas with each other. Working in this way has a focus on creative processes as much as outcomes and may feel different to didactic teaching. The pedagogy relies on a balance of both structure and freedom.

Central to Drama Worldbuilding is a **critical inquiry question**. This is a 'big question' which links fictional work to real world. For example inquiry questions such as: *Is it important to share my feelings? Can I recognise my own emotions and feelings? Can I recognise how other people are feeling? How can we create trust?* are crucial for understanding and building meaningful relationships. These questions can be explored or framed in a fictional context so that they are emotionally sensitive and safe for children. Time must be given to reflect on these questions outside the fiction. This may be done in a **thought journal** and shared where appropriate. For example: *Have the characters in the story changed the way that I feel? How can act compassionately in this situation?*

I always begin the drama by signalling to the children that we are moving into an imaginative story making space. I use the words "Let's say..." for example "Let's say that there was an ancient tunnel that you lived in..."

Whilst the teacher will have planned key points in the drama, the story experience needs to allow flexible opportunities for the children to explore multiple ideas and imaginative opportunities. Central to engaging all children in meaningful ways is creating a strong community of practice. This requires three key elements from the teacher:

1. Excellent questioning and noticing skills in response to children
2. Knowledge of strategies and tasks that allow you to structure the lesson and create opportunities for imaginative freedom
3. Protecting children into role so that they feel neither embarrassed nor overwhelmed

Workshop: The Tunnel

Target age: 6–11

Critical Inquiry Questions

These questions can be explored if appropriate, some students might prefer to just work within the fiction.

How can we live together? How can we create trust? How can we make responsible decisions together?

Areas of knowledge

Developing communication skills, oracy, emotional literacy, active compassion.

Drama Worldbuilding or Learning through drama:

Drama as an art form focuses on storytelling which involves performing, devising, and responding. There are many different interpretations of drama. This includes on the one hand performance drama – such as the school play and on the other hand, role play activities. All have value. Drama is very versatile and can be linked to any area of the curriculum. The type of drama that is outlined in this activity is what I call Learning *through* Drama or Drama Worldbuilding (Stephenson, 2022). It is not the type of drama where children act out stories or plays in front of a large audience. It involves active exploration of story dilemmas and solution posing where children negotiate story ideas. Central to this, is exploration of a real-world problem or inquiry question within a fictional context. It is underpinned by co-creation, active participation, critical reflection and community. It is about democratic thinking and actions. This is undertaken as a collective activity between children and adults. Read about Drama Worldbuilding in the glossary.

Children may be working both *inside* the fictional story using drama techniques to explore characters motives and backstories or *outside* the fiction, reflecting, discussing or re-imagining events or researching aspects of the story. The experience involves playful story making.

This is what you need for the workshop:

- Selection of stones
- Large sheet of paper and pens
- Thought journals for teacher and children

How does it link to the curriculum

Geography, conservation education, English, personal, health and social and emotional education, relationship education, citizenship education

Extension activity

(To be completed either before or after the activity outside of school)

These workshops encourage students to keep a **thought journal**. Following each session there is an opportunity to reflect in the journal. This could be using words, images or sound.

Following workshop 1: The Story Tunnel. I Invite the children to share reflections on the story in their thought journals with a chosen adult or friend at home.

Inquiry Questions to share and build on together: *What are the questions they want to ask about the tunnel? What is special about their stone?* Draw, free write responses in thought journals.

Following Workshop 2: The Bear.

I Invite the children to share reflections on the story in their thought journals with a chosen adult or friend at home.

Inquiry Questions to share and build on together: *What are the questions they want to ask the bear? How can we help when someone feels alone?* Draw, free write responses in thought journals.



Following workshop 3: Invite the children to share reflections on the story in their thought journals with a chosen adult or friend at home.

Inquiry Questions to share and build on together *What do you want others to learn from your story?*

Tell / write / draw / rap / perform your story about the Bear, the Tunnel People and the Mother Stone.

Workshop Plan

Workshop 1: Entering into the story. Creating setting and investment

Time	Description of activity	Suggestions and resources
60 min	<p>Warm-up (5–10 minutes)</p> <p>Emotional Warm up: Invite the group to sit in a circle. Ask them what colour they are feeling today. Share responses in a circle with a partner.</p> <p>Physical warm up: Stand in the space in pairs and face each other. Imagine you are looking in a mirror, one person leads and the other copies as their reflection. Now swap.</p>	<p>Throughout all activities keep a teacher journal as it will help you to adapt the workshop. Children will also keep a thought journal. You will both think about the following questions: <i>What do you notice? What does it make you think about?</i></p> <p>Using the space: <i>Think about changing the classroom space from regular lessons. Arrange chairs in a circle in the classroom, clear furniture. A large space is needed.</i></p>
	<p>Introducing the setting: (5 minutes)</p> <p>Narrative: <i>“Let’s say we live near a tunnel that is as old as time. It is a tunnel of stories- many that have been forgotten. Parts of the tunnel have never been explored. This stone (introduce large stone object) was found at the mouth of the tunnel. There are stories told that it has special qualities and some call it the Mother Stone. Others say that it is just rubble which has tumbled away from the wall, much like the stones in front of you.”</i></p>  	<p>Language to start the drama: The use of the teacher as storyteller is key as it sets the tone for the session. The use of the words ‘Let’s say’ or ‘What if...?’ signals to the children that you are moving into the fiction. It supports visualisation. You could use visual here.</p> <p>Narrative: The teacher is the narrator and is telling the story.</p> <p>Narration: Storytelling in or out of role to give information and to set the scene.</p>
	<p>Mapping the setting (35 minutes)</p> <p>Task 1: Invite the children to choose a stone out of a bag and hold it.</p> <p>Narrative: <i>“Let’s say that these stones were from the tunnel. Spend some time with your stone – getting to know it. Feel its contours, finding its rough edges, smooth parts, thinking about texture, shape, weight, size. Think of or write down three words that describe your stone or feelings that their stone prompts. Does your stone have a name or a special quality?”</i></p>	<p>Using the space: You could ask the children to stand here. Use gestures to signal that the tunnel stretches underground.</p> <p>Story making: The experience of making the story together is the main focus of the work. Children will have the opportunity to make and explore stories in a variety of ways. These can be fed into free writing, art, dance, music outputs.</p>

Task 2: One by one, invite the children to place their stone on the floor space where they think it may be placed in the tunnel and share their 3 description words (these could be on Post-its). As they do so, invite them to share the description and quality of the stone. Model this first to the children (e.g. "One side of my stone is warm and the other is cold, used to make fire and ice").

Narrative: At this point, bring their ideas back into the narrative. You might say *"That's interesting... so you are saying that... the stones have magical qualities..."* Introduce some more storytelling which integrates the words that they have suggested (perhaps they are gems which light the way, dragons' eggs! Accept all responses).

Narrative: *"The story tunnel has been heated by the sun and lit by the silvery moon. A keeper of stories. It has been a home to animals, insects, birds and humans. It has been a place for keeping people out, keeping people in. A place to meet, to play, to laugh and to cry. It has been a place where people have fallen out and made friends. This tunnel has seen a lot."*

Task 3: Mapping the setting

Invite children to draw sections of the tunnel. On a giant piece of paper or in small groups with a large piece of paper. Piece them together to create a giant map in the middle of the circle inviting each group to tell / give the other members of the class a tour of their section of the tunnel.



Task 4: Thought journal (10 minutes): The Story Tunnel. Invite the children to reflect on the story in their thought journals. What are the questions they want to ask about the tunnel? What is special about their stone? Draw, free write responses. This may also be done at home following the session.

Working in groups, or as a whole class, children will make and re-imagine story events, share them with each other and also interpret each other's work. They will be experiencing the story as audience, performers and writers as they co-create story worlds.

Thought Journal: This is a free writing, drawing and reflection space. Children are encouraged to keep thought journals to collect their ideas or respond to the story experience throughout. The journals are not seen as formal exercise books for assessment by teachers but private spaces that they can use and share any time during the session. Teachers are also encouraged to keep a thought journal.

Mapping: Children create a map of the setting of their story / situation. This can be done on sheets of paper, or it can be done by labelling the room with post-it notes and transforming the classroom into the new environment.

Still image / Freeze Frame: In groups children create images with their bodies to represent a situation, important moment or theme. It's a good way of getting children to think about detail, meaning and nonverbal communication.

Using Objects: Physical stones are important here so that children can touch, feel and see a stone.

This is called affirmative language and will encourage children to take imaginative risks.

This part of the session creates investment in the story for children.

This may also be done at home following the session.

Workshop 2: (Moving through the story) Exploring Identity and backstories

Time	Description of activity	Suggestions and resources
60 min	<p>Warm-up (10 minutes)</p> <p>Emotional warm up: Invite the group to sit in a circle. Ask them what colour they are feeling today. Share responses in a circle.</p> <p>Physical warm up: Stand in the space in pairs and face each other. Imagine you are looking in a mirror, one person leads and the other copies as their reflection. Now swap.</p> <p>1. Creating characters and backstory:</p> <p>Teacher as storyteller: <i>"We know that the stones in the tunnel have ancient, magical powers and that the tunnel itself is full of deep unexplored caverns (repeat some of their ideas from the day before). Let's say we were the Tunnel People, living in this place. This is our home. How do we live? What are our jobs? Responsibilities? Fears?"</i></p> <p>Task 1: Physical Theatre (25 minutes)</p> <p>In small groups, invite the children to create jobs in the tunnel. Hint that they may be guardians of the stories. Once they have brainstormed ideas, invite them to create a short mime or frozen image of their jobs. (Create, perform, interpret ideas as a class.)</p> <p>Introduce the idea of a ruler a Tunnel Guardian. <i>What rules would the guardian enforce?</i> In small groups decide on the rules for the community living in the tunnel. Share these.</p> <p>Task 2: Creating Tension within the narrative: Introducing the bear</p> <p>Teacher as storyteller: <i>We know that there is one who lives in this tunnel who is not welcome. The bear who hides in the shadows. We have all heard stories about this wild and dangerous beast.</i></p> <p>Task 3: Creating backstory (5 minutes): Invite the community to move around the space and tell a story to each other about the bear. This is called <i>gossiping</i>. Repeat the stories back. <i>"So, you're saying that the bear..."</i></p>	<p>Physical Theatre: This involves using the body (or several people's bodies) to actively represent and portray not just people in a drama but objects, scenery, etc. For example if a man is standing under a streetlight, two people might use their combined bodies to become the street light. You might ask groups to depict scenes and say that they can use people in the group to be scenery or objects as well as people.</p>

Task 4: Teacher- in- Role: *Would you like to hear the character speak? I will speak as the bear" (Draw them closer around you.)*

I am alone. No-one will help me. My family are far away and lost. They drove us away from our home with fire. Why is it so hard to live together?

Task 5: Solution finding (10 minutes): In small groups ask the children to negotiate a response, *How is the bear feeling? Why? Should we approach the bear? How do we get the bear to trust us? What can be done? (Discuss in pairs, share ideas as a class.)*

Task 6: Thought journals: (10 minutes): Invite the children to reflect on the story. What are the questions they want to ask the bear? How can we act in response? Do we feel differently about the bear now? Why? Draw, free write responses in thought journals. Adults to fill in journal alongside pupil.

Teacher in role: *This is the key point in the drama and should create a moment of tension. It also opens up safe exploration of the critical inquiry questions.*

This may also be done at home following the session.

Workshop 3: (Moving beyond the story) Dealing with Complexity and Solution Finding

Time	Description of activity	Suggestions and resources
60 min	<p>Warm up (10 minutes):</p> <p>Physical warm up: As per session 1.</p> <p>Emotional warm up: Establishing a brave space. Remind the group of their community rules for creating a brave space from session 2.</p> <p>Dealing with complexity:</p> <p>Teacher as storyteller: <i>"We know that the stones in the tunnel have ancient, magical powers and that the tunnel itself is full of deep unexplored caverns (repeat some of the children's ideas from session 1) and that the Tunnel People, living in this place have many jobs... have responsibilities to ... and fear ..."</i> (repeat some of the children's ideas from session 2) <i>We have met the bear, hiding alone in the shadows of the tunnel, afraid of the fire which burns outside. What can be done?"</i></p> <p>Task 1 (5 minutes): On a sheet of paper, draw the mouth of the cave or recreate the mouth of the cave with, describe the sound of voices and noises in the distance outside the tunnel which the bear fears. Create a sound scape.</p>	<p>This may also be done at home following the session.</p>

Task 2: Solution Finding: Physical Theatre (35 minutes)

In small groups invite the children to consider the next part of the story. *What happens next? How can we work together? What are the possibilities? Who should we approach and why? What is possible? How can we work together to help the bear and address our fears? Can we use any qualities from the Mother Stone to help us?* In small groups, draw two following events on flipchart paper and then create freeze frame improvisations and share.

Task 3: Critically Reflecting (10 minutes):

Thought Journal. Tell / write / draw / rap a story about the Bear, the Tunnel People and the Mother Stone. *What do you want others to learn from your story? What qualities do the characters have in your story? Where will you place it for others to find in the tunnel?* Adults to fill in journal alongside pupil.

Possible Next Steps:

- Geography – explore climate change on animal habitat.
- English – create a campaign to share the plight of the bear.
- Create a wildlife conservation area for bears.

Physical Theatre

This involves using the body (or several people's bodies) to actively represent and portray not just people in a drama but objects, scenery, etc. For example if a man is standing under a streetlight, two people might use their combined bodies to become the street light. You might ask groups to depict scenes and say that they can use people in the group to be scenery or objects as well as people.

Sometimes **"active storytelling"** can be combined with physical theatre. The teacher might tell a story and as he / she tells it the children physically become anything they hear in the story and keep changing into something / somebody else when new people, objects, places are mentioned.

The Lonely Stone

Cairn 4 – Jeux Dramatiques

Age

Primary school (age 6-11 years old)

Ethical pillars: Creating brave spaces, Collective creation, Change making

Jeux Dramatiques is a theatrical method that dispenses with language during the game. The omission of language creates a new world of orders and perspectives for the children. They begin to use the freedom to engage and experience themselves in non-verbal expressions, and thereby, become more skillful and expressive.

- Everyone chooses the role themselves.
- Everyone plays as they feel, as far as it fits into the spectrum of the theme or the text.
- Everyone respects the playing radius of the role of the participants.
- Everyone plays without speech, with sounds, noises and non-verbal expressions.
- Everyone only plays when they want, otherwise they are simply present.

Basically, everything is playable, as long as there is a resonance to the topic. In a school setting, Jeux Dramatiques allows for learning with all senses. Young people experience socio-cultural connections through their actions. Topics from the curriculum, texts, images, music, materials can serve as impulses for a game. For example, a historical text could be used as an impulse for children to take on authentic roles from that time and to construct an authentic picture of the historical period in their game. In Geography, children could for example experience themselves as part of an African village, etc.

In this Jeux Dramatiques activity, we use different stones as an impulse, the children experience a process of confrontation with themselves, their inner concerns and the demands of the other players.

Key terms

Definitions for these terms can be found in the glossary.

- Jeux Dramatiques

Knowledge created

What knowledge is being created?

Collective creation

Active participation and engagement

Physical, emotional, ethical and cognitive meaning-making

How is knowledge being created?

Physical, emotional, ethical and cognitive meaning-making

Workshop: The Lonely Stone

145 mins

Target age: 6–11

This is what you need for the workshop:

- Objects for dressing up and costumes (e.g., hats, fabrics, clothes)
- Stones (either supplied by the teacher or brought by the children)
- A gong (or similar object for acoustic signals, e.g. a bell, a whistle, a drum, a triangle...)
- Classroom / seminar room

How could it link to the curriculum?

History / geography / music

Extension activity

(To be completed either before or after the activity outside of school.)

Before: Ask the children to look for a stone they would like to bring to class. They may bring it from home, collect it on the playground or during a walk through the forest.

After: Ask the participating children to paint a picture of the activity they staged as homework.

Workshop Plan

Time	Description of activity	Suggestions and resources
25 min	<p>Introduction and setting the scene – Sensory Perception</p> <p>The teacher asks the students to sit in a circle and invites them to choose a stone from a bag of stones that they brought to class. The teacher allows the student to explore their stone: what is its shape, colour, structure, smell, does it have any particularities?</p> <p>Then the teacher asks students: <i>How does it feel when you hold it in your hand; when you put it to your cheek? Why do you like it?</i></p> <p>Next the students leave the circle and explore their stone in a playful manner by themselves. The teacher asks students to explore: <i>How does it roll? How does it sound when it rolls / drops, etc. and students can invent little acts or magic tricks with their stone, etc.</i></p> <p>The students will inevitably start to become interested in the stones of their classmates and a desire for interaction with the other students arises. The step from the <i>Me</i> to the <i>You</i> has been taken. This phase focuses on sensually differentiated perception, creative experimentation, and encounter.</p>	<p>The teacher can either bring a bag of stones to school and invite children to choose from those or ask the children to bring a stone from home or one that they found themselves.</p>
90 min	<p>Introducing the Story</p> <p>Invite the students to sit in a circle.</p> <p>The teacher will now be acting as a storyteller and introduce the story of the lonely stone:</p> <p><i>There was this stone that was found at a beach and the stone was asking for help from other stones. The stone had no memory and felt alone and lost. He forgot where he was from, what he was doing here. The stone sat on this beach and was hoping that someone would help him out with stories about themselves so he would start to remember.</i></p> <p>The teacher invites the students, one by one, to talk about their stones in the circle and to introduce the stone to the community.</p> <p><i>What is the story of the stone? How old is the stone? What does it look like? What is its name and where does it come from? How could their stone help?</i></p>	<p>Remember that Jeux Dramatiques means acting without speaking!</p> <p>Introduce the STOP rule to the pupils:</p> <p>If students hear the gong (or other acoustic signal you used) together with a loud STOP, the game is interrupted. Players freeze and you can clarify a situation or problem encountered. Then the game continues with the acoustic signal.</p>

Maybe they can already start thinking about the lonely stone at this beach, and what their own stone could contribute to help this stone.

Preparing for the Jeux Dramatiques

In the preparation for the game, the students choose the roles they want to play in the story of the lonely stone. They dress up with the costumes and props that you have available in class and design their playroom / stage.

In the ritual "you are and you want", the children articulate their play idea individually (i.e. "*I am the lonely stone and I need your help*" or "*I am a dog who was walking on the beach and found the lonely stone*" – there are no limits or rules to the roles and play ideas). This ritual initiates a final clarification of questions and a definition of what everyone wants to experience in their role.

Playing the Story

The teacher begins the game by striking the gong.

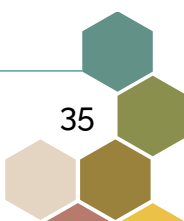
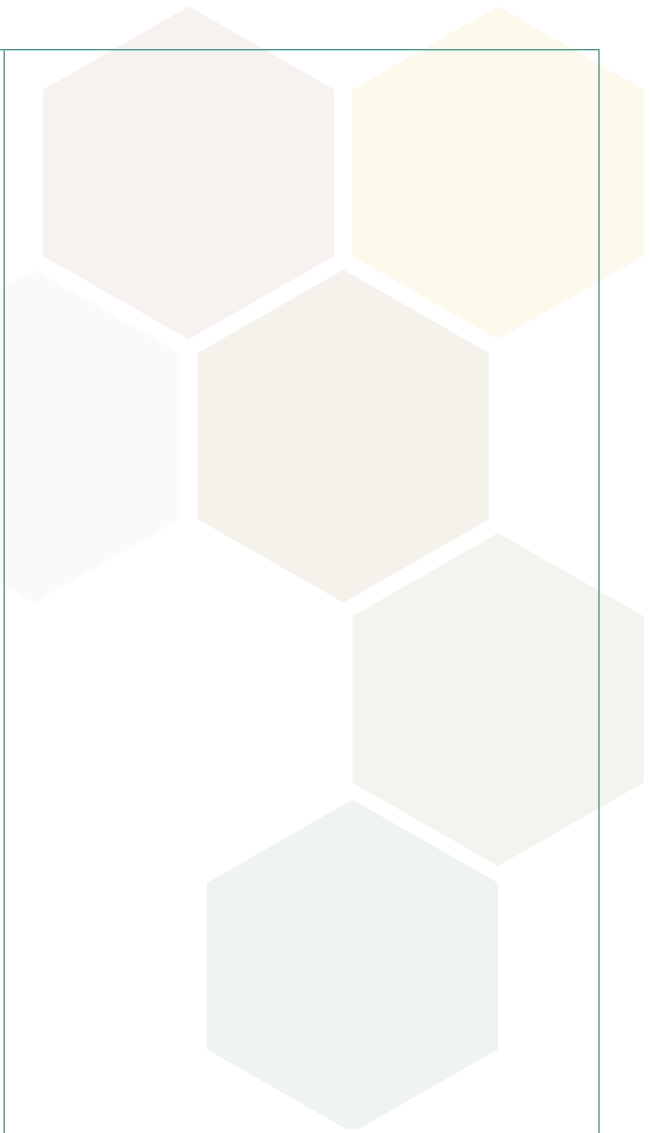
The players (students) shape their actions in accordance with their current sensations and experiences. The gameplay develops as free improvisation and enables the children to get intensively involved in their role. By omitting language, the inner dynamic arises through which many of our creative parts can only unfold.

The game can be accompanied by music or narrated by the teacher, the game master / storyteller.

To create tension within the narrative, the storyteller can for example introduce a new aspect of the story of the lonely stone. Maybe something or someone appears and changes the whole setting and brings new aspects to the story. The teacher can also give a stimulus here to make the existing story richer and link it to something bigger (something that is an important topic or problem in the class at the moment maybe?).

How do the students in their roles deal with the new situation?

Just as the gong makes it possible to immerse the self in the role, it brings the children back to reality at the end of the game.



30 min

Critical reflection

After the gong the teacher asks the children to return to the circle.

The teacher initiates a reflection round where the students talk about what they felt playing their roles. The teacher picks up the children's ideas and stories and describes the richness and the creative aspects of their input. The teacher should emphasize the importance for the community.

The teacher asks questions such as:

What did you learn from your story? What does the story / the whole process tell us? What do we learn from the story?

The follow-up discussion represents a final admission to the role. After the expressive game, there is room for a joint conversation. The child experiences the positive handling of feelings and conscious reflection is learned.

Nature Deities

Cairn 5 – Creative Writing

Age

Primary school (age 6–11 years old)

Ethical pillars: Creating brave spaces, Collective creation, Change making

In the era of extreme digitalisation, in all life events, it is more important than ever to re-activate all the senses, and re-evaluate the relation between knowledge and kinaesthetic and sensory perception. Learning through drama, narration and movement, students look into concepts from different perspectives, through performing, decision making and creation. Co-imagining and co-creating fictional protector characters helps the students feel safe in the classroom and empowers them through collective imagination and work with the use of all senses.

Key terms

Definitions for these terms can be found in the glossary.

- ◆ Senses Activation
- ◆ Drama in education
- ◆ Natural Ecosystems
- ◆ Role playing

Knowledge created

What knowledge is being created?

Working through storytelling and fictional spaces gives children the opportunity to try out ideas and reflect on their experiences to deepen their knowledge through creativity with direct feedback from peers. Stories and fiction activate emotional, social and cognitive aspects of learning by doing something imaginative but connected to reality, making the learning holistic and inclusive where all children participate and respond to challenges. Working through storytelling and fiction builds confidence, empathy, self-esteem and imagination as joy for school activities where children get the chance to express themselves through their senses, images, or verbally, a method incorporating all languages, activating diverse ways of knowing and sharing stories, dealing with complexity and change.

- ◆ Critical thinking
- ◆ Cooperation
- ◆ Creativity
- ◆ Self esteem
- ◆ Empathy
- ◆ Imagination
- ◆ Expression through movement, images, music or words
- ◆ Verbal and non-verbal communication
- ◆ Team Building / Cooperation
- ◆ Active Learning
- ◆ Story creation and Storytelling

How is knowledge being created?

Hands on experience through communication and collaboration, through a blend of creative writing to build fictional characters with stories around their character, powers and background, presentation through role playing or drawing. Asking questions and listening to peers. Physical, emotional, ethical and cognitive meaning / making. The cognitive is focusing on knowing about climatic zones and triggering the dialogue on environmental problems.

Through interpersonal intelligence sharing, the ability to understand and interact with others is being enhanced.

Through spatial, kinaesthetic intelligence activation, students would have the opportunity to move freely in a natural environment, or in the representation of it inside the classroom, giving them the opportunity to roam around and get inspired by the different stimuli of that environment, and from the stones distributed.

Workshop: The Nature Deities

180 mins

Target age: 6–11

This is what you need for the workshop:

- Collect a good number of diverse rocks (different colours, sizes, humidity levels etc), to imitate a "natural" piece of land and also place some plants in the room if possible put on some natural environment music to create an atmosphere.
- Props to simulate a natural space indoors (could be cloths and boxes, or even leaves from outside, wood sticks etc)
- Big pieces of paper and crayons
- Space to move inside the classroom
- Depending on your classroom 1 stone per 2 students is suggested.

How could it link to the curriculum?

Language, history, primary and secondary language classes, environmental education (it is highly suggested that the students are familiar with the climatic zones and this exercise will help them integrate and remember this knowledge better)



Workshop Plan

Time	Description of activity	Suggestions and resources
20 min	<p>Part 1: Introduction</p> <p>Introduction of the workshop and a small discussion about <i>Nature deities</i>.</p> <p>The idea is to design 5 different Characters that would represent different climatic regions (tropical, hot desert, Mediterranean, oceanic, polar). The teacher would prepare their space in a way that resembles an outdoor natural space (resembling trees, grass with colourful papers or cloths etc) and ask the students to gather in a circle.</p> <p>Teacher: <i>In the next three hours we will create 5 fictional characters – nature deities; Each deity represents one climate zone and is the protector of it and its defender. The deities could be either good or evil"</i></p> <ul style="list-style-type: none"> Do you know any existing deities from mythology or pop culture? (TV shows, cartoons, animation movies etc) Which is your favourite deity? <p>Teacher: <i>Here we will explore the deities related to each climatic zone. Let's remember them!</i></p> <p>The teacher presents the 5 climatic regions / zones for inspiration for the 5 nature deities.</p> <p>Students will brainstorm on each climatic zone from what they remember from their class or personal knowledge with the help of the teacher.</p> <p>Teacher: <i>What plants do we find in this zone? What animals live there? What temperature do we find there?</i></p> <p>Stimulating the imagination</p> <p>Teacher asks students to start thinking and imagining how the nature deities would be and relating them to deities of superpower heroes they already know.</p>	<p><i>Keep in mind that even though the phrase "nature deities" is used, different natural ecosystems are being introduced but forest as a concept is more easily grasped by students of 6-9 years old.</i></p> <p><i>*Use resources with presentation of climate zones.</i></p> <p><i>Tip: Leave revealing stones for the next stage as a surprise element.</i></p>
15 min	<p>Part 2: Spatial tour</p> <p>Students start their movement tour around the "natural" environment. The teacher, in the meantime, gives information of the imaginary nature space, in which the students are roaming, and asks them to imagine that they are walking in it. <i>What do they see?</i></p>	

<p>10 min</p>	<p>Part 3: Presentation</p> <p>The teacher introduces the stones.</p> <p>Teacher: <i>An interesting clue of the 5 climatic zones deities is that their powers are locked in stones. We will now discover them.</i></p> <p>Teacher splits the class in groups of 2 students.</p> <p>Teacher: <i>Now we will discover by ourselves which is the power of these stones and what feelings they bring to us.</i></p> <p>The teacher brings out a cloth or scarf with the stones hidden in it.</p> <p>The teacher sits in a circle with the students and presents / assimilates the way in which the students themselves would act during the next part.</p> <p>The teacher begins with folding his / her eyes with a scarf and shows to students how they will blindly choose their stone and how they will feel the stones within their hands, ears and nose (feeling, clinking two stones, smelling).</p>	<p><i>Here the teacher will also simulate the sensory activation process themselves, in order to make them feel safer.</i></p> <p><i>Small groups are suggested for this activity.</i></p>
<p>30 min</p>	<p>Part 4: Activation</p> <p>The teacher divides the group into pairs.</p> <p>1. Touch Activation (15 min)</p> <p>One student in each pair covers their eyes with a colourful mask (<i>the colour in the mask is recommended in order for the student to not feel threatened, since the deprivation of sight is very stressful for many children</i>). Then they pick a stone from the cloth without looking. The student with the folded eyes feels the stone in their hands, as the teacher has shown in the previous part and describes that feeling with 3 ADJECTIVES to their partner. The other student notes them down.</p> <p>2. Hearing Activation (15 min)</p> <p>Following the previous steps, activate the hearing sensation. The student with the blindfolded eyes makes some noise with the stones, as the teacher has done in the previous part, clinking on the floor or desk to hear the stone. The student with folded eyes will describe with ONE SMALL SENTENCE OR WORD which they hear from the stones clinking and the other student will take notes. Students can also smell the stone to enhance their description.</p> <p>Then the other student blindfolds their eyes and repeats the touch-hear-smell activation process.</p>	<p><i>Tip: The senses chosen are indicative; the teacher can choose different senses and adapt the lesson plan accordingly.</i></p>

70 min	<p>Part 5: Sewing wor(l)ds</p> <p>1. Deity-defender (40 min)</p> <p>Teacher: <i>Now that you have had contact with the stones you are invited to use the description you prepared and choose to imagine and create one deity-defender of a climatic zone. You will need to agree upon some elements to complete the task and bring the deity to life:</i></p> <ul style="list-style-type: none"> ● <i>Deity's name;</i> ● <i>Powers hidden in their stone;</i> ● <i>Appearance and gender;</i> ● <i>Good or evil?</i> <p>Teacher: <i>When you finish with this description you will choose a way to present your deity to the class (role play, drawing, poem, text description etc.).</i></p> <p>The students pair up again (they could also gather into groups of 4 students). They will have a brainstorming session with the objective of creating a collection of adjectives.</p> <p>2. Presentation (30 min, depending on the group)</p> <p>The students are asked to present their deity to class (5 min each group).</p> <p>Finally, students that drew their deity are invited to put their sketches on the wall of the class distributing their creations to others creating a collage of the classroom's protector-deities!</p>	<p><i>* Tip: If one group finishes quickly the teacher can add questions for them like:</i></p> <p><i>What is the deity's family background?</i></p> <p><i>Where does he / she / it live?</i></p> <p><i>Is there a story hidden behind the deity's life?</i></p>
35 min	<p>Part 6: Formulation</p> <p>1. Reflection (35 min)</p> <p>The teacher asks all the students to gather around in a circle.</p> <p>The teacher initiates the group reflection:</p> <ul style="list-style-type: none"> ● How do you feel now? ● Which activity did you like most? ● Which sense feels stronger for you? ● Do you want to tell us more? Would you do it again? 	<p><i>Keep in mind that during this activity, younger students who might not be familiar with writing, or orthography, they will need the attendance of the educator.</i></p>

Learning Through Body Percussion

Cairn 6

Age

Primary school (age 6-11 years old)

Ethical pillars: Collective creation, Creating brave spaces, Change making

The **body** is the primary rhythmic “instrument” as it is linked to strong human experiential paths, a rhythmic instrument that can evolve from the first gestures-sounds up to the practice of body percussion, that is the set of all those forms and techniques of body percussion that organise the strokes in sequences to create **rhythmic patterns** and sound-gestural **choreographies**.

The simplest and most natural form of music production is through the use of the body and the voice, as these are the instruments we all possess, without the need to make use of external sound mediators. Body music is an extremely useful tool for forming and consolidating **rhythmic awareness** and **body confidence** and **coordination**, thus also working on self-esteem and the capacity for attention and concentration. In addition to the instrumental function, there is also the **expressive motor function**: the body says, the body outlines, the body represents, the body interprets, the body mimes, the body multiplies together with the other bodies, thus becoming a fundamental tool for relationships. The body disposes of the entire boundless area represented by motor languages.

Integrating body percussion into the school curriculum helps to increase the involvement and participation of all students in a class. More generally, artistic experiences stimulate critical thinking, teach students to be more attentive, stimulate their imagination and bring out their creative potential. Body percussion can impact positively upon young people’s wellbeing, mental health and engagement, increasing interest in school activities and thus reduce the risk of dropping out of school.

Key terms

Definitions for these terms can be found in the glossary.

- Participation in learning
- Equality
- Music

Knowledge created

What knowledge is being created?

- Rhythm
- Pulsation
- Sound
- Tempo
- Dynamics
- Creativity
- Sound gesture
- Motor coordination
- Spatial orientation
- Independence
- Imitation
- Self-confidence
- Social and emotional skills
- Self-expression
- Teambuilding
- Seeing yourself as part of a group

How is knowledge being created?

The workshop is oriented towards collaboration between students, not towards results. It aims to enhance participation, personal responsibility, and respectful and conscious communication.

Workshop: Learning Through Body Percussion

45 mins

Target age: 6–11

This is what you need for the workshop

- A few small plastic water or juice bottles
- 1 cup of dried rice (or similar)
- Acrylic paints and brushes (optional)
- Large space indoors or outdoors
- Possibility of body movement
- Music / stereo system (not essential)
- Body percussion expert
- Minimum group size of 5 people

Preparatory activity: Make Your Own Instruments, creating a maracas, from Recycled Materials.

Maraca (see link: [Riciclo creativo - Come costruire le maracas - YouTube](#)) are often made from natural elements such as dried pumpkin, but can also be made using recycled materials. Making your own maracas is a simple craft, resulting in a musical instrument that can be used in combination with body percussion.

STEP 1 – Remove the paper labels from used plastic water or juice bottles and make sure that the inside of the bottles is clean and dry. Paint the bottles with acrylic paints and let them dry. Otherwise, decorate your maracas with striped patterns using coloured ribbon. The bottles can also be left in their original state.

STEP 2 – Place the plastic bottles with the opening facing upwards and pour the rice into them. Fill each bottle to about one third of its volume and close it. The amount of rice depends on the size of the bottle: use less if you want a lighter, higher-sounding maraca.

STEP 3 – It is possible to add other decorative touches such as coloured ribbons and tinsel. Then you are ready to start the activity.

How does it link to the curriculum

Music, art, design technology, craft, science

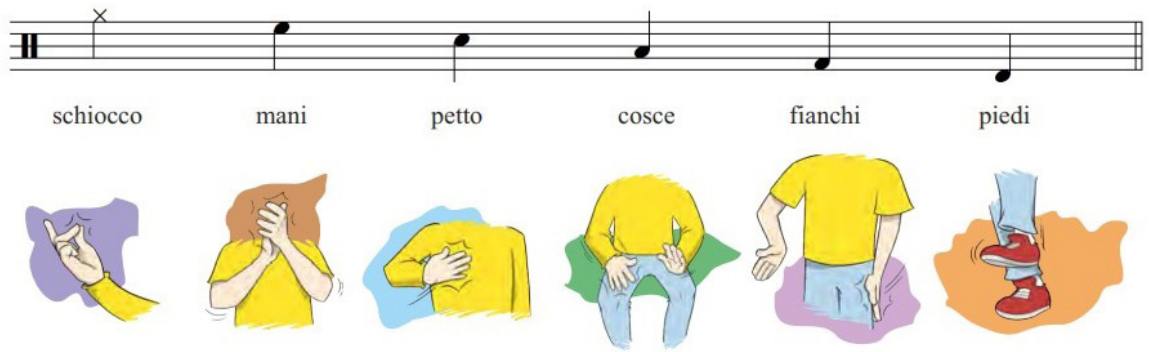
Extension activity

(To be completed either before or after the activity outside of school.)

Ask students to do the activity outside the schools with parents or friends.

Workshop Plan

Time	Description of activity	Suggestions and resources
	<p>Part 1: Introduction</p> <p>The term body percussion refers to the production of sound through the percussion of one's own body. Just as percussion instruments produce sounds when they are struck, rubbed or shaken, the human body can also be used for this purpose. Body percussion can be used in music education: young people can experiment directly on their bodies with musical elements such as pulsation, rhythm and the metrics of words. It also implements motor coordination, attention in reproducing the proposed gestures and knowledge of one's own body.</p>	<p>Times will have to be adapted depending on the school breaks and students' needs.</p>
30 mins	<p>Part 2: Activity in detail – Hello Hands</p> <p>Starting position: standing freely in space.</p> <p>Clapping hands together or on the chest, snapping fingers, stamping feet are just some of the sound potentials of our body to produce music. One speaks more generically of Body Music when combining these body sounds with the use of the voice from its phonematic and inarticulate expressions, both the rawest and most primitive ones and the sophisticatedly modulated ones, to nonsense, speech, rhythmic verbal scansion, language, singing, chorus. The voice supports the rhythmic experience, the rhythmic gesture, the instrumental rhythmic performance, thanks to the strong psychomotor link between gesture and word. Verbal rhythmic scansion can be set against instrumental performance so as to bring the capacity for physical and mental rhythmic coordination to a much higher level.</p> <p>Starting from sound, from reciprocal listening, from relationships, from the search for the most immediate and "at hand" sounds, means reorienting the model of musical competence that we intend to promote, assuming as a fundamental idea of music as a practice that is not primarily based on the concept of "note" but on experiences that mix the sound, the perceptive, the motor and the affective competences. From this perspective, sounds are not to be thought of primarily as "objects" but as "events", as actions that put us in relation with others through the very process of their making, of their production.</p>	<p>It is important that students have enough space to move around.</p>



STEP 1 – Let's experiment with all the possible movements of the hands trying to get a common pulse. On the common pulsation we propose the following nursery rhyme:

[set in an outline box] Hello hands how are you hello hands how are you hello hands how are you pa pa pa pa pa click

Always following the pulsation, we establish a common movement of the hands that accompany the nursery rhyme: palm out and palm in, alternating the movements with a rotating movement of the wrist.

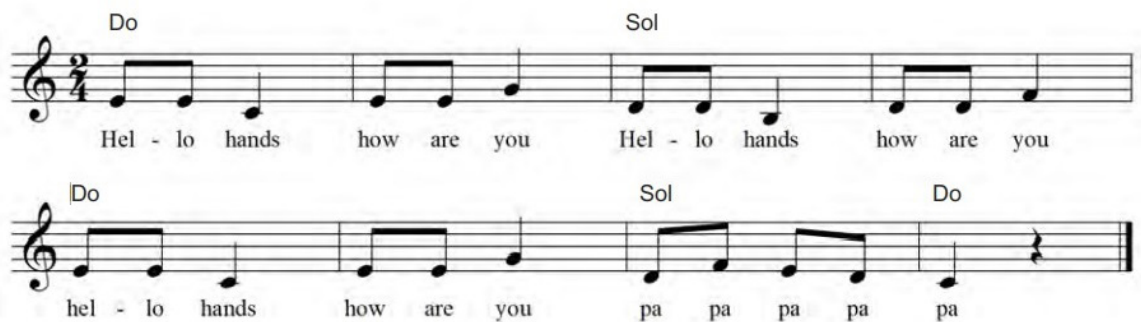
After the last "pa", clap your hands at the "click".

After each person has experienced this individually, they stand in pairs facing each other and repeat the nursery rhyme with the movement of their hands in contact with their partner.

Variation – Around the room, alternate between performing individually while walking on the pulse and performing in pairs while standing still facing each other. A roundabout structure is constructed, alternating between the first phase (alone) and performances in pairs, solo-quartet, then solo-two large groups and finally solo – a large group where everyone in a circle, while performing the rhyme, claps the hands of their companions who are to the side.

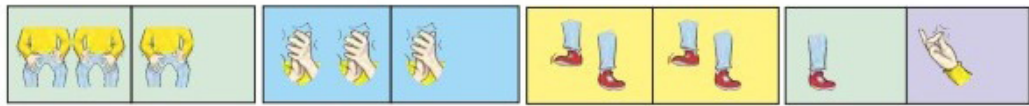
STEP 2 – The melody of the nursery rhyme is proposed and the whole thing is repeated overlapping the song.

Hello Hands



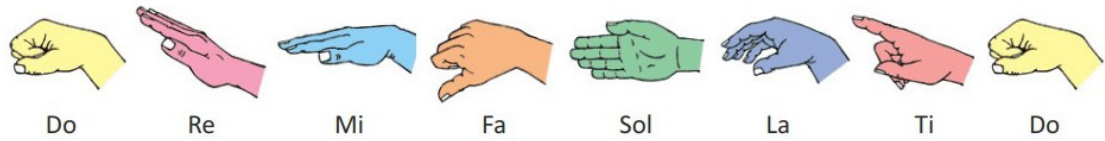
STEP 3 – The rhythm of the rhyme is proposed with body percussion and, once they are confident, the sung melody is superimposed. Below is the rhythmic scheme.

Hello Hands (Body Percussion)



It is proposed to sing the melody with a Kodalyana chironomic conducting activity.

LA CHIRONOMIA permette al direttore di far eseguire ai coristi dei brani, vocali o strumentali, attraverso delle posizioni della mano corrispondenti alle diverse altezze.



Hello Hands (Scrittura kodalyana)

Mi Mi Do Mi Mi Sol Re Re Si Re Re Fa

Mi Mi Do Mi Mi Sol Re Fa Mi Re Do

15 mins

Part 3: Questions for the students- final reflection

Discuss in groups of 3-5 students.

1. How did you feel during the activity?
2. What is your perception of the group while creating a melody?
3. What could the group do to improve rhythmic sense and coordination?
4. Choose another member of the team and talk about how he / she contributed to the success of the tune.
5. What kind of skills did you develop during the activity?

Divide students in groups of 3-5

The Ten Shot Wonder

Cairn 7 – Digital Storytelling

Age

Primary school (9–11 years old)

Ethical pillars: Collective creation, Change Making, Creating brave spaces

Film making as a creative process enables learners to access a wide range of skills and practices through writing, IT / computer science, drama, set and costume design. Film making in schools can foster creativity. Young people can take on roles suited to their interests and collaborate as part of a team in a problem-solving environment giving them the chance to become creators, thinkers and crafters of a story for the screen.

Allowing students to create stories provides a sense of agency and ownership that can inspire a holistic research process, regardless of the subject matter, where students are learning material for their story in a natural, contextualised manner. The process of story writing can build on a student's creativity as they begin to investigate and tell stories of their own.

Knowledge created

What knowledge is being created?

Learners gain knowledge across a wide range of areas as the nature of filmmaking allows for a variety of roles. Camera and editing involve a higher level of technical and IT skill but film making also allows for performance through acting, leadership through directing and stage management, musical performance and composition through creating sound and music for the film.

Young people learn how to collaborate using their different skill sets; to communicate in new ways and contexts; and to work creatively as a team in order to make each scene a reality. Everyone has a designated role on the shoot, and they must negotiate with each other and co-operate to progress their film. Youth filmmaking workshops will promote the development of creativity, imagination, and self-confidence, as well as social and cognitive skills. Creating a short film in two hours can support young peoples' belief in their ability to achieve goals! Young people will also learn a range of hard skills including operating a camera, using lights, recording sound, as well as the post-production process of editing. This filmmaking workshop assumes that you have worked with the group before and that the young people are used to working with each other.

How is knowledge being created?

Hands on experience, creation and group working.

Digital story creation may also develop more advanced communication skills, allowing students to learn to better organise their ideas, ask the right questions, express their opinions and individuality more openly, and construct narratives that will connect with their viewers / classmates.

When digital stories are published online on resources like YouTube or Vimeo, or whichever platform teachers select, students have the opportunity to share their work with their peers and gain valuable experience in critiquing their own or other students work. These activities are critical for the development of emotional intelligence and social learning as well.

As technology becomes more ubiquitous and accessible, with countless digital tools at educators fingertips, it is possible to create the magic of digital storytelling even with a Smartphone, iPad and laptop, because the foundations of Storytelling remain the same.

There are five main steps in the filmmaking process:

Writing / Research, Pre-Production, Production, Post-Production and Distribution.

Writing / Research

1: Point of view

What is the main point of the story and what is the perspective of the author?

2: A Dramatic Question

A key question that keeps the viewers attention and will be answered by the end of the story

3: Emotional Content

Serious issues that come alive in a personal and powerful way and connects the audience to the story

4: The Gift of your voice

A way to personalise the story to help the audience understand the context

5: The power of the Soundtrack

Music or other sounds that support and embellish the story

6: Economy

Using just enough content to tell the story without overloading the viewer

7: Pacing

The rhythm of the story and how slowly or quickly it progresses

The ideas can be written simply as a series of visual explanations for the simplest of stories, to a properly formatted screenplay if deemed necessary.

Pre-Production

Pre-Production is the planning stage, where students take a screenplay and map out what it will look like using tools like storyboards. Students are assigned roles, and organise the list of tasks and deadlines.

Production

Students start filming with lights and cameras, gathering images as well as audio. The stage aids in the development of digital literacy skills- which includes knowledge, skills, and behaviours involving the effective use of digital devices such as Smartphones, tablets, laptops, and desktop PCs for purposes of communication, expression, collaboration and advocacy. It also teaches students how all the planning pieces, such as the screenplay and the storyboards, come together. The goal is for the team to work together toward a cohesive vision.

Post-Production

This is the editing phase, when all the filmed scenes are put together using editing tools in a way that gives the movie sense and meaning. This is where audio is added and other elements like animation and special effects, if desired. Filmmakers put themselves in the viewers' shoes at this stage and ensure that the vision or goals are met.

Distribution

This is where they learn about promotional activities such as public relations, advertising and distribution. Social sites that publish films like YouTube and Vimeo are easily accessible and can help in gaining more viewers. Pitching their work, selling their idea and promoting themselves are essential skills in the entertainment world that this models.

Allowing students to create stories provides a sense of agency and ownership that can inspire a holistic research process, regardless of the subject matter, where students are learning material for their story in a natural, contextualised manner. The process of story writing can build on students' creativity as they begin to investigate and tell stories of their own.

When Digital stories are published online on resources like YouTube or Vimeo, or whichever platform teachers select, students have the opportunity to share their work with their peers and gain valuable experience in critiquing their own or other students' work. These activities are critical for the development of emotional intelligence and social learning as well.

Note to teacher: Any distribution or sharing of video footage of children needs to be checked in line with school safeguarding policies, ensuring child anonymity when necessary.

Workshop: Ten Shot Wonder

120 mins

Target age: 9–11

Areas of knowledge:

Working together. Storytelling. Film. Role play. Critical thinking.

This is what you need for the workshop:

Video camera, iPad or Smartphone: Make sure it has an on-board microphone to capture sound and it can connect to a projector or large monitor before you start. School policy might dictate use of school video equipment rather than personal phones for child protection.

Editing software: This can be on a Computer, iPad or a Smartphone. It only needs to be a basic package that can trim video clips, add a soundtrack and titles. (See links section)

Clapper Board – Young people love a Clapper Board it makes them feel like a real film crew. You can buy them online and they really make a difference.

Projector / Large Monitor – Make sure you have cables to attach your video camera or smartphone to the projector / monitor so the group can watch their film at the end of the workshop.

Microphone & Boom Pole – Not Essential, but really gives you greater control over the sound quality when recording voices. Make sure it connects to your camera or phone.

Lights– Lighting can really add to a scene, so if you have them, great! If not, don't panic.



How does it link to the curriculum?

Drama, creative literacy, social skills, mathematics, imagination, creativity, arts and music.

2-hour workshop plan

Time	Description of activity	Suggestions and resources
10 mins	<p>Warm-up and introduction:</p> <p>The Ten Shot Wonder Workshop</p> <p>This workshop is devised to deliver a finished film in a very short amount of time. It is aimed at giving an extremely active introduction into the world of making a film together. It is a high energy taster which will hopefully lead to you working in more depth with the group on the individual elements of the filmmaking process to produce a more accomplished piece of work.</p>	<p>Top Tips for Making a Film with young people</p> <ol style="list-style-type: none"> 1. Have Fun! 2. Start With The Basics Then Build On It. 3. Keep It Clean 4. Keep It Simple!
10 mins	<p>INTRODUCTION:</p> <p>Warm-up the group and explore the aim of the workshop. Ask the group to stand in a circle and copy your moves. Ask them to shake out their right hand 4 times, their left hand 4 times, their right leg 4 times, their left leg 4 times, counting out loud as they do it. Repeat the sequence with counts of 3, counts of 2 and a count of 1. By the end, they will all be shaking like clowns and you will have woken them up!</p> <p>Before you start, facilitate a quick discussion on how the participants and facilitator can show respect for each other and the equipment, and explain to the group what you are aiming to achieve in the workshop. Devise and shoot a film in two hours.</p>	
10 mins	<p>STEP 1 – STORY</p> <p>Break participants into groups of 3 or 4. Set each group the following tasks to help them choose the story for their film:</p> <ul style="list-style-type: none"> ● Pick a fairy tale. ● Set it in the present day in the space you are in. ● Break the story into ten scenes and write them out in bullet points or draw them as a storyboard. 	

	<ul style="list-style-type: none"> ● Pitch the idea to the larger group. ● Vote for the story they would like to film. <p>If the group are struggling to plan their story, then introduce the Three Act Structure</p> <p>Act 1 – The Beginning (Set Up): Set the story up in Scene 1 at the start of your film.</p> <p>Act 2 – The Middle (Confrontation): The middle scenes track the characters' journeys through the story line</p> <p>Act 3 – The End (Resolution): The final scenes finish the story and give the twist or Zinger at the end of the film.</p>	
5 mins	<p>STEP 2 – CAST & CREW</p> <p>In this workshop, you are the Executive Producer, in charge of the budget and studio time that the film gets! Help the group select from the following list of cast and crew roles so that each participant has a specific job they are interested in:</p> <ul style="list-style-type: none"> ● Director (manages the performance of the actors) ● Assistant Director (Crew Manager – manages the running of the film set) ● Camera (composes the shots for each scene) ● Camera Assistant (assists the camera person) ● Sound (operates the microphone & boom pole if you have one) ● Sound (monitors the sound on headphones to make sure it's all good!) ● Clapper (marks the beginning of each shot 'Scene 1, Take 1' etc.) ● Actors (you can have as many as you like, but keep it simple for your first production) 	<p>If you have a small group with mainly actors, the important crew roles are Director, Camera & Sound. Both Camera and Sound can be done by one person if needed. You can fill the role of Assistant Director (to lead the crew) if you need to keep things moving.</p> <p>Always Be Editing – Don't be afraid to throw away the bad ideas and always try to come up with something original.</p>

75 mins	<p>STEP 3 – THE SHOOT</p> <p>Explain the Rules of the 10 Shot Wonder.</p> <ol style="list-style-type: none"> 1. The story MUST BE FILMED IN SEQUENCE (start at the beginning and work through to the end of the story) 2. Each scene must be covered in ONE SHOT (try to keep scenes brief and to the point) 3. ONLY ONE TAKE of each scene is allowed. <p>Check in with the group to make sure they understand the rules, know what everyone is doing, are able to use the equipment and have a timeframe in mind for the shoot. If only one take of each scene is allowed, what's the best way to make sure they get it right the first time? Facilitate a discussion on the best way to rehearse each scene before rolling the camera. When they are ready to shoot, your role as a youth worker is to encourage, guide and facilitate them through the process and make sure they are safe, supported and having fun throughout.</p>	
15 mins	<p>STEP 4 – THE SCREENING</p> <p>When the group have shot all ten scenes, you need to connect your camera or phone to a projector or large screen for the first screening of your masterpiece. Because you have shot in sequence and only taken one shot of each scene, the group can now watch a rough cut of their movie from beginning to end (press play for each scene!).</p> <p>This is great validation for the young people who have worked on the project with you.</p>	
5 mins	<p>FINISHING / WRAPPING UP</p> <p>Talk with the group about how they feel the process went.</p> <ul style="list-style-type: none"> ● What were the best parts of the filmmaking process? ● What would they do differently? <p>Would they like to do filmmaking again? If so, would they like to do something over a longer period of time and make a bigger effort to create something more polished?</p>	
	Reflection in Class	

Glossary of key terms:

Drama Strategies

Brave Space: Creating a Brave space in learning contexts is a term that comes from social justice education that looks at how to have inclusive classrooms that care for the differences and power imbalances that travel from social contexts into our classrooms.

Drama in education: (DIE) is a mode of learning. Through the students' active identification with imagined roles and situations in drama, they can learn to explore issues, events and relationships. Learning through drama combines a few concepts that involve using drama as a teaching method like make-believe, adopting a role, and working in a group. These concepts are applied when teaching various subjects in different educational settings. The students compose a scene or role-play scenario based on their project that results in a story to be told.

Drama Worldbuilding: Drama Worldbuilding is a pedagogy which focusses on creating fictional worlds where children are challenged to negotiate and build democratic futures, on their own terms. It uses a range of creative methods such as drama and story, performance, free writing and visual art. Central to this is playful exploration of a real-world problem or inquiry question within a fictional context where young people practice social solutions as change agents. Drawing from empirical research, it is underpinned by Eight Creativity and Wellbeing Dispositions and Transferable 21st Century Competencies (Stephenson, 2022). Oracy and communication, critical thinking skills, emotional literacy and co-agency are foregrounded. Young people may work both inside the fictional story context using drama techniques to explore characters motives and backstories or outside the fiction, reflecting, discussing or re-imagining events or researching aspects of the story. Working in groups, or as a whole class, young people will re-imagine story events, share them with each other and also interpret each other's work. They will be experiencing diverse perspectives of the story as audience, performers and writers as they co-create imaginary worlds. The pedagogy aims to equip learners as imaginative change makers through social problem solving and active compassion.

Drama and story making: The experience of making the story together is the main focus of the work. Young people will have the opportunity to make and explore stories in a variety of ways, these can be fed into free writing, art, dance, music outputs.

Engagement: The act of being involved in / participating in learning

Equality: ensuring that every individual has an equal opportunity to make the most of their lives and talents.

Forum Theatre: This involves a group creating a short scene (or scenes) that authentically portray a social issue of importance to them and reflect their real-life experiences, e.g. gender stereotyping, bullying, split families, etc. The audience can then get actively involved in prescribed ways when the scene is repeatedly replayed. The interactive audience are known as "spectators" and they operate interactively with the performers, by invitation of an intermediary, known as "the joker".

The scene is played once before an audience, who then watch it a second time (or several times) and at the invitation and with the support of "the joker" can advise characters on how to play the scene differently. The aim is to shape the scene towards a better outcome, e.g. "Instead of running off in a temper when she shouts at you, just stay still next time, and don't respond for at least a minute and then speak calmly." The audience (spectators) may individually direct characters to speak or respond or act differently and discover any impact. The players then improvise when they replay the scene, within the constraints of the new directions.

Image creation: The teacher takes a big sheet of paper and puts it on the floor. Students arrange themselves around the paper and each student draws one picture or more that represents e.g., any particular person that students have been working with.

Improvisation: This involves speaking and acting spontaneously in a role without rehearsal. To do this you need to know who you are pretending to be, where and what the drama moment or situation is and then you seriously engage with the scene, as if it is real and just make it up "in role" as you go along.

Inclusive Pedagogy: Teaching and learning strategies that enable all learners to participate in an equitable way in the classroom.

Jeux Dramatiques: Jeux Dramatiques is a theatrical method that dispenses with language during the game. The omission of language creates a new world of orders and perspectives for the children. They begin to use the freedom to engage and experience themselves in non-verbal expressions, and thereby, become more skilful and expressive.

Learning through body percussion: The body is the primary rhythmic "instrument" as it is linked to strong human experiential paths. It is a rhythmic instrument that can evolve from the first gestures-sounds up to the practice of body percussion, that is the set of all those forms and techniques of body percussion that organise the strokes in sequences to create rhythmic patterns and sound-gestural choreographies.


Mapping: Children create a map of the setting of their story / situation. This can be done on sheets of paper working as a group, or it can be done by labeling the room with post-it notes and transforming the classroom into the new environment. Time is taken to explore share ideas from the group.

Music: Body music is an extremely useful tool for forming and consolidating rhythmic awareness and body confidence and coordination, thus also working on self-esteem and the capacity for attention and concentration. In addition to the instrumental function, there is also the expressive motor function: what the body says.

Narrative: *The teacher is the narrator and is telling the story.* The teacher can act as a narrator or storyteller for parts of the drama for various purposes. This may be as an introduction to set the scene, e.g. "Many years ago, before the world had cars and machinery and telephones, on a small island far from anywhere ..." The teacher may narrate during the drama to gather and feedback the ideas that have been generated in role by the students, e.g. "And so the villagers argued amongst themselves about what they should do with the stranger. Some thought ..."

Natural Ecosystems: Communities of living and non-living entities and occurs freely in nature.

Participation in learning: Integrating body percussion into the school curriculum helps to increase the involvement and participation of all students in a class. More generally, artistic experiences stimulate critical thinking, teach students to be more attentive, stimulate their imagination and bring out their creative potential.



Physical Theatre – Active storytelling: This involves using the body (or several people's bodies) to actively represent and portray not just people in a drama but objects, scenery, etc. For example, if a man is standing under a streetlight, two people might use their combined bodies to become the streetlight. You might ask groups to depict scenes and say that they can use people in the group to be scenery or objects as well as people.

Sometimes "active storytelling" can be combined with physical theatre. The teacher might tell a story and as he / she tells it the children physically become anything they hear in the story and keep changing into something / somebody else when new people, objects, places are mentioned. This can be done individually or on pairs or small groups. With younger children it tends to be done individually.

Role on the Wall: This involves drawing an outline of a character (either full body or head and shoulders) and writing information about the character in and around the outline. This is best done using self-adhesive labels (which allow information about a character to be moved around or changed). The information can be categorised, e.g., what we know / think we know / want to know about the character? Or, for example, what the character says, does and feels. Or the placement of the information could be in relation to parts of the body, e.g. "He walks every night" could be placed near his feet. "He is frightened." might be placed near his heart, etc. Usually "Role on the Wall" is done collectively and referred to and maybe added to at different points in the drama. Alternatively, children can keep "Role on the Wall" booklets individually to record information and their thoughts about characters.

Role play activities: The students take on a role of somebody else and act as they think that person would act in such a situation. The students compose a scene or role-play scenario based on their project that results in a story to be told.

Senses Activation: Learning through drama, narration and movement. Students look into concepts from different perspectives, through performance, decision making and creation. Co-imagining and co-creating fictional protector characters helps the students feel safe in the classroom and empowers them through collective imagination and work with the use of all senses.

Sound Theatre: The sound theatre helps a student explore the world of sound. To investigate categories to choose and be in control of sound from different sources. They explore, choose and combine sounds from sources like voices, bodies and instruments and make musical ideas, sound images and simple pieces of music.

Still images: This is when action is halted and a moment in a scene is held perfectly still, i.e., "as still as a photograph".

It provides a still image that can be reflected upon and commented on by the participants or by those watching. It may be that the teacher calls out "freeze" to halt the scene or maybe the participants have agreed a moment they will all freeze the action. The "freeze frame" can be recreated again later (or at the start of the next lesson) as a still image to get back to the same moment in the drama. Often freeze frame is used with other drama strategies and conventions, e.g., at this moment, what are the characters thinking (link with thought tracking), what might the characters tell us at this moment if we ask (hot seating).

Story making: The experience of making the story together is the main focus of the work. Young people will have the opportunity to make and explore stories in a variety of ways, these can be fed into free writing, art, dance, music outputs.

Storytelling and performative approaches: The teacher can act as a narrator or storyteller for parts of the drama for various purposes. By using performative approaches students become an active participant in their own learning.

Teacher as narrator – Teacher as storyteller: The teacher can act as a narrator or storyteller for parts of the drama for various purposes. This may be as an introduction to set the scene,

e.g., “Many years ago, before the world had cars and machinery and telephones, on a small island far from anywhere ...” The teacher may narrate during the drama to gather and feedback the ideas that have been generated in role by the children, e.g. “And so, the villagers argued amongst themselves about what they should do with the stranger. Some thought (Inserting the children’s drama generated ideas) and others thought (inserting the children’s drama generated ideas) and eventually they decided to” The narration can be used to move the drama forward, “And things might have carried on as normal but one day something happened that changed everything...” Also, narration can be used to support reflection and to close a drama, “And years later the villagers still clearly remembered the day they had banished the stranger forever and they still wondered what had become of him... but he was never spoken of again.” All drama is story so using story to stimulate drama and using drama to create story is a seamless two-way process.

Teacher as Storyteller (Worldbuilding): All teachers are storytellers. In Drama Worldbuilding, this strategy allows the teacher to skilfully: shift their position of power, frame the direction of learning, recount and weave in narratives from both the children young people and dramatic context. It provides a playful direction to the learning and can be used to create a brave space for learners. It is linked to teacher in role and can be utilised to amplify and challenge perspectives.

Thought Journal: This is a free writing, drawing and reflection space. Young people are encouraged to keep thought journals to collect their ideas or respond to the story experience throughout. The journals are not seen as formal exercise books for assessment by teachers but private brave spaces that they can use and share any time during the session. Research from arted colleague has shown that thought journals can act as brave spaces for learners (Stephenson, 2023). Teachers are also encouraged to keep a thought journal.

Writing in Role: Whilst in role (individually or collectively), the children write for a purpose that connects with and is informed by the drama. The resultant writing ideally will have significance to the drama itself and further inform it, e.g., a stranger in the drama has a letter in his room that he has hidden. The children (maybe together) create and write all or part of that letter. The drama can then proceed with the contents of the letter known and this is likely to influence the next part of the drama.

References and resources:

Introduction

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Stephenson, L., Thorkelsdóttir, R., Dunbar K.L., Karameris, K., Jónsdóttir, J., 2023. Creative Pedagogy as a Practice of Resistance: Charting Artist Educators' practices within trans-European Education Policy. *JasED*

Stephenson, L., 2023. Collective creativity and wellbeing dispositions: children's perceptions of learning through drama. *Thinking Skills and Creativity*, p.101188. <https://doi.org/10.1016/j.tsc.2022.101188>

Story of Gummy and Haki's Visit to Uncle Stone (Sound Theatre)

Rannveig Björk Þorkelsdóttir, *Hljóðleikhúsið (2016)*

Rannveig Björk Thorkelsdóttir (2022) 'In drama you can be anything ...': student perspectives on drama teaching and school performance in Icelandic compulsory education, *Research in Drama Education: The Journal of Applied Theatre and Performance*, DOI: [10.1080/13569783.2022.2116976](https://doi.org/10.1080/13569783.2022.2116976)

Thorkelsdóttir, R. B., & Jónsdóttir, J. G. (2022). Performative inquiry: To enhance language learning. Í L. Krogh, A. Scholkmann, & T. Chemi (Útg.), *Performance and Performativity (8 ed., Bindi IV, bls. 43-63)*. (The Pedagogy of the Moment: Building Artistic Time-Spaces for Critical-Creative Learning in Higher Education; Bindi IV, Nr. 8). Aalborg University Press.

Creative Mapping (Role play activities, storytelling and performative approaches)

(Link to other mapping projects)

<https://www.dieremise.org/kiez-mapping-remise/>
[Social justice education](#)

[Brave space](#)

Brave space:

Safe Spaces, Brave Spaces: Diversity and Free Expression in Education, Book by John Palfrey

From Safe Spaces to Brave Spaces: A New Way to Frame, Brian Addo und Kristie Clemens 2013

mitkollektiv toolkit:

<https://mitkollektiv.de/en/reimagine-now/#toolkit>

miitkollektiv german speaking reasource list:
https://docs.google.com/document/d/1ar-mPVOhwsBOt_R4xmPpvQGpfyPxVN4fK9_-MXMzwV8/edit

Platzfürdiveritaet glossary:
<http://www.platzfuerdiversitaet.org/1/glossar.html>

Brave Space:
https://vimeo.com/548442294?embedded=true&source=vimeo_logo&owner=138159670

Zeit für Vermittlung: <https://www.kultur-vermittlung.ch/zeit-fuer-vermittlung/v1/?m=1&m2=4&lang=d>

Action

Hanna Arendt, *The Human condition*, University of Chicago Press. Chapter 5

Or in German:

https://moodle.europa-uni.de/pluginfile.php/306737/mod_resource/content/1/Arendt%20-%20Vita%20activa%20-%20S.%20244-286.pdf

Unlearning:

Ariella Aisha Azoulay, Potential History; Unlearning Imperialism. P15-p30
Unlearning Whiteness, <https://unlearningwhiteness.cargo.site>

The Tunnel (Story making, Drama Worldbuilding or Learning through drama)

Read about these small scale studies with teachers using drama for wellbeing and co-agency:

Stephenson, L., 2022. Collective creativity and wellbeing dispositions: children's perceptions of learning through drama. *Thinking Skills and Creativity*, p.101188. <https://doi.org/10.1016/j.tsc.2022.101188>

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Stephenson, L., Daniel, A. and Storey, V., 2022. Weaving critical hope: story making with artists and children through troubled times. *Literacy*, 56(1), pp.73-85. <http://doi.org/10.1111/lit.12272>

Read about safe and modified brave spaces and creative arts pedagogy here:

Stephenson, L., Arede, A., Ali, J., Dobson, T., 2023. Story Making as a practice of wilful belonging. Co-creating a novel with British-Pakistani girls in Primary School (2023). *Research in Drama Education*

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<https://leedsbeckett.ac.uk/disclaimer/email>

The Lonely Stone – Jeux Dramatiques (theatrical method that dispenses with language)

<https://www.jeux.at/>



Learning through body percussion

[Riciclo creativo - Come costruire le maracas - YouTube](#)

[Hello hands. Maestra Jerusa. La Casa della Musica](#)

[4Hands Body percussion Eliana Danzi](#)

[Stomp Live - Part 3 - Just clap your hands](#)

[Baianá - Barbatuques | Corpo do Som](#)

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