

# Secondary School Guide



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# Contents

<b>Introduction</b>	<b>3</b>
<b>Activities</b>	<b>6</b>
The Stone Mask	6
Who's the Expert? Ask me!	17
The Lives of Stones	25
The Nature Deities and the Magic Master	39
The Traveller	45
Freeze Frames	51
A City Made of Stone	57
Zombie School	63
<b>Glossary</b>	<b>72</b>
<b>References and resources</b>	<b>76</b>

# 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 a starting point for creative exploration by listening to our video on the arted website.

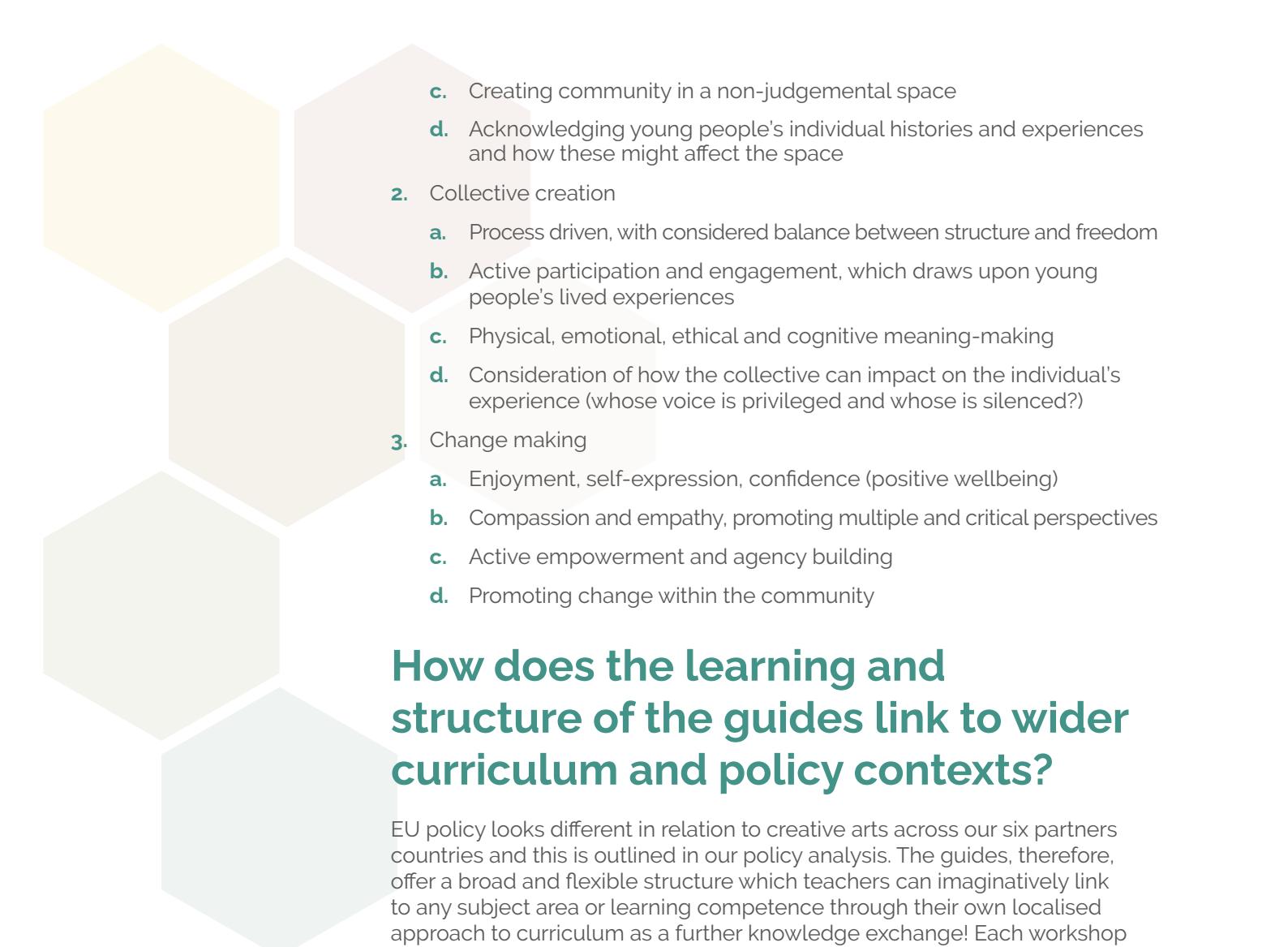
## How do the ethical principles underpin the pedagogy?

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 across all the workshops (Stephenson, Thorkelsdóttir, Dunbar, Karameris and Jónsdóttir, 2023). This was set against our policy contexts. 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 spaces<sup>1</sup>
  - a. Trusting young people
  - b. Embracing diversity and difference to hear all voices

<sup>1</sup> 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.

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- 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 creative arts across our six partners 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 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 8 workshops in this guide are for use with young people aged 11 to 16 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.

- 1. **The Stone Mask** (Drama Worldbuilding<sup>2</sup>)
- 2. **Who's the expert? Ask me!** (Critical thinking Performance<sup>3</sup>)
- 3. **The Lives of Stones** (Creative Writing)
- 4. **The Nature Deities and the Magic Master** (Live Action Roleplay<sup>4</sup>)
- 5. **The Traveller** (Story Theatre)
- 6. **Outside the Frame** (Theatre Games)
- 7. **A City made of Stone** (Jeux Dramatiques<sup>5</sup>)
- 8. **Zombie School** (Digital Storytelling)

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<sup>2</sup> Drama Worldbuilding uses Free writing, visual arts, sound and storytelling.

<sup>3</sup> Critical thinking Performance works with active listening, performance methods, and student led problem-solving.

<sup>4</sup> Live Action role play uses creative writing and visual arts.

<sup>5</sup> Jeux Dramatiques also uses creative writing.

## **Workshop 1**

*The Stone Mask* uses Drama Worldbuilding to help young people to develop a sense of self, practise active compassion and take purposeful collective creativity and action.

## **Workshop 2**

*Who's the expert? Ask Me!* uses Critical Thinking Performance to engage young people in collaborative problem-solving as they think about how knowledge is produced and take ownership of that process.

## **Workshop 3**

*The Lives of Stones* uses Creative Writing to enable young people to explore unusual points of view, becoming confident writers, who are part of a support community, where feedback is both constructive and cherished.

## **Workshop 4**

*The Nature Deities and the Magic Master* uses Educational Live Action Role play to enable young people to use their imagination to engage with collaborative problem-solving and collective action through fantasy.

## **Workshop 5**

*The Traveller* uses Story Theatre to facilitate young people to put themselves in the shoes of others through role play in order to strengthen their own identities.

## **Workshop 6**

*Outside the Frame* 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.

## **Workshop 7**

*A City Made of Stone* uses Jeux Dramatiques to help young people to express themselves without words as they freely create roles, developing social and emotional skills as well as writing skills.

## **Workshop 8**

*Zombie School* 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.

# The Stone Mask

## *Exploring identity through Drama Worldbuilding*

### Age

Secondary school (11–16 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. Young people need imaginative spaces to explore their emotions and actions.

The real world is facing many challenges. Drama and story making offers an opportunity for young people 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 young people'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 an agentic space for teachers and young people. This workshop uses Drama Worldbuilding as a creative pedagogy. It centres on cultivating possibility thinking, purposeful action and co-agency. You can read about it in the glossary.

**Research** (Stephenson, 2022) shows that young people develop the emotional skills and dispositions to actively listen, **collectively problem solve**, try out solutions and act collectively to address complex social problems within fictional worlds. This builds confidence and emotional literacy. They can actively become **change makers**.

### Key terms

Definitions for these terms can be found in the glossary.

- ◆ Drama and story making
- ◆ Drama Worldbuilding or Learning *through* drama
- ◆ Thought Journal
- ◆ Narration
- ◆ Teacher as storyteller
- ◆ Teacher-in-role
- ◆ Role on the wall
- ◆ Still image / Freeze Frame

### Knowledge created

#### What knowledge is being created?

Drama 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 and co-agency

- ◆ Conflict resolution
- ◆ Risk taking and possibility thinking
- ◆ Compassion and solidarity
- ◆ Individual and collective responsibility

## How is knowledge being created?

**Oracy:** When *learning through* drama, young people are encouraged to use movement, to draw, to use sound, speech and 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 young people 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.

**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 young people. The teacher may often use strategies such as Teacher-in Role to seek help from the young people.

**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 young people 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 young people 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 young people and teachers to see things from a different perspective. This requires active compassion.

**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. Young people 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.

## 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 young people. This involves working in new ways which empower both teachers and young people to work imaginatively in response to each other. For both teachers and young people new to this way of working, it may feel different and requires an element of risk taking as new ideas are explored. There is always an element of trusting young people 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 the fictional work to the real world. For example, questions about identity such as, *who am I?* are crucial for adolescence in understanding the relationship between themselves, each other and the world. These questions can be explored or framed in a fictional context so that they are emotionally sensitive and safe for young people. Time must be given to reflect on these questions outside the fiction. This may be done in a **thought journal** and shared where appropriate.

I always begin the drama by signalling to the young people 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 the discovery of an ancient burial site near to your school ...*" Whilst the teacher will have planned key points in the drama, the story experience needs to allow flexible opportunities for the young people to explore multiple ideas and imaginative opportunities. Central to engaging all young people 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 young people
2. Knowledge of strategies and tasks that allow you to structure the lesson and create opportunities for imaginative freedom
3. Protecting young people into role so that they feel neither embarrassed nor overwhelmed

When story making with young people, I use three steps, drawn from my empirical research (Stephenson 2022, 2021) 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.

# Workshop 1: The Stone Mask

**120 mins per session**

**Target age: 11–16**

## Critical Inquiry Questions

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

*What factors shape our identities? What dilemmas arise when others view us differently than we view ourselves? How do our identities influence our choices? Why is difference a strength? Should we hide imperfections? What would you say to other young people about the masks they wear?*

## Areas of knowledge

Developing communication skills, oracy, emotional literacy, positive sense of identity, active compassion.

## What you need for the workshop

Image of the stone mask, selection of broken stones, jigsaw pieces, large sheet of paper and pens, thought journals for teacher and young people.

Throughout all activities keep a **teacher journal** as it will help you to adapt the workshop. Young people will also keep a **thought journal**. You will both think about the following questions: *What do you notice? What does it make you think about?*

## How does it link to the curriculum

History, art and craft, 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 1.1:** Reflect on the discovery of the stone mask in their thought journals. What are the questions they want to ask about the stone mask? Whose identity is it masking and why? Draw, write or perform responses.

**Following Workshop 1.2:** Reflect on the words found on the back of the mask: "I am alone. Just me and my shadows. Why are bridges so difficult to build? They take but never give?" What could this message mean? What are the questions you want to ask about the identity and backstory of this character?

**Following workshop 1.3:** Free Writing opportunity. What do you want others to learn from the identity of the person behind the stone mask? You may explore some of the inquiry questions here: What factors shape our identities? What dilemmas arise when others view us differently than we view ourselves? How do our identities influence our choices? Why is difference a strength? Should we hide imperfections? What would you say to other young people about the masks they wear?

# The Stone Mask 1.1: (Entering into the story) Establishing community

Time	Description of activity	Suggestions and resources
10 minutes	<p><b>Warm-up</b></p> <p><b>Emotional Warm up:</b> 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>	
15 minutes	<p><b>1 Introducing the setting:</b></p> <p><b>Teacher as storyteller</b> “<i>Let's say we live near a tunnel. Parts of the tunnel have never been explored; they lay undiscovered. The tunnel is thought to stretch for miles beneath the surface of the land. This stone mask was found at the mouth of the tunnel underneath some rubbish.</i> (Introduce the stone mask image and fragments of smashed stone, suggesting they are broken parts of the masks.) There are also fragments of smashed stone found alongside the mask. (Offer young people a physical piece of smashed stone to hold.) Some people are saying that these artefacts are ancient and have special qualities. Others say that they are just rubbish, thrown away because they are cracked and imperfect.”</p> 	<p><b>Language to start the drama:</b> The use of teacher as storyteller is key as it sets the tone for the session. The use of the words '<b>let's say</b>' signals to the young people that you are moving into the fiction.</p>

35 minutes	<p><b>2 Mapping the setting</b></p> <p><b>Task 1:</b> Invite the young people to look at the image of the mask. (They will have some smashed stone pieces to feel) Imagine feeling its contours, finding its rough edges, smooth parts, thinking about texture, shape, weight, size. Ask them to think of or write down three words on post-its that describe the fragments of mask or feelings that the mask prompts.</p>	<p><b>Using the space:</b> You could ask the young people to stand in a circle here. A large space is needed. Use gestures to signal that the tunnel stretches underground.</p> 
10 minutes	<p><b>Task 2:</b> Sitting in a circle, place the picture of the mask in the middle of the circle. One by one, invite the children to place their words and stone fragments of the mask on the floor space around the mask, sharing their descriptions.</p> <p><b>Teacher as storyteller.</b> At this point, bring their ideas back into the narrative. This is called affirmative language. You might say "<i>That's interesting...so you are saying that... the mask is ancient, fragile, powerful, ugly etc.</i>" You might introduce some more storytelling which integrates the words that they have suggested.</p> <p><b>Teacher as storyteller</b> "<i>We know that the mask was found in a place near here, cast aside, thrown away or even hidden from sight. A keeper of stories. There are these fragments of smashed stone (uncover these objects), the mask is imperfect. Can you draw in small groups the mouth and surroundings of the tunnel.</i>"</p>	<p><b>Using Objects:</b> A physical stone mask is preferable to the visual image of the mask here so that young people can touch an artefact. You may have a mask to use or you could make one. You can also give young people fragments of stone so that they can physically hold a piece of the imaginary mask.</p> 
40 minutes	<p><b>Task 3: Mapping the setting:</b> On a giant piece of paper in small groups with a large piece of paper. Invite young people to draw and label sections of the tunnel and create a wider setting. Is the tunnel in an urban or rural setting? 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 map. (Create, perform, interpret ideas as a class)</p>	<p>This may also be done at home following the session.</p>
10 minutes	<p><b>Task 4: Free writing opportunity:</b> Invite the young people to reflect on the story in their thought journals. What are the questions they want to ask about the stone mask? Draw, write responses.</p>	<p>This may also be done at home following the session.</p>

# The Stone Mask 1.2: (Moving through the story) Exploring Identities and backstories

Time	Description of activity	Suggestions and resources
10 minutes	<p><b>Warm up:</b> <b>Physical warm up:</b> As per session 1.</p> <p><b>Emotional warm up:</b> Establishing a brave space. "What do we mean by a brave space? What are the community rules that you want to have in this session? Can you write down one thing that is important to you." Ask each person to write on a post-it note and share by placing it in the middle of the circle. Elicit responses around listening, respect and that everything shared in the session is for the group only. Share and keep this list to return to.</p>	
15 minutes	<p><b>1 Exploring Identity: Who wears the mask?</b> Teacher as storyteller "Let's say that you were archaeologists piecing together the identity of the person who the masks belonged to. You have already found out a lot in your investigation. We know that.... (Recap on ideas from last session here). <b>What if</b> there was the discovery of a mysterious riddle, carved on the back of the mask. It said: <b>What you take, you have to put back. What is the mask you wear?</b>"</p> <p><b>Task 1: Creating character:</b> What does this mean? Does it give clues about the identity of the character who wore the mask? How did they live? Who lived in their community? What was their job? Responsibilities? Fears? Attributes? In small groups, invite the young people to brainstorm or create a profile of this character (s) on a large sheet of paper.</p> <p>Once they have brainstormed ideas, invite them to share and create a class profile of the character.</p>	

15 minutes	<p><b>Task 2: Exploring identity and creating a backstory</b></p> <p>Introduce the idea of identity as an iceberg. At the top of the iceberg is the image that you want everyone to see of you, your community underneath the water is the hidden, inner part of your identity, perhaps the parts that you hide. Relate this to the character by drawing a large triangle / iceberg and placing it in a large circle. This activity can also be undertaken as a jigsaw or my piecing the fragments of the second mask together. Each piece represents a different part of their identity. In groups relate this activity to the masked character.</p>	Using the visual of an iceberg will help the students to understand the idea of hidden traits and what we hide as people.
10 minutes	<p><b>Does everybody wear a mask?</b></p> <p><b>Teacher as storyteller</b> "You are excellent archaeologists and problem solvers. I wonder what our masked character (s) was hiding and why?" In groups add further pieces of information about the masked character. Return to the idea of the smashed stone fragments and imperfections belonging to the mask. Share these ideas and add keywords to the top and bottom of the character profile (iceberg image or jigsaw).</p>	
15 minutes	<p><b>Task 3: Physical Theatre:</b> Invite the young people in small groups to use their bodies to create a perfect image of the character who wears the mask and a second image of a part of themselves that the character is trying to hide using a freeze <b>frame</b> or <b>still image</b>. Create, share, perform and reflect on each image.</p>	If young people are not comfortable touching each other here, they can give instructions as they sculpt the character.
15 minutes	<p><b>or</b></p> <p><b>Task 3: Mask Making:</b> Invite each person to draw or make a mask like the stone mask. On one half draw the things that they like people to see about themselves and on the second half the things they hide or protect.</p>	
10 minutes	<p><b>Task 4: Changing relationships:</b> Create a brave space to share masks in small groups. Ask groups to find similarities and differences in the images that they have created on each half of the masks. Share with the class. What are the similarities and differences here?</p>	
5 minutes	<p><b>Task 5: Teacher- in- Role:</b> "Would you like to hear the character speak? I will speak as the person who wears the mask" (Draw them closer around you.)</p> <p>"I am alone. Just me and my shadows. Why are bridges so difficult to build? They take but never give?"</p>	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 <b>critical inquiry questions</b> .

15 minutes	<p><b>Task 6: Solution finding:</b> In small groups ask the young people to negotiate a response.</p> <p>Teacher: <i>What does this mean? What could they say? What can be done?</i></p> <p>Place the mask picture in the middle of a circle with young people sitting around it or sit in the middle of the circle as teacher-in-role. Write ideas on Post-its and place them around the mask or speak these ideas to the character. (Create, perform, interpret ideas as a class)</p>	
10 minutes	<p><b>Task 7: Thought journals: free writing opportunity:</b> Invite the young people to reflect on the story. What are the questions they want to ask about the stone mask and the character behind it? Draw, write responses in thought journals.</p>	<p>This may also be done at home following the session.</p>

# The Stone Mask 1.3: (Moving beyond the story) Dealing with Complexity, Solution Finding and Purposeful Action

Time	Description of activity	Suggestions and resources
10 minutes	<p><b>Warm up:</b>  <b>Physical warm up:</b> As per session 1.</p> <p><b>Emotional warm up:</b> Establishing a brave space. Remind the group of their community rules for creating a brave space from session 2.</p>	<b>What knowledge is being created?</b>
20 minutes including task 2	<p><b>Task 1: Dealing with complexity:</b> Return to the responses around the mask and the riddle which was found in the tunnel.</p> <p>"<b>Let's say</b> that you were archaeologists piecing together the final parts of information about the identity of the person behind the mask for an exhibition. You have already found out a lot in your investigation. We know that.... (<i>Recap on ideas from last session here</i>) and <b>there</b> was the discovery of a mysterious riddle, carved on the back of the mask. It said: <b>What you take, you have to put back. What is the mask you wear?</b>"</p> <p><b>Solution Finding:</b> In small groups invite the young people to consider the next part of the story. What will they put back? What is the message from the stone mask? How does this message relate to current times? (<i>Does it link to mental health and wellbeing? How?</i>)</p>	<p><b>Change making</b></p> <p>Enjoyment, self-expression, confidence (positive wellbeing)</p> <p>Compassion and empathy, promoting multiple and critical perspectives</p> <p>Active empowerment and agency building</p>
1 hour 15 minutes	<b>Task 3: Creative Response:</b> Invite young people to create a <b>collage</b> of responses in trios. <i>Why is difference a strength? Should we hide imperfections? What would you say to other young people about the masks they wear? Tell / write / draw / rap / perform a response to be hidden in a new place or shared? Where will you hide it for others to find?</i>	

15 minutes	<p><b>Task 4: Critically Reflecting:</b> Free Writing opportunity. What do you want others to learn from the identity of the person behind the stone mask? You may explore some of the inquiry questions here: <i>What factors shape our identities? What dilemmas arise when others view us differently than we view ourselves? How do our identities influence our choices? Why is difference a strength? Should we hide imperfections? What would you say to other young people about the masks they wear?</i></p>	This may also be done at home following the session.
	<p><b>Possible Next Steps:</b></p> <ul style="list-style-type: none"> <li>● Use the collage responses for further opportunities for free writing</li> </ul>	

# Who's the expert? Ask me!

## *Critical thinking through performance*

### Age

Secondary school (11–16 years old)

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

Learning through creative methods is about looking at a topic, a task, or a question from a different perspective or even from several perspectives, thinking outside the box, making connections, trying out different approaches to a solution – and involving as many sensory channels as possible. For some students, it's a rare opportunity to shine and share knowledge in a way that meets their skill sets and needs.

### Key terms

Definitions for these terms can be found in the glossary.

- ◆ *Brave space*
- ◆ *Self-directed learning*
- ◆ *Critical thinking*
- ◆ *Collaborative learning (linked to teambuilding)*
- ◆ *Problem-solving*

### Knowledge created

#### What knowledge is being created?

Provides the opportunity for students to be able to practice and learn how to be:

- ◆ *Critical thinkers*
- ◆ *Self-directed learners*
- ◆ *Strengthen their own expression*
- ◆ *Self-confidence*
- ◆ *Problem-solving*
- ◆ *Teambuilding*
- ◆ *Lateral thinking*
- ◆ *Complex understanding of perspective and knowledge*
- ◆ *The space to develop a sense of autonomy and responsibility*

#### How is knowledge being created?

Problem-solving as a group:

- ◆ *By answering research questions as a team of experts*
- ◆ *A live, lived experience of playing the role of an expert*

- ◆ Practising, devising and performing together

Active listening:

- ◆ The experience of being an active listener while being the audience
- ◆ Through asking questions and listening to answers without commenting
- ◆ Allowing for difference, experiencing hearing each other without needing to agree
- ◆ Hearing each other's reflections, and reflecting on yourself



Example stones to use in the workshop

# Workshop 2: Who's the expert? Ask me!

**3 hours / 170 min with breaks**

**Target age: 11–16**

## Areas of knowledge:

Performance and working together give young people the chance to try out ideas in a creative way. It is a fun and engaging way to play out ideas and learn together. It offers direct feedback from peers and creates an environment where new pathways of thought and knowledge can be created together. Working in this way helps to generate a collective atmosphere of learners that will help build confidence and self-esteem that in turn benefits all subjects and creates opportunities to learn.

## Things to remember

### ***Brave Imaginative Spaces: How do I plan for performance?***

(For more information on Brave Spaces see page 76 of the resource section)

Some things to bear in mind when making theatre:

- Each activity builds to the next. The warm-up activities build the skills they will need to create the performance.
- If there is resistance / conflict, take time to talk about it and help the students find their own solutions, that way they will not be in a situation that they do not feel comfortable in.
- Make sure it's clear who speaks when and anyone shares, and support them to talk from their own experience.
- When sharing performance: Make sure the audience is ready to be an audience, and what that means in terms of watching and listening and giving space. Here it's important to "hold the space" to make sure it's clear when the start and the end of the performance is. Say thank you after every performance. It is important that everyone has time to share their performance.
- Clarify that there are no goals or objectives that need to be achieved in the performance. This is why we work with opening questions rather than answers.
- Make sure there is enough time to reflect together, this is where the learning often happens.

## What you need for the workshop:

- Space to move and work in groups. (This could be your classroom with the tables and chairs moved to the side, it's often helpful to have groups practise in the classroom and the hallway.)
- Big pieces of paper and pens with the 15 tasks written out (for students to work with and tick off as they do them)
- Copies of questions for the group work for each group to use in their group process
- The reflection questions written out for the last activity
- 4–5 stones for each group to use
- 3 hours

(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).

## How does it link to the curriculum:

Any topic or curriculum subject can be introduced and learnt / researched through performance and co-creation methods.

For example Art, English, History, English, Social Studies, and Ethics.

## Extension activity

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

Ask the students to ask someone at home these questions and bring a recorded answer on their phones:

- ◆ Who is an expert?
- ◆ How do people decide on who to listen to as experts?
- ◆ Who are the experts in your everyday life?

# 3-hour workshop plan

Time	Description of activity	Suggestions and resources
	<p><b>Warm-up and introduction</b>  <i>Today: In the next three hours we are going to make short performances as experts about this stone.</i></p>	Times will have to be adapted depending on the school breaks and students' needs. This three hour workshop can be broken up to 45 min / 90 min to fit your lesson planning, preferably where the breaks are planned.
25 min	<p>Now: As a class complete these 15 tasks in 15 mins. We will have 5 mins to show your work so find a way to present it.</p> <p><b>15 Tasks in 15 min in any order:</b></p> <ul style="list-style-type: none"> <li>● Write an explanation of Who is an expert?</li> <li>● 3 minutes standing all together</li> <li>● What do experts do? (draw the answer)</li> <li>● Write a Poem about: Why do we need experts?</li> <li>● 3 minutes not speaking English</li> <li>● What kind of expertise do you have in your group? (list them all)</li> <li>● 3 minutes sitting down</li> <li>● Where do experts get their knowledge from? (write a list)</li> <li>● How do people decide on who to listen to as experts? (write 3 sentences)</li> <li>● 3 Minutes silence</li> <li>● How do we know the expert is real? (write 3 sentences)</li> <li>● 3 minutes whispering</li> <li>● Is there expertise only people younger than 18 have? (choose your favourite answer in the group)</li> <li>● What expert do you think we don't need? (draw them)</li> <li>● Who are the experts in your everyday life? (write a list)</li> </ul>	<p>Here give your class tips as they go, as needed:</p> <p>Are they aware of time? Do they want to divide into groups?</p> <p>How do they divide the work?</p> <p>Do they all need to do everything?</p>

20 min	<p><b>The Expert – Invention of the stone</b></p> <p>Person A: The expert (speaker)</p> <p>Person B: The Hands of the expert</p> <p>Person C: The interviewer</p> <ul style="list-style-type: none"> <li>● Person A is the expert and has to leave the room.</li> <li>● Person B, C and the rest of the group decide what new invention the stone could be (for example a magic hand sanitiser that never finishes, a portable toilet or a door into the future).</li> <li>● The Expert (person A) re-enters the room. And is now invited to a tv show to present this groundbreaking invention to the world without knowing what it is.</li> <li>● Person B (the hands of the expert) stands behind person A (the expert) and makes hand gestures to visualise what the new invention is. Person C (the interviewer) asks leading questions to help the expert find out what their invention is.</li> <li>● Everyone else is the audience of the TV show.</li> <li>● The presentation is done when person A (the expert) calls out the name of the invention in the interview.</li> </ul>	<p>(Do either once or twice as a class within 20 mins, with different people playing different roles, always someone new)</p>
10 min	<p><b>Break</b></p>	

35 min	<p><b>Co-Creation In groups of 3–5 students</b></p> <p><i>You are a research team in this setting. As a group your task is to gather as much information about your stone. You have 30 mins to make your performance. You will present your findings in a 2–5 min performance.</i></p> <p><b>Here are some questions to help you in your co-creation:</b></p> <p><b>Facts about your stone:</b></p> <ul style="list-style-type: none"> <li>Where exactly did you find it?</li> <li>What is it called?</li> <li>Where is it from?</li> <li>What does it tell you?</li> </ul> <p><b>Facts about the group:</b></p> <ul style="list-style-type: none"> <li>Who are you? What are your roles, and how are you different from each other?</li> <li>How do you work together?</li> <li>What are you excited about?</li> </ul> <p><b>How you will perform your findings:</b></p> <ul style="list-style-type: none"> <li>How do you enter the performance?</li> <li>Do you all speak?</li> <li>Where are your bodies in space?</li> <li>Where is your audience?</li> <li>Make sure to practise and show your performance at least one time before we share.</li> </ul> <p><i>Remember you are the experts there is no way you can make a mistake!</i></p>	<p>Have the students choose their groups, if this is not possible, choose them randomly.</p> <p>Once the groups are formed and the groups have decided what they are doing, they can spread out into the hallway. This will leave the group that might need the most help with making a plan together in the classroom.</p> <p>It is important to rotate throughout the groups helping and prompting when needed.</p> <p>Have these questions written out for your class to see while working.</p>
20 min	<p><b>Student lead feedback</b></p> <p>Pair the groups off and ask them to watch each other's and let each other know:</p> <ul style="list-style-type: none"> <li>• What they could add....</li> <li>• What would help them understand the expert findings as an audience member....</li> </ul>	
20 min	<p><b>Share each research group's findings (4–10 mins for each group, depending on how many groups)</b></p> <p>*After each group share what you liked about what they did.</p>	<p>Here it is important to keep track of time and have a plan of who goes when before you start. Remember: hold the space.</p>
<b>10 min</b>	<b>Break</b>	

30 min

### Reflection in Class

*We were all experts today and learnt many different things about our stones from each other, well done! For our reflections, find another group to talk to and share about your experiences today.*

#### In small discussion groups, ask each other:

- What did it feel like to be an expert on your stone?
- What was it like to work as a group of experts?
- What did we learn from each other?

Closing round: In a whole group standing in a circle, each student either shares one sentence as a reflection of the day or a gesture showing how they feel at that moment.

Here make sure to spend your time equally in the two groups. Remind the students how to share and make sure everyone has time to speak and be heard. There is no need to agree on the answer, each student can say something completely different and that's great! We are listening to each other.

Here you can choose to either to close with a round of movement or words depending on what your class needs at the moment and how much time you have. No discussion or comment is needed after this round. Just thanks for the work you did together.

# The Lives of Stones

## *Creative writing and point of view*

### Age

Secondary school (11-16 years old)

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

Creative writing is often taught in a highly structured way, with students lacking in confidence as they become alienated from the process of writing.

The activities in this workshop value all students, and you, the teacher, as writers. Writers who have choice over what and how they write in their journals and who become part of a nurturing community of writers. A community of writers which provides constructive feedback and creates a brave space for writing and redrafting.

Through these methods, students gain confidence and self-esteem and they begin to see themselves as writers. Writing becomes agentic (Dobson and Stephenson, 2017; Dobson and Stephenson, 2019). The texts the students draft and redraft are innovative and imaginative.

### Key terms

Definitions for these terms can be found in the glossary.

- Community of writers
- Teachers as writers
- Writing journals as brave spaces
- Free writing
- Redrafting
- Agentic writing

### Knowledge created

#### What knowledge is being created?

Writers in the community will learn how to:

- Value their own life experiences and ideas
- Transform their own experiences and ideas through creative writing
- Think about writing as both an individual and a collective activity
- Improve their own writing through sharing ideas
- Improve their own writing through receiving feedback
- Cherish feedback
- Engage in purposeful and radical redrafting
- Think about and manage their own emotional responses to their writing and the feedback from the community
- Be both empathetic and constructive in their feedback to other writers
- Experiment with their writing in order to explore different points of view and empathise with others

- ◆ Develop character
- ◆ Apply specific writing techniques
- ◆ See themselves as writers, who use their own styles and writing processes to create innovative and imaginative texts

## How is knowledge being created?

In order for this knowledge to be created, as the teacher you should:

- ◆ Aim to establish a nurturing community of writers. The community needs to be inclusive, valuing all writers' ideas and experiences and developing the capacity for giving and receiving constructive feedback. This takes time – sharing writing makes writers feel vulnerable and giving constructive feedback is a real skill. You will also discover this as you become part of the community yourself! Using writing journals as safe spaces is key to establishing a nurturing community as is encouraging all community members to be supportive and positive in their feedback before setting a target for development. Don't worry, therefore, if you only start to feel you are establishing a nurturing community of writers by the end of these activities.
- ◆ Strike a balance between offering students freedom and choice and giving them structure and ideas. Most of the activities below are deliberately designed to give students freedom and choice in their writing. This is to develop their writing identities and help their writing to become agentic. However, at times some students may require more structure as they begin to develop confidence in using and developing their own ideas. With this in mind, some ideas and examples of writing are provided in the "Suggestions and resources" column. Equally, some activities included here focus on specific writing techniques which require the students to write in a certain way – rather than limit creativity, it is hoped that students will be able to adapt these techniques creatively to their own writing. Ultimately each writer in the community should be writing their own unique, innovative and imaginative texts.
- ◆ Develop an understanding of yourself as a writer. Try not to prepare polished pieces of writing ahead of the workshops. Sharing these with the students can reinforce power inequalities in the community as students think, "There is no way I can do that!" Preparing pieces of writing ahead of the workshops also means that you are less likely to be able to share your writing process with your students. Instead, undertake the writing activities alongside other community members, sharing your writing as other writers share theirs. You will learn so much about yourself as a writer and your own writing processes by doing this!

# Workshop 3: The Lives of Stones – Creative Writing and Point of View

**Target age: 11–16**

## Areas of knowledge:

Writing creatively as part of a community of writers gives students the opportunity to value and transform their own ideas whilst benefiting from the constructive feedback from the community as they learn to redraft their writing.

These workshops use stones as an initial stimulus and start by introducing writers to the concept of defamiliarisation – this is where the purpose of creative writing is to make the familiar unfamiliar so that readers can reawaken their senses and see the world differently. Initially, this involves the community taking a giant leap of faith and seeing the world from the point of view of a stone!

As the activities progress, writers have different opportunities to create their own characters and storylines, whilst continually learning how to give and receive feedback to and from their community. Ultimately each writer will produce their own innovative and imaginative text, learning to see themselves as writers with their own writing processes.

## Things to remember

### Community of writers: How do I plan?

Some things to think about when establishing a community of writers:

- ◆ There are no right or wrong pieces of writing in a community of writers.
- ◆ Everyone writes.
- ◆ Everyone is a writer.
- ◆ You are a writer too.
- ◆ It will take time for all writers to feel confident enough to share their work – initially writers might just want to share with a single writing partner.
- ◆ It will take time for the community to learn how to give feedback – the key thing here is that feedback should always be framed positively.
- ◆ Most of the activities are quite open, offering writers the chance to draw upon and develop their own ideas. However, you may wish to provide more scaffolding to some students as they grow in confidence. Ideas of how to do this and examples of writing responses are provided in the "Suggestions and resources" column.
- ◆ All writers should be offered the brave space of a writing journal, which is not assessed by you.
- ◆ In the writing journal, there is no right or wrong way of writing. For example, some writers might choose to use drawings.

## What you need for the workshop:

1. A selection of stones (either bring in your own or use images like the ones below)
2. Writing journals
3. Pens or pencils for writing
4. Post-it notes
5. Large pieces of paper
6. Marker pens

## How could it link to the curriculum?

History: you could determine the setting before undertaking these activities in order to decide on a period of history which the stone will have witnessed. This could become a way of exploring that period of history through creative writing.

Geography: you could determine the types of stones used in these activities in order to explore geological features through creative writing.

## Extension activities

These activities involve students talking to and writing with an adult outside of school. In these activities the students and the adults are both 'writers'.

### Activity 1

This activity can be undertaken at any time, but ideally after Workshop 3.1

1. Writers should discuss stones that are special to them. This might be a stone in their house, like jewelry, an ornament, or part of the building. It could be a stone in their community, like a statue in a park garden. It could be a stone somewhere in their country, like a memorial or important landmark.
2. The writers should then decide upon one special stone and look closely at it, either in real life or through an image.
3. Writers should describe the stone in as many different ways as they can, writing down their words. Try to find other ways of describing the stone by comparing it to something else. e.g. *This stone is a crocodile's back*



4. Writers should think about the history of the stone and make some notes. *Where does it come from? How long has it been here? What purposes has it served?* This could involve undertaking some research.

### *Activity 2:*

This activity should be undertaken after Activity 1

1. Writers should discuss what they have discovered about their stone.
2. Writers should discuss a single and important event that the stone might have experienced in the past. This could involve something happening to the stone (e.g. it being removed by a human from a rock) or an important event it has witnessed.
3. Writers should then discuss the personality of their stone and make notes. *If the stone could speak, what would it sound like? What would its personality be like and how would it see the world?*
4. Writers should then narrate the past event from the point of view of the stone, trying to capture its voice. This could be written down or orally rehearsed and recorded.

# The Lives of Stones 3.1 (1 hour)

## Defamiliarisation through description and point of view

Time	Description of activity	Suggestions and resources
20 min	<p><b>Introduction</b></p> <p>"In these workshops we are all going to do pieces of creative writing using these stones as a stimulus. We will all use special writing journals where you will have the freedom to write and draw whatever comes into your mind. We will be a community of writers – at times you will share your writing with other members of the community, giving and receiving feedback to help you to redraft and improve your writing. I will be writing, as I am part of this community too!"</p> <p>For the first workshop, we are going to explore the concept of defamiliarisation. This is a view of creative writing, and art more broadly, which sees its purpose as making the <i>familiar unfamiliar</i> in order to <i>reawaken the senses</i> of the reader, allowing them to <i>see the world differently</i>. What could be more different than seeing the world from the point of view of a stone!"</p> <p><b>Defamiliarising stones by external description</b></p> <ol style="list-style-type: none"> <li>1. Each pair of writers chooses a single stone and places it on their table. (1 min)</li> <li>2. Writers should look carefully at their stones. (1 min)</li> <li>3. Explain that we are going to defamiliarise the stones by describing them as something else. (1 min)</li> <li>4. Ask writers to engage in a free write using the refrain "This stone is" and writing many descriptions as possible. (3 min)</li> <li>5. Ask the writers to choose their favourite line and write it on a Post-it note. (2 min)</li> <li>6. In groups of 4 or 6 (depending on classroom layout), ask students to arrange their favourite lines into a short poem. Encourage them to think about which line should go where and why. (5 min)</li> <li>7. Encourage each group to read out their short poems, with each member reading their lines. Direct other groups to actively listen and feedback on: which lines they liked; which stones were being described; the effectiveness of the order of the lines. (5 min)</li> </ol>	<p>Classroom management:</p> <ul style="list-style-type: none"> <li>Ask writers to pair up, sitting on tables of 4 or 6.</li> <li>Place writing journals, pens and post-it notes on each table.</li> <li>Lay out the stones, or printed images of the stones, on a separate table.</li> </ul> <p>e.g. <i>This stone is a crocodile's back, hard and ridged, sparkling in the sunlight</i></p>  <p>What is important here is that all members of the community, including you (!), feel confident enough to read their line. This will really help to build a nurturing community of writers.</p>

20 min	<p><b>Introduction</b></p> <p>"Excellent writing. You have all enabled us to view these stones differently. You have all defamiliarised the stones. Before we write from the point of view of the stones, we are now going to get to know the stones better. We're going to find out more about their personalities and the habitats where they live."</p> <p><b>Finding out about the stones and their habitats</b></p> <ol style="list-style-type: none"> <li><b>1.</b> In their groups of 4 or 6, ask writers to list traits or characteristics for two of the stones on their table using the same refrain of "This stone is..." (3 min)</li> <li><b>2.</b> Ask each table to share two of their refrains, with other tables trying to guess which stone is being described. (3 min)</li> <li><b>3.</b> Ask each table to choose one stone and place it in the center of the big piece of paper. Each group should now draw the habitat which surrounds the stone in as much detail as possible. The drawing could contain words (e.g. <i>river, mountains, houses</i> ...) (10 min)</li> <li><b>4.</b> If there is time, ask each group to share their habitat drawing with the other groups. (4 min)</li> </ol>	<p>Classroom management:</p> <ul style="list-style-type: none"> <li>● Ask writers to stay in their larger groups of 4 or 6.</li> <li>● Place a big sheet of card or paper and marker pens on each table.</li> </ul> <p>e.g. <i>This stone is blunt and always says what it thinks</i></p> 
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20 min

**Introduction**

"Fantastic. We now know so much more about the stones and where they live. The next step is to allow your stones to speak. To give them a voice so that they can describe their own habitats. This will help you to defamiliarise the world by describing it from the point of view of your stone."

**The stone speaks**

- 1.** In pairs, ask writers to decide what kind of voice their stone would have. How would your stone sound if it could speak? Encourage students to think about the personality they have given their stone. (3 min)
- 2.** Ask writers to engage in a 7 minute free write. They should write using the first person and describe their stone's habitat in as much detail as possible. Encourage writers to try to capture the voice of their stone through the descriptions. (7 min)
- 3.** Ask writers to share their descriptions with their partner. Explain that the partner is going to give feedback, focusing on two things they really like about the description (at this stage you are aiming to build confidence within the group – setting targets to improve writing comes later). (5 min)
- 4.** If there is time, give writers the chance to read their descriptions to the rest of the group and give the group a chance to feedback what they liked about the writing. Try to steer the discussion to how the writers have used defamiliarisation and how they have captured the voice of their stone. (5 min)

E.g. This stone has a quiet, but deep voice.



You may want to give some students an opening refrain, something like... "This is me. This is where I live. From my home I can see..."

# The Lives of Stones 3.2 (1 hour)

## Developing character and voice

Time	Description of activity	Suggestions and resources
20 min	<p><b>Introduction</b> "Fantastic. We now know a lot about our stones. We have used defamiliarisation to describe them externally; and internally, the stones have described their own habitats. Our stones can now speak. They have voices!"</p> <p>In this workshop, we are going to develop our understanding of our stones as characters. By the end of this workshop, you will know everything there is to know about your stone! We are doing this because when writers develop characters in stories, they think through the personalities and experiences of their characters in great detail. This enables writers to construct convincing stories and three-dimensional characters."</p> <p><b>The stone's backstory</b></p> <ol style="list-style-type: none"><li>1. In pairs, ask writers to take their stone from the table and then remind each other about the personality of the stone and where it lives. (3 min)</li><li>2. Explain that we know where our stones are currently living but we don't know much about their pasts. We are going to think about the backstories of the stones. (1 min)</li><li>3. In pairs, ask writers to discuss important events that have happened in the past life of their stone. This should be something that directly involved the stone rather than something the stone just witnessed. (4 min)</li><li>4. Explain that we are now to use hot seating to explore each stone's past. On tables of 4 or 6 (depending on room layout), ask students to take turns to be in character as their stone, with other group members asking questions. (8 min)</li><li>5. As a community, reflect on the hot seating activity and how it may have led to writers gaining a deeper understanding of their stone. (4 min)</li></ol>	<p>Classroom management:</p> <ul style="list-style-type: none"><li>Ask writers to pair up, sitting on tables of 4 or 6.</li><li>Place writing journals and pens on each table.</li><li>Lay out the stones, or printed images of the stones, on a separate table.</li></ul> <p><i>Backstory e.g. The stone was minding its own business with its friends when it was picked up by a human and hurled into the depths of a lake.</i></p> <p>You may want to model hotseating with you asking questions of a volunteer writer. Try to illustrate how you actively listen to Stone's responses and ask follow-up questions.</p>

20 min

### Introduction

"Amazing. I feel we know so much more about the histories of the stones, what they have experienced and what they have witnessed, the events that have shaped them to make them who they are today."

### The stone's autobiography

1. Ask writers to individually return to the traits and characteristics they attributed to their stone in the first workshop. In light of their new understanding of their stone's past, encourage writers to make any amendments or additions to their list of characteristics. Encourage them also to make any amendments or change to their stone's voice. (3 min)
2. As a community, feedback on any changes to the stones' characteristics that have been made. (2 min)
3. Now ask writers to narrate the important event from the past from the stone's point of view. Explain that this could be a section of the stone's forthcoming, bestselling autobiography! (15 min)

Explain that writers should use first person and past tense. You may want to give some writers an opening line like,

*"I can remember the day when my whole life was turned around. I was..."*

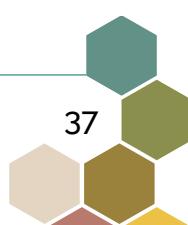
<p>20 min</p> <p><b>Reflection and feedback</b></p> <ol style="list-style-type: none"> <li><b>1.</b> Encourage the community to reflect upon how they found the writing experience. <i>Was it easy? Difficult? How and why?</i> (2 min)</li> <li><b>2.</b> Explain how all published writers have to improve their writing through redrafting and how they do this by asking other people to read their work. Explain that readers can be more objective about the writing because they are more distanced from it than the writers are. Explain that receiving feedback can be difficult and make writers feel vulnerable. Explain that it is important that community members are aware of this. (2 min)</li> <li><b>3.</b> Ask writers to pair up and share their writing. This time when reading, encourage readers to write down some feedback. This should start with 2 things you like about the writing and 1 thing that could be developed by the writer. Try to encourage community members to give feedback on aspects like: how the writer captures the voice of the stone; how convincing the point of view is; what kind of personality the stone conveys; how interesting the narration of the events is. (5 min)</li> <li><b>4.</b> Ask readers to give feedback and discuss this with the writers. (5 min)</li> <li><b>5.</b> Ask writers to redraft their writing based on the feedback. Encourage writers to be radical here and not just change a few spellings. (5 min)</li> </ol>	<p>Radical redrafting is difficult for all writers. You may need to share how you will redraft your piece of writing or ask another writer to volunteer to share their changes with the community in order to scaffold the process. Show how messy it is to cross out complete phrases, lines, paragraphs...</p>
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# The Lives of Stones 3.3 (1 hour)

## Flipping point of view

Time	Description of activity	Suggestions and resources
20 min	<p><b>Introduction</b></p> <p>"In the last session we all narrated an important past event from the point of view of our stone. In all of these events there was some sort of conflict, between the stone and someone or something else. Today, we're going to think about the character of that someone or something else and how they would tell the story of the same event that happened in the past. The idea here is that everyone or everything experiences events in a different way. Depending upon who is telling the story, depending upon whose point of view is heard, we are given potentially very different versions of events. So, we're going to flip our point of view and think about the influence this has on our stories. This will add a further layer to our key idea of defamiliarisation."</p> <p><b>Getting to know your stone's antagonist</b></p> <ol style="list-style-type: none"><li>1. Encourage community members to reflect upon how they felt about giving and receiving feedback. Stress that it is normal to feel vulnerable, but how, in a nurturing community like this, feedback becomes useful rather than threatening. (4 min)</li><li>2. As a community, discuss the concept of an antagonist (someone or something who is a direct threat to the protagonist). Discuss why antagonists are a key ingredient to almost all stories (without conflict there is no story). Try to think of famous antagonists from popular culture and discuss how they are often not just evil but have a good side too and why this is the case. (5 min)</li><li>3. In pairs, ask writers to draw their antagonist (this could be a human, an animal, or an object) on a large piece of paper. They should then write down: words to describe the physical appearance of the antagonist on the outside of the drawing; and words to describe the character traits, feelings and formative experiences on the inside of the antagonist. Remind writers to think about their antagonists as both bad and good. (5 min)</li><li>4. In pairs, ask writers to hotseat the antagonist and then add further information to the drawing. (5 min)</li><li>5. If there is time, ask writers to stick their drawing on the wall and share with the community. (2 min)</li></ol>	<p>Classroom management:</p> <ul style="list-style-type: none"><li>Ask writers to pair up, sitting on tables of 4 or 6.</li><li>Place writing journals, pens, large sheets of card or paper and marker pens on each table.</li><li>Lay out the stones, or printed images of the stones, on a separate table.</li></ul>

20 min	<p><b>Introduction</b></p> <p>"Wow! Your imaginations are working on overdrive today. We're now going to think about how your antagonist would describe the important event relating to the stone. What's key here is that the point of view is likely to be very different. So much so that the antagonist's point of view should defamiliarise that of the stone."</p> <p><b>The antagonist speaks</b></p> <ul style="list-style-type: none"> <li>● In pairs, think about the voice of your antagonist. <i>How would it speak and why?</i> (2 min)</li> <li>● Encourage the community to share some ideas about their antagonist's voice. Encourage the community to think about how different this voice might be from that of the stone. (2 min)</li> <li>● In pairs, think about the past event that affected the stone and how the antagonist might have viewed it. (1 min)</li> <li>● Ask writers to write the story of the past event from the point of view of the stone. Encourage them to see the events differently and to establish a different voice. (15 min)</li> </ul>	<p>For example, to the stone, the event might have been a big deal; to the antagonist, a trivial moment.</p>
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<p><b>Reflection and feedback</b></p> <ul style="list-style-type: none"> <li>As a community, discuss how writers found that piece of writing. <i>Easy? Difficult? How and why? How differently did your antagonist view the event when compared with the stone? Why did the antagonist view the events this way?</i> (3 min)</li> <li>As appropriate, ask writers to share their writing with a different community member. This is a way of getting writers used to sharing their writing with different readers. (5 min)</li> <li>As readers, ask each community member to give feedback on two positive aspects of the writing and one area for development. Encourage writers to feedback on aspects like: how the writer captures the voice of the antagonist; how convincing the point of view is; what kind of personality the antagonist conveys; how interesting the narration of the events is. (5 min)</li> <li>Ask writers to redraft their writing based on the feedback. Encourage writers to be radical here and not just change a few spellings. (5 min)</li> <li>If there is time, encourage the community to reflect upon how they felt about giving and receiving feedback. Also, encourage community members to discuss the changes they made and how these changes have improved their writing. (2 min)</li> </ul>	
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#### Possible next steps

Depending on the community, some writers may wish to develop their writing further and then publish this to their peers and parents and carers. Here are some ideas you can share with your writers:

- The dual narrative: writers can juxtapose the two narratives. Encourage writers to redraft in order to accentuate the contrasting voices and points of view.
- The spliced narrative: writers can splice the two narratives together, alternating between the two points of view. Encourage writers to think about when to shift point of view and what the effect of this might be.
- Developing the narrative: writers may wish to include further events which may serve to resolve the conflict between the two characters. The narrative could then be written up as either: a first-person narrative; a dual narrative; a spliced narrative; or a third person narrative.

Of course, writers might come up with their own ideas for development, which is great. Whatever they do, encourage them to continue to seek feedback from and give feedback to their community to enable radical redrafting.

# The Nature Deities and the Magic Master

## *Live Action Role play*

### Age

Secondary school (11 -16 years old)

### Ethical pillars: Collective creation, Change making, Creative brave spaces

The natural environment can have a positive effect on people's physical and mental health. The beautiful surroundings, smells and sounds help us to relax and unwind, and feel calm. As it is not always easy to visit a forest or a natural space when living in cities, edularps are the best methodology through which a different reality is resembled. Using edularps in a classroom helps students to be lifted out of their complex and stressful everyday life. The methodology can boost students' intrinsic motivation, since it is engaging and exciting. It empowers students to learn and gain their knowledge through actions, and to be in role with superpowers building the character themselves. Additionally, by using edularp, students will eventually feel good about themselves and become empowered, especially when their inner self aligns with the outside experience.

### Key terms

Definitions for these terms can be found in the glossary.

- ◆ EduLARP
- ◆ Teamwork
- ◆ Fantasy

### Knowledge created

#### What knowledge is being created?

Working with edularp, builds students soft skills and emotional and kinesthetic intelligence, enabling the empowerment of self, but also boosting communication skills. Specifically, the competences that are being created are:

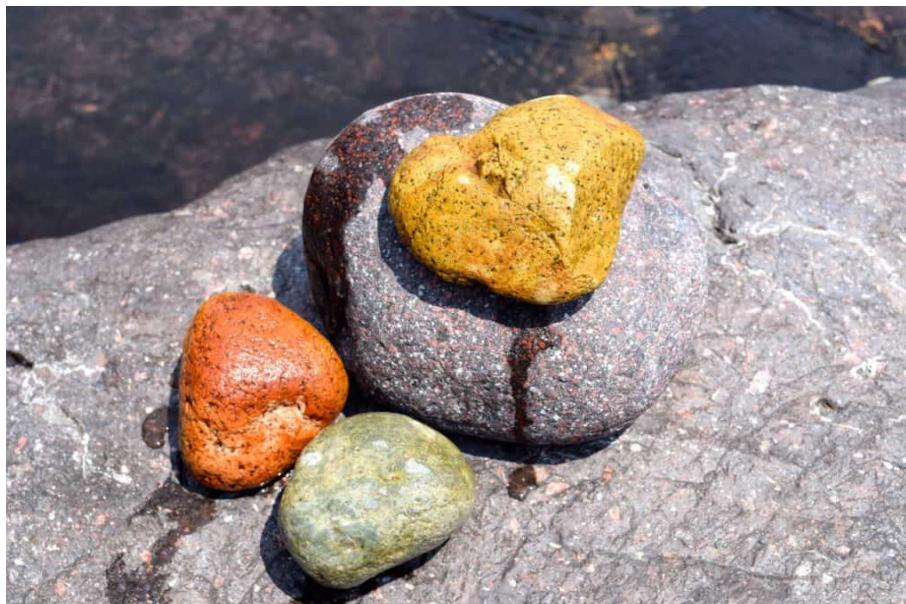
- ◆ Cooperation
- ◆ Creativity
- ◆ Imagination
- ◆ Empathy
- ◆ Expression through movement and body actions
- ◆ Verbal and non-verbal communication
- ◆ Agency and self-esteem

## How is knowledge being created?

EduLARP (Educational / Edu, Live Action Role Playing / LARP) is live-action role playing used to impart pre-determined pedagogical or didactic content.

Working through Drama techniques like EduLARP, role play games and story-telling, is a great opportunity for students to activate and grow multiple skills at once. Through LARP methodology, students are entering into a fantastic world, designing their roles and possible scenarios given a stimulus or concept to work on. Using this methodology for learning purposes (Edu) is what we call an action-oriented method. That means that participants learn not through flat theories or lecturing from the blackboard but by becoming truly active in the lesson or subject matter by trying it out themselves, through their own actions. Edularp is learning by doing. In a fictional story world, students are engaged actively (physically and emotionally) in the creation process of a storyline, which can help to activate their agency and creativity.

Finally, it is considered that imaginative immersion and fantasies, which are induced by imagination from the view of the world in the game, can cognitively strengthen the loosely connected context of learning.



Example stones to use in the workshop

# Workshop 4: The Nature Deities and the Magic Master

**3 hours / 170 min with breaks**

**Target age: 11–16**

**Areas of knowledge:**

Arts, Human Sciences, Natural Sciences, Ethics

**EduLARP: How do I plan?**

To Play or Not to Play: Edu-Larp in Curricular Settings

[https://www.youtube.com/watch?v=Afz712\\_o2n4](https://www.youtube.com/watch?v=Afz712_o2n4)

**What you need for the workshop:**

- Stones
- Props
- Cloths
- A small bell or a small instrument for the beginning and end of the game

**How could it link to the curriculum?**

Drama, language and second language class, geography, mythology, linguistics, arts & culture class

# 3-hour workshop plan

Time	Description of activity	Suggestions and resources
45 min	<p><b>1. PREPARATION (pre-phase)</b></p> <p>You should prepare the classroom in a way that students would have as much space as possible to move around. It is strongly recommended to also prepare a few props, utilized as stage design backgrounds. It is recommended to implement the activity as an outdoor session.</p>	
	<p><b>1.1 Introduction (15 min)</b></p> <p>In this workshop, the students would be invited to use the EduLarping technique to impersonate fictional characters, who would be called to fight climate change.</p> <p>But, first, you need to explain what an edularp is, using a short video, or / and narration (<i>check resources</i>).</p> <p>Afterwards, introduce the story that would be acted out during the next phase of the Activity.</p> <p><b>PLOT:</b> “<i>The size and spread of Climate Change is causing abrupt changes in the ecosystems, and biodiversity of the natural environments, as we know them. As politicians, scientists and experts have been failing to make appropriate moves towards mitigation and adaptation, the Climate Council of Students have decided to call the ancient Nature Deities – protectors of the Environment – to help them fight Climate Change with their power stones, the Stone Sigils. Each Nature Deity is linked with one climatic region: tropical, hot desert, Mediterranean, oceanic, polar. But they have their power locked in a stone, a very specific stone from their region. Only the Magic Master can activate these Stone Sigils with a magic ritual to awaken the Nature Deities</i>”.</p> <p><b>1.2 Formation of Groups (7 min)</b></p> <p>Divide the students into groups of 6. In each group, 5 of the students will be called to impersonate one of the 5 Nature Deities. The 6th student would play the role of the Magic Master, who is there to activate the Stone Sigils with the magic ritual.</p> <p>Spread the stones out to the students that will be used as totems, through which the Nature deity will be released; students will impersonate the Nature Deity chosen and with their magical powers cooperate to save the earth.</p>	<p>Resources:</p> <p>What is an edularp (for teachers):</p> <p><a href="https://www.youtube.com/watch?v=hAjLQNwPa8s">https://www.youtube.com/watch?v=hAjLQNwPa8s</a></p> <p>Example of Danish Schools using larping methodology (for students):</p> <p><a href="https://www.youtube.com/watch?v=SXBLxoZjsTY">https://www.youtube.com/watch?v=SXBLxoZjsTY</a></p> <p>To use for narration of EduLARP (<i>can be also translated with Google translate</i>)</p> <p><a href="https://nordiclarp.org/2015/03/04/learning-by-playing-larp-as-a-teaching-method/">https://nordiclarp.org/2015/03/04/learning-by-playing-larp-as-a-teaching-method/</a></p>

<p><b>1.3 Character creation (23 min)</b></p> <p>Present <b>climatic zones</b> to the students and ask them to examine the stones (feel them, clink them, smell them, check their colours) and be inspired by them for their character creation. Students will <b>create their own character</b>, their concept story, along with their personal traits, based on the feelings and thoughts they have inspired with their interaction with the sigil stones.</p> <p>During this activity, encourage students to use the "<b>Character Sheet</b>", to help them unlock their creativity but also have ownership of the character in play. This step is important for the student to be organized for the following improvisation phase, but also to actively engage them in the Identity creation phase, incorporating the new ways of thinking and behaving, throughout the game. This phase is also used to boost the creativity and communication skills, and trigger imagination since these characters can have all possible powers.</p> <p>Before leaving the session, ask the students to undertake desk research <b>on climate change impacts on the climatic region they have chosen</b> for their Deity and come back with different results to use at role playing. Students should also think how to use colourful cloths or props or natural material (leaves, wood sticks, soil etc) to represent their deity or shaman role in preparation of the role play.</p> <p>Your character will be that of the Game Master who facilitates the game and is the storyteller.</p>	<p><b>ANNEX</b></p> <p>You will find a <b>presentation of the climatic zones</b> for classroom presentation on the resources section of our website.</p> <p>Also find <b>ready-to-use character sheets</b><sup>6</sup>, that students should fill during the character creation phase.</p> <p>Keep in mind that the role of Magic Master is active only in the first part of the role play, so try to encourage students to choose this role, <i>underlining the importance of the character for the whole plot.</i></p>
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<sup>6</sup> The character sheet is created for this project and is inspired by the character sheets used in the table-top role playing game *Dungeons & Dragons*.

100 min	<p><b>2. ROLE PLAYING</b></p> <p>Teachers would present again the main storyline, and goal of the edularp. Students dress up.</p> <p>You as the Game Master start the story:</p> <p><i>"The Nature Deities are released and they come together to an assembly to discuss what the world has become, what impacts climate change has brought to their region and work together on solutions through their powers"</i></p> <p>Hit the bell. The game starts.</p> <p>(Now everyone is in role- including you)</p> <p><b>STEP 1</b></p> <p>First step that needs to be taken, is for the Deities to <b>"observe" the impacts of climate change</b>, in order to be able to counter them; students will discuss what they have found through desk research and improvise.</p> <p>What are the impacts of Climate Change in the natural ecosystems?</p> <ul style="list-style-type: none"> <li>● <i>What needs to be done?</i></li> <li>● <i>With whom should you cooperate to succeed?</i></li> </ul> <p><b>STEP 2</b></p> <p>After completing the list of impacts of climate change, they should come up with a list of outcomes, which humanity would face after climate change mitigation.</p> <ul style="list-style-type: none"> <li>● Clean the waters</li> <li>● Stop the heating phenomena</li> <li>● Protect forests from fires and other extreme phenomena</li> <li>● Enrich earth with nutritional assets</li> <li>● <i>Anything else?</i></li> </ul> <p>Hit the bell to end the game.</p>	<p><b>GOAL:</b> Cooperation and teamwork among the characters of Nature Deities, as they will appear as different personalities, to counter the impacts of Climate Change in the natural ecosystems.</p> <p>The time would be enough to unfold all stages of the game and let them unfold all their characters' qualities and improvisations.</p> <p><b>TIP 1:</b> Before the action starts, remind students that they should be respectful, to not use violence, or physical contact without permission, and stay in character for the whole action play.</p> <p><b>TIP2:</b> For younger students, it may be difficult trying to give them full reign over their choices, however, it is important that students have the ability to choose their actions. This makes the game more student-oriented.</p> <p>The story is inspired by the Sustainable Development Goal 15 "Life on Land", you can find extra info in the following link: <a href="https://sdgs.un.org/goals/goal15">https://sdgs.un.org/goals/goal15</a></p>
35 min	<p><b>3. REFLECTION (in class)</b></p> <p>During the reflection session, students -and you- are out of role-character and they should take off their costumes / props.</p> <p>Split the students in pairs and ask them to discuss their experience for 10 minutes.</p> <p>Following their discussion, they should come back and discuss their reflections all together in a big circle.</p> <p>Teachers would encourage students to reflect on their experiences:</p> <ul style="list-style-type: none"> <li>● How did you feel during the acting phase?</li> <li>● Do you think that your character had similar personal traits as yourself?</li> <li>● What did you learn from this experience?</li> </ul>	

# The Traveller

## *Story Theatre*

### Age

Secondary school (11-16 years old)

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

In drama work, students learn to put themselves in other people's shoes and it systematically contributes to strengthening their identity (Thorkelsdóttir, 2022). Thus, it is more likely that they will make decisions based on their own opinions and feelings rather than the influence of others. Children have a special need to express themselves in role play and they also have a unique way of changing their environment for the benefit of the role play they are in at any given time (Thorkelsdóttir, 2022). Students' understanding of the material they are working with often increases when the methods of drama are used. By using the body, perception and voice, students can increase their understanding and deepen their knowledge of the subject and adapt it to their own world of experience. Story theatre is a fun way to tell a story in a simple way.

In story theatre we work with characterization; also through story theatre students understand better the plot and the structure of fictional work. In this way we work, for example, with the body, gestures, facial expressions and voice. Furthermore, the connection between the actor and the spectators also becomes very real. The actor turns themself directly to the spectator and addresses them directly.

In story theatre we use a work of fiction or fairy tales that are adapted for the stage (Thorkelsdóttir & Jónsdóttir, 2022). It is necessary to write a script and it is a good idea to give the students an opportunity to participate in the script writing. The students will have an opportunity to rehearse the play where each participant can be a character and a narrator.

The setting of the play is very simple. There is in fact no need to have a set or a stage. Story theatre can be performed almost anywhere.

### Method

What characterises story theatre is:

- A good narrator.
- Very clear characterization.
- A clear characterization is necessary for the spectators to immediately see which character each actor is portraying. It can be several characters.
- It can also be that only one actor is a narrator and acting in all the roles of the story.
- Each actor needs to have enough text and the text needs to flow.
- The text needs to be made in such a way that there are no big or complicated scenes (such as fighting scenes) or scenes that require a complicated set design.
- The scenes need to be simple.

## Knowledge created

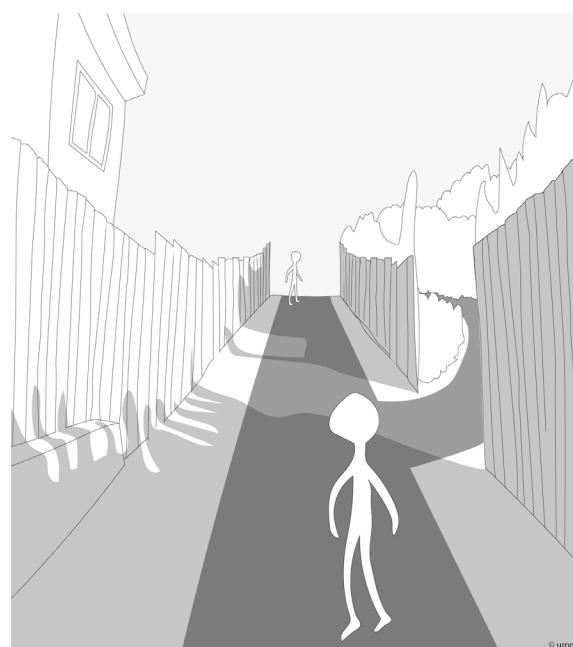
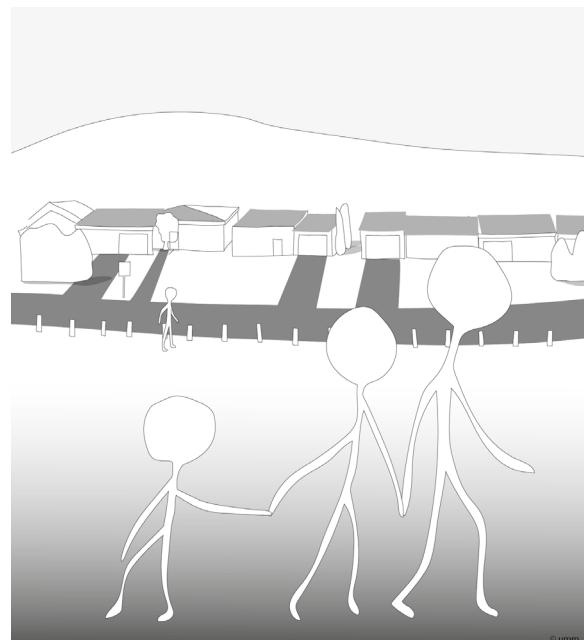
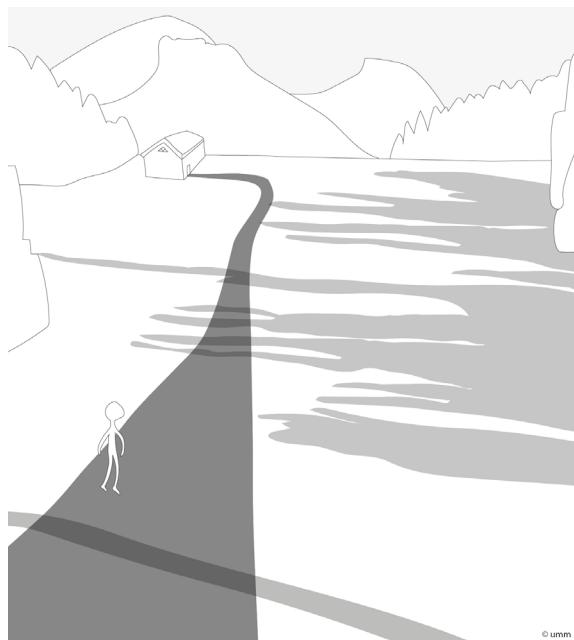
### What knowledge is being created?

Give the students an opportunity to rehearse and learn how to be:

- ◆ Narrators
- ◆ Creative writers
- ◆ Critical thinkers

It strengthens expression of the students':

- ◆ Self esteem
- ◆ Problem solving
- ◆ Group dynamics
- ◆ Confidence to listen to and express different ideas



Illustrations to be used in the workshop

# Workshop 5: The Traveller

**4 hours / 3 × 80 min sessions**

**Target age: 11–16**

**Areas of knowledge:**

Arts, Human Sciences, Natural Sciences, Ethics

**Story Theatre: How do I plan?**

How do I plan the performance of the students?

A few things to have in mind when creating story theatre:

- Each action builds on the next
- If there is a resistance / conflict give yourself time to talk about it and seek to help the students to find their own solutions. Then they will not get into situations where they feel uncomfortable.
- Make sure it is clear who speaks when and when someone shares his or her opinion, support them to speak from their own experience.
- Make sure to have enough time for reflection. It is often there where learning happens.

**What you need for the workshop:**

- Space to move around. It can be your classroom with the tables and the chairs moved aside or out into the corridor.
- 4 pictures or more, depending on how many groups you have.
- 4 hours (3x80 min.).

**How could it link to the curriculum?**

You can work with any subject or study material and learn it, for example through integration such as: Language, Arts, Science, Social Studies, Mathematics.

# The Traveller 5.1 – Description of what is being done

Time	Description of activity	Suggestions and resources
25 min	<p><b>Warm up and introduction</b></p> <p>Today: In the next three lessons we are going to create short performances about what we see in this picture.</p> <p><b>Slow motion race</b></p> <p>The winner is the last person to reach the goal. When the race has started, the students are not allowed to stop moving themselves and each movement shall be done as slowly as possible.</p> <p><b>Tell you own story</b></p> <p>A chair is put in the middle of the room. All the students walk silently around until one student sits down on the chair. That student will share an experience she has had. The other students listen and then create their own tableaux of her experience. After that they all start walking again and the process is repeated with another student.</p>	Here it is good to have in mind to give advice to the participants and make sure that all of them are participating.
15 min	<p><b>Think about the picture in groups of four</b></p> <p>At the beginning, the group looks at the picture that was assigned to them. It is good to start the conversation by asking a few questions about the picture, not answers. What do we see in the picture? What is it? Why are they there? What are they looking at? What is their relationship? What seems to be going on? What is the tone and the atmosphere in the picture? What happens next?</p>	Divide the students into groups of four. Give your students time to really observe the picture.
40 min	<p><b>Write down what you see in the pictures in groups of four (15 min).</b></p> <p>Have each group write down their impressions, their ideas, comments and questions about the picture. Remind the students not to think ahead of the end result.</p> <p>Concentrate on responding to the image. Tell them to reject nothing and accept everyone's thoughts on the image and write it down.</p> <p><b>Written from impressions (30 min):</b> Have your students work together on writing based on the questions: Who, what, when, where and why?</p>	It is a good idea to write on the board the questions: Who, what, when, where and why so that the students can see them during the work.

# The Traveller 5.2 – To create a play

Time	Description of activity	Suggestions and resources
80 min	<p><b>The students present their results (35 min):</b> The students in each group read their scenes for each other.</p> <p><b>To create a play:</b> The students write a script of a play based on the previous work What is happening in the scene and where does it happen? Remember the six wh-questions.</p> <p><b>Who is in the scene / the play?</b> <b>What is happening?</b> <b>When does it happen?</b> <b>Why does it happen?</b> <b>How does it happen?</b> <b>What next? What happens next?</b></p>	Remind the students that it is good to keep the six wh- questions on the board.

# The Traveller 5.3 – The students rehearse the play and present it for their fellow students

Time	Description of activity	Suggestions and resources
60 min	<b>The students rehearse</b> the play by thinking about the beginning, middle and end. In this process they need to decide who will be the narrator and what the others are going to do while the narrator speaks (it can be still images or slow-motion movements, etc.).	Now give the students time to practise.
20 min	<b>Students present the plays for their fellow students and give feedback</b>  After that is done, constructive criticism takes place.	
	<b>Constructive feedback</b>  The method includes these four steps after something has been presented: <ol style="list-style-type: none"><li>1. The audience is asked, 'What was interesting?', thus bringing forward what is positive in the scenes.</li><li>2. The players ask the spectators what they want feedback on (for example: 'Were the characters clear enough? 'Was it clear what was supposed to happen?' Etc).</li><li>3. Those who give feedback (spectators and the teacher) ask neutral questions (i.e. do not let your judgmental opinions come forward).</li><li>4. Those who give feedback can express their opinion and be critical, BUT only if the players want to hear it. They can say for example: 'I have an opinion about the placement of the piano, DO YOU WANT TO HEAR IT?' The opinion is only given if the players want to hear it.</li></ol> Here you can also look at and discuss what the scenes / plays have in common, e.g. similar plot, common characters, etc.  And then, of course, you can always continue with the work, combine the scenes / plays, and create one larger work and show it.	

# Outside the Frame

## *Theatre games*

### Age

Secondary school (11–16 years old)

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

Creating brave spaces: this activity is important to create a sense of community within the classroom, so that students learn to put themselves in the other person's shoes, to understand their needs and not being afraid to express their feelings

Collective creation: all activities are designed to create together

Change making: with these activities you will be able to make the difference between passive teaching and active, practical, creative teaching

### Key terms

Definitions for these terms can be found in the glossary.

- Exclusion
- Inclusion or inclusive education
- Inclusive schools
- Access
- Diversity
- Communication
- Freeze frame

### Knowledge created

#### **What knowledge is being created?**

Students will develop the following competencies:

- Reading
- Learning to reflect
- Communication
- Critical thinking
- Understanding of social and political issues
- Empathy
- Teambuilding
- Embracing different perspectives

## How is knowledge being created?

With this activity, you will explore the special and interdependent relationship between playing and learning. The activity offers practical guidance on how to play and adapt our games to your subject. Knowledge is created through the involvement of the whole class, students and teachers alike, through a holistic pathway that will lead students to become more aware of their gifts and abilities, as well as develop a more cohesive class group.

In schools, games are usually restricted to recess and to sessions of extracurricular activities. Students are allowed time to play in order to relax and let off steam in-between classes: one practice that is fairly common among teachers is the occasional use of games towards the end of a lesson, with the purpose of helping students to unwind after a highly informative and often tedious class. This dichotomy, play *versus* work, is now commonly accepted: while it is true that by definition play suggests a break from reality and from obligation, there does seem to be a great deal of common ground between these two activities. They are both governed by very specific rules, they require discipline and they both set a challenge that participants have to meet. Play can therefore be seen as a preparation for adult life, and hence promotes experimentation and creativity while conserving a sense of discipline and a quest for achievement.



Example image to use in the workshop

# Workshop 6: Outside the Frame

**120 minutes**

**Target age: 11–16**

**Areas of knowledge:**

Theatre, literature, music, history, languages

**What you need for the workshop:**

- **Define your space:** ensuring that the playing environment is safe for creative flight, the needs of physical space should be addressed. Ensure that you have enough room for the movement needed
- **Introduce your activity:** briefly introduce your activity. It is important for participants to know what is expected from them and what are the successful outcomes
- **Model:** choose a participant who you think will understand your instructions easily and therefore will be able to set the example that the game needs
- **Play:** implement your activity with participants. Remember: everyone should have the opportunity to play. Start with the basic version of the game and gradually introduce complexity. Repeat the instructions more than once if needed
- **Review, refine, repeat and eliminate:** it is important to repeat the activities more than once, possibly with different groups, in order to generate new learning experiences for the players

**How could it link to the curriculum?**

This activity can be employed by you to create appropriate learning conditions. This can be a good resource for inclusion because all children are included in teamwork activities to make a presentation.

**Extension activities**

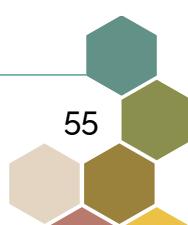
Ask students to take pictures – with their camera or mobile phone – outside the school, of scenes from everyday life, to show their point of view.

Students can also present these pictures in front of the group and they have to guess what the scene is about.

# 2 hour workshop plan

Time	Description of activity	Suggestions and resources
20 min	<p><b>Warm-up activity: Group Order</b>  Ice breaker or warm-up exercise to help the group function / agree as a whole. Everybody starts milling about the room. You then ask them to line up, according to various criteria. Beginning with simple physical orders where the players only need to look at each other, move on to more complex orders requiring dialogue, analysis, self and peer to peer evaluations.</p> <p>This activity is about 20 minutes, including how many orders you want to include.</p> <p>Examples of Orders:</p> <p><b>Height:</b> from tall to less tall</p> <p><b>Names:</b> from those starting with A to those starting with Z or starting with Z and going to A</p> <p><b>Birthdays:</b> from January to December</p> <p><b>Colour</b> (clothes) from light to dark</p> <p><b>Emotion:</b> using the alphabet for the first letter of how you feel</p> <p><b>Sporty:</b> how sporty are you?</p> <p><b>Music:</b> how musical are you?</p> <p><b>European:</b> how European are you?</p> <p>Learning outcomes:</p> <ul style="list-style-type: none"> <li>◆ Seeing yourself as part of a group</li> <li>◆ Sharing personal information</li> <li>◆ Self-assessment</li> <li>◆ Peer-to-peer assessment</li> <li>◆ Expressing your point of view</li> </ul>	<p>Spatial requirement: enough room for a line to be formed with all participants standing!</p>

60 mins	<p><b>Activity name: Outside the frame</b></p> <p>Getting ready</p> <p>The trainer explains that the task is to represent an event in a limited number of connecting freeze frames.</p> <p>Players form groups of 5 or 6.</p> <p>The trainer may provide topic cards for the groups. Groups are not to reveal the subject of their task.</p> <p>Playing</p> <p>In the classic version of the game, players select a famous movie. It is not necessary that everyone in the group has seen it. From the movie they must select four of the most emblematic scenes.</p> <p>In their group they must recreate these scenes as freeze frames. Everyone must be in every scene. Players can play objects, chairs, tables, trees, etc. They do not talk.</p> <p>When the four freeze frames have been rehearsed the group is asked to present the frames in front of the wider group.</p> <p>The wider group watches in silence and after the fourth scene are invited to say if they know the movie. The audience starts with a description of what they see and hypothesise about the film / event represented by the players. In this phase, the audience becomes active, having to explain their observations and draw conclusions. It is important that the performing group does not respond to the audience's guesses but waits for the correct interpretation.</p> <p>The trainer may then wish to ask the players to take positions again for each frame to explain each scene to the wider group. The audience are trained to become critical of performance and understand techniques of embedding messages using only our bodies.</p> <p>Learning outcomes:</p> <ul style="list-style-type: none"> <li>● Opportunity to Show What You Know about any given subject</li> <li>● Planning, discussion and performance</li> <li>● Process drama in action</li> <li>● Identifying key actions and how they are linked</li> <li>● Teams developed</li> <li>● Negotiation of meaning and understanding of priorities</li> </ul>	<p>Performance space required.</p> <p>Trainers need to support teams in their preparations, circulating, listening and advising on the content of frames</p> 
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30 mins

#### **Reflection in class**

After the activity, save 30 minutes for reflection. Reflection time is essential for the success of the activity. It is important to reflect together with the students, to be part of the group, and not just ask questions from outside. Remember to stimulate students' thoughts!

# A City Made of Stone

## *Jeux Dramatiques and Creative Writing*

### Age

Secondary school (11 -16 years old)

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

Jeux Dramatiques are a theatrical method that dispenses with language during the game. The omission of language creates a new world of orders and perspectives for the students. Players choose and develop their roles individually and then play these roles in a narration under the moderation of a group leader. Students begin to use the freedom to engage and experience themselves in non-verbal expressions, and thereby, become more skillful and expressive. Jeux Dramatiques offers secondary school students a playful approach to essential life issues. At this stage of life, questions of intimacy, isolation and solidarity arise. How to find friendship, community, partnerships and live them? The free creation of roles and the realisation of spontaneous play ideas enables the young adults to transcend the limits of their expressive possibilities.

Creative writing as a way to enrich the Jeux Dramatiques method has been used to explore creative potential and to inspire our imagination – the aim in writing in groups is to develop and unfold linguistic confidence as well as creativity to enable young people to find their own forms of expression. The combination of both methods leads to new perspectives being created in many ways.

### Key terms

Definitions for these terms can be found in the glossary.

- ◆ Jeux Dramatiques
- ◆ Creative writing

### Knowledge created

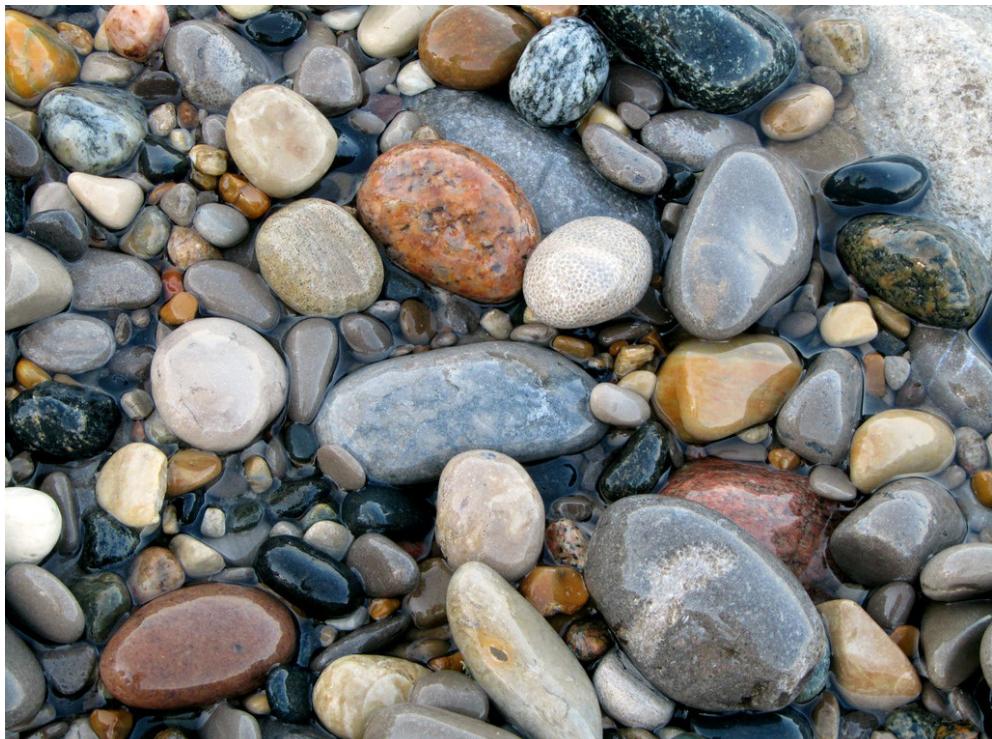
#### What knowledge is being created?

- ◆ Creating brave spaces and community in a non-judgemental place
- ◆ Social and emotional skills
- ◆ Writing competencies, unfolding linguistic competencies
- ◆ Trusting young people
- ◆ Embracing diversity and difference to hear all voices
- ◆ Creating community in a non-judgmental space
- ◆ Enjoyment, self-expression, confidence (positive wellbeing)
- ◆ Compassion and empathy, promoting multiple and critical perspectives
- ◆ Active empowerment and agency building

## How is knowledge being created?

Through the creative method Jeux Dramatiques, young people have the chance to learn problem solving – especially about problem solving as a group. They need to find a joint solution; they need to work together to make the story work and satisfying for everyone. Playing along, staying in one role and being aware of how they feel in this role makes them aware of their strengths, helps them to develop a healthy self-esteem and to feel safe in a group.

The young people also have the opportunity to learn about differences in a group, about similarities and they learn well how to reflect on themselves and on a situation. It's a lot about conflict resolution too.



Example image to use in the workshop

# Workshop 7: A City Made of Stone

**3 hours**

**Target age: 11–16**

**Areas of knowledge:**

Jeux Dramatiques is a creative way to give young people the chance to perform and work together playfully and remove them from daily life. Knowledge of different people, different historical periods, geographical areas, and subjects they are learning about at school is being created in a simple way. This knowledge helps to build self-esteem and confidence they can use outside the classroom as well. At the same time, it is a great way to strengthen prior knowledge that has already been taught in school.

**What you need for the workshop:**

- Space to act (a large classroom, seminar room)
- Objects to integrate in the play (scarfs, hats, clothes, stones, etc.)
- Students are asked to bring a stone to the workshop (facilitator can provide stones if pupils forget)
- Pen and paper for creative writing

**How could it link to the curriculum?**

English, English as a foreign language, language classes, history and political studies, geography

**Extension activities**

After the activity:

Ask students to write about their feelings and about their stories, either for themselves or as homework and picking it up again the next day or in the next class.

Ask the students to consider:

What would they like others to learn from their story?

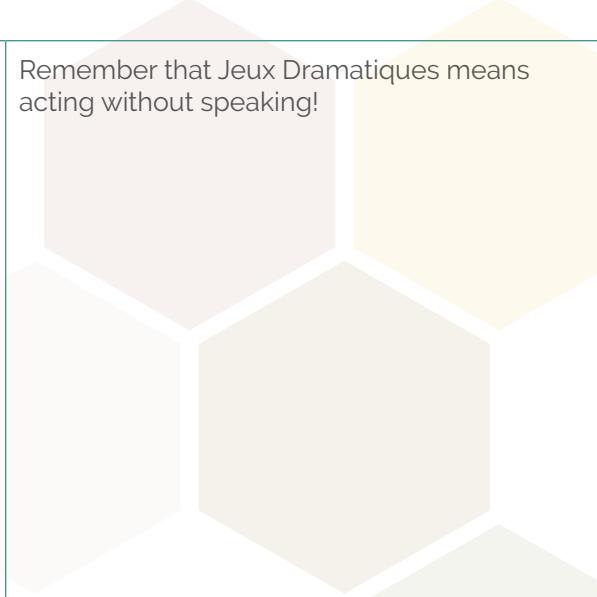
What does the story / the whole process tell us?

What do we learn from the story?

Reflecting upon how they felt about the progress their story made through playing.

# 3 hour workshop plan

Time	Description of activity	Suggestions and resources
5 min	<p><b>Introducing the setting</b>  The teacher / story-teller is introducing the story.</p> <p>Once upon a time, there was this stone someone found on the main square of a big city, this city could be anywhere – think about the city you would like the stone to be in and try to imagine how the city looks like (it can be a real city you have visited already or a dream / fantasy city you would like to live in). Try to imagine a good image of the setting the stone was found in and try to find as many words and / or images and share them with the group. One important fact is that the city needs help, needs your help, the stone's help – people in the city have lost their ability to show feelings, no one is smiling, no one is crying or is angry.“</p>	<p>Ask the children ahead of the workshop to bring their own stone to class- a stone they already had or they found on their way to school that day.</p> <p>Remember to bring some stones with you for children who may forget to bring one.</p>
20 min	<p>Entering into the story</p> <p>Now we try to focus on the stone (a stone they have brought to class, or choose from the stones the storyteller brought to class) – What is the stone doing in this city? Why is the stone in the middle of the main square and who has brought the stone there? What is the stone feeling and what does the stone look like? Why this city? Is there a connection between the city and the stone and is anyone paying attention to the stone? What does the stone look like?</p> <p>Invite the students, one by one, to talk about their stones in the circle and to introduce the stone to the community. They are invited to tell everyone where they found the stone.</p> <p>They should now try to talk about their stone in the setting of the main square of the city. What is special about their stone and what is the connection of the city and the stone? What will happen next? What do they wish would happen? What does the stone like and why and how could the stone help the city and the people who live in the city?</p> <p>At the end, they all put their stones on a blanket in the middle of the cycle to show how different they all are. It makes differences visible and gives the opportunity to accept their own special characteristics, too.</p>	

20 min	<p><b>Moving through the story</b></p> <p>Students work in pairs and play different situations with their stones: i.e., one person thinks the stone is very precious, the other person doesn't think so.</p> <p>OR: One person finds out that the stone is a diamond and wants to sell it – how is the relationship to the stone, should he / she sell it?</p> <p>OR: The person sells the stone – how does he / she feel about it?</p> <p>Reflection round where the students and you talk about what they felt playing their roles. How was it when the stone got sold or why didn't you sell the stone?</p>	<p>Remember that Jeux Dramatiques means acting without speaking!</p> 
40 min	<p><b>Moving through the story through writing – Creative writing activity</b></p> <p>Give each person a paper and a pen. They will write about the stone (they had some experiences while playing in pairs), i.e. they are asked to write an "Eleven" (a text with 11 words), e.g.</p> <ul style="list-style-type: none"> <li>Red</li> <li>The stone</li> <li>Made of iron</li> <li>Hard, porous and yet</li> <li>Soft</li> </ul> <p>Everyone reads their creations out loud and the "Elevens" are connected to a new game (see below)</p>	<p>Free writing at this stage helps the children to reflect on what they just collected and to write down their thoughts.</p> <p>Make sure that at the end of the class the texts can be taken home – it makes young people proud of what they created and the texts will bring back memories about the experience.</p> 

50 min	<p><b>Moving through the story through acting - Jeux Dramatiques activity</b></p> <p>Each student selects a role (i.e. I am a human being made of stone, or want to be something that is hard but also soft). What role could each student play in the story of the stone in this city without feelings? How could each student help and why?</p> <p>What are the strengths and qualities of each stone / of each student? How and why are they able to help? Or why can't they help (that's also an option of course)? It's about focusing on the young people's feelings and abilities.</p> <p>Now everyone gets dressed up and puts the setting together. Students now try to act out a story around the stone in the city that needs help.</p> <p>The city needs help, the people in the city have lost their ability to show feelings, no one is smiling, no one is angry or happy. Why did it happen? Is it about the stone? What does the stone stand for? The children are asked to focus on their own roles, the roles they have been creating in the steps before.</p>	<p>Remember that Jeux Dramatiques means acting without speaking! The teacher takes the role of a narrator and describes what happens in the room during the play, always keeping in mind the individual roles that the children have chosen for themselves.</p> <p>This game could bring out the feelings of the students in class while playing – the outcome here definitely depends on the students' ability to play together and to create something together.</p>
20 min	<p><b>Moving beyond the story – Reflection in Class</b></p> <p>Pick up the students' ideas and stories and describe the richness and the creative aspects of the input. Emphasize the importance for the community.</p> <p>Refer to the extension activity described above for further reflection activity.</p>	

# Zombie School

## Digital Storytelling

### Age

Secondary school (11–16 years old)

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

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.

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.

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.

### Knowledge created

#### What knowledge is being created?

- Creating brave spaces and community in a non-judgemental place
- Social and emotional skill
- Trusting young people
- Embracing diversity and difference to hear all voices
- Creating community in a non-judgmental space
- Enjoyment, self-expression, confidence (positive wellbeing)
- Compassion and empathy, promoting multiple and critical perspectives
- Active empowerment and agency building
- Change making

### Things to remember

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. This 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 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.



# Workshop: Zombie School

**120 minutes**

**Target age: 11–16**

**Areas of knowledge:**

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

**What you need for the workshop:**

A Classroom

Post-it notes

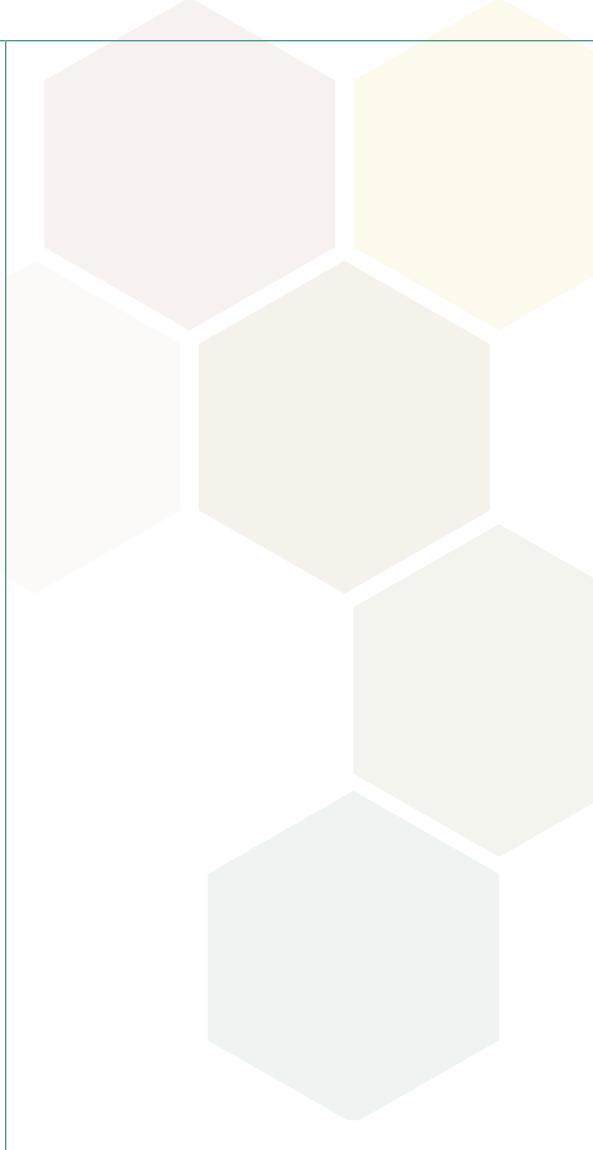
Copies of the 'teachers' story'

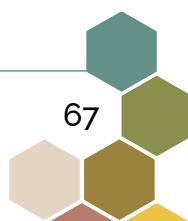
**How does it link to the curriculum:**

Drama, Art, English, History, Second Languages.

# 2-hour workshop plan

Time	Description of activity	Suggestions and resources
15 min	<p>Introduction: Start this by gathering in a circle. General warm up: stretching and working in pairs, mirroring and working together. Back into the circle. Find a space on the floor and lie on your back. Lying on the floor and relaxing.</p> <p><i>Close your eyes and listen to the sounds in the classroom and to any sounds coming from outside. Try to locate and identify as many sounds as you can. Listen for about 3 mins. Recreate the sounds you hear using your voice and body. Create a sound picture. Work together to recreate this.</i></p> <p>Ask the students to open their eyes and sit up to discuss the sounds and share the impressions of the sounds and their origin. Discuss any stories glimpsed or suggested in the sounds. Encourage the group to share these reflections.</p> <p>Then back up on their feet ask the students to walk through the space giving way to others but not engaging them. Walk through the space not talking. Keep reinventing the direction in which you walk. Listen out for guidance and listen to the prompts.</p> <p>Prompts:</p> <p><i>Walk through the space in a hurry, slowly, excitedly, walk like you are very late but not running. Walk like you are on the moon, in water, in the sky, float through space. Walk like a three year old, walk like her mother. Like her grandmother. Walk like a Ghost. Like a Zombie.</i></p>	

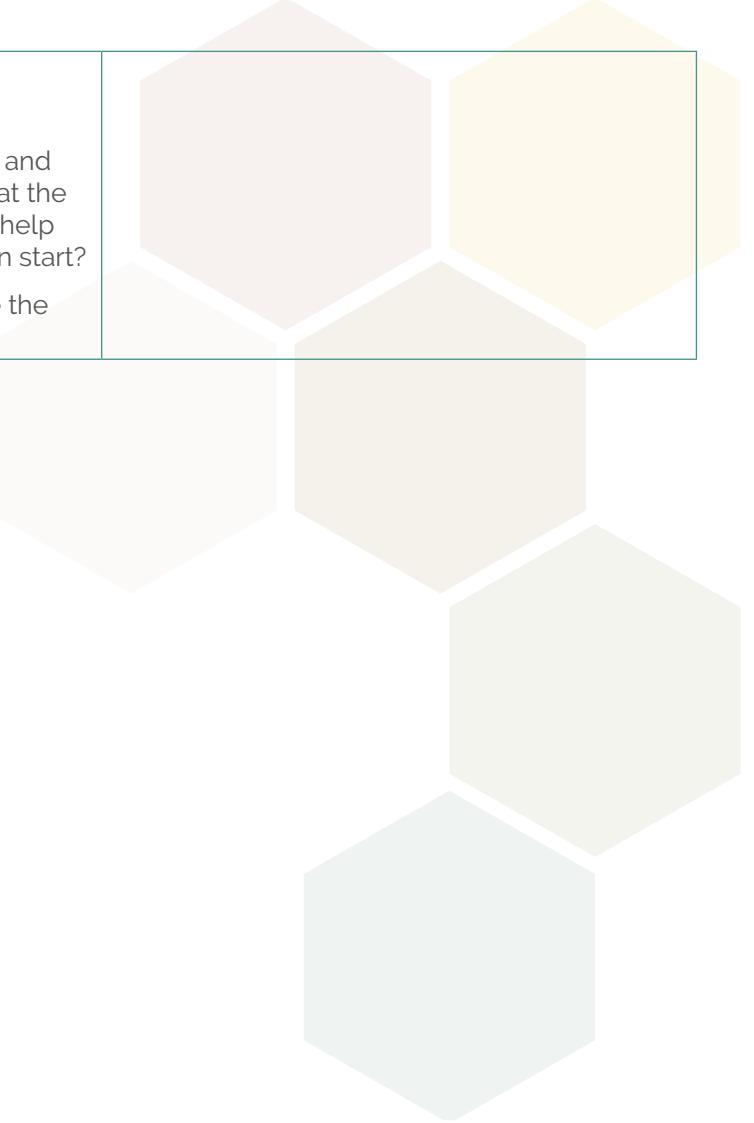
15 min	<p>Introduction of Theme</p> <p>Recreate the classroom. As a group, put the room back as it was.</p> <p><i>What is a classroom? What does it mean to you?</i></p> <p><i>Find your space in the Classroom. Where do you sit? Recreate arriving at school and entering the classroom. Repeat. Enter the space and sit at your desk. How do you feel?</i></p> <p><i>What sort of day do you anticipate? How many hours a day are you normally in this building? Where are your loved ones now? Where are your friends? Where is the Class Teacher today?</i></p> <p>Everyone remains seated. I need you to observe.</p> <p>Turn off all of the Classroom lights.</p> <p><i>Talk to me about the space now. How has it changed? How do you feel? What can you hear?</i></p> <p>Switch the light on.</p> <p>Discuss</p> <p><i>What if I told you that you won't leave school at the normal time today.</i></p> <p><i>What if I said you would have to stay here tonight?</i></p> <p><i>What would have to happen to make that possible?</i></p> <p>Discuss</p>	
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20 min	<p>Now tell the Teacher's story:</p> <p><i>What a crazy morning. The childminder didn't show. Luckily David is at home today to deal with it. The traffic was impossible. I Left the car and walked the last bit so that I would be on time. Went straight to the classroom. Opened it up. Let some kids in then went to the machine for a coffee.</i></p> <p><i>When I came back to the classroom there was a commotion. One of the classes who had just arrived was agitated and shouting.</i></p> <p><i>'I've been bitten. Liam Broadbent bit me miss. I've been physically assaulted! I'm bleeding look! I didn't do anything miss. He just attacked me. This is out of order.'</i></p> <p><i>I tried to calm them down. It was then that I saw how bad the injury was.</i></p> <p><i>I decided to take them to the school nurse immediately, to get them away from the form room and to get that wound looked at.</i></p> <p><i>'I'm not leaving miss.</i></p> <p><i>Liam's still out there.</i></p> <p><i>That's when the first convulsion hit... he was staring at me dumb founded... trying to reach out to me... lying on the classroom floor, hungry for air. Then silence.</i></p> <p><i>I'm going to pause the story there.</i></p> <p><i>I'm going to put you into groups now</i></p> <p><i>Here is a copy of the Teachers story for you to look at.</i></p> <p><i>I want you to talk about the story in your group.</i></p> <p><i>I want you to imagine that you were one of the pupils who witnessed the story.</i></p> <p><i>Tell the story from the pupils Point of View.</i></p> <p><i>What did you see?</i></p> <p><i>Work together to present what happened in that form room on that morning.</i></p> <p>Give the students 15 minutes to discuss and devise in groups..</p>	Be prepared to prompt and guide the groups
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20 min	<p>Bring the class back together.</p> <p><i>What we are doing today is researching and developing ideas for stories.</i></p> <p><i>I'm really excited to see what you've come up with.</i></p> <p><i>Show the work created. Each group must decide where in the classroom they will place the scene and from where in the room the audience will view it.</i></p> <p>Talk about the different versions of the story and share your thoughts with the group, share theirs too. And then ask the questions that underpin the story.</p> <p><i>What is going on in this school?</i></p> <p><i>What happened on that day?</i></p> <p><i>What happens next?</i></p> <p>Working in groups for 10 mins. Discuss the three questions.</p> <p>Use Post-it notes to write down the ideas you like and then post them up on a wall.</p>	<p>It is important that each group gets feedback after each performance from the workshop leader and the other groups. It's a chance to validate the work, to critique it, to suggest changes, to highlight possibilities and to reinforce the culture of a brave space we are endeavouring to create.</p>
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30 min	<p>Bring everyone together and ask each group to report back in turn.</p> <p>Discuss.</p> <p>Gather in a circle.</p> <p><i>Imagine that you had the chance to Pitch your idea to a Film Company</i></p> <p>In one sentence what would you say to them?</p> <p>Share the Pitches. Go around the circle. Everyone has their say, this should be an encouraging and open process.</p> <p>Facilitate a discussion around the ideas and scenarios that have been generated.</p> <p>Then introduce the idea of this class making a film. What will we need to make that happen? Talk briefly about the filmmaking process and then highlight the different stages of it. Talk about the various roles and responsibilities (use post it notes). Actor. Camera Operator. Sound Operator. Set design. Costume. Make Up. Location Manager. Composer / Sound Design.</p> <p>Director. Editor.</p> <p><i>So we are going to make a film.</i></p> <p><i>I am the producer of that Film.</i></p> <p><i>And I am going to commission this class to make it.</i></p> <p><i>The working title of the Film is 'Zombie School'</i></p> <p><i>It is the story of a group of young people who came together to try and survive a zombie invasion of their school.</i></p> <p><i>We are at the very beginning of that process.</i></p> <p><i>You've generated lots of stories today and I want you to think about how they can be incorporated into the film. We are at the idea's stage. We are now creating the script.</i></p> <p><i>We are going to work on these ideas in the coming weeks. Next time we will look at Zombies. How do they move? How fast do they move? And what do they want, What are they? How do they look? Where do they come from?</i></p>	Stress the teamwork and planning involved.
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20 min	<p><b>Wrapping up for today</b></p> <p>Work on advancing the story. Creating storyboards. Thinking about characters and how stories could interweave. Looking at the classroom and what objects in it might help advance the story. How did the infection start?</p> <p>What is happening in the world outside the school?</p>	
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# Glossary of key terms:

**Access:** The opportunity to attend school

**Agentic Writing:** The whole purpose of using these methods is to ensure that students become invested in the process of writing. Instead of being told what to write and how to write, students are given choice and through this choice and the support of the community, they experience the thrill of creation. As members of the arted team demonstrated in small-scale [research project](#) with 8 to 11 year old students, the resulting agentic writing is sophisticated, innovative and imaginative (Dobson and Stephenson, 2017).

**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.

**Collaborative learning (linked to teambuilding):** This is linked to team building it is a type of learning where each individual brings their own expertise to the group learning together. This kind of learning offers an opportunity for horizontal skills, knowledge and expertise sharing.

**Communication:** A process through which humans can exchange and share information, usually in a spoken or written form.

**Community of writers:** In a community of writers, everyone, including the teacher, writes. Writers share their writing with other members of the writing community, receiving constructive feedback, which helps writers to redraft their texts. The act of giving feedback is also beneficial for writers as it can help to generate ideas for their own writing as well as helping them to reflect upon their own craft. It takes time to build the community of writers as a brave space and members may initially just want to share their work with a partner for feedback whilst their confidence grows. If you want to read more about establishing a community of writers with your class, then Teresa Cremin and Debra Myhill's [book](#), written in 2012, will be helpful to you.

**Creative writing:** Writing to develop and unfold linguistic and creative competences to find one's own voice.

**Critical thinking:** The process of satisfying information or a situation in order to form a reaction or opinion.

**Diversity:** A range of different people with varying traits and characteristics

**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.

**Drama Worldbuilding:** A pedagogy which centres 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 for 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.

**Exclusion:** Being removed from school for disciplinary purposes or being denied access to an opportunity / event / class.

**EduLARP:** EduLARP (Educational / Edu, Live Action Role Playing / LARP) is live-action role playing used to impart pre-determined pedagogical or didactic content. This methodology for learning purposes (Edu) is what we call an action-oriented method.

**Fantasy:** A type of story or literature that is set in an imaginary world, often involving traditional myths and magical creatures and sometimes ideas or events from the real world.

**Free writing:** Some of the writing activities are described as 'free writes'. In a free write, minimal instructions are normally given by the teacher to the community of writers and a strict time limit for writing is set. Writers are encouraged to write without taking their pens or pencils off the paper – to write down anything that comes into their heads. Free writing acknowledges that creative writing is first and foremost intuitive and cerebral. Ideas will often come from the subconscious, to be transformed by the writing process.

**Freeze frame:** A specific theatre scene in which the individuals participating stay still representing a specific event or image with their bodies and posture.

**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.

**Inclusion or inclusive education:** Education that is based on concepts, models and processes that focus on equitable access to and engagement in learning for all children, regardless of gender, ability, disability, race, religion, sexuality, socioeconomic status or any other difference.

**Inclusive schools:** Schools that are on a journey towards inclusion / inclusive education and are striving to put inclusive pedagogy in place.

**Jeux Dramatiques:** Theatrical method that dispenses with language.

**Mapping:** Young people 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.

**Narration:** Storytelling in or out of role to give information and to set the scene.

**Problem-solving:** Within education, this is encouraged as a way for students to find their own solutions to conflicts or solutions to complex issues.



**Redrafting:** There isn't one single published author in the world whose work hasn't gone through a redrafting process. This is because it just isn't possible to write a quality, imaginative text first time round. No one is that good! Surprisingly, however, many students struggle to redraft their writing beyond making technical changes to spelling, punctuation and grammar. Sharing writing in a community of writers and soliciting feedback is the first step to learning how to redraft. The feedback from others can seem threatening at first but members of the community will come to think about feedback as a highly precious commodity. As readers, the community has enough distance from the written text to help the writer think about which parts work and which parts could be improved. This can lead to more radical redrafting than the type often found in schools as writers, for example, change the narrative point of view, develop characters, create more tension...

**Role on the wall:** A gingerbread man shape on paper, which aids character understanding. Children write facts they know to be true inside the shape and questions on the outside. This can also be developed on a large scale so that you create a life-sized outline (perhaps by drawing around a child on a large sheet of paper). The class can then contribute by writing the thoughts of the character in the top half of the body and the feelings in the bottom half. Around the body could be either questions or points of view / quotes about the character from people he / she knows.

**Self-directed learning:** This is a process of learning where students are in control and active in what and how they learn.

**Story theatre:** In story theatre we work with characterization; also through story theatre students understand better the plot and the structure of fictional work. In this way we work, for example, with the body, gestures, facial expressions and voice. Furthermore, the connection between the actor and the spectators also becomes very real. The actor turns themselves directly to the spectator and addresses them directly. In story theatre we use a work of fiction or fairy tales that are adapted for the stage. It is necessary to write a script and it is a good idea to give the students an opportunity to participate in the script writing. The students will have an opportunity to rehearse the play where each participant can be a character and a narrator. The setting of the play is very simple. There is in fact no need to have a set or a stage. Story theatre can be performed almost anywhere.

**Teachers as writers:** For a community of writers to develop fully, it is really important that you, the teacher, write alongside, for and with your students. This can feel uncomfortable at first. Writing is a tricky and messy process, full of angst, false starts and self-doubt. However, [research](#) shows that teachers writing with their class helps both to neutralise the traditional power dynamics between a teacher and their students and to give the teacher a chance to share their writing processes with their students. This scaffolds the writing process for students, particularly in the early days of establishing a new writing community.

**Teacher as Storyteller:** 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.

**Teamwork:** The ability to work with others through cooperation and communication to accomplish a common goal (Baker, Salas, King, Battles & Barach, 2005; Ballangrund et al., 2017)

**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 safe spaces that they can use and share any time during the session. Research from arted colleague has shown that thought journals can act as safe spaces for learners (Stephenson, 2023). Teachers are also encouraged to keep a thought journal.

**Writing journals as brave spaces:** It is really important that the writing which takes place in these workshops is considered separate from the writing which takes place in day-to-day classes. This is to ensure that writers in the community see their writing as their own and not something that is just written for you, the teacher, to assess. In order to help facilitate this, we suggest members of the community of writers use special writing journals. These can either be paper-based or electronic. They are brave spaces, where writers work through their ideas without fear of judgment. This means that you will not assess a writer's journal entries and, depending on the individual writer, journals may be neat and structured, or may be messy and chaotic, full of drawings and doodles, dead ends and discarded ideas...

# References and resources:

## Introduction

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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>

## The Stone Mask

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

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>

Stephenson, L. and Dobson, T., 2020. Releasing the Socio-Imagination: Children's voices on Creativity, Capability and Mental Wellbeing. *Support for Learning*. 35(4). <http://doi.org/10.1111/1467-9604.12326>

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*

## Who's the expert? Ask me!

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 reasourse list:*

[https://docs.google.com/document/d/1ar-mPVOhwsB0tR4xmPpvQGpfyPxVN4fKg\\_-MXMzwV8/edit](https://docs.google.com/document/d/1ar-mPVOhwsB0tR4xmPpvQGpfyPxVN4fKg_-MXMzwV8/edit)

*Platzfürdiveritaet glossary:*

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

*Brave Space:*

[https://vimeo.com/548442294?embedded=true&source=vimeo\\_logo&owner=138159670](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](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.* pp.15-30

*Unlearning Whiteness,* <https://unlearningwhiteness.cargo.site>

## The Lives of Stones

Teresa Cremin and Debra Myhill's [book](#), written in 2012

However, [research](#) shows that teachers writing with their class helps both to neutralise the traditional power dynamics between a teacher and their students and to give the teacher a chance to share their writing processes with their students

As members of the arted team demonstrated in a small-scale [research project](#) with 8 to 11 year old students, the resulting agentic writing is sophisticated, innovative and imaginative.

Dobson, T. and Stephenson, L. (2019) "I think it fits in": Using Process Drama to Promote Agentic Writing with Primary School Children. *Literacy.* 53(2), pp.69-76. Available online from: <http://dx.doi.org/10.1111/lit.12145>.

Dobson, T. and Stephenson, L. (2017) Primary Pupils' Creative Writing: Enacting Identities in a Community of Writers. *Literacy.* 51(3), pp.162-168. Available online: <https://onlinelibrary.wiley.com/doi/full/10.1111/lit.12118>.

## The Nature Deities and the Magic Master

To Play or Not to Play: Edu-Larp in Curricular Settings

[https://www.youtube.com/watch?v=Afz712\\_o2](https://www.youtube.com/watch?v=Afz712_o2)

What is an edularp (for teachers):

<https://www.youtube.com/watch?v=hAjLQNwPa8s>

Example of Danish Schools using larping methodology (for students):

<https://www.youtube.com/watch?v=SXBLxoZjsTY>

To use for narration of EduLARP (*can be also translated with Google translate*)

<https://nordiclarp.org/2015/03/04/learning-by-playing-larp-as-a-teaching-method/>

## The Traveller – Story Theatre

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

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.

## Outside the Frame

<https://www.inclusiveschools2.net/>

## A City made of Stone

Marion Seidl-Hofbauer (ed.): Theater Spielen, Jeux Dramatiques, Cologne 2016.  
[www.jeux.at](http://www.jeux.at)

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