

Learning through Drama

in the Primary Years



David Farmer

Learning Through Drama in the Primary Years

Learning Through Drama contains drama strategies and lesson plans for use with primary school children both within subject areas and as extended learning opportunities in whole class drama sessions.

This practical handbook explores how to use the greatest resource that teachers have available to them – children’s imagination. Play is a natural part of children’s lives before they start school, helping them to make sense of their place in the world. Such creativity can be harnessed through drama to enable active and interactive learning experiences throughout the primary years and across the curriculum.

This book will help you if:

- ★ You have never taught drama before but are considering using it in a subject area such as science or history.
- ★ You are familiar with common drama techniques such as hot seating but would like to try out new approaches.
- ★ You would like to teach thematic drama units linked to several areas of the curriculum.
- ★ You would like to find out how drama can be used to inspire speaking, listening and writing.

Includes 36 drama strategies and over 250 cross-curricular activities.

David Farmer is a freelance drama consultant, storyteller, theatre director and author of the best-selling 101 Drama Games and Activities.

AVAILABLE NOW FROM:

www.amazon.com
www.amazon.co.uk

Learning through Drama

in the Primary Years

David Farmer

Illustrations by David Hurtado



www.dramaresource.com

www.learningthroughdrama.com

Published by Lulu

© David Farmer 2011

Illustrations © David Hurtado 2011

Disclaimer: The drama activities, exercises and techniques are undertaken entirely at your own risk and the author accepts no responsibility for any accident or injury sustained while using this book.

All rights reserved. Except as permitted under current legislation no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, recording or otherwise without the prior written permission of David Farmer.

www.learningthroughdrama.com

*"I hear and I forget. I see and I remember.
I do and I understand."*
- Confucius

This book is dedicated to the two impresarios
who first put me on the stage –
Geoffrey and June Farmer.

About the Author

After training as a primary school teacher, David Farmer worked in theatre-in-education as an actor, writer and director. In 1981 he co-founded *Tiebreak Theatre Company* and was Artistic Director until 2005, producing over 65 acclaimed plays and projects that reached an audience of half a million young people in schools, theatres and festivals. These included commissions by the *Lyric Theatre Hammersmith* and the *Natural History Museum*, sell-out performances at the *Edinburgh Fringe Festival* and tours across Europe, Canada and the USA.

David is now a freelance drama consultant, offering training to educators and arts services to schools. He has mentored projects for *Drama for Learning and Creativity (D4LC)*, *Shakespeare for Schools* and *Creative Partnerships*. He leads storytelling and drama projects with school children and runs courses for teachers, actors, drama practitioners and university students. He is a regular contributor to magazines such as *Teaching Drama* and *Child Education Plus*. He lives in Norwich, Norfolk, where he runs the website www.dramaresource.com and also teaches yoga.

Contents

<i>About the Author</i>	vii
<i>Acknowledgements</i>	x
<i>Using this book</i>	xi
Introduction	xii
Why Use Drama?.....	1
Whole Class Drama.....	2
Drama and Literacy	3
Drama and Writing	4
Drama Across the Curriculum	5
Getting Started	8
Structuring Drama.....	9
Drama Strategies	15
Role Play Strategies	16
Role Play	17
Teacher in Role.....	20
Mantle of the Expert.....	25
Hot Seating	28
Thought Tracking	31
Role on the Wall.....	34
Meetings.....	37
Rumours	39
Telephone Conversations	42
Storytelling Strategies	44
Storytelling	45
Narration (by the teacher)	49
Narration (by the students).....	51
Visualisation.....	52

Guided Tour	54
One Word at a Time.....	57
Bags and Boxes	59
Physical Strategies	62
Still Images and Freeze-Frames.....	63
Tableaux	67
Sculpting	71
Ten Second Objects.....	73
Speaking Objects.....	76
Mime	79
Essence Machines	82
Decision Making Strategies	86
Conscience Alley.....	87
Where Do you Stand?	90
Improvisation and Performance Strategies.....	94
Improvisation.....	95
Forum Theatre.....	98
Soundscape.....	101
Flashbacks and Flash Forwards	104
Ritual	106
Marking the Moment.....	108
Living Newspaper.....	110
Whoosh!	114
Object Theatre	118
Open and Close.....	120
Spotlight.....	122
Drama Lessons	124
The Gruffalo	125
Listen to Me.....	131
Away From Home	140
<i>Glossary</i>	<i>152</i>
<i>References and Further Resources</i>	<i>156</i>
<i>Index</i>	<i>158</i>
<i>Alphabetical List of Drama Strategies</i>	<i>161</i>

Using this book

You can dip straight into the main section of this book and try out the drama strategies in any order. The *Introduction* looks at how you can use drama in schools. *Drama Strategies* explores each strategy in detail along with practical examples to use in a variety of contexts. The final section shows you how to draw together the strategies to use in whole class *Drama Lessons*.

INTRODUCTION

- ★ **Why Use Drama?** explains why drama should be used in education and how it can be used effectively.
- ★ **Drama and Literacy** explains the unique contribution drama can make to speaking, listening, reading and writing.
- ★ **Drama Across The Curriculum** gives pointers about using drama in different subject areas.
- ★ **Getting Started** provides some quick ideas to get you going.
- ★ **Structuring Drama Activities** gives advice about organising whole class drama lessons or using the strategies across the curriculum.

DRAMA STRATEGIES

- ★ The main section of the book describes a wide range of activities and approaches to use in drama lessons and across the curriculum.

DRAMA LESSONS

- ★ This section includes three sample units for different age groups, bringing together the approaches referred to above.

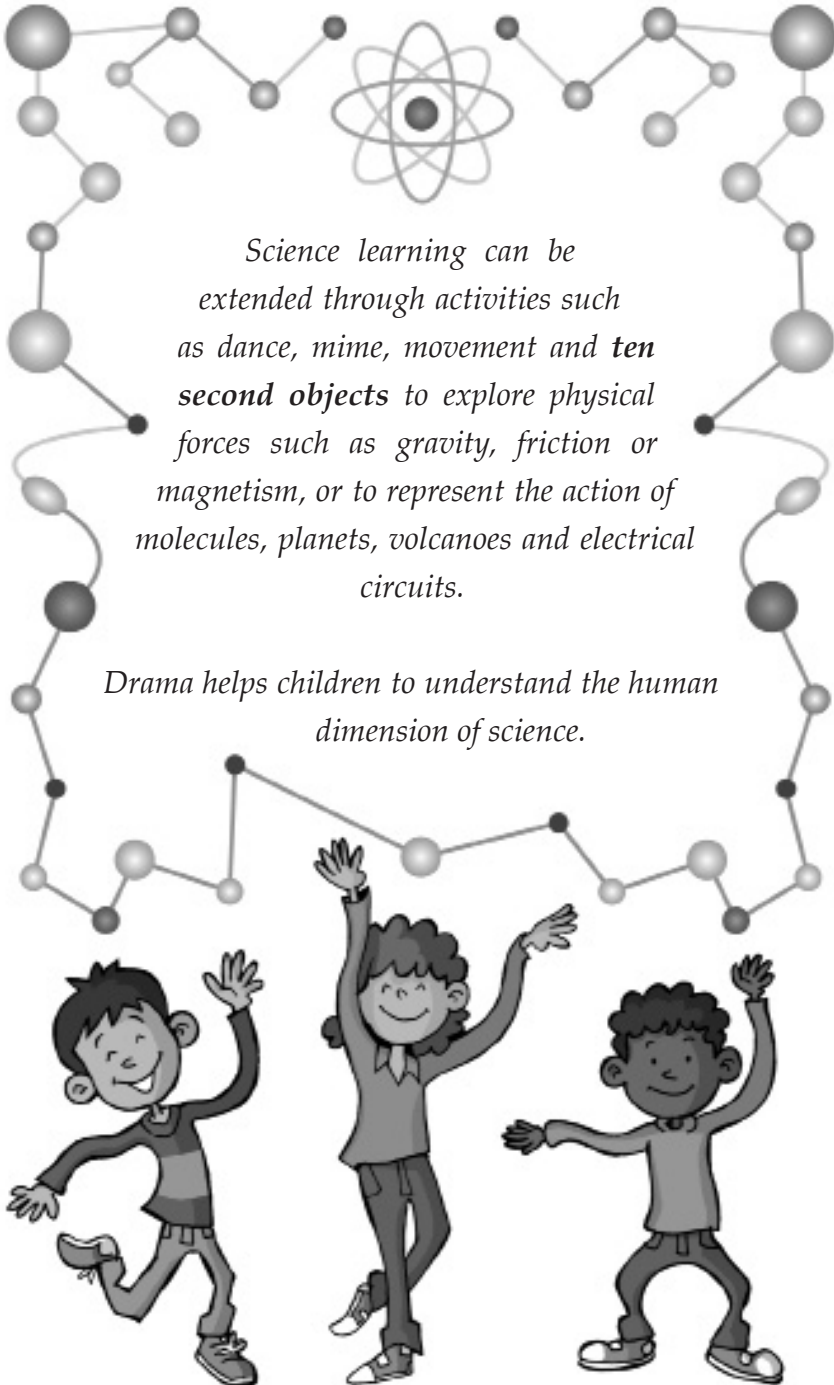
Why Use Drama?

Dramatic activity is already a natural part of most children's lives before they start school in the form of make-believe play, enabling them to make sense of their own identity by exploring meaningful fictional situations that have parallels in the real world. This can be utilised at school through structured play and drama to encourage pupils to learn actively and interactively throughout the primary years and across the curriculum.

Children like to move and to interact with others. In drama we ask them to do exactly this. Rather than sitting still and listening they are encouraged to move, speak and respond to one another. Students who are challenged by reading and writing (including those with English as a second language) often respond more positively to the imaginative and multisensory learning offered by drama. This in turn helps them develop such skills as creativity, enquiry, communication, empathy, self-confidence, cooperation, leadership and negotiation. Most importantly, drama activities are fun – making learning both enjoyable and memorable.

Drama is ideal for cross-curricular learning and is a valuable tool for use in many subject areas. This is explored further in *Drama Across the Curriculum* (p.5) and practical examples are given alongside each of the *Drama Strategies* (p.15). In particular, drama develops literacy skills – supporting speaking and listening, extending vocabulary and encouraging pupils to understand and express different points of view. Dramatic activity motivates children to write for a range of purposes.

Drama gives children opportunities to explore, discuss and deal with difficult issues and to express their emotions in a supportive environment. It enables them to explore their own cultural values and those of others, past and present. It encourages them to think and act creatively, developing critical thinking and problem-solving skills that can be applied in all areas of learning. Through drama children are encouraged to take responsible roles and make choices – to participate in and guide their own learning. Teachers can take a more open-ended approach, concentrating on the process of learning at least as much as – if not more than – the product.



*Science learning can be extended through activities such as dance, mime, movement and **ten second objects** to explore physical forces such as gravity, friction or magnetism, or to represent the action of molecules, planets, volcanoes and electrical circuits.*

Drama helps children to understand the human dimension of science.

Drama Strategies

Drama strategies (also known as *drama techniques* and *drama conventions*) are the everyday tools of the drama teacher. They have been developed for a wide range of purposes and are drawn from such diverse sources as drama practitioners, theatre directors and theatre in education (TIE) companies. They help to develop children's enquiry skills, fostering communication, negotiation, understanding and creativity. Drama strategies can enhance performance skills including storytelling, character development, mime and movement.

There is no right or wrong way of using drama strategies. As you become more familiar with them, their appropriateness for different situations will become clearer. You can use them in any order; you can adapt them, mix them together and before too long will find that you are devising new approaches yourself to add to this collection. These techniques can be easily adapted to suit a wide range of age groups, learning styles and curricular needs.

What follows is a selection of effective and flexible approaches suitable for use in a wide range of situations. They are grouped according to their application although the categories are not mutually exclusive. Practical examples are given alongside each strategy to show how they may be used within subject areas or across the curriculum. To get you started, shown opposite are eight of my favourite strategies that can be used again and again to actively involve children in their own learning.

Key:   

*The symbols are used to recommend activities for **Reception** (4-5 years), **Key Stage 1** (5-7 years) and **Key Stage 2** (7-11 years).*

A suggested duration is given above each drama strategy. This is for guidance and allowances should be made for different groups.

Hot Seating

4

R

1

2



Groups, Whole Class



10 minutes +

The student or teacher answers questions in role about the background, behaviour and motivation of a character.

Why use it?

Hot seating may be used for exploring the motivations of any real or fictitious character. The method can easily be used across the curriculum, ranging from history and geography through to personal and social development. This strategy helps to develop questioning skills within the rest of the group. Hot seating can also be used to help actors develop confidence in their character roles during rehearsals.



How do you do it?

The traditional approach is for the person playing the character to sit on a chair in front of the group. Pupils are then invited to ask questions. These can begin with simple facts, such as name, age and occupation and move on to more personal areas. If a student is being hot-seated it is helpful if the teacher takes on the role of facilitator to guide the questioning in constructive directions.

To help students begin you can try hot-seating children in pairs (e.g. a pair of street urchins) or in groups (e.g. environmental protesters, refugees). If the background of the character is familiar to the pupils, then it may not be necessary for those playing the characters to do much preparation. Although some roles obviously require research you may be surprised at how much detail students can add from their own imaginations. It is important that the rest of the group are primed to ask pertinent questions. Don't get bogged down in facts during hot seating, but concentrate on personal feelings and observations instead.

To add a touch of fun you can enlist the help of a teaching assistant or a confident child to play the role of a chat show host who introduces the character to the class and helps to field the questions. If a character isn't fully revealing the truth to the group, *thought tracking* can be used to find out what the character may really be thinking.

Hot seating can be used in the middle of an improvisation by freezing the improvisation and interviewing individual characters. It can be helpful in rehearsals for actors who have become too attached to the script enabling them to forget their concerns about learning lines and to explore the background and motivations of a character instead. *Role on the wall* is effective for developing characters and can be used alongside hot seating. You can hot seat more than one character at a time to explore different viewpoints.

Examples

In the following examples either the teacher or the students can be hot seated depending on their level of knowledge about the characters. The more experience of the technique the children gain, the better they will become.

History

- ★ Characters to hot seat include famous people such as Florence Nightingale, President Kennedy or Tutankhamen as well as ordinary

people like a chimney sweep, a Roman soldier or a Saxon farmer. Students can be asked to research historical characters with opposing points of view and then be hot-seated by the class as part of a debate.

Literacy

- ★ Characters from a story can be hot seated to give different points of view – for example, Red Riding Hood, the Wolf and Grandma or the Billy Goats Gruff and the Troll. Ask the children which characters they would like to meet from the story. You may also introduce peripheral characters or even ones that don't appear such as relatives of one of the main characters.

Personal and Social Education


- ★ Following a group improvisation about a bullying incident the bully, the witnesses and the bully's friends can be hot seated (together or separately) to explore their feelings about what they did and whether they can learn to behave differently.


See also: *Role on the Wall, Role Play, Teacher in Role, Thought Tracking.*

Role on the Wall

6

12

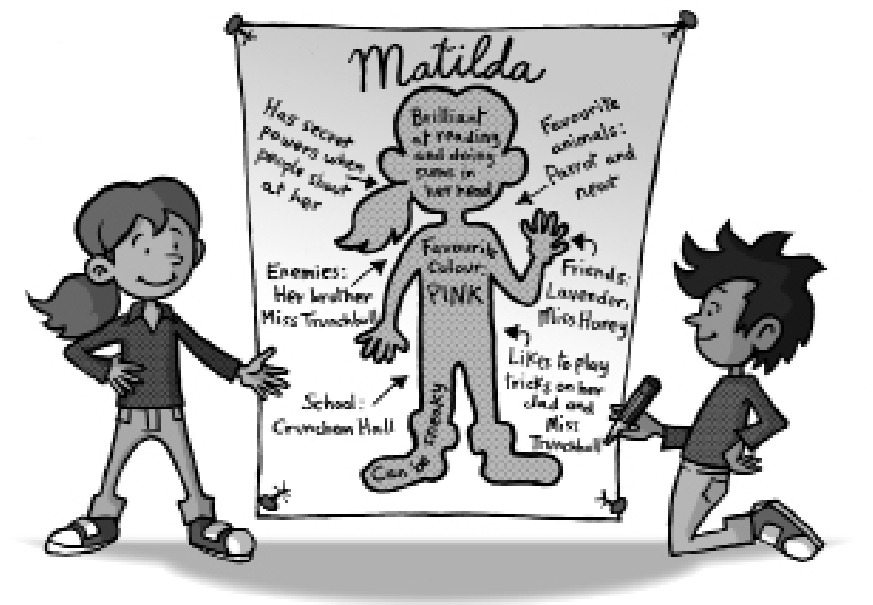
 Pairs, Groups, Whole Class

 15 minutes +

A collaborative way of generating information and ideas about a character through written contributions to a drawing.

Why use it?

Role on the wall enables students to pool their ideas and develop understanding of a character, whether real or fictional.



How do you do it?

A large or life-size outline of a body (this can be as simple as a gingerbread man) is drawn on a sheet of paper, which can later be displayed on the wall. This is often done by carefully drawing around one of the participants lying on the sheet of paper. Alternatively you can project an image onto the paper and draw around the silhouette.

Words or phrases describing the character are written directly onto the drawing by the teacher and pupils or attached with sticky notes. You can include *known facts* such as physical appearance, age, family, location and occupation as well as *subjective ideas* such as personality, likes/dislikes, friends/enemies, attitudes, motivations, secrets and dreams.

There are many ways of organising the written comments. Here are a few:

- ★ Known facts can be written around the silhouette and thoughts and feelings inside.
- ★ Comments made by other characters are jotted down around the outline and the character's own thoughts on the inside.
- ★ Write what is known about the character inside the outline and questions that students want to ask around the outside.
- ★ Use different parts of the body for different subjects, e.g. thoughts and ideas in the head, feelings in the heart, known facts in the arms and legs.
- ★ Key lines spoken by the character can be added. These may be lines from a play or book, or quotes by real people such as historical or scientific figures.
- ★ The comments can be organised easily using sticky notes and coloured pens.

The class can return to add information and ideas as they learn more about the character over time. The strategy works well in combination with other approaches such as *hot seating*. Once pupils are familiar with the process you can develop several roles at once. Lay out large sheets of paper and students can work on them in groups, swopping round after a while to read and add to other groups' work.

To flesh out the details students can develop backgrounds for the characters through improvisation and role-play. Role on the wall can also be used to help actors understand more about the character they are playing.

Examples

History

- ★ Historical character: Show what he or she achieved on the inside with dates, important events and names or pictures of related people on the outside.

Literacy

- ★ Use the strategy to create characters for a play or story or to examine any existing character.
- ★ Small groups can create role on the wall diagrams for different characters from the same story. Display them together so that their attitudes toward one another can be compared.

Science

- ★ Famous scientist: Place descriptions or drawings of inventions and discoveries on the inside of the drawing and contemporary influences or events on the outside.

See also: *Improvisation, Role Play, Sculpting, Thought Tracking.*

Guided Tour

14**1 2**

Groups, Whole Class



10 minutes +

An orally described journey by the teacher or children or a sensory tour where one student leads a blindfolded partner while describing the imaginary surroundings.

Why use it?

Through the use of language and imagination the classroom, drama space or school field can become another environment anywhere in the world at any point in time. The activity encourages speaking and listening skills and helps to develop descriptive and instructional language, sensory awareness, listening, cooperation and storytelling skills.



"And just to your left is a tarantula..."

How do you do it?

The teacher – or groups of children – discuss and prepare a guided tour of a particular place or event. While the journey is being described the rest of the class close their eyes and listen. Pupils can read written ideas from their books but should ultimately be encouraged to develop their storytelling skills by improvising the description.

An active version of the strategy involves working in pairs or threes. One person is blindfolded (or has their eyes closed) while the other partner(s) describes the imaginary scene and carefully leads the student around the space. Model the activity with one pair or group of three first so that students can be reminded about safety issues. The leaders may guide using touch or just by using words. It can be helpful to play some simple trust games beforehand such as *Blind Walk* (Farmer 2007) or the *Mirror Exercise* (p.80). If it is a large class then just have a few pairs or groups at a time – the rest of the class will enjoy watching and listening.

As well as using sensory language, the leader can describe imaginary (or real) obstacles that their partner has to step over, through, around or under. Experiment with asking the blindfolded partner to feel textures or objects to heighten the experience. These could be objects which are already part of the space or which have been carefully selected according to the theme. Because you are relying on children's imaginations you can be quite creative – part of a climbing frame could be a prison bar or the leaf of a potted plant could be a rainforest plant (actually it probably is).

You may like to play appropriate background sound effects and can begin with some atmospheric "magical" music to transport the children to the new time or place. *Soundscape* and *visualisation* can easily be combined with this technique. Afterwards students can discuss what they encountered on their journey.

Further development: Write stories, draw pictures and maps of the imagined journey. Engage a child as a sound engineer to record the account of the guided tour as it is being told. This can be played back later and used as a stimulus for other activity.

Examples

Geography

- ★ An Amazonian rainforest.
- ★ A busy city in India.

- ★ A visit to another planet.
- ★ The Great Barrier Reef from the point of view of an octopus.
- ★ A summer meadow from the view of a field mouse or fox.

History

- ★ A tour around a pyramid-building site in Ancient Egypt.
- ★ A visit to a Norman castle.
- ★ An ant crawling around the table at a Tudor banquet.
- ★ An inspection of a hospital in the Crimean war.

Literacy

- ★ A guided tour around any story location is a novel way to help children remember the details – or to add their own. Children could describe a journey through *Willy Wonka's* chocolate factory or *Hogwart's School of Witchcraft and Wizardry*.

Science

- ★ A visit to a rabbit warren.
- ★ A tour through an anthill.
- ★ A blood cell travelling through the human circulatory system.

See also: *Narration, Soundscape, Storytelling, Visualisation.*

Where Do You Stand?

25

1 2



Whole Class



10 - 15 minutes

Students express their views by choosing where to stand on a line representing a continuum of opinion.

Why use it?

*Where Do you Stand*⁷ provides an overall snapshot of everybody's point of view about an issue and enables students to actively demonstrate their opinions in relation to each other. It shows how widely opinions can differ between people and may be used at a moment's notice for reflecting on issues in a drama session or in any subject. The technique can be used before and after exploring a topic to evaluate changes in students' opinions and can easily lead into writing and other activities. It can be used as part of the *Philosophy for Children*⁸ approach as well as to review and test learning.

How do you do it?

Position two chairs a good distance apart, representing the two ends of an imaginary line. One chair is "Agree" and the other is "Disagree" (or "yes" and "no" for younger children). You may wish to place a sign on them to show which is which. Read out a statement and ask students to choose a place to stand in relation to the chairs that they feel represents their view. The nearer they stand to one of the chairs, the stronger the opinion they are expressing. Those who don't know, are open-minded or don't want to say can move towards the middle.

Emphasise that everybody's point of view will be respected and encourage children to decide for themselves rather than copy their friends. Give them a few moments to make their decision.

⁷ Also known as *Spectrum of Difference* (Neelands and Goode 1990).

⁸ <http://www.philosophy4children.co.uk/>

Once everyone has chosen a place, neighbouring students can discuss their decisions with each other. Random pupils from different parts of the continuum can be asked to explain why they have placed themselves at a particular location. After hearing a few comments you can ask if anybody has changed their mind and wishes to move to a new position. It is worth asking pupils to explain why they have moved.

Instead of an imaginary line you can use a length of rope, chalk line or strip of masking tape. The activity can be used in outdoor learning by using two trees or other landmarks.

Examples

Begin by demonstrating the technique with some playful statements:

- ★ I prefer cats to dogs
- ★ Chocolate ice-cream is the best flavour
- ★ Playing a game is more fun than watching television
- ★ Online games are better than real games
- ★ Maths is more useful than English

Environmental Studies

- ★ Precious jewels are more valuable than trees. Recycling helps the rainforests. Land pollution is more serious than air pollution. Building a hydroelectric dam helps sustainability. Eco-tourism is good for developing countries.

Geography

- ★ Skateboarding should be allowed in the city-centre. Clouds are full of rain. There are more people in Scotland than there are in New York. A compass wouldn't work at the North Pole.

History

- ★ The Industrial Revolution improved Victorian society. The Great Fire of London was a good thing.

ICT

- ★ Video games help us learn. E-books are better than paper ones.

Literacy

- ★ Hansel and Gretel were right to run away into the woods. Jack should never have climbed the beanstalk.

Maths

- ★ A circle has only got one side. If you add two odd numbers together you always get an even number. Triangles always add up to 180 degrees. Three-fifths is bigger than three-quarters.

Personal and Social Education

- ★ Homeless people shouldn't be allowed to beg on the street. Everyone should be a vegetarian. Cannabis should be legalized. University education should be free.

Science

- ★ Animals are more important than people. Plants need sunshine more than water. Earthquakes are caused by volcanoes. Testing on animals is essential to scientific progress. Nuclear power is the greenest form of energy. Genetic engineering is essential for scientific progress.

If you are keen to generate further philosophical debate then try *The Little Book of Thunks*, which is full of thought-provoking questions like:

Is it ever right to bully a bully?

Could a fly cause an aeroplane to crash?

Is it ever possible to learn nothing?

(Gilbert 2007)

Listen to Me

1 2

Ages 5–11 years

A series of drama and writing activities exploring bullying issues through the story of Cinderella.



Strategies used: Essence Machines, Forum Theatre, Improvisation, Tableaux, Teacher in Role, Ten Second Objects, Role Play, Rumours, Speaking Objects, Thought Tracking, Whoosh!

Learning Objectives for Drama

In this unit students will:

- ★ Use a range of drama strategies to explore social issues
- ★ Engage and empathise with characters and situations from a known story through drama
- ★ Use vocal and physical expression to communicate emotions and behaviour
- ★ Communicate ideas through performance
- ★ Work together in groups to share ideas

Introduction

This unit outlines a series of activities that can be used as a framework for exploring bullying issues through the story of Cinderella. The content can be adjusted according to the age-range and needs of the group and developed over a series of sessions. The approach is based on the *Restorative Justice* model focusing on how an individual's behaviour affects others and how they may learn from it. Restorative practice can easily be incorporated as part of a whole-school approach to dealing with conflict.

One of the outcomes of restorative practice is that children come to understand the harm they can do to others so that they make better choices in the future.

(Thorsborne and Vinegrad 2009)

Drama Activities

Story Objects

To introduce the topic play *ten second objects* (p.73). Divide the children into groups of around five pupils and call out the names of objects from the story. They have ten seconds to form each object out of themselves. Relevant objects include a fireplace, a pumpkin, a coach and two horses, a broom, a glass slipper and a palace.

Story Moments

Explain that the children are going to explore how Cinderella's stepsisters bullied her and whether the characters could learn to behave differently. As an introductory activity you can begin with an *essence machine* (p.82) based on the story. The class makes a circle and anyone can start by stepping forward and making a repeating sound (or words) and movement. For

Away From Home: Evacuees

2

Ages 7–11 years

Drama activities exploring the experiences of children evacuated during the Second World War.



Strategies used: Conscience Alley, Hot Seating, Role on the Wall, Role Play, Rumours, Speaking Objects, Spotlight, Tableaux, Teacher in Role, Thought Tracking.

Learning Objectives for Drama

In this unit students will:

- ★ Use a range of drama strategies to explore social issues
- ★ Engage and empathise with characters and situations from a known story
- ★ Use vocal and physical expression to communicate emotions and behaviour
- ★ Communicate ideas through performance
- ★ Work together in groups to share ideas
- ★ Present the viewpoints of different characters through dialogue, role-play and writing
- ★ Identify and discuss the qualities of others' performances

Introduction

The unit uses a range of media, a variety of drama strategies and a fictional story to provide a background to the developing drama. Extensive resources about World War Two evacuation are readily available in the form of history books, children's fiction, films, museums and websites. A wide range of verbatim accounts is available from the BBC WW2 People's War website and archive radio recordings can be streamed from BBC School Radio or ordered on CD along with transcripts of the recordings. Hyperlinks to external websites are included within the text and a list of resources is given at the end of the unit. The material can be extended over several sessions. The links can also be found at www.learningthroughdrama.com.

Drama Activities

Packing a Suitcase

With the class standing in a circle explain that one and a half million children, teachers and mothers with children under five were evacuated from cities and urban areas in September 1939 in case of air raids. Parents were given instructions to pack a suitcase for their children which would be light enough for them to carry. Ask the children to think about what items parents may have packed in the cases. When they have an idea they should step into the circle, make the shape of the object and say what it is, for example, "I am a tooth brush." They can invite other pupils to help them make the shape if they need to. Encourage them to think of as many

Index

A

agony aunt 112
 aims and objectives 9
 Anderson, Hans Christian 50
 Anglo-Saxons 53
 art 5, 23, 68
 audience skills 11

B

Battle of Hastings, The 43
 behaviour 10
 Boal, Augusto 65, 98
 Bolton, Gavin 2
 bullying 30, 100, 105, 109, 131–139
 types of 134

C

Cardboard Citizens 100
 character bag 59, 61
 characters, developing 28–30, 34–36,
 61, 72
 children's play 1
 choral speaking 51
 Cinderella 66, 78, 100, 107, 131–137
 climate change 38
 code of conduct 11
 Columbus, Christopher 27
 contracting in 17, 106
 control, keeping 10
 Corbett, Pie 46
 costume 9, 22
 Creative Partnerships 116
 Cromwell, Oliver 112
 cross-curricular themes 26–27
 current affairs 112

D

dance and movement 68
 decision making 86–92
 discussion 12
 drama
 cross-curricular 5–7

 'living-through' 2–3
 process drama 2–3
 structuring 9–12
 whole class drama 2–3, 18
 drama games
 freeze/go 10
 mirror exercise 80
 status images 97
 word tennis 46
 drama strategies 15
 alter ego 33
 bags and boxes 59–61
 collective role 18–19
 conscience alley 87–89
 essence machines 82–84
 fishbowl 99
 flashbacks 104–105
 flash forwards 104–105
 forum theatre 98–100
 freeze-frames 63, 152
 guided tour 54–56
 helicopter technique 47
 hot seating 28–30
 image theatre 65
 improvisation 95–97
 living newspaper 110–113
 mantle of the expert 25–27
 marking the moment 108–109
 meetings 37–38
 mime 79
 narration
 by the students 51
 by the teacher 49–50
 object theatre 118–119
 occupational mime 21, 79
 one word at a time 57–58
 open and close 120–121
 ritual 106–107
 role on the wall 34–36
 role play 17–19
 rumours 39–41
 sculpting 71–72
 soundscape 101–103
 speaking objects 76–78
 spotlight 122
 still images 63–66

storytelling 45–48
 tableaux 67–70
 teacher in role 20–24
 telephone conversations 42–43
 ten second objects 73–75
 thought tracking 31–33
 visualisation 52–53
 voices in the head 19
 where do you stand? 90–92
 whoosh! 114–116
 drug abuse 100

E

ecosystem 84
 Egypt, Ancient 5, 26, 56, 97
 emotions, exploring 70
 environmental studies 69, 91
 evacuees 4, 50, 77, 88, 140–149
 evaluation 12

F

festivals 84
 fill the bag 60
 Frog in Winter 38

G

genetic engineering 24, 38
 geography 5, 23–24, 37–38, 41, 42, 47,
 53, 55–56, 77–78, 83, 88, 91, 103,
 112
 getting started 8
 global warming 26
 glossary 150–152
 Great Fire of London, The 112
 Greece, Ancient 19, 50, 71, 88, 116–117
 group work 3, 11, 18
 Gruffalo, The 4, 78, 100, 125–130
 Gussin Paley, Vivian 47

H

Heathcote, Dorothy 21, 25
 Helen of Troy 50
 history 5, 23–24, 29–30, 36, 38, 41, 43,
 47, 53, 56, 61, 65, 68–69, 74, 77,
 80, 83, 88, 91, 103, 105, 109, 112
 homelessness 100
 hydroelectric power 38

I

ICT 12, 92, 102

K

key to strategies 15

L

language learning 3
 literacy 3–4, 24, 30, 36, 38, 41, 43, 47,
 53, 56, 61, 65, 70, 74, 78, 80, 83,
 88, 92, 100, 103, 109, 113

M

magic box 60
 magic carpet 53
 MakeBelieve Arts 47
 mathematics 5–7, 75, 77, 92
 multimedia 7
 music 75

N

Nelson, Horatio 41
 newspapers 110–113
 Nightingale, Florence 22–23, 69
 Nightingale, The 50
 noise levels 10

O

occupational mime 79
 outdoor learning 4, 91

P

Personal and Social Education 7, 30,
 41, 92, 100, 109
 Philosophy for Children 90
 Pied Piper of Hamelin, The 38
 plenary 12, 113, 130
 poetry 3–4, 53, 66, 107
 prejudice 100
 props 9, 118–119
 puppetry 118–119, 151–152

Q

questions and prompts 33, 64, 95

R

Red Riding Hood 33
references 154
resources, further 155
Restorative Justice 132, 136–137
Romans, Ancient 109
Romeo and Juliet 38

S

school assembly 110
science 7, 24, 36, 38, 48, 56, 75, 78,
80–81, 84, 89, 92, 113
scribing 4
Second World War 140–149
self-esteem 100
Shakespeare, William 38, 88, 114–116
showing work 12
space, appropriate 9
speaking and listening 3, 39, 43, 47–48,
78
spect-actors 98
status 21, 21–22, 96–97
storyboards 65
story boxes 59, 61
storymaking 47–48, 60–61, 65–66, 103,
104–105, 114–117, 121
story sacks 59, 60
strategies. *See* drama strategies

T

Theseus and the Minotaur 116
Three Billy Goats-Gruff 78, 100
toys 77, 80

V

Victorians 49–50, 88, 103, 121

W

weather 103
website of the book 159
workhouse 49
writing 4, 139
writing in role 4