

THE BIG BOOK

THEATRE
ROYAL
BATH the egg



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HOW TO USE THE BIG BOOK & THE LEARNING PORTAL

Hello Teacher, below is a list of facts and questions on how to use The Big Book and The Learning Portal. We recommend you print out 'The Big Book' while navigating The Portal.

This is a choose-your-own-pathway adventure. Pupils will watch filmed 'fragments' and then negotiate where to go next. We recognise there may be times when you might need a bit more learning control or time management. Read on.

To start your experience, log in to the landing page using your unique password and 'Enter the Portal'. The Portal has two sections: Pre Show and Post Show.

We suggest that you travel through as much of the Pre-Show as possible before you watch the play. From this point on you will be able to choose your route through The Portal.

If you want more control, you can return to the topographical map at any time and click on a scene of your choice. The Portal will resume normal service from there.

You can pause a fragment but you cannot rewind. If you want to see one again to reinforce learning, use the map. Similarly, if you wish to skip a fragment because you've seen it before, use the map. The map is a bit of a cheat, as it takes away that sense of pupil agency, so use sparingly.

For Time Allocations, see page 5.

All The Portal fragments and The Big Book exercises are suitable for both KS2 and KS3 unless otherwise stated.

More experienced Teachers will find the contents of this book useful for generating their own ideas, early career or non-specialist teachers may find the scaffolded sessions useful. KS2 teachers exploring the use of Drama in their classroom may also find some of the KS3 lesson plans useful.

Go and explore!

The actors you see in The Portal were the original actors that made the production of *Josephine*.

Actors' availability changes over time so the actors you see on stage may not be the same as those in The Portal. Turn on your imagination and you may not even notice.

If The Portal crashes or exhibits technical glitches please contact our help desk : creative.learning@theatreroyal.org.uk and we will try to resolve the issue as swiftly as we possibly can.

CAUTION: The Portal is for educational use only; please do not share with or sell to third parties, or make copies - otherwise we'll send the ghost of Josephine to haunt you!

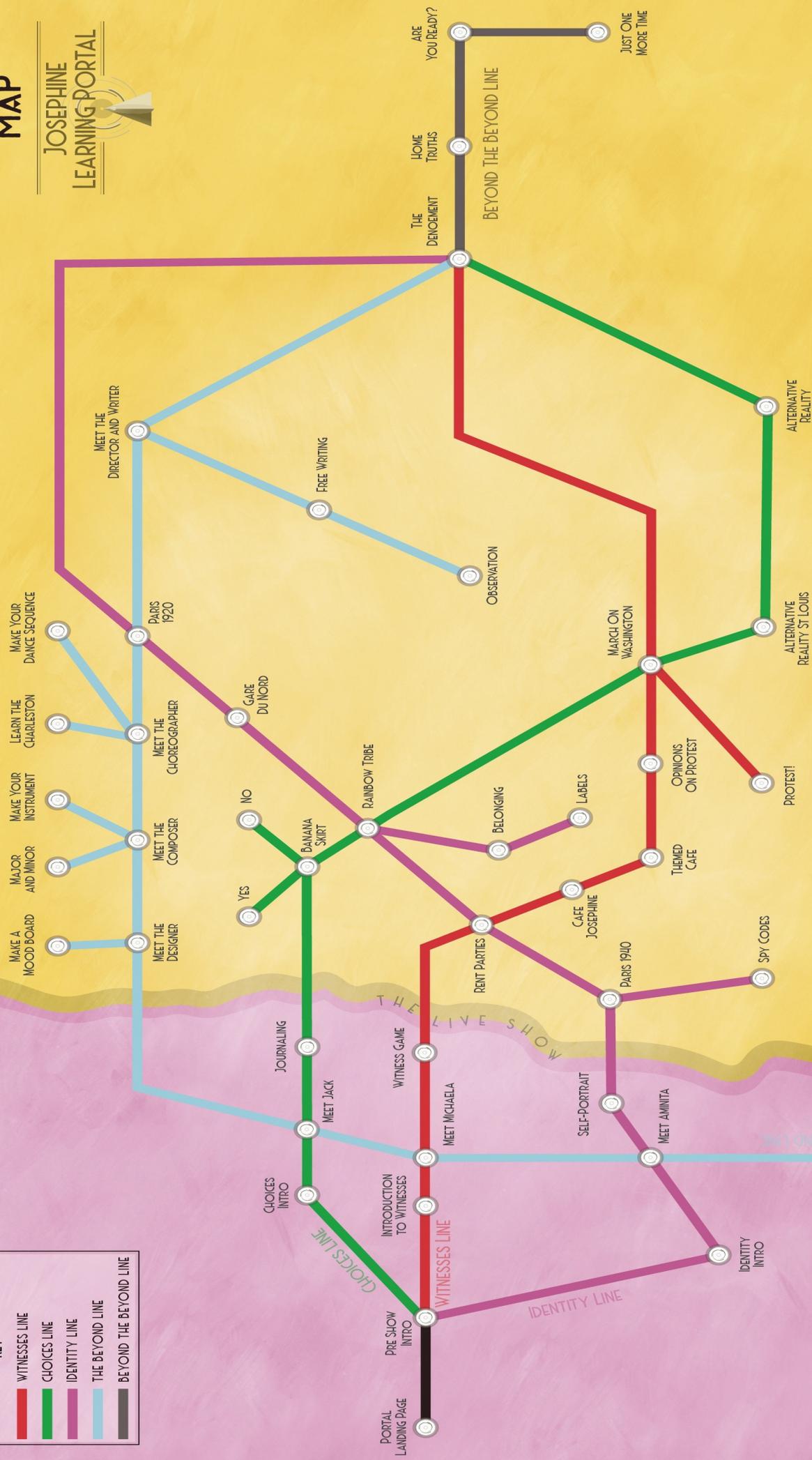
MAP

JOSEPHINE LEARNING PORTAL



KEY

- █ WITNESSES LINE
- █ CHOICES LINE
- █ IDENTITY LINE
- █ THE BEYOND LINE
- █ BEYOND THE BEYOND LINE



PRE SHOW ZONE
POST SHOW ZONE

TIME ALLOCATIONS

<u>Name of Island</u>	<u>How Long it Will Take</u>
Pre Show Intro	7.41
Introduction to Identity	1.48
Interview with Aminita	2.43
Introduction to Witnesses	1.47
Interview with Michaela	1.55
Introduction to Choices	2.03
Interview with Jack	3.07
Paris 1940	5.07
Rent Parties	5.06
Rainbow Tribe	2.22
Gare Du Nord	1.29
Paris 1920	5.07
Cafe Josephine	3.22
Opinions On Protest	2.48
March On Washington	5.32
Banana Skirt	5.18
Yes	1.43
No	1.41
Alternative Reality St Louis	8.51
Meet The Designer	1.41
Make A Moodboard Activity	2.52
Meet the Composer	2.03
Major and Minor	4.18
Make Your Instrument	4.13
Meet The Choreographer	2.29
Learn The Charleston	3.48
Make Your Dance Sequence	2.35
Meet the Director and Writer	2.53
Free Writing Activity	2.26
Observation Activity	3.44
The Denouement	1.36
Home Truths	1.55
Are You Ready?	2.51
Just One More Time	3.15

CURRICULUM LEARNING FOCUS

KS2 ENGLISH

KS2 PSHE

KS2 ART AND DESIGN

KS3 DRAMA

SELF-PORTRAIT

PORTAL THEME : IDENTITY

CONTEXT FOR ACTIVITY

We have seen an animation of an annotated portrait
of Josephine



PORTAL PHILOSOPHER WONDERS
WHAT MAKES US WHO WE ARE?

POSSIBLE TRIGGERS

Sensitivity to learners' self-image and how they imagine other people think of them.

TIMING: Up to an hour
RESOURCES : Range of art materials, could include collage
OUTLINE: An activity to help learners personally reflect on issues of identity.

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Personality, Ownership, Self-identity, Representation, Complexity, Masks , Identity, Labels, Types, Diversity, Inclusion, Change , Contexts, Roles, Characters, Doubt, Expression

THE LEARNING

Learners create their own self-portrait, using chosen method/materials. These can be realistic or more abstract, depending on what they choose to represent of themselves. They could do both: an inner and outer version of themselves *e.g. blue eyes, loud laugh, kind smile...*

Learners will be asked to label the self-portraits, aiming to express as many aspects of their personality as they can.

- *How many different aspects of your personality can you describe?*
- *How would your friends and family describe you?*
- *Can you show who you are, or how you are seen?*
- *Are they the same thing?*

REFLECTIONS, QUESTIONS , NEXT STEPS

A class 'gallery' can be set up with portraits laid on tables for viewing.

Positive comments? Any surprises?

What aspects of the subjects' lives were/n't captured in the portraits?

How could you share these wonderful pictures more widely?

How else could they represent themselves and the many aspects of their identities?

Learners can choose a friend to make a portrait of.

KEY STAGE 3

KEY FOCUS:
CHARACTERISATION

SELF-PORTRAIT

PORTAL THEME : IDENTITY

TIMING: Up to an hour

RESOURCES : Writing materials and paper

OUTLINE: An activity exploring the complexities of how to create a nuanced character.

THE LEARNING

Class discussion about what makes us who we are, and then extended to fictional characters. How do actors create characters that feel real to the people watching them?

Do characters in films, theatre and TV feel more real than those in books?

Using a character that the students know well (they could select, or this could be linked to a previous study) they will create a detailed Character Profile, using an outline.

Before the class begins, bring them together to create a list of things to explore as a class.

Is there a difference between 'external' and more complex 'internal' (or emotional) features?

- *Do both matter when creating a character?*
- *Can a performer change the external features?*

Examples of external features;

What does the character look like?

How old are they?

What is their job?

Where do they live?

How do they sound?

How do they move?

How do they dress?

How do they dance?

Are they loud?

What are they good at?

Examples of internal features;

What do they enjoy?

What scares them?

What is their 'big dream'?

What do they hate doing?

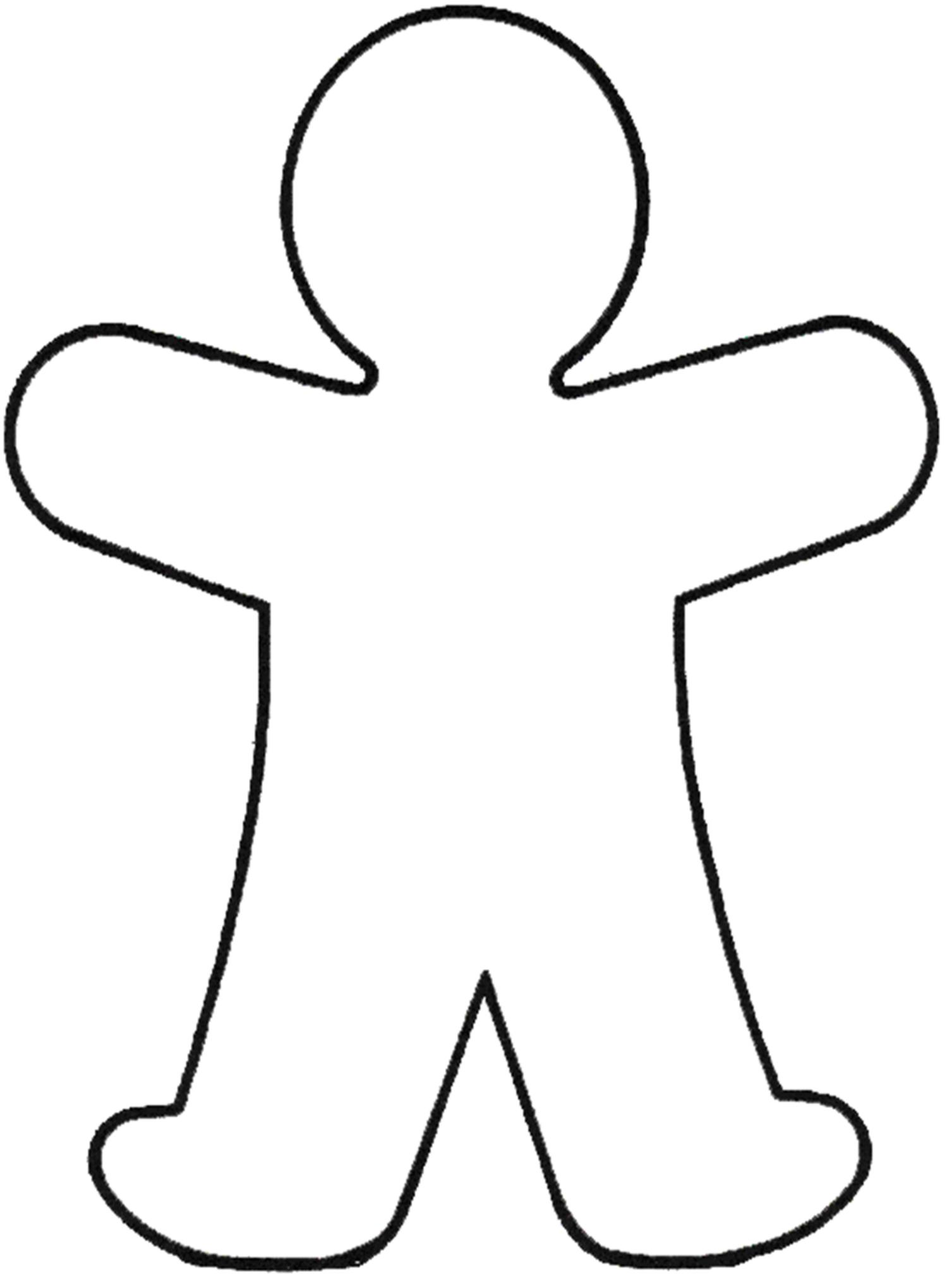
Who do they love?

Where do they want to be?

After completing a list of questions as a class, learners should select a character to work on, and complete the character outline, filling the page with as much detail as possible. They could use full sentences or just words, but stick to the 'external' outside of the body and 'internal' inside the body.

Class discussion:

- *Why is this useful for an actor to do?*
- *Does an audience ever see the internal or emotional features? Are they important?*



CURRICULUM LEARNING FOCUS

KS2 ENGLISH

KS2 ORACY

KS2 DRAMA

KS3 DRAMA

JOURNALING

PORTAL THEME : CHOICES

CONTEXT FOR ACTIVITY

We are being encouraged to think about one of The Portal's key themes – choices, how we make them, who makes them for us and what impact they have on our lives. Josephine made many choices that arguably defined her story.



PORTAL PHILOSOPHER WONDERS
DO YOUR CHOICES DEFINE YOU?

POSSIBLE TRIGGERS

Sensitivity to learners' personal/family circumstances, and how peers respond to them.

TIMING: Up to an hour
RESOURCES : Writing materials. You could use sample diaries
OUTLINE: An activity to help learners personally reflect on the role of choice in their lives, or someone they know, or a familiar fictional character. Exploring how your personal context is a key factor in the number of choices you have.

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Choices, Control, Challenges, Opportunities, Life-Direction, Alternative Endings

THE LEARNING

Class instructions: Taking the list of choices that you've made today. highlight (or underline) any choices that were made for you today.

Now add alternative choices you could have made.

Finally, add the impact of those different choices.

Using this as material, the class is now ready to write a diary entry for their day so far. If they prefer, they could draw these moments in a storyboard.

Now is the time for the class to write an alternative diary entry. This is where things could get quite fanciful.

You could extend this exercise by adapting it to the month, year, lifetime or a different person altogether.

- *What are we able to choose?*
- *How are our choices controlled?*
- *What opportunities do we have?*
- *What are the biggest challenges we face?*

REFLECTIONS, QUESTIONS , NEXT STEPS

- *How can you know whether something is a challenge or an opportunity?*
- *Could all challenges be seen as opportunities and vice versa?*
- *Can you create an opportunity?*
- *Can you avoid a challenge?*
- *Which challenges do we share with other people? Can we work together in facing them?*
- *Could you ask family members to share their memories of being your age, and how they felt about the choices they had?*
- *Why are decisions sometimes so hard to make?*

KEY STAGE 3

KEY FOCUS:
CHARACTERISATION, UNDERSTANDING
THE BASICS OBJECTIVES, OBSTACLES
AND TACTICS

JOURNALING

PORTAL THEME : WITNESSES

TIMING:	Up to an hour
RESOURCES :	Writing materials
OUTLINE:	An activity to help learners reflect from the point of view of a character, using journaling to explore some simple Stanislavski techniques.

THE LEARNING

Self-reflection and understanding of your ability and how to improve is a massive part of Drama.

We rehearse things many times so that we can make them better, each time making improvements or alterations as we strive for the best. Through journaling we can identify areas for progression and improvement.

Journaling from someone else's perspective can give massive insight into their character.

Using a character the students know well, challenge them to write three different journal entries from the life of that character, over three separate days.

Students can think of it like a diary entry, but as well as describing the actions and experiences of the character they should be encouraged to consider:

- *What does that character want?*
- *What does that character feel?*
- *What is in the way of the character getting what they want?*
- *What are the steps the character needs to take to get where they want?*
- *Do we see these develop / change over the three entries?*

Students should write their three entries and then perhaps read them to the class, or if you have an adventurous group they could swap and perform with each others' writing.

Following on from this, the class can discuss the importance of knowing a character's objectives within a scene or a play, the obstacles in their way and the tactics needed to get there.

You could then go on to explain that this thinking is inspired by Stanislavski's practice.

Class discussion:

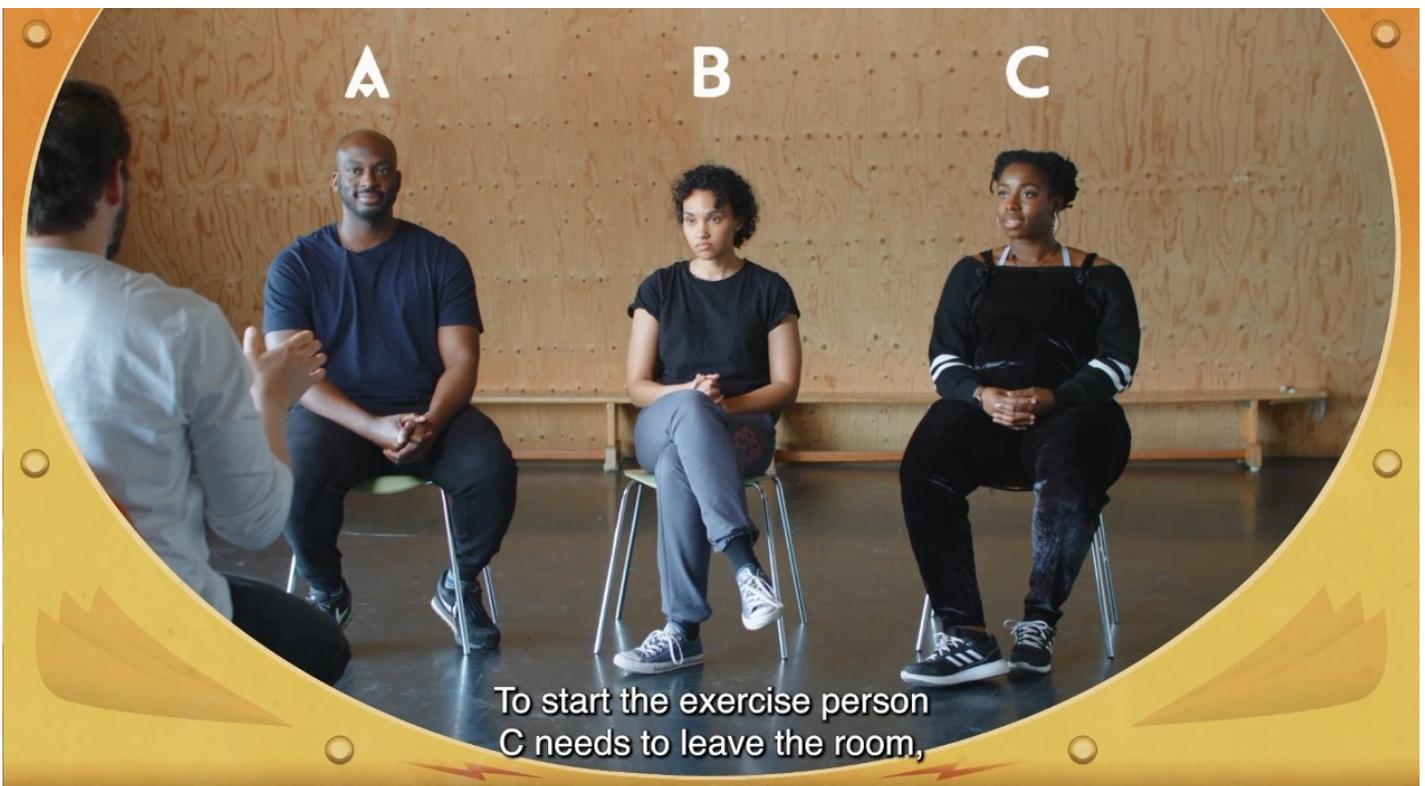
- *Does journaling as another character help us to find out more about them?*
- *How much liberty can we take when creating a journal for a character?*
- *Do we have to be historians or can we be creative with what we know?*

WHAT WE HEAR

PORTAL THEME : WITNESSES

CONTEXT FOR ACTIVITY

We see the *Josephine* acting company perform a drama exercise in which we are encouraged to think about what we hear, how we retell other peoples' stories and who gets to tell someone else's story.



PORTAL PHILOSOPHER WONDERS *WHO GETS TO TELL MY STORY?*

POSSIBLE TRIGGERS

Sensitivity to learners' personal/family circumstances and how peers respond to them.

TIMING: 15-30 minutes

RESOURCES : None

OUTLINE: An activity to help learners understand the importance of witnesses and viewpoints.

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Listening Skills, Witnesses, Observation and Memory, Detail, Viewpoints, Perspectives

THE LEARNING

In groups of three, label yourselves Person 'A', Person 'B' and Person 'C'.

Person 'C' leaves the room, and Person 'A' tells Person 'B' everything there is to know about them within a 60 second time limit. When time is up, Person 'A' leaves the room and Person 'C' comes back in.

Person 'B' then tells Person 'C' everything they've learned about Person 'A' in as much detail as they can, as best they can remember it. They've only got 60 seconds to tell the story.

Person 'A' comes back in the room and Person 'C' then tells Person 'A' the story in as much detail as they can in 60 seconds.

Class discussion:

- *What did it feel like to hear your story told back to you - what was right, what was left out?*

REFLECTIONS, QUESTIONS , NEXT STEPS

- *Who are the key witnesses for Josephine's life?*
- *Can we trust them to tell the truth?*
- *Who are they key witnesses for your life and are they reliable?*

KEY STAGE 3

KEY FOCUS:
STORYTELLING

WHAT WE HEAR

PORTAL THEME: WITNESSES

TIMING: Up to One Hour (or Over A Number of Lessons)
RESOURCES : None
OUTLINE: An activity to help learners understand the importance of witnesses and viewpoint.

THE LEARNING

In groups of three, label yourselves Person 'A', Person 'B' and Person 'C'.

Person 'C' leaves the room, and Person 'A' tells Person 'B' everything there is to know about them within a 60 second time limit. When time is up, Person 'A' leaves the room and Person 'C' comes back in.

Person 'B' then tells Person 'C' everything they've learned about Person 'A' in as much detail as they can, as best they can remember it. They've only got 60 seconds to tell the story.

Person 'A' comes back in the room and Person 'C' then tells Person 'A' the story in as much detail as they can in 60 seconds.

Class discussion:

- *What did it feel like to hear your story told back to you - what was right, what was left out?*
- *Who is the best person to tell our own stories?*
- *Is theatre simply storytelling?*
- *How do we tell stories physically?*

In a group tell a 'one word story'. Each person in the room adds one word to the story, it can go anywhere.

Now try doing this same game, but try telling a well known story (or a text you have previously explored). Telling stories is hard, but it is an important part of our culture, and something that the theatre industry does very well.

You could talk to the class about the runaway success of the musical *Hamilton*.

Introduce students to the life of an important historical figure, or have them select their own. (E.g. Greta Thunberg, Marcus Rashford, Emma Raducanu, Rosa Parks, Frida Kahlo, Shakespeare)

They are going to create short (but detailed) explorations of this person's life. They should pick out two or three key moments in the life of their figures and then create short scenes depicting that moment. They should use a narrator to help guide their audience through the mini biopic.

This work should honour the figure and respect the life of the chosen figure, but also aim to teach the audience about them.

Watch back. If the whole class has looked at the same figure, then discuss the differences that come from interpretation. If each group has chosen someone different, explore what the class has learned about each person.

CURRICULUM LEARNING FOCUS

KS2 ENGLISH

KS2 ORACY

KS2 DRAMA

KS3 DRAMA

WHAT WE SEE

PORTAL THEME : WITNESSES

CONTEXT FOR ACTIVITY

We have watched a series of stills and films wherein we are encouraged to imagine what is taking place in the still, and then witness the revelation of the 'truth'.



PORTAL PHILOSOPHER WONDERS
SHOULD YOU JUDGE A BOOK BY ITS COVER?

POSSIBLE TRIGGERS

Sensitivity to learners' personal/family circumstances and how peers respond to them.

TIMING: 15-30 minutes

RESOURCES : None

OUTLINE: An activity to help learners understand the importance of witnesses and viewpoints in the ways stories are told, especially thinking about how perspectives and ways of framing a story can lead to tittle tattle and worse, e.g. The Press.

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Listening Skills, Witnesses, Observation and Memory, Detail, Viewpoints, Perspectives

THE LEARNING

In this fragment of The Portal titled 'What We See', the class will see three tableaux and should discuss what they think is happening in each picture.

Observations should be detailed and refer to exactly what can be seen in the still image.

The class will then watch the scene come to life, and see what was actually happening at that moment.

After the first two pictures and reveals have happened, push the class to be as creative with their responses as possible, to really see what could be happening.

Perhaps every student has to create a different scenario.

Class discussion around what we see, and whether we can trust what we see...

- *If we see something happen does it make it true?*
- *Do we ever judge something based on what we see?*
- *What if someone sees something, misinterprets it, tells someone what they saw and then that becomes 'the truth'?*

REFLECTIONS, QUESTIONS , NEXT STEPS

- Who are the key witnesses for Josephine's life?
- Why is Josephine famous?
- Can we trust them to tell the truth?
- Who or what makes a person famous?

KEY STAGE 3

KEY FOCUS: STILL IMAGE

WHAT WE SEE

PORTAL THEME : WITNESSES

TIMING:	Up to an hour
RESOURCES :	None
OUTLINE:	An activity to help learners understand the importance of witnesses and viewpoints in the ways stories are told, especially thinking about how perspectives and ways of framing a story can lead to misinterpretation. Why is this important in theatre?

THE LEARNING

In this fragment of The Portal titled 'What We See', the class will see three tableaux and should discuss what they think is happening in each picture.

Observations should be detailed and refer to exactly what can be seen in the still image.

The class will then watch the scene come to life, and see what actually was happening at that moment.

After the first two pictures and reveals have happened, push the class to be as creative with their responses as possible, to really see what could be happening. Perhaps every student has to create a different scenario.

Class discussion around what we see, and whether we can trust what we see...

- *If we see something happen does it make it true?*
- *Do we ever judge something based on what we see?*

The class will now use this technique to create their own versions of the game we have just seen.

In groups of three, students should create still images that could be interpreted in different ways. Ask them to be creative with the picture they make, but still ensure it could be 'seen' in different ways.

Have them perform to the class but ask the class to imagine that this is the photo on the front of a newspaper or magazine. Have them create fake headlines to go with this picture.

Class discussion on 'The Press'.

- *Is everything we read in the papers true? Who decides if it is true?*

Finally challenge your groups to create another, similar still image, and then bring it to life in three different ways, with three different outcomes.

CURRICULUM LEARNING FOCUS

KS2 ENGLISH
KS2 HISTORY
KS3 DRAMA

WHAT IF?

PORTAL THEME : CHOICES

CONTEXT FOR ACTIVITY

We've just met Josephine in a different timeline, where she didn't become an international star.

Now we'll explore the idea of alternate timelines and different endings.

Which choices are pivotal?

Which opportunities and challenges create the biggest changes in our lives?



PORTAL PHILOSOPHER WONDERS

HOW MANY ENDINGS COULD A STORY HAVE?

POSSIBLE TRIGGERS

Sensitivity to learners' ideas and opinions as they share different possible lives.

TIMING: Up to an hour

RESOURCES : Writing materials

OUTLINE: An activity to deepen learners' understanding of alternate timelines, choices and challenges.

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Choices, Decisions, Lifetime, Timelines, Diary, Journal, Reflection, Regrets, Hopes, Fulfillment, Disappointments, Successes

THE LEARNING

Work with the learners to create a simple timeline of key events in Josephine's life, or in the life of another familiar character/figure.

Which events or decisions would have made the most difference to her future life?

Ask the learners to imagine these different outcomes and represent them on the timeline.

Invite them to create a simple imaginary timeline for their future lives (or the life of a shared imaginary person, possibly invented/created by the class).

- *Can they identify three key decisions made/not made that affect the long-term outcome and direction of their life?*
- *How would their life be different?*

REFLECTIONS, QUESTIONS , NEXT STEPS

- *Looking at the timelines you've created, are there any similarities with Josephine's? Or other people's?*
- *Are there any patterns shared between all the timelines?*
- *Which events do we put on a timeline?*
- *Do we know at the time which events are important?*
- *If we could time-travel would it be better to go back in time or forward?*
- *What would you change? Why?*
- *Can we share timelines?*
- *Can you illustrate your timelines, adding photographs or drawings?*
- *Explore a range of historical figures' timelines. How much do they tell us?*
- *Could you interview a family member and help them to create a timeline of their life?*

KEY STAGE 3

KEY FOCUS:
FORUM THEATRE

WHAT IF?

PORTAL THEME: CHOICES

TIMING:	Up to one hour
RESOURCES :	Writing materials
OUTLINE:	An activity exploring the concept of Forum Theatre and its use in creating dramatic intrigue and including audience interaction.

THE LEARNING

Class instructions: Using a sheet of paper, students are asked to write a timeline of events from their day. There should be at least 10.

1. Got up.
2. Had breakfast.
3. Got the bus to school.
4. Went to first class...

In small groups, students should use one of their timelines to create a short piece of theatre.

Their work should be detailed and precise and could use any other techniques that you have explored (e.g. physical theatre).

Once the short pieces of drama are complete, share back with the rest of the class.

Now select a competent group and ask them to identify a moment within their piece where, by making a *different* choice, they would drastically change the ending.

Explain that we, as a class, are going to 'pause' them at the point where this choice is made, and hand over the choice to the audience (the other groups).

E.g. Got up, had breakfast, *pause* *didn't* get the bus to school...

Repeat this for each group.

This exercise can be developed further by exploring Forum Theatre, a technique developed by Augusto Boal, where audience members or 'spect-actors' are allowed to shout "stop" and take the place of one of the characters and therefore have an opportunity to redirect the narrative. This technique was normally used to change the fate of an oppressed character within a piece of theatre. It was designed to break down the barrier between audience and actors, and put them on an equal footing.

Class discussion:

- *Can we make theatre exploring our own lives?*
- *Is changing the decisions of characters interesting ?*
- *What are the benefits of forum theatre?*

CURRICULUM LEARNING FOCUS

KS2 ENGLISH

KS2 DRAMA

KS2 ART AND DESIGN

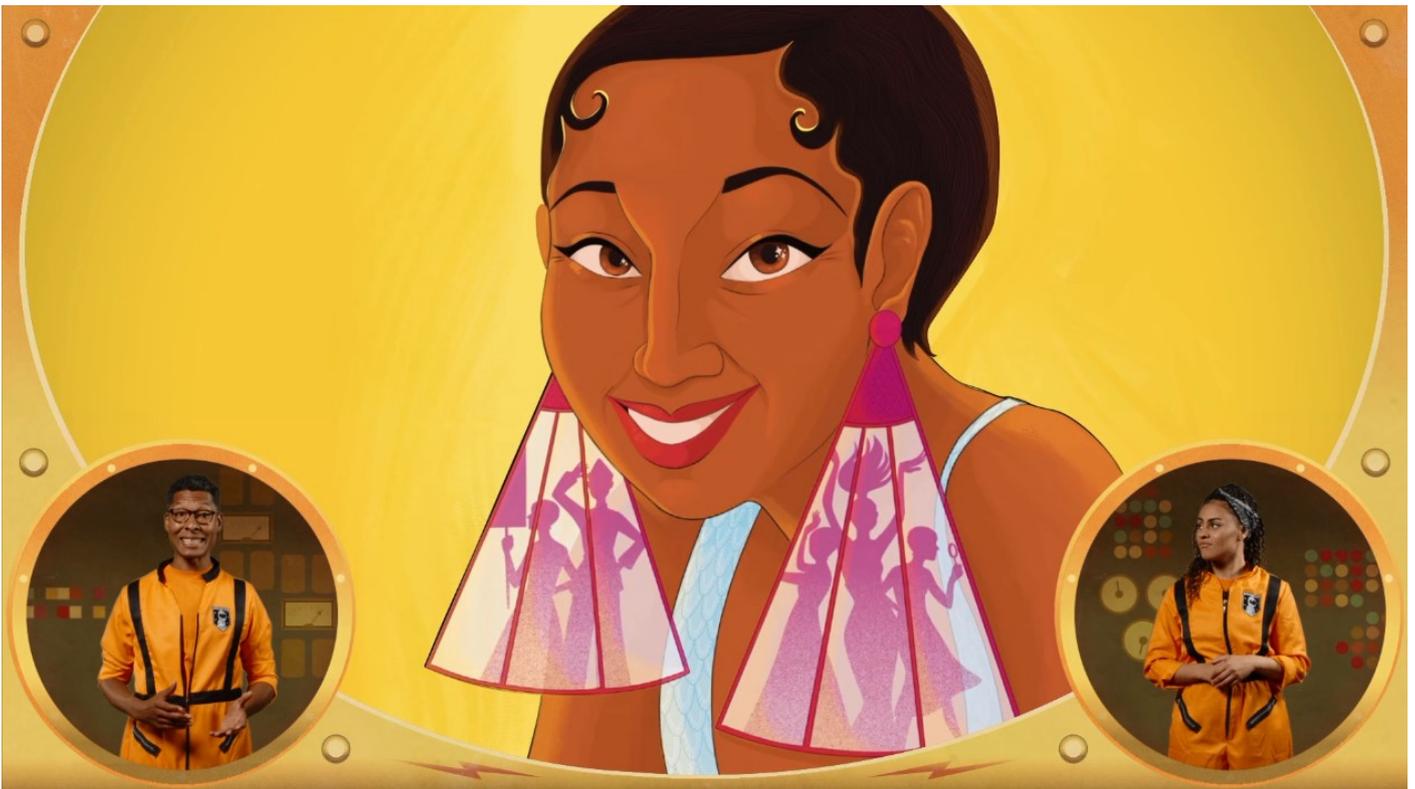
KS3 DRAMA

DESIGN A POSTER

PORTAL THEME : MAKING A PLAY/IMAGE

CONTEXT FOR ACTIVITY

We have just visited 1920s Paris and gone on to examine how the *Josephine* poster was designed. She became a celebrity/icon before TV and the internet, so publicity was via newspapers, magazines and posters. Learners will now be looking at how to communicate their ideas through imagery.



PORTAL PHILOSOPHER WONDERS
WHAT MAKES THINGS INTERESTING?

POSSIBLE TRIGGERS

Learners consider they are not good at art.

TIMING:	Up to an hour
RESOURCES :	Art and design materials, reference resources
OUTLINE:	An activity to deepen learners' understanding of representation, image and iconography

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Artists, Culture, Publicity, Bohemian, Icon, Representation, Ownership, Liberated, Image, Celebrity

THE LEARNING

Present or work with the class to find a range of advertising imagery (from magazines or found online). As a class, find three different examples of styles (e.g. photo, cartoon, graphic)

Explore how the images have been designed.

- *Why do the images look as they do?*
- *Why were those design choices made?*
- *How do the images make you feel?*

Invite the learners to choose their favourite style. This will be the inspiration for their poster.

Now go back to your story / slogan and design your poster. Learners should consider the choices they are making when they create their poster and the effect it will have on their audience.

Create a 'gallery' event to share the images.

REFLECTIONS, QUESTIONS , NEXT STEPS

- *Who 'owns' an image?*
- *Can you control how you are portrayed?*
- *Could you make another image, but this time using a different style/media/approach?*

KEY STAGE 3

KEY FOCUS: GREEK THEATRE

DESIGN A POSTER

PORTAL THEME : WITNESSES

TIMING:	Up to an hour
RESOURCES :	None
OUTLINE:	An activity to deepen learners' understanding of how we pitch in the theatre industry.

THE LEARNING

In small groups, select a prominent figure (could be a celebrity or historical figure), or someone they have previously explored in class, or a fictional character.

By the end of the lesson, students will be 'pitching' their idea of a piece of theatre celebrating the life of someone to the rest of the group.

Once they have decided on the theme of their work, learners should work to create the following:

1. An explanation of why they chose this person, and why it's important to have them as a focus
2. Write a synopsis / outline detailing the moments you are going to explore
3. A short extract / scene from their piece
4. What their marketing might look like, including a slogan or tagline (they could design a poster if they wanted)

Now comes The Big Pitch! A chance for learners to pitch their work to the rest of the class.

Possibly the pitches are scored by the group; this could be done with a voting system, so the class vote for the show they would like to see getting made, or just be a chance for the class to ask questions of the creators.

CURRICULUM LEARNING FOCUS

KS2 ENGLISH

KS2 ORACY

KS3 DRAMA

LABELS

PORTAL THEME : IDENTITY

CONTEXT FOR ACTIVITY

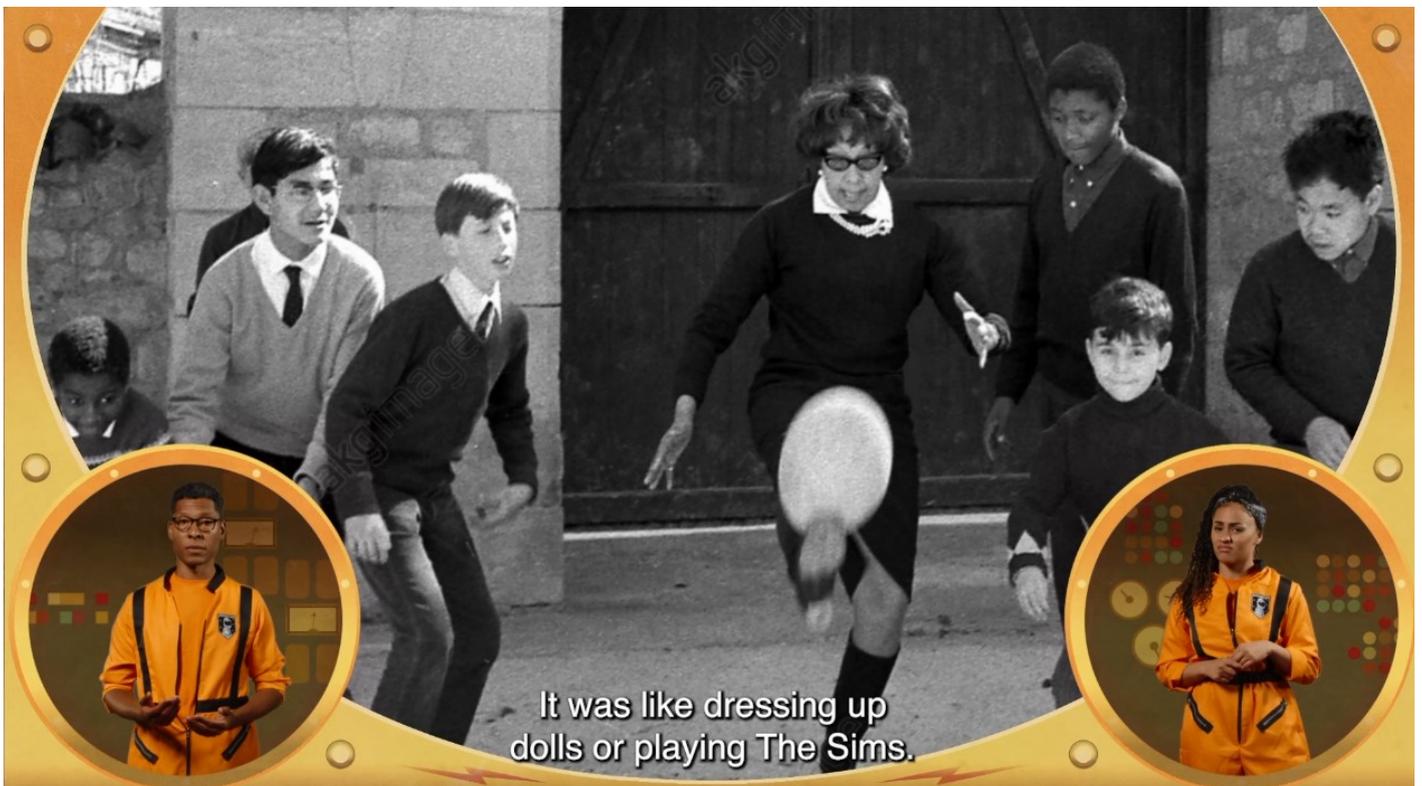
After meeting 'The Rainbow Tribe' learners can explore issues around labels and definitions.

How do we tell if something is the same as or different from something else?

Classifying and sorting is a vital skill. Isn't it?

*How do we make judgements about groups and types of things, and
PEOPLE?*

How do these judgements change our lives, and the lives of others?



PORTAL PHILOSOPHER WONDERS *HOW DOES IT FEEL TO BE LABELED?*

POSSIBLE TRIGGERS

Sensitivity to learners' self-identity, and the language they may use with their peers.

TIMING:	Up to an hour or could be x 2 lessons
RESOURCES :	Writing materials, range of interesting and engaging images.
OUTLINE:	An activity to deepen learners' understanding of the ways we use descriptive language and how the attributes and definitions we use can limit or expand our understanding.

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Labels, Types, Categories, Sorting, Classification, Difference, Identity, Global, Representation, Artificial, Similarity, Boundaries, Gender, Race, Discrimination, Prejudice, Ownership

THE LEARNING

Class discussion: If you read a list of words to someone who hasn't seen what you are describing, how much of the picture would they be 'seeing'?

Ensuring that you are using the portal, ask the learners to sort their describing words into two columns: negative and positive.

Now give different images to different groups. Ask them to describe the scene/image in words, written down. These descriptions can be given to other groups who can then draw what they think the words are describing. Compare the originals and the ones made from descriptions. *What do the learners notice?*

Now we'll think about identity - let's consider how we describe people.

- *Which labels and words do we use?*
- *How much of the person do they describe?*
- *Who owns a person's description?*

Instructions for you class:

1. Get something to write on and with

2. Write the words "I AM"

3. Underneath write all your favourite things about yourself.

'I am brave', 'I am kind', 'I am a good friend', 'I am a book worm'

4. Consider which one is the one you could wear as a badge?

What's the most important part of you / your personality?

5. Do the same exercise for someone you care about. What label would you use to describe them? What badge would they wear?

Class discussion: what is a Venn Diagram could be. Put the class in groups of three. They should make a Venn Diagram that shows which labels they share.

REFLECTIONS, QUESTIONS, NEXT STEPS

- Who owns an identity?
- How many different words can you use to describe something? Or a person?
- What other ways (without words) can be used to describe things?
- Is it possible to describe something in a way that is absolutely 'fair'?
- Choose interesting people from history. Describe them. See how people at the time described them.

KEY STAGE 3

KEY FOCUS: MELODRAMA

LABELS

PORTAL THEME : IDENTITY

TIMING: Up to an hour (or longer if required)
RESOURCES : Writing materials
OUTLINE: An activity exploring how we label specific characters and can use this in making theatre.

THE LEARNING

Class discussion about the TYPES of characters we find in most stories.

Do we ever see similar types of characters on stage / in film?

As a group, list the types of characters that we find.

Can we condense the types of characters down?

Introduce the class to the concept of Melodrama: *"a sensational dramatic piece with exaggerated characters and exciting events"*

Perhaps show the class this clip: https://www.youtube.com/watch?v=960-ac5us_w&ab_channel=JulieMartin

We are going to explore character types and will use the following as a start:

- Hero
- Villain
- Someone in distress

Divide the class into groups of three, and give each group one of the characters above to explore.

They should write on a shared page any words that they can think of to describe that character.

Next, they should create a physical pose of that character, they can do this as a group, or select one person to be the 'clay' and the other two mold them into a shape that signifies that character.

They should do the same for each of the three characters.

As a group, they now need to create a silent scene where the three characters interact. Each member of the group should be one of the characters.

Watch the scenes as a group and discuss how clear it is to see different types of people performing.

Class discussion:

- *When is it useful to have 'set' characters, rather than new characters?*
- *Do all stories have the same characters?*
- *What can we learn about ourselves from characters we know or see?*
- *Do the villains have to be men and the 'damsels in distress' have to be women?*

The concepts of specific characters and how they are labeled could lead onto lessons exploring Commedia dell'arte.

CURRICULUM LEARNING FOCUS

KS2 ENGLISH

KS2 SCIENCE

KS2 MATHS

KS2 HISTORY

KS3 DRAMA

BECOME A SPY

PORTAL THEME : IDENTITY

CONTEXT FOR ACTIVITY

We have just visited 1940s wartime Paris, seeing life for Parisians during the German occupation. Josephine responded by spying for the allies, using her celebrity status to gather and share useful information.



PORTAL PHILOSOPHER WONDERS
DO YOU HAVE WHAT IT TAKES TO BE A SPY?

POSSIBLE TRIGGERS

N/A

TIMING:	Up to an hour
RESOURCES :	Writing materials, 'invisible ink' ingredients
OUTLINE:	An activity to deepen learners' understanding of espionage and ways to encrypt and pass on hidden messages.

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Nazis, Allies, World War Two, Fascism, Espionage, Spying, Hidden, Dead Drops, Secrets, Vital information, Cyphers, Codes, Cryptography

THE LEARNING

Now the learners will become spies...

First they'll need a codename:

Go online to find a suitable 'code-name generator table'. Help the learners to use it.

- *Why would a spy need a code-name?*

Now learn how to use a code. Here's one that Caesar used to send messages to his Roman generals two thousand years ago:

Instead of writing the letter 'A', he would write the letter that comes three places further on in the alphabet, the letter 'D'. Instead of a 'B', he would write an 'E', instead of a 'C', he would write an 'F' and so on. When he got to the end of the alphabet, however, he would have to go right back to the beginning, so instead of an 'X', he would write an 'A', instead of a 'Y', he'd write a 'B' and instead of 'Z', he'd write a 'C'.

Here's Josephine explaining why she spied, using the same code:

Myhujl thkl tl doha P ht. P dpss il nyhalmbs mvylcly. Aol wlvwsl vm Whypz ohcl npclu tl lcllyfaopun... P ht ylhkf, jhwahpu, av npcl aolt tf spml. Fvb jhu bzl tl hz fvb dpzo.

Or you can hide your written messages using 'invisible ink':

Either use lemon juice to write the message (heat e.g. from a hairdryer 'reveals' the writing) or a 50/50 mixture of baking soda with water (to read the message pour grape juice onto it which reacts with the baking soda, changing its colour).

And then learn how to hide your messages for others to find:

Explain the concept of 'dead-drops'. Where could a secret message be hidden in your classroom? In the playground? How would you make sure the right person finds it? What clues could you give to explain where it is hidden? Can you write these clues in a code to make sure everything is as secure as possible?

REFLECTIONS, QUESTIONS , NEXT STEPS

- *Can you find out about other times when spying has been an important part of history?*
- *How old is spying? How do you know?*
- *Who spies on spies?*
- *Who else uses encryption?*
- *How useful is it to be able to keep information secret from other people?*
- *When is it not the right thing to do?*
- *Can you discover other codes and cyphers?*
- *How else can messages be hidden?*

KEY STAGE 3

KEY FOCUS: DRAMATIC IRONY

BECOME A SPY

PORTAL THEME : IDENTITY

TIMING:	Up to an hour
RESOURCES :	None
OUTLINE:	An activity to deepen learners' understanding of espionage and how we can use this for dramatic effect. Exploring the concept of Dramatic Irony (what the audience knows vs what the characters know).

THE LEARNING

Class discussion about what Dramatic Irony is; can the class come up with examples?

Example: 'The audience know that Juliet isn't actually dead, but Romeo does not know'.

Divide your class into three groups: Red, Blue and Purple.

Secretly, Red group is told that the money is hidden behind a statue of a King. They must get a code word: Leopard.

Secretly, Blue group is told that the code word is Leopard, they must learn where the money is hidden.

Secretly, Purple group is told that they are spies. There is a code word and a location, they must see what they can understand by observing and listening to others. The spies must pretend they are not spies.

The groups are told to mingle as if they are at a party (just like Josephine did) with a purpose of communicating with another group to get what they need.

They cannot say the words: codeword, leopard, statue, or King. They can use any other words to describe their meaning, they may choose to use mime, or try to write the words down.

Come back and share what Purple group was able to find out.

- *Could this be entertaining as a theatre technique?*

Now play 'Party Quirks'

This is a game to play with a group of 4 or 5 players, one host and an audience. It's helpful if students are aware of the basic rules of improvisation.

1. Always try to say yes, not no. It keeps the story moving.
2. Stay within the scene.

KEY STAGE 3

KEY FOCUS: DRAMATIC
IRONY

BECOME A SPY

PORTAL THEME : IDENTITY

Each of the students who are 'guests' at the party will be playing the role of a guest with a quirky character.

The host should be removed from the room.

The audience will be aware of who each of the quirky characters are (that way the rest of the class will stay active in this game).

Before beginning, remind the party host that they are playing the role of the 'host' of a party, and should continue to try and host the best party whilst their quirky guests arrive; this is on top of trying to work out what each guest's quirk is.

The more they interact with the guests the better, it will help them to work out all of the quirks. They can continue with hosting duties (greeting them, taking their coats/bags, chatting with them).

The guests must also remember that they are acting as if they are at a party, and must carry on even if the host isn't talking to them.

The game can begin with the host setting up the party, and when each guest arrives they are welcomed in.

Each new guest should allow a short time before arriving. Long enough for the host to greet the new guest and for them to establish themselves in the space.

The host can be given a time warning to wrap the party up.

When the game is finished, the host is asked to identify each of the character's quirks.

Class discussion:

- *Why and how could we play with who has the knowledge in theatre?*
- *When we watch theatre, film or TV do we feel like we are spying?*

Examples of 'Quirks'

Werewolf

Afraid of People

Neat Freak

Gets Angry Easily

Cries Easily

Overactive

Paranoid

Needs Attention

Incredibly Talkative

Steals Food

Always Sings Christmas Songs

Gossip

Moves in Slow Motion

Repeats People's Names a Lot

Always Agrees

Always Disagrees

Terrified of Germs

Only Speaks Three Words at a Time

Always Dancing

Talks Like a Pirate

No Short Term Memory

Pick Pocket

Obsessed with Astronomy

Obsessed with Pets

Claustrophobic

Loves the Environment

Wizard

Vampire

CURRICULUM LEARNING FOCUS

KS2 ENGLISH

KS2 ORACY

KS2 PSHE

KS3 DRAMA

BELONGING

PORTAL THEME : IDENTITY

CONTEXT FOR ACTIVITY

After meeting 'The Rainbow Tribe' learners can explore issues around grouping people. Who defines the groups people belong to? How much choice do we have in the groups we are, or aren't in?



PORTAL PHILOSOPHER WONDERS *DO BIRDS OF A FEATHER FLOCK TOGETHER?*

POSSIBLE TRIGGERS

Sensitivity to learners' self-identity, and the language they may use with their peers. It directly addresses issues of inclusion and exclusion.

TIMING:	Up to an hour
RESOURCES :	Range of interesting and engaging images of diverse groups of people
OUTLINE:	An activity to deepen learners' understanding of the ways we use groups in our lives. It will raise issues around inclusion and exclusion.

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Member, Group, Excluded, Included, Choice, Ownership, Team, Gang, Global, Representation, Artificial, Similarity, Boundaries, Classification, Difference, Identity, Family, Other / Same, Gender, Race, Discrimination, Prejudice, Labels, Types, Categories, Sorting

THE LEARNING

Class discussion, led by teacher, exploring key questions around groups (or teams, or gangs, or...):
Photos of groups of people can be used to focus the discussion.

- *How do we experience belonging to groups?*
- *Who defines membership of different groups?*
- *Does every group have a leader?*
- *How many groups are you a member of? (family, school, team, class, band, neighbourhood...)*
- *Which ones did you choose to join? Who gave you that choice?*
- *Are you in some groups for different amounts of time?*
- *Do you feel excluded from some groups? Why? Can this change?*
- *Are there some groups you could never be a member of? (The Royal Family? Ancient Egyptians?...)*
Why?

Explicit links should be made to your school's inclusion policies/practices, where appropriate.

REFLECTIONS. QUESTIONS . NEXT STEPS

- *Considerations about the school council and representation.*
- *How many groups can you be a member of?*
- *What groups do your family members belong to?*
- *Can you invent a new group?*

TIMING: Up to an hour

RESOURCES : None

OUTLINE: An activity to deepen learners' understanding of the ways we use groups in our lives, and how theatre uses groups to create drama.

THE LEARNING

Class discussion, led by teacher, exploring key questions around groups (or teams, or gangs, or...):

- *How do we experience belonging to groups?*
- *Who defines membership of different groups?*
- *Does every group have a leader?*
- *How many groups are you a member of? (family, school, team, class, band, neighbourhood...)*
- *Which ones did you choose to join? Who gave you that choice?*
- *Are you in some groups for different amounts of time?*
- *Do you feel excluded from some groups? Why? Can this change?*
- *Are there some groups you could never be a member of? (the royal family? Ancient Egyptians?...) Why?*

Consider the symbolism of groups on stage (e.g. a Greek Chorus, the chorus in a musical etc.).

Class discussion What power do these groups hold on stage? Do we have more power as an individual on stage or as part of a chorus?

We are going to explore synchronised movement and choral speaking (these could be extended to full lessons).

Synchronised Movement

Have groups of four stand in a diamond formation, with a 'leader' at the front.

The leader needs to move very slowly whilst the three behind copy their moves exactly.

The leader then turns to the right, copied by the rest of the group and the person to the right of the leader becomes the new leader.

They continue with slow movement and eventually turn, this is completed for all of the four performers. This can be made more elaborate or be performed faster as the group gets more confident.

Choral Speaking

Have groups of four (the same group) write a simple section of text telling a story they know. It could be a fairy tale. They need to condense it to four lines.

Goldilocks finds an abandoned house, and goes inside.

Goldilocks tries three chairs, each feels different, she breaks the smallest chair.

Goldilocks tries three bowls of porridge, she enjoys the last one and finishes it.

Goldilocks tries three beds, and falls asleep in the smallest one. The bears return home.

The group should practise saying the lines in perfect unison. Paces, pitch and inflection should all be considered.

Now is the chance to combine the two. Using their 'script' they should create synchronised movements that match what they are saying and layer the moves on top of the spoken lines.

This could easily be adapted to work with any texts or stories the group are more familiar with, perhaps exploring more complex ideas.

Class discussion:

- *Why might having a group of people deliver lines and movements add more to a piece of drama?*
- *Could we have a 'chorus' as well as the 'main characters'? What does that add?*
- *What's the difference between a group of actors and a chorus?*
- *Is a group of people more powerful?*
- *How can we use that power both on and off stage?*

CURRICULUM LEARNING FOCUS

KS2 ENGLISH

KS2 ORACY

KS2 DRAMA

KS3 DRAMA

FREE WRITING

PORTAL THEME : WITNESSES

CONTEXT FOR ACTIVITY

We watch Jesse (one of the writers of *Josephine*) tell us about a technique used for writing.



PORTAL PHILOSOPHER WONDERS
DOES THINKING FOLLOW ANY RULES?

POSSIBLE TRIGGERS

Sensitivity to certain memories.

TIMING:	Up to an hour
RESOURCES :	Writing materials
OUTLINE:	An activity to explore how we can use writing to explore memories, thoughts and emotions through writing a monologue.

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Monologue, Free writing, First person, Dialogue, Stimulus, Motivation

THE LEARNING

Having completed the 'free writing starter task' learners should choose the line that they find most interesting in their writing. Invite the learners to use that line as a starting point to write a monologue.

Introduce the idea of a monologue, which is when a performer has a solo speech.

Learners can pick a specific 'story' to tell with their monologue, or simply describe their morning.

In their writing, learners should use the first person but think about whether they want the monologue to be personal, or whether they are taking on a character.

They can either write the monologue as a piece of free writing or begin writing something more structured inspired by the first free writing exercise.

Ask learners to consider what they are trying to communicate in the monologue.

Are they telling a story about themselves / are they trying to be funny / are they trying to elicit sympathy / are they trying to scare their audience?

REFLECTIONS, QUESTIONS , NEXT STEPS

- *Who is a monologue for? Is it more useful for the character or the audience?*
- *Why are monologues useful? What can they tell us that dialogue can't?*
- *Do the monologues reveal anything about the characters / people speaking to them?*

KEY STAGE 3

KEY FOCUS:
MONOLOGUES
FOR PERFORMANCE

FREE WRITING

PORTAL THEME : WITNESSES

TIMING:	Up to an hour
RESOURCES :	Writing materials
OUTLINE:	An activity to explore how we can use writing to explore memories, thoughts and emotions through writing and then performing a monologue

THE LEARNING

Having completed the 'free writing starter task' learners should choose the line that they find most interesting in their writing, invite the learners to use that line as a starting point to write a monologue.

Introduce the idea of a monologue and how it may be used in theatre.

Task the students with writing their own, short monologue, the monologue should be no more than a minute long.

In their writing, learners should use the first person but think about whether they want the monologue to be personal, or whether they are taking on a character.

Ask learners to consider what they are trying to communicate in the monologue. *Are they telling a story about themselves / are they trying to be funny / are they trying to elicit sympathy / are they trying to scare their audience?*

Now we are going to 'stage' the monologues. Have learners work in pairs and direct each other.

Remind the 'director' that they are the eyes of the audience, and they are trying to help the performer to make the best version of their work.

- *How does the actor look when they are performing?*
- *What position should they be in for the best effect?*
- *Could they be sitting down, or should they be pacing around the space, or something else?*
- *How does the actor sound when they are performing?*
- *Should they talk quickly and loudly, or quietly and slowly, or can they mix this up?*

CURRICULUM LEARNING FOCUS

KS2 ENGLISH

KS2 ORACY

KS2 DRAMA

KS3 DRAMA

OBSERVATION WRITING

PORTAL THEME : WITNESSES

CONTEXT FOR ACTIVITY

We watch Leona (one of the writers of *Josephine*) tell us about a technique used for writing.



PORTAL PHILOSOPHER WONDERS
IS A MEMORY FACT OR FICTION?

POSSIBLE TRIGGERS

Sensitivity to certain memories.

TIMING: Up to an hour
RESOURCES : Writing materials.
OUTLINE: An exercise exploring writing from a thought stimulus

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Vignettes, Anthology, Collection, Themes

THE LEARNING

After their first attempt at observation writing, encourage the learners to do the same task again for two more memories, making a trio of vignettes.

Ask them to read back their three memory-stories and notice any similarities or differences. Do they tend to remember these moments because they have a clear recollection of certain tastes or smells? Do they tend to focus on what the memory looks like in their mind? Why have they landed on these memories - is it because they were particularly surprising / exciting / scary?

Introduce the term *anthology* - a collection of pieces of writing (e.g. short stories or poems). Ask the learners to imagine they are making an anthology of writing which explores memory.

- *What would the title of their anthology be?*
- *What word or phrase best sums up the themes they are exploring in their memory-stories?*

REFLECTIONS, QUESTIONS, NEXT STEPS

- *Why do some things stick in our memories when we also forget so much?*
- *When and why do we revisit memories?*
- *Are there common themes that link together our strongest memories?*

KEY STAGE 3

KEY FOCUS:
SCRIPT

WRITING AND ENSEMBLE

OBSERVATION WRITING

PORTAL THEME : WITNESSES

TIMING: Up to an hour

RESOURCES : Writing materials

OUTLINE: Following the introduction from Leona, we are going to explore how to write for an ensemble.

THE LEARNING

There are many pieces of theatre where an ensemble is used to tell a story; unlike in Greek theatre where a chorus might be used to 'broadcast' a piece of text, or to emphasise it, an ensemble can be used to tell differing parts of the story that build together to make the whole.

Class discussion:

How do we write a script for an ensemble?

After their first attempt at observation writing, encourage the learners to do the same task again but this time instead of using a memory, they are to write about a specific experience (chosen by you!).

Examples:

- A. The first day back at school after the summer holidays
- B. A party
- C. A bus journey
- D. A trip to a theatre

Each learner should use the same methodology as before to write their short piece of observation writing, it should be detailed and use full sentences.

Write down a sensory description of the experience and use descriptive words to really explain everything that is happening in that moment. Think about all the different people found in that scenario.

You could consider:

- A. Speaking some lines or words at the same time as each other.
- B. Speaking as different characters found in that experience.
- C. Moving as if you are characters in the scene rather than just narrating it.
- D. Moving in unison for some sections.
- E. How do you use your small group ensemble to create atmosphere?
- F. Come together and watch each of the scenes.

Class discussion:

- *What's the difference between ensemble scenes and more typical scenes we see in theatre?*

CURRICULUM LEARNING FOCUS

KS2 ENGLISH
KS2 ORACY
KS2 DRAMA
KS2 HISTORY
KS2 PSHE
KS3 DRAMA

PROTESTS

PORTAL THEME : WITNESSES

CONTEXT FOR ACTIVITY

We have seen footage of protests and different opinions about protesting.



PORTAL PHILOSOPHER WONDERS *IS THERE EVER A RIGHT OR WRONG?*

POSSIBLE TRIGGERS

Warning. This part of our research includes the topic of Black Lives Matter and Racial Inequality. Whilst it contains some very positive narratives, some people might find it upsetting or sad. We seek always to celebrate diversity and to tell all sides of everyone's story as best we can. This sometimes means that we have to tell the bad bits.

TIMING: Up to an hour
 RESOURCES : Writing materials.
 OUTLINE: An activity to deepen learners' understanding of protest in the political process

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Protest, Voice, Being Heard, March, Demonstration, Direct Action, Organise, Activism

THE LEARNING

As a class, have a discussion about protests.

Learners are asked to plan their own protest, individually or in groups.

The plan can be presented in any form (poster, table, extended writing, news article, diary entry...), but the focus for their protest must be clearly articulated.

Key questions for them to consider as they plan:

- *What do you think is 'unfair' in life?*
- *What are you trying to change/publicise? No school uniform? Abolish exams? Ban cars? The climate emergency?*
- *What march or demonstration would you organise? Why?*
- *Who would you be organising it with?*
- *Who are you trying to share your ideas with?*
- *Where will you go? Can you plan the route of the march?*
- *What signs and placards will you design? What images or slogans/phrases will make them memorable?*
- *Who's going to help you?*
- *Who will want to stop you?*
- *How will you present the protest to the press/media?*

REFLECTIONS, QUESTIONS , NEXT STEPS

- *What do marches achieve? Can you find evidence of marches and demonstrations that have had an immediate effect?*
- *Should they always be allowed?*
- *Think about some recent marches (Greta in Bristol, Black Lives Matters in Washington 2020, 'Million Man March' 1993...)*
- *Which ones would Josephine attend? Which would you attend? Why? Why not?*

Consider the possible arguments against allowing public protest.

KEY STAGE 3

KEY FOCUS:
PHYSICAL THEATRE TECHNIQUES
EXTENDING TO CHARACTERS
INTERNAL MONOLOGUE

PROTESTS

PORTAL THEME : WITNESSES

TIMING:	Up to an hour
RESOURCES :	Writing materials, although potential for use of placards
OUTLINE:	Following the introduction from Leona, we are going to explore how to write for an ensemble.

THE LEARNING

The class is going to explore two different Physical Theatre techniques

1. Slow-mo
2. Tableau

Have the group move around the space, performing different instructions (pretend to be swimming, doing the grocery shop, packing for a holiday). Now have them play with the speed they perform the task. Imagine that 5 is 'normal' speed, 1 is almost static and 10 is hyper speed. Be careful!

Explore how detailed their slow-mo can be. Can they stay focused? What are their faces doing?
Bring the exercise to a close.

As a group, discuss the difference between a freeze frame and a tableau.

A freeze frame is as if someone has pressed pause on a TV show. It may not include much detail, but is useful to pause the action in theatre.

A tableau is much more detailed and could tell much more of the story from simply looking at it.

Both are still images but a tableau is constructed and pre planned.

Create a group tableau.

Select a theme for your trial tableau (perhaps Sports Day, or a family celebration). Ask a volunteer to start the tableau by striking a pose in the centre of the space, add on to this by adding a person at a time to build up a complex picture. They shouldn't be doing the same as someone else.

This could also be done using a volunteer director to build the piece.

Ask the students to bring the tableau to life, but they are on speed 2, and it's silent.

As a class, have a discussion about protests.

Learners are asked what a protest looks like, what are the key things we will always see?

As a group make a list of the key elements of a protest.

Split the group into groups of five or six and set them the task of creating their own tableau that turns into a slow-motion scene. It should start as a still image and end as a still image.

Watch and discuss the impact of slow motion on the protest scenes. As an extension, when the scene has finished, you can use a technique where you tap an individual student's shoulder and they speak what their character is thinking or feeling at that point.

CURRICULUM LEARNING FOCUS
KS2 ART AND DESIGN
KS3 DRAMA

THE CAFÉ

PORTAL THEME : WITNESSES

CONTEXT FOR ACTIVITY

We have been looking at examples of themed cafés.



PORTAL PHILOSOPHER WONDERS
CAN STORIES MAKE FOOD TASTE BETTER?

POSSIBLE TRIGGERS

Learners may have difficult and different relationship with food.

TIMING: Up to an hour
RESOURCES : Art and design materials
OUTLINE: An activity to give learners the experience of designing within a theme/brief.

KEY CONCEPTS AND VOCABULARY TO EXPLORE

Decoration, Design, Theme, Soundtrack, Identity, Brand

THE LEARNING

Invite learners to design a café dedicated to them, or their family, or a favourite idol/celebrity/hero.

They can work in pairs, small groups, or as individuals.

Questions for the designers to consider:

- *Where is the café?*
- *What food/drink does it serve?*
- *How is it decorated?*
- *What are the pictures on the walls?*
- *What music does it play?*
- *Who do they want to visit the café?*
- *Is there a particular artistic style you will use for inspiration?*

Learners then present their designs to their peers, explaining the design choices.

REFLECTIONS, QUESTIONS, NEXT STEPS

- *Can you make small models of the cafés that have been designed?*
- *How can you share your designs with the rest of the school?*

KEY STAGE 3

KEY FOCUS:
IMPROVISATION AND DEVSING

THE CAFÉ

PORTAL THEME: WITNESSES

TIMING: This could be a short exercise or a long-form set of lessons, developing the idea.
RESOURCES : None
OUTLINE: An activity to give learners the experience of designing within a theme/brief, and bringing it to life as an immersive piece of theatre.

THE LEARNING

Class discussion about what a themed café is, and the elements that someone creating one may need to consider. The considerations should be formed as questions.

Examples...

- *What does the café look like?*
- *What are the staff wearing?*
- *What music is playing?*
- *What do the menus look like?*

In pairs, students need to decide on whom their café is going to be themed.

From this, they can begin to answer some of the questions that the class created earlier.

They should work theoretically to start with, answering all of the questions (perhaps writing them down), and then begin to work on this practically.

If covered in just one lesson, they could create a verbal (and/or physical) introduction to the café, perhaps they write a poem which they use to greet customers?

By the end of the lesson, the pair should be ready to 'welcome' their classmates into their café. If you are exploring this over a longer period, the pair could create actual dance routines, costumes, artwork, design menus. But if explored quickly they could give the rest of the audience an idea of what they would create by showing them around their imaginary café pointing out things that can't be seen.

"You'll see over here the giant football-shaped chandelier..."

"Just through there is the diamond room, where everything is covered in glitter."

"Up there is the dining table in the shape of a paint palette."

This exercise can be done as a long-form improvisation where each week the class is invited into another group's themed cafe.

Extension: explore larger scale immersive theatre (e.g. Punchdrunk)

Class discussion:

- *How do we celebrate people whom we admire?*
- *Can theatre only happen in a theatre?*

