

Teacher Action	Learning Experiences	Strategy	Drama Objective	Relationship to other Art forms
Ask children to lie down and using soft music to relax, talk about what is to happen and briefly remind them of their research in this area. The teacher should softly tap children on the feet and invite them to say a word about how they feel about their entering into their medieval drama. (Linguistic/Auditory)	Children are aided in 'orientating' to the drama by establishing their relationship and understanding to the medieval era.. This is also a helpful time to gain commitment to the work and remind them of the drama contract.	<i>Teacher narration</i> <i>Tap and Talk</i>	<i>Responding</i> <i>Responding</i>	Oracy SOS E
Help children divide into small groups and ask them to discuss the kinds of people we would have found in a medieval village With guidance they choose a role and each group is asked to create a freeze frame which depicts typical moments in the day of their chosen roles. They are then asked to bring that frame to life for about twenty seconds using both voice and movement (Linguistic/Auditory)	'Orientating' the children further into the medieval world, we now begin to 'Engage' and 'immerse' the children interactively establishing more and more our move towards the dramatic elsewhere. Children respond to their previous research through role play .	<i>Shared discussion</i> <i>Role-play</i> <i>Freeze frame</i>	<i>Forming</i> <i>Presenting</i> <i>Responding</i>	Storytelling SOSE
In their groups they are reminded about medieval guilds and asked to write all they know about their guild (the teacher will give them this guild in this instance but children can pick their own) on paper placed around the walls. (Linguistic/ /Auditory)	Here the children are responding through writing about their guild. This is a form of further 'immersion' into the work we are about to do in drama and helps children commit to and own the drama	<i>sharing through discussion</i> <i>Role on the Wall</i>	<i>Responding</i>	SOSE Oracy Literacy
The teacher should now sure explain that they are about to enter an imaginary world – a world where they step	The children are becoming more engaged and immersed in the dramatic form as they role-play in the role of	<i>Role-play</i>	<i>Forming</i> <i>Presenting</i> <i>Responding</i>	Movement Voice work

tech 23/6/05 8:07 AM

Comment: Here you are helping children focus and also allowing you time to think about the drama throughline. This is called teacher narration and tap and talk.

tech 23/6/05 8:08 AM

Comment: Freeze frames are a good way to work with children who are reticent to speak in the early stages of drama. Liken this to frozen tiggly or a photograph. Here we encourage the children to read the 'text' of each other's work and comment on what they see.

tech 23/6/05 8:09 AM

Comment: This is presenting and hence 'performance'. A good way to lead children into bigger performance modes.

<p>into the shoes of someone else. Enrol the children as members of the guilds they have been given in the last step. They should think about who is the master, apprentice/s, journeyman, and ask them to form three little scenes that show typical moments in the life of this guild group. To help children find their way more easily, have one narrate the action (they can write a simple scrip) and the others mime.</p> <p>(Linguistic/Auditory/ Gestural/Spatial/Visual)</p>	<p>guild members. Asking them to design a guild crest gives them more ownership and understanding of their guild. This should be guided by the teacher and children encouraged to enjoy the presentation as others respond to what they have done. Allowing one to narrate allows a less complex presentation for the children and shows an interesting style of theatre.</p>	<p><i>As above</i></p>			<p>tech 23/6/05 8:44 AM Comment: You can enrol children in a variety of ways. You can use a ritual where you present them with a badge etc which they wear when they are enrolled or have them wear a single piece of costume that signals who they are and when they are in role.</p>
<p>The teacher explains that they are going to meet someone special. Teacher becomes Lady Elinor (or with the help of an assistant) with simple prop or a medieval costume. <i>No need to be elaborate here, the point is to explore role not on the acting ability of the teacher.</i> Lady Elinor takes the form of a frozen effigy: a figure that comes to life when the children speak quietly to her. She reads them a letter from her husband Godfrey who is away on the crusades. The teacher then asks the children to think about how Elinor must feel alone and asks them to take part in a 'thought tunnel'.</p> <p>(Linguistic/Auditory/ Spatial)</p>	<p>Here the teacher begins to further 'build belief' in the dramatic elsewhere. They ask Elinor questions about her life and she responds. The children soon realise that when they all speak at once, Elinor does not come to 'life' and this helps focus them. They are asked to line up in two straight lines facing each other and as Elinor walks slowly down through the tunnel, the children speak their thoughts on how she must feel now Godfrey is away. Elinor does not have to respond.</p>	<p><i>Teacher in Role</i></p> <p><i>Frozen Effigy</i></p> <p><i>Thought Tunnel</i></p>	<p><i>Responding</i></p>	<p>Oracy Drama</p>	<p>tech 23/6/05 8:15 AM Comment: Guidance is needed here by the teacher but this is possible for children at middle level to handle on their own. The stress should be on a simple story rather than something too complex. This is encouraging them to form, present and respond.</p> <p>tech 23/6/05 8:17 AM Comment: It is a luxury to have the assistance of someone else but parents are always willing to help here. If you feel this is just too much for you to work with, use just Lady Elinor and make Godfrey an invisible figure that children simply prepare items for the festival in his honour.</p> <p>tech 23/6/05 8:18 AM Comment: The idea here is to tap into the children's research and the teacher should act as muse and guide as they try to encourage the children to talk about the crusades. The effigy idea is good for discipline and focus in the group.</p> <p>tech 23/6/05 10:46 AM Comment: Asks children to empathise and step into the shoes of Lady Elinor. How do they feel when someone important to them is away?</p>

<p>The teacher asks the children to record their thoughts and feelings thus far in the drama in their special drama journal. (Linguistic)</p>	<p>Children record their thoughts in the journal about what they have learnt or are feeling in the drama and share with the group if desired. In this way, they are analysing and evaluating their experiences inside and outside the drama.</p>		<i>Responding</i>		<p>tech 23/6/05 8:24 AM Comment: Important but often neglected. Giving children time to reflect in a written form taps into literacy and allows children to consider what is working/or not working for them and what they may be learning from the drama</p>
<p>The children lie down to help refocus whilst they listen to the teacher's instructions. The teacher talks to the children about a 'knight's' code of chivalry and asks them to come up with a list for their guild. (Linguistic/Auditory)</p>	<p>Children discuss in their guild groups what might be appropriate as a code of chivalry. They write these down and then share them with the whole group.</p>	<p><i>Group work</i> <i>Co-operation</i></p>	<i>Responding</i>	<p><i>SOSE</i> <i>English</i></p>	<p>tech 23/6/05 8:31 AM Comment: We often ask children to establish their own class rules. This reminds them that groups such as guilds and knights lived by their own codes and that this can be important for commitment and order.</p>
<p>The teacher announces the arrival once more of Lady Elinor who proclaims that as Sir Godfrey will be returning from the crusades and a festival will be held in his honour. The children are asked in their groups to put together a small play that must show a time when great glory was brought to their guild. The teacher should help them with this. The teacher gives the children ten minutes to do this and informs them that Sir Godfrey and Lady Elinor will be returning. To do this the children should lie down on the floor as the teacher prepares them for this arrival. Linguistic/Auditory/ Visual/Gestural)</p>	<p>The children, with the help of the teacher, work together to prepare a small play where they all speak and move. This is a collaborative experience where the children should be encouraged to think about the use of story, voice and space in the drama area. This is a challenge to the children as they need to think about what kind of glory would be suitable for their guild. After the preparation time children lie down and listen to the sound of the teacher as they prepare them for what is about to come. When they open their eyes, Lady Elinor and Sir Godfrey are there in front of them</p>	<p><i>Group Work</i> <i>Role Play</i> <i>Story-telling</i></p>	<p><i>Forming</i> <i>Presenting</i> <i>Responding</i></p>	<p><i>Drama</i> <i>English</i></p>	<p>tech 23/6/05 8:33 AM Comment: The use of teacher narration allows the teacher time to put on a simple costume so when the children open their eyes, Elinor and if you choose, Godfrey are there in front of them.</p>
<p>Here the teacher begins teacher in role with the</p>	<p>The children present their work one by one</p>	<i>Role Play</i>	<i>Presenting</i>	<i>Drama</i>	

<p>help of an assistant as Sir Godfrey. (or you may be simply Elinor). The teachers in role ask the children group by group to present their plays to all. Elinor and Sir Godfrey thank the children for their wonderful work and Sir Godfrey leaves. Elinor tells the children they have one more task in their guilds to end the festival of Godfrey's return. They must make up a small dance movement for presentation to the group. To help here the teacher shows the children possible ways into making a simple dance. (Linguistic/Auditory/ Gestural/Spatial/Visual) The teacher as Lady Elinor returns and asks to see their dances. She is pleased with the efforts and would like every group to present at the festival tomorrow. (the festival can be a presentation to parents and other classes)</p>	<p>and everyone is asked to respond about the story they have seen. This gives the children the opportunity to discuss their decisions and talk about their work as a piece of theatre.</p> <p>The teacher asks the children to form a circle and join hands with a partner all facing into the circle's centre. She demonstrates some simple dance steps to medieval music which the children can adapt for their own movement piece. The children then prepare their own dance for presentation to everyone. They should be given about twenty minutes or more to do this. Present to the group and reflect on the experience. Write in their journals what they feel and think. Here we are in the 'culmination' stage of the work where everything is coming together for the final festival.</p>	<p><i>Story telling</i></p> <p><i>Teacher in role</i></p> <p><i>Dance Movement</i></p> <p><i>Journal Writing</i></p>	<p><i>Responding</i></p> <p><i>Forming</i></p> <p><i>Presenting</i></p> <p><i>Responding</i></p>	<p><i>Dance</i></p> <p><i>Music</i></p> <p><i>SOSE</i></p> <p><i>English</i></p>
<p>The children are asked to now present a small play but this time they will be able to use a script. (The Shepherd of Wakefield) The teacher gives them a good half hour to practice and then asks them to present each play. The children are told that they will present their plays again to family and other classes tomorrow.</p>	<p>Whilst it is useful for children to return to guild groups, the play needs five per group so the class may need to be divided accordingly. Children practise the play, script in hand, mapping out the best way to present it. Encourage them to use appropriate voice and movement and also to use the classroom space</p>	<p><i>Role Play</i></p> <p><i>Script work</i></p>	<p><i>Presenting</i></p> <p><i>Responding</i></p>	<p><i>English</i></p> <p><i>Drama</i></p>

tech 23/6/05 8:36 AM
Comment: This adds another dimension/constraint to the children's preparation for the festival and allows some cross teaching of movement or dance. Of course, medieval music will also be important here and can be followed up in a music lesson.

tech 23/6/05 8:37 AM
Comment: The festival is a presentation to parents and other classes and should be a celebration of the drama. Medieval food can be served if desired.

<p>(Linguistic/Auditory/ Gestural/Spatial/Visual) Reflection. Some time should be taken here to reflect on what they have done and learnt over the sessions of Medieval Mysteries. Whilst it is important they look at what they have learnt in terms of the dramatic form, other learning is significant as well. This unit straddles so many other curriculum areas and the teacher should be cognisant of deconstructing all learning experiences with the children.</p>	<p>(the stage) in an interesting way.</p> <p>The children should finally present at the 'festival' held for parents and other classes or present on assembly.</p>			
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