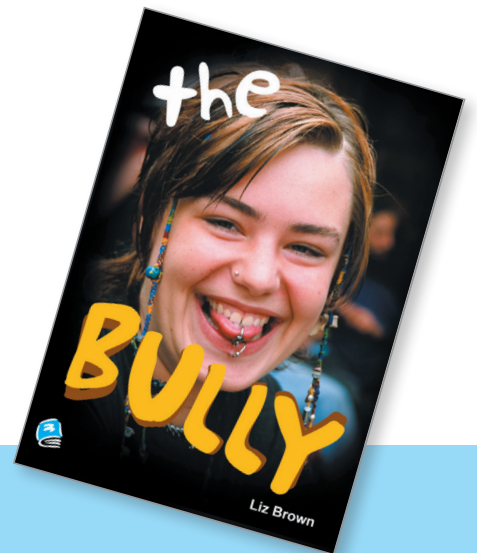


The Bully

Drama Workshop

Inspire students to...

...imagine
experience
feel
become
empathise
enjoy...
...and then
read..



Bringing Robinswood High Interest Series to life



The Bully Drama Workshop

Sue Marshall



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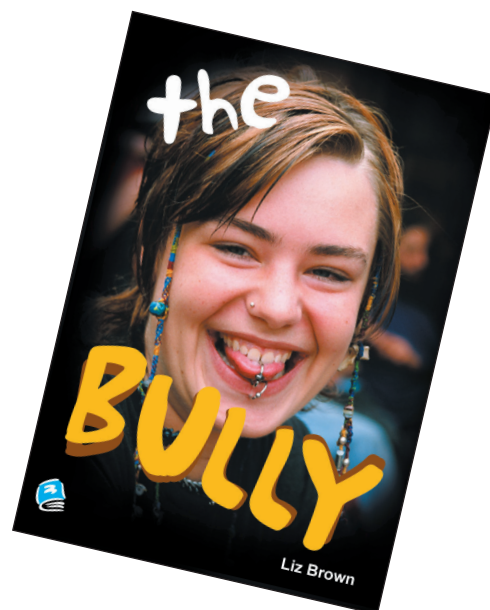



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Section One

Introduction and Background



Background Aims

There are two principal aims to the Drama Workshops which complement the Robinswood High Interest novels. The first is to generate an initial awareness of the background to each of the High Interest novels through the emotional engagement of members of the Class or Reading Group. The second is to establish, as a consequence, the desire amongst all the participants – especially those least likely to read any book at all – to *voluntarily* pick up the novel, to open it and to start reading! The sheer paciness, relevance and style of the stories by Paul Kropp, and fellow authors of the High Interest novels, will normally result in the reader completing the book!

The Workshops have been prepared using elements of the story, with characterisations which reflect the actual characters in the story but without necessarily establishing precise or defining personalities. It is through the awakening of the participants' imagination, feeling and empathy in experiencing the possible circumstances around the story that the desire to engage in reading the story itself is created.

There are many features used in the editing of the High Interest novels themselves which encourage most readers to finish a novel once started. Details about the novels can be found on the Robinswood website but teachers will be pleased to note that all the titles in the High Interest Series are included in the Accelerated Reader Programme. There are, at present, two High Interest Series from Robinswood, the Primary Series and the Teenage Series.

The Bully is from the Teenage Series.
(Content Age 9 to 15 years, Reading Age 8 to 9 years, AR Level 3.7, AR Quiz 214864.)

Drama in Literacy

There are many benefits in using drama for improving literacy for all students.

Drama can be used to gain an 'experience' of a story. It can assist in understanding the context and content of a book, through time and place, and by having empathy with the characters and their situations. It can increase the range of language activities dealing with interpretation and meaning. It can be used to encourage and stimulate a wide range of activities, drawing on the students' desire to imitate and to use their own imaginative resources.

Drama can encourage students to experiment through questioning, challenging and persuading. Students can develop their speaking and listening skills through the use of role play, giving them opportunities to explore situations 'as if' real.

Games, mime, and improvisations can encourage collaboration, negotiation, and exploration of personal feelings, helping students to respond to new situations. This can help students perceive the world from another perspective – and to learn from others. Improvisations can help the students to explore literature and to gain insight into moral and social issues through 'experiencing' the characters and their situations.

These downloadable Workshops from Robinswood will hopefully give teachers a supportive framework around which they can plan their literacy activities and so, in turn, will inspire students to want to read the books! They are also ideal for Teaching Assistants, especially where working with small groups.

The Workshops themselves should give the students pleasure and interest through engagement in the various activities. Once they engage, and enjoy the process, you can start to challenge them and make demands on the 'form' of their improvisations, pooling more of their own ideas. Protection from criticism or judgement is important, though, so that they are free from inhibition, or can reduce this over time. Significant work should be acknowledged. Give them very small challenges at first. You are awakening the self-spectator, essentially through the enjoyment of 'play'.

This can sometimes be rather noisy or chaotic but it does have a purpose!

"I Don't Do Drama: I Teach Literacy!"

The High Interest Workshops include a number of Scenarios selected from each of the High Interest novels. This Workshop concerns the Teenage Series novel, *The Bully*.

There are various techniques that can be used in running a drama workshop. Even if the teacher has little experience of using drama in the classroom as a formal 'Workshop', many of the skills involved will already be utilised in general teaching practice or in classroom management. Bearing in mind the objective of this series of Workshops – to encourage the voluntary desire to read a novel – it is not the Workshop standard itself which is critical, but the outcome: emotional engagement in an imaginary situation which inspires all group members, especially those least attracted to reading, to get themselves into a book.

It is up to individual teachers to decide how they wish to use the drama techniques outlined below, or how they explore the Scenarios. This will depend on their own confidence, the ability of the Group and, consequently, the most appropriate way to create that inspiration.



Basic Drama Workshop Techniques

Improvisation

This is not as difficult as it sounds! You are asking the students to make it up – to improvise – as they go along, once you have 'set' the scene, the plot or the situation. If you have a very inhibited Group, ask them to mime the situation first of all, before they add any words. Alternatively, they could start by making 'pictures' of the scene through the use of 'freeze-frames'.

Freeze-Frames and Freeze!

A freeze-frame is where, generally, a smaller group (but don't exclude larger groups!) build a 'picture' or a 'photograph' of a particular scene or situation. Each group can choose which part of a scene to create for themselves, or you can provide them with a 'story-board' consisting of a number of freeze-frames which they portray in sequence. The 'story-board' approach will help them advance into improvisation if they have already demonstrated that they find it difficult to know where or how to start an improvisation.

A freeze-frame is not quite the same as when you ask, during an improvisation, for the group to 'freeze'. A freeze is simply a cessation of continuing action during an improvisation, whereas a freeze-frame is more consciously developed as a specific but motionless 'picture'. The end-result, of course, will appear very similar! However, the degree of conscious construction of the picture will be different.

Mime

Mime is an excellent dramatic form to engage the student. It is helpful to give them an 'activity' to mime which they can develop, such as putting up a tent, making a campfire, etc., which would be relevant to this specific story. Alternatively, if the student or students remain inhibited – perhaps they don't know how to put up a tent! – ask them to mime an activity with which they are familiar first. Once they are confident with an activity, you can ask them to add speech – first as themselves, and then taking on a different character.

Thought-Tracking

This is a very good way of getting students to think about a specific situation, of what particular 'characters' in a scene may themselves be thinking or doing. You will need to split the group first. Thought-tracking can be carried out most simply from a freeze-frame, but you can also ask part of a group to thought-track where you have asked the rest of the group to carry out an improvisation and to 'freeze' at a particular moment.

When the freeze-frame – or freeze – is in place with part of the group, you ask the other part of the group to consider what each character is thinking. Ask them, before speaking, and when they have an idea of what a character might be thinking, to go up to that character, place a hand on the character's shoulder, and describe the possible interpretation. See if they are right – ask the character in the freeze or freeze-frame to describe themselves what they were thinking!

This is an excellent way for them to 'observe' gesture and facial expression and the way the freeze-frame shows the relationship between the characters taking part. It also encourages the group to become more expressive as their confidence in the Workshop techniques develops.



Timing - the 'Appropriate Moment'

An improvisation can be fast or slow, long or short – it is up to you, your own time-frame, and your judgement of how an improvisation is progressing. However, there is often an 'appropriate moment', when the scene seems to be coming to an end. This is not necessarily when it is quiet: they do not have to talk all the time to create a scene! It is when you discern that the participants become repetitive, or lose concentration – just as they might in the classroom, when you know that it's time to 'move on'! At that moment it is good to either inject a new activity, idea or character, etc., to freeze the scene for further thought-tracking, or to end that scene altogether.

Using the Scenarios

The Scenarios used in these Workshops are derived from the situations in the novel. They are not, however, specific scenes which require to be 'acted out', they merely represent the circumstances in which the characters find themselves through the story.

The members of the group are therefore experiencing the situations in which the story takes place, but they are very largely imagining themselves in those situations rather than portraying the characters from the book. Again, the whole aim is to establish in their minds the desire to find out what actually happens in the story itself – to get into the book, to get reading!

For any particular group, the Workshops may therefore be used in different ways to achieve this aim. It may be more appropriate for one group to work quickly through all the Scenarios in the Workshop before reading the book. For others, starting to read the story might begin much earlier – after just a few, or even just one, Scenario. It may be that you do not need all the Scenarios. They are a tool for you to adapt to

your particular circumstances, with that sole ultimate aim: to inspire everyone in the group to get reading!

Warm-up Games

Sometimes, it is helpful to initiate the use of drama with games to 'warm up' the students. This is totally discretionary, entirely up to you! But we have included a number of traditional warm-up games at the end of this book which may be helpful – if needed!

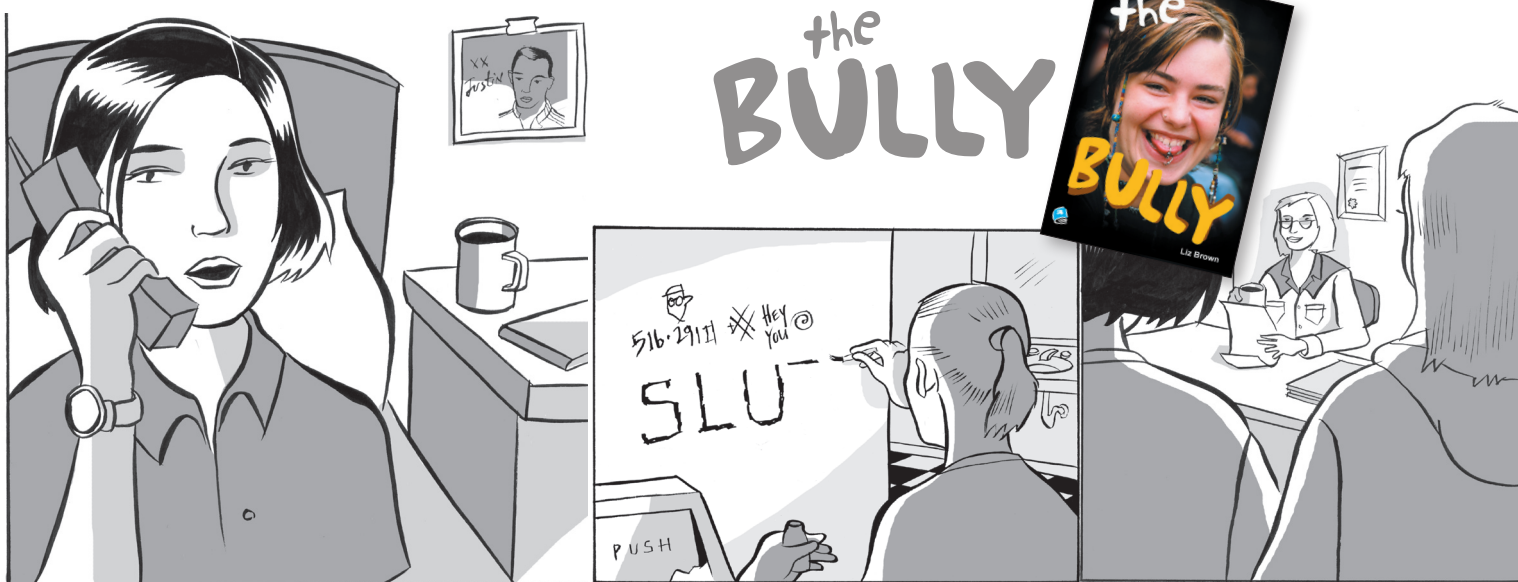
The Bully - the Novel

The Bully is an emotive story that follows Allie and her battle against the bully, Danni Heller. Set in a school, this story is easy to relate to and gives students many potential issues to explore through improvisation and role play. Such themes include jealousy, relationships, problems at home, rumours, bullying and seeking advice.

In the Workshop, we will look at some of the main themes that arise from *The Bully*. Students will be able to explore the emotional effect that bullying can cause by using improvisation and mime in different Scenarios. Throughout the Workshop we will explore young characters who are the victims of bullying, loners, and bullies themselves. Settings include a classroom, a school playground and a youth club.

As I am sure you are already aware, the topic of bullying can be quite a sensitive one. Before starting, it may be useful to discuss different types of bullying with your Class or Group, highlighting that verbal bullying is just as hurtful as physical bullying.

Warm-up games such as 'Bulldog' and 'Chinese Whispers' would accompany *The Bully* very well.



About the Author of the Workshops

Sue Marshall was born in London and grew up in Hampshire. She won a Scholarship to the Guildhall School of Music and Drama where she studied Acting as a Performer. Shortly after leaving College, and following some rather diverse opportunities, she became a drama teacher in both a Theatre School and a Girls' Independent School in the South East of England. Here, she quickly discovered just how inspirational drama teaching could be – both creatively and as an educational tool.

Sue then taught at the Mountview Theatre School in London and went on to take a Theatre Studies degree. She was still drawn to performing and continued to enjoy working in Radio and TV as well becoming a Stage Manager and Assistant Director in professional theatre. When the family moved North, she became Head of Drama Department in a West Midlands Comprehensive School.

Later, she found her own experience – as a mother of three children – led her to an interest

in the Steiner system of education, where she worked for over a dozen years in a variety of positions, culminating in an Advisory role for the Fellowship of these schools.

In 2006, Sue returned to work within theatre at the Birmingham Rep, where she became an Education Officer, giving workshops in the Theatre and in schools all over the City of Birmingham and beyond. Through the Rep, she was also attached to the Family Learning Services where she devised Drama Workshops for literacy and numeracy within both the Primary and Secondary sector. In this capacity she also gave Workshops for parents and teachers to help particularly with literacy skills, and to enable non-specialists to participate and employ dramatic story-telling to enliven the curriculum.

Sue now works full-time as Head of the LAMDA Department in a Girls' Independent School in Warwickshire.

Section Two

The Bully - The Workshop Scenarios



A short synopsis of the novel

Chapter 1 Sugar and Spice

Allie reflects on the way Danni Heller has come back into her life. In April, when Allie is at a movie with her boyfriend Justin, his phone rings. It's Danni Heller, a girl who bullied Allie in primary school. Allie is jealous, but her friend Caitlin says there shouldn't be anything to worry about. The next day, when Allie is speaking to Justin at school, Danni flirts with her boyfriend.

Chapter 2 That Was Then, This Is Worse

(Note: This chapter begins with a flashback.) Allie remembers how she was once friends with Danni Heller. The problem was when Danni was caught writing swear-words on the walls of the school toilets. Danni wrongly assumed that Allie had 'ratted' on her. In the present, Danni confronts Allie after school. She threatens to steal Justin from her.

Chapter 3 It Can't Hurt to be Nice

Allie is angry and upset. Caitlin suggests that she talk to Danni. "You have to stand up to bullies," Caitlin advises. Allie says she will try.

Chapter 4 Talking and Whispering

Allie remembers that Danni's house was always full of yelling and violence. She wonders if that might explain Danni's behaviour. At school, she finds Danni with a pack of girls and asks to talk to her. Her plea to be left alone fails badly. For a week, nothing happens. Then Allie hears about a joke written in the boy's toilets. She asks Greg Parsons to investigate for her.

Chapter 5 April Is the Cruellest Month

Greg reports that Allie's phone number and a crude suggestion have been written in the toilet. He tells her not to worry, that no one will pay any attention. Allie worries that Justin will hear of it, but Caitlin says he should know it's a lie. When Allie gets to class, jokes and innuendos make her feel worse. When Allie gets home, she begins getting crank phone calls.

Chapter 6 Whispers

Next day, Allie's mother wonders why the phone was unplugged. Allie does not tell her parents what is happening. At school,

she finds that 'Slut' is written on her locker in bright pink nail polish. In class, Danni taps her fingers on the desk to show her bright pink nail polish. Allie, now a real victim, hears whispers behind her back. At lunch, in the cafeteria she sees Justin surrounded by guys who make crude jokes.

Chapter 7 Dumped

After school, Greg Parsons gives Allie a vote of confidence. Justin, however, has heard and believed the rumours that have been going around. "I'm not sure what kind of girl you really are", he says. Then he ends their relationship.

Chapter 8 Caitlin's Idea

Caitlin tells Allie that she has to get some adult help. She suggests they speak to Mrs Drayton, their English teacher, at lunch. Embarrassed and hesitating, Allie explains what Danni has been doing. Mrs Drayton is sympathetic and says she will take action, but first she needs to arrange a meeting with Allie's parents.

Chapter 9 This Had Better Work

Allie explains to her parents what has been happening. Her dad is angry; her mum agrees to go to the meeting. Later, Caitlin suggests that Greg Parsons has a romantic interest in Allie, but Allie would rather focus on the bullying.

Chapter 10 The Class and the Meeting

In English class the next day, Mrs Drayton leads a discussion about bullying which uses sarcasm to dismiss the toilet writing and focuses blame on Danni Heller. After school, Danni's parents don't show up for the meeting. She gets angry at Allie and her family, then confesses what she's done. Later, she says, 'Look, Allie, I didn't mean it', but Allie isn't prepared to be friends again. At the end of the chapter, Danni is a lonely and pathetic figure.

Chapter 11 Sticks and Stones

The rumours about Allie quickly dissipate. At the end of May, Justin comes to Allie's locker and tries to re-establish the romance. Greg Parsons is walking by at the same time and Allie makes her choice: "Sorry, Justin, but I'm going to be real busy on Friday".

Setting: A school playground.

Props: None.

Characters: A 'Boastful Student'.
A 'Jealous Student'.

Preparation: Divide the whole Group into pairs and ask them to sit on the floor opposite each other. One person in each pair is the 'Boastful Student' and the other is the 'Jealous Student'. Ask each pair to consider the themes of 'bragging' and 'jealousy' and to create an improvisation where one 'Student' is boastful, resulting in the other becoming jealous.

They can use the following topics to boast about:

- clothes.
- cars.
- parents.
- being clever or a 'teacher's pet'.
- belonging to a different country or religion.

Action: Tell the students, in their pairs, to decide on their first topic of conversation. Allow them to get talking - either bragging or reacting in a jealous way.

Every couple of minutes - or when the pairs start to run out of ideas on that topic - ask them to 'Freeze' using a drumbeat.

Now allow the pair to choose the next topic and, as the topic changes, get them to swap over roles so that the 'Boastful Student' becomes the 'Jealous Student' and vice versa. Reactivate them with a further drumbeat.

To End: 'Freeze' the whole Group when the topics have become exhausted and ask them to consider how they felt when they were boasting and how they were made to feel when the role was reversed!

If there is time, continue straight on to Scenario 2...

Setting:	Students can choose one of the following settings: <ul style="list-style-type: none">- In front of the school gates.- In the park.- Outside the Youth Club.
Props:	None.
Characters:	'Students'.
Preparation:	<p>Ask your students, in their previous pairs (in Scenario 1), to join up with another pair. Once they are in their groups of four, tell them that they can choose a new setting.</p> <p>Tell the whole Group that the original pairs from Scenario 1 are now friends and are on the same 'team'. Explain to them that one pair is going to confront the other pair. They should use the same topics explored in the first improvisation:</p> <ul style="list-style-type: none">- clothes.- cars.- parents.- being clever or a 'teacher's pet'.- belonging to a different country or religion.

Action:	<p>Allow the groups to choose their first topic from the list above. Tell the pairs that the conversation should be spontaneous and that the second pair has to respond to what the first pair says... Go!</p> <p>'Freeze' the groups once both pairs have had the chance to boast.</p> <p>Now ask the 'Students' to over-exaggerate everything that they are bragging about. Let them make up ridiculously impossible things. Ask them to explore how the conflict grows as the bragging escalates.</p>
To End:	<p>Allow the whole Group to reflect on how they felt when they were bragging and perhaps what other emotions are connected to jealousy. Ask them to consider how a situation may develop due to boasting or jealousy.</p>

Setting:	A school refectory.
Props:	'Dinner' tables.
Characters:	Some 'Cool Students'. A 'Less Cool Student'.
Preparation:	<p>Divide the whole Group into two halves. Ask one of these to sit and watch the other half.</p> <p>Tell the first half that they are in the school refectory having a meal. Allow them to separate into smaller groups of three or four who are sitting at the dinner tables. Identify one student at each table who should clearly not have the most fashionable and expensive clothes or shoes. (It doesn't matter why they are 'less cool' - whether they are less wealthy or simply don't bother to comply with the others.)</p> <p>Give them appropriate conversation topics, such as clothes and cars, or holidays and parents. Each small group could have a different topic. Remind them that the theme is jealousy.</p> <p>Ask the other group, who are observing, to pay attention to body language and how the 'Cool Students' react to the 'Less Cool Student' - and vice versa.</p>
Action:	<p>Ask the 'Cool Students' to walk into the 'refectory', sit at their table and start talking to each other.</p> <p>Tell the 'Less Cool Students' to enter one at a time and to join their table. Ask the groups to explore how the 'Cool Students' react when the 'Less Cool Student' arrives. They can decide whether they change their behaviour to include or exclude him / her.</p> <p>When the conversations become repetitive, 'Freeze' the groups and allow the other half of the Class to carry out this improvisation.</p>
To End:	'Freeze' them when appropriate. Ask the members of each group to consider the reactions of the 'Cool Students' and to explore how the 'Less Cool Students' felt.

Setting:	In the kitchen or living room at home.
Props:	None.
Characters:	A 'Mum'. A 'Dad'. A 'Policeman'. A 'Child'.
Preparation:	Separate the whole Group into smaller groups of four. Ask the students to consider how disruptions at home may affect the 'Child'. They should pay close attention to portraying body language. For each improvisation and mime, let the students decide their character's reactions... see what they come up with!

Action:	<p><i>Improvisation 1</i></p> <p>Ask the 'Mum' to start the scene by cooking supper while the 'Child' and 'Dad' are watching TV. Tell the 'Policeman' to knock at the door and to start questioning the 'Dad' about a robbery, telling him to come to the Police Station.</p> <p><i>Improvisation 2</i></p> <p>Ask the smaller groups to enact this improvisation in pairs: either a 'Mum' - or a 'Dad' - plus a 'Child'. Explain to the groups that the other parent is in prison. Ask the 'Child' to be cleaning the house and ask the 'Parent' to be cooking the supper.</p> <p>Tell the 'Parent' to start a conversation about the 'Child' not attending school that day. The 'Parent' can start with: "I got a phone call from your head teacher this morning...". Ask the 'Child' to react loudly and tell the groups that an argument should begin.</p> <p><i>Mime</i></p> <p>Tell the groups that the 'Mum' and 'Dad' are in the lounge and that they are arguing about money. The 'Mum' thinks the 'Dad' is a complete loser and spends all day doing nothing.</p> <p>Ask the 'Child' to be watching TV but that he / she should react to the quarrelling. The 'Mum' and 'Dad' should mime their argument and the 'Child' should use mime to convey his / her emotions.</p>
To End:	'Freeze' the group at an appropriate moment - perhaps when the 'Child' is reacting in a particular way to the argument. Ask the rest of the small group to consider how the 'Child' is feeling and what he / she may be thinking.

Setting:	Ask them to choose a setting such as: <ul style="list-style-type: none">- a room at home.- a shop.- a car.- a bus.- a train.- outside school.														
Props:	None.														
Characters:	A 'Parent' - a 'Mother' or 'Father'. A 'Child'.														
Preparation:	<p>Divide the Group into pairs. Explain that the 'Mother' or 'Father' is worried about the 'Child' and that an argument will start about a very important issue, for example:</p> <table><tr><td>- smoking.</td><td>- staying out late.</td></tr><tr><td>- drinking.</td><td>- suspected use of drugs.</td></tr><tr><td>- noisy music.</td><td>- overuse of internet.</td></tr><tr><td>- untidy bedroom.</td><td>- homework.</td></tr><tr><td>- truanting.</td><td>- hanging out with the wrong friends.</td></tr><tr><td>- lying.</td><td>- stealing money from a parent.</td></tr><tr><td>- shoplifting.</td><td></td></tr></table> <p>They can choose which issue within their pairs.</p>	- smoking.	- staying out late.	- drinking.	- suspected use of drugs.	- noisy music.	- overuse of internet.	- untidy bedroom.	- homework.	- truanting.	- hanging out with the wrong friends.	- lying.	- stealing money from a parent.	- shoplifting.	
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Action:	<p><i>Mime</i></p> <p>First - to explore the environment - ask the pair to mime something within their chosen environment so that the rest of the Group can identify where they are.</p> <p><i>Improvisation</i></p> <p>With a bang on the drum, change the mime to an improvisation. Tell the 'Parent' to start the conversation. The 'Mother' or 'Father' can decide whether it starts as an argument or a civil discussion.</p>
To End:	Ask the students to consider why the 'Mother' or 'Father' may have been angry and how the 'Child' could have felt when they were confronted with the issue. Ask them to consider a resolution to this argument - if one is possible!

Setting:	The school playground.
Props:	None.
Characters:	A group of 'Bullies'. The 'Victim'.
Preparation:	<p>Split the Class or Group into smaller groups of three or four people. Tell them they will be improvising a Scenario where there is group teasing or picking on another student about, for example:</p> <ul style="list-style-type: none">- their clothing and hairstyle.- their height.- having a boyfriend / girlfriend. <p>Each group can choose what they are taunting the individual 'Victim' about. They can also decide on whether all the characters begin the Scenario together, or whether the 'Victim' or 'Bullies' arrive later.</p>
Action:	<p>First, tell the group to mime the bullying by using body language and gestures to convey what they are teasing the 'Victim' about, and to use the space around them.</p> <p>Once this has been shown sufficiently, turn the mime, with a drumbeat, into an improvisation and tell the students to include dialogue.</p> <p>Tell the 'Bullies' that they can start picking on the 'Victim', perhaps accusing him / her of 'grassing' on the 'Bullies'.</p>
To End:	'Freeze' the groups when the students become distracted or when the improvisations come to a natural end - maybe with the 'Victim' or 'Bullies' running away. Ask the students to reflect on how the characters may have felt when they were being bullied or taunting the 'Victim'.

Setting:	A park with a bandstand.
Props:	None.
Characters:	A 'Skateboarder'. A small group of 'Friends'.
Preparation:	<p>Separate the main Group into smaller groups of four or five, with each group including a 'Skateboarder' and three or four other 'Friends'. Tell the Group that the 'Friends' don't know the 'Skateboarder'.</p> <p>Allow the students to explore their surroundings. Explain to the Group how the 'Friends' believe that this is their territory and nobody else should be near 'their' bandstand. The 'Friends' should try to intimidate the 'Skateboarder' and steal his skateboard.</p>

Action:	<p><i>Mime</i></p> <p>Ask the group of 'Friends' to be 'hanging out' around the bandstand in the park, doing normal things such as playing football or just chatting.</p> <p>Tell the 'Skateboarder' to enter, holding the skateboard under his / her arm. Ask the 'Skateboarder' to walk closer and closer towards the bandstand... see how the 'Friends' react! The gang could start to intimidate and encircle the individual to get the board.</p> <p>With the beat of a drum 'Freeze' the groups.</p> <p><i>Improvisation</i></p> <p>Now tell the groups that one of the 'Friends' has a change of heart and no longer wants to bully or intimidate the 'Skateboarder'. Give the groups a minute to decide on who will take on this role and tell them that they can use speech. They can decide how the threatening situation could change now that one of the 'Friends' does not want to participate in the bullying.</p>
To End:	<p>'Freeze' the scenes when a natural solution has been found or when the dialogue or actions start to become repetitive. Ask the Group to reflect on those who have power, including the effect of a gang confronting a single individual. Ask them to explain how the atmosphere changed once one 'Friend' decided not to bully the 'Skateboarder'. Perhaps ask why the 'Friend' who did not want to continue bullying the 'Skateboarder' started to pick on the 'Skateboarder' at the beginning of the mime... What could have changed his / her mind?</p>

Setting:	The school hall.
Props:	None.
Characters:	'Gossipers'. The 'Subjects' - those who are being talked about.
Preparation:	<p>Choose two members of the whole Group to sit out. They will be the 'Subjects'. Divide the rest of the Group into smaller groups of three to four 'Gossipers'.</p> <p>Number each small group of students, for example, 'group 1', 'group 2'. Ask the small groups to spread around the room, leaving as much space as possible between the other groups and, most importantly, the pair who are sitting out.</p> <p>The small groups are going to pass around a rumour about the 'Subjects'. Ask 'group 1' to start a rumour about one of the 'Subjects'. Tell another group, perhaps one that is far away from 'group 1', to start a rumour about the other 'Subject'.</p> <p>(NB. Before starting, remind the whole Group that they are 'in character' and that the rumours should not actually be personal things about the students in the pair!)</p>
Action:	<p>Ask one member of 'group 1' to start a rumour. This rumour, like 'Chinese Whispers', should be passed around the small group. The last person from 'group 1' should pass the rumour on to a member of 'group 2', and so on until everyone in the whole Group - apart from the 'Subjects' - knows the rumour.</p> <p>At the same time, ask another group to start a rumour about the other 'Subject' and to pass this on to the other groups.</p> <p>Once the different groups know the two rumours, 'Freeze' everyone with a drumbeat. Tell the whole Group that the 'Subjects' have to try and find out the rumours! The small groups can decide whether they want to give the pair any clues, either using cryptic hints or mime. Reactivate them with the drum and see what they can find out!</p> <p>Once the 'Subjects' have discovered the rumours, 'Freeze' the whole Group again and choose another pair to sit out. You could change the rumour to a positive secret. For example, the groups could be buying a birthday present for the 'Subjects' and they want to keep it a secret!</p>
To End:	Ask the Group to reflect on how they felt during this Scenario. Ask them to consider the excitement of knowing a secret but also the isolation of being talked about. Ask them to compare the difference between a negative rumour and a positive secret.

Setting:	At home or at school.
Props:	None.
Characters:	An ‘Adult’ - a ‘Teacher’ or a ‘Parent’. A troubled ‘Teenager’.
Preparation:	<p>Divide the Group into pairs. Ask the pairs to find a space together in the room. For this Scenario it may be good to have as much space between the different pairs as possible.</p> <p>Ask them to choose a topic that they would find difficult or embarrassing to talk about with an adult. They could talk, for example, about:</p> <ul style="list-style-type: none"> - becoming pregnant. - a relationship. - being bullied. - knowing someone who has committed a crime. - taking drugs. - staying out all night. - leaving school or college. - a parent in prison. <p>Ask one member of each pair to be the ‘Adult’ and the other to try to imagine talking to this ‘Adult’ about their chosen topic.</p>
Action:	<p>Tell the pairs to start talking. Perhaps the ‘Teenager’ could start. Ask the ‘Adult’ first to over-react in the worst possible way... and see what happens! Tell the whole Group to explore the reactions of both characters.</p> <p>Once these negative reactions have been explored, ‘Freeze’ the Group with a drumbeat. Now tell the groups to enact the same Scenario but this time the ‘Adult’ should react in a helpful way. Tell the pairs that they should try to find a genuine resolution to the problem. Go!</p> <p>With another drumbeat, reverse the roles. The pair can choose a new topic. Tell them to explore both the negative and helpful reactions from the ‘Adult’.</p>
To End:	<p>‘Freeze’ the Group once the improvisations come to a natural conclusion. Ask a few pairs to tell the rest of the Group how the problem was helpfully resolved. Ask the Group to compare the experience of talking to a helpful ‘Adult’ and to one that reacted in a negative way. Ask the ‘Teenagers’ to consider how they felt when explaining their problem to the ‘Adult’ and how a negative and positive reaction made them feel.</p> <p>Finally, suggest that everyone reads the novel: <i>The Bully!</i></p>

Section Three

Warm-up Games



Background Aims

There are many positives in the use of drama, including Warm-up Games, in literacy.

They can:

- establish a relaxed atmosphere in the Class.
- establish a disciplined approach to Drama.
- enable all members of the group to participate.
- establish an atmosphere of trust.
- free individuals from self-consciousness.
- build a relationship with the teacher.
- maintain a 'fun' element in the use of drama.
- maintain and develop group dynamics: group responsibility and self-discipline.
- continue to encourage total participation and concentration.
- maintain, build and develop a relationship of trust and freedom from inhibition with the teacher (teachers can play, too!).
- be used to maintain an ability to 'play'.

Make sure that games are disciplined and that self-control is experienced.

For example, when students have to listen to the centre person in the game 'Fruit-Bowl', establish the rule that the centre person is not allowed to say the fruit until it is quiet. Similarly, in 'Starboard and Port-side', ask them to freeze when they arrive at their destination. Anyone who doesn't has to be 'out'. To balance this discipline, and to make the game fun, *it is important that you enjoy the game yourself!*

This Section includes a range of games that are useful for 'warm-up' for your students. You can use the games which are relevant to your particular year and your particular group. Playing and games are for all age groups!

Don't worry if you repeat games. Students not only enjoy this but, as in formal drama lessons, use of drama techniques works in a spiral or circular pattern. By the time you have come full circle, certain skills will have developed with the students and their work will generally have more depth.

1. Introducing Ourselves

This is particularly useful where the members of the group are not known to each other.

Start by standing in a circle.

Each person introduces themselves round the circle.

Ask them to step into the circle when speaking, saying:

“My name is... I am... (shy, tall, nervous, noisy, quiet, etc.).”

Continue (if appropriate) by sitting in the circle.

Ask the students to stand up and step into the circle, when it is their turn, and describe what they like.

“My name is..., and I like... (chocolate, etc.).”

Continue (if appropriate) by standing in the circle, describing their favourite colour.

“My name is..., and my best colour is...”

Get everyone in the circle to repeat what each individual says in the way that they say it.

It is up to you to judge how many variations to play on ‘introducing ourselves’ before proceeding to another game.

2. Remembering Each Other’s Names

The students stand in a circle.

Using a bean bag, say your own name, then throw the bean bag to someone else in the circle saying their name, for example:

“Amelia to Harry.”

Now each student is going to exchange places with another member of the circle.

First, tell them to say their own name, then the name of the person they are exchanging with.

Initially, the students will pause to think of each other’s names.

Encourage them to speed it up so that eventually there are no pauses.

Encourage them to learn the new names by asking them, after a while, not to choose people, for example, from their old primary school.

3. Prisoner

This is particularly useful where the members of the group do know each other.

Get into pairs.

One sits on a chair (the prisoner), one stands behind it (the guard).

Leave one chair empty, but with a person standing behind (teacher, if even numbers).

The guards must stand at one arm’s length, with their arms down, and the prisoners must sit upright in their chairs.

The person standing behind the empty chair calls the name of one of those sitting.

The person whose name is called must get out of their chair without their ‘guard’ touching them.

Half way through the game change prisoners and guards.

1. Two Minute Autobiography

Get the students into pairs.

Person A tells Person B about himself or herself for two minutes.

Reverse, with Person B reciprocating to Person A.

Person A then tells the group as much as he or she can about Person B.

Person B then does likewise.

Change partners each time this game is played, gradually working through the class.

2. If I Weren't Me

Stand or sit in a circle.

Each person in turn says:

"If I weren't me, I'd like to be..., because..."

1. 'Fruit-Bowl'

The group members sit on chairs in a circle.

Name a fruit for each student.

One member stands in the middle and calls out the name of one of the fruits.

The 'fruit' called out changes place with the person in the middle.

Or the one in the middle can call out two (or more) fruit names.

The fruits called out change place with each other.

Or the one in the middle calls out 'fruit-bowl' – meaning everybody.

Everybody changes places, with the middle person trying to get a chair.

2. Variation on 'Fruit-Bowl'

The class sits in a circle in silence with a member standing in the middle.

The aim is to catch someone else's eye and change places, just as in 'Fruit-Bowl'.

They are 'out' if they signal through gesture or talk in order to attract attention.

They are also 'out' if they bump into each other.

Alternate the movement in this game by 'hopping', 'skipping', 'shuffling-on-your-bottom', etc., across the circle rather than running.

3. 'Starboard and Port-side'

The room is a ship.

The right side is 'starboard', the left side is 'port-side', the centre is 'mid-ships'.

"Captain's coming" is standing to attention (freeze).

"Sharks in the water" is off the ground.

"Scrub the decks" is kneeling on the floor.

The teacher stands on a chair to the side of mid-ships.

Start with everyone in the middle.

When you shout the command, the students run to the appropriate position.

Last one is 'out' and they join you.

4. 'Clumps'

This game should only be played when the class has a good social sense.

Call out a number.

The students have to group themselves in that number.

5. Fishes in the Sea

Play this game in a circle of chairs facing outwards.

Each member of the group is given the name of a fish, e.g., herring, cod, mackerel and plaice. (The names are given in rotation, e.g., every fourth person is a cod.)

Call out the name of a fish.

On command, the students with that fish name run round the outside of the circle and back to their place.

The last person back to their own chair is 'out'.

6. Grandmother's Footsteps

All the students stand in a line across the back of the room.

One student is Grandmother, and faces the wall at the other end the room.

When Grandmother turns her back, the other students run towards her.

When she turns they freeze.

Whoever Grandmother sees as the last to freeze has to go back to the beginning.

The aim is to be first to touch Grandmother and then take her place.

7. Variation on 'Starboard and Port-side'

Use 'North', 'South', 'East' and 'West', indeed all the points of the Compass (such as 'South-West, even 'South-South-West', etc.).

1. Blindfold

Students get into pairs.

One of each pair is blindfolded.

The other then leads the blindfolded partner round the room by holding their hand.

Then they lead by just walking beside their partner and giving them instructions.

Partners swap over.

2. Leaning Back

Students get into pairs, one behind the other, but both facing the front of the room.

The student behind puts their hands on their partner's back.

Now the partner in front gently leans backwards as far as is possible without falling.

1. Group Objects

Divide the group into small groups of 4 - 6 students.

Ask them to make an object, using only themselves, in two minutes.

The objects could be:

a car	a tree	a castle
a helicopter	a pot plant	a cathedral
a washing machine	a snake	a table
a boat	a house	a sofa

Now give them 30 seconds to do this (time limits galvanise speedy thinking and action!).

Give them a count-down, i.e., "5, 4, 3, 2, 1", and then ask them to "freeze!".

Prepare your own list of different objects so that you could go through this exercise each session. This game is not only one which they enjoy, it also works on many levels of group inter-action and it is non-competitive. You could also choose objects which occur in the story.

2. Warming up the Voice: The Group 'Yell'!

The students stand in a circle.

They crouch down and take a deep breath.

They all begin to stand up, making the sound "Aah" softly, but getting louder as they stand up.

Finally, on tip-toes and with arms out-stretched, they are yelling.

3. Group Rhythm

Students sit or stand in a circle.

Choose 6 students who can keep a bass rhythm with you.

Clap this bass rhythm, e.g., "1, 2, 3, 4."

Look at one member of the circle who must now add their own rhythm – with feet or hands – which is different to the bass.

Keep adding until all the members have joined in.

You can now conduct it!

Ask them to do it quietly then loudly, fast then slow, etc.

Great fun!

4. Machine

One student stands in the centre and starts a simple movement as part of a 'machine'.

Others join in, co-ordinating movement, until the whole group is working together.

Add sound effects, one at a time, such as clicking tongues or other original sounds.

5. Gibberish Talk

This game is invaluable as a voice exercise for the development of intonation and vocal expression, especially for older students.

Announce to the students the title of a small episode, e.g.:

"Buying something in a shop."

Divide the group into pairs.

One partner becomes a customer, the other a shop assistant.

They have to enact this episode by speaking to each other, but using only the letters of the alphabet, no words!

1. 'I Went to Market'

Ask the students to sit in a circle.

Start the game by saying:

"I went to market and in my basket I put a..."

Add a first product, e.g., a tomato, a potato, etc...

First student repeats, adding a further product.

Go round the whole circle with each student repeating the previous list, plus an additional product.

2. 'Chinese Whispers'

Ask the students to sit in a circle.

Whisper a message to the first student.

That student whispers the message to the second student.

Continue until the message has gone right around the circle.

Compare the end message with the one you gave initially!

3. Variation on 'Chinese Whispers'

Do the same as with Chinese Whispers, but with a non-verbal message, by touch only!

4. 'Kim's Game'

Put a number of articles on a tray.

Give the students two minutes to look at the tray.

Out of sight, remove one or more articles from the tray.

Ask the group to name the missing objects.

1. 'Pass the Object'

Ask the students to sit in a circle.

One student (or the teacher) holds an imaginary object.

He or she passes it to his or her neighbour, miming carefully to show size and weight.

Pass the object right round the circle.

2. 'Getting the Keys'

This is an excellent game for focus and listening skills.

Sit in a circle with a chair in the middle.

Ask one student to sit in the centre chair and then blind-fold them.

Put a bunch of keys under the chair.

When it is quiet, point to one of the students in the circle and say "Go".

That student has to get up, walk right round the circle and back to touch their chair, and then advance towards the centre to get the keys.

The blind-folded person in the centre has to point to where they think the walking person is. He or she has 5 chances at pointing.

If he or she succeeds at pointing directly at the student, that student is 'out' and goes back to his or her chair.

If the student reaches the keys without being pointed at, that student takes over in the middle.

3. Chair in the Middle

Get the students to sit in a circle.

Put a chair in the middle.

Each student in turn 'uses' the chair as anything but a chair, for example:

a computer

a wheelbarrow

a shopping trolley

a boiled egg

a hat

There is no limit! (But tell them that toilets become boring after a while!)

4. Newspaper

Get the students to stand in a circle.

Have a newspaper in your hand.

Hand the newspaper to the first student who 'uses' it as anything he or she chooses, for example:

a brush
a trumpet
a door-mat

Go right round the circle, each student using it as a different object.

Again, there is no limit!

5. 'Don't make me laugh'

Tell the students to get into pairs.

Partner A must try to make Partner B laugh.

Partner B mustn't laugh, or he is 'out'.

Reverse roles after 2 minutes.

6. Mirroring

Ask the pupils to get into pairs.

Partner A is the leader.

Partner B mirrors Partner A's movement, whether it's mime, mood or gesture.

Reverse role at an appropriate moment, e.g., when concentration or ideas start to wane.

7. Wink Murder

Get the students to sit or stand in a circle.

Chose one person as a detective.

The detective goes out of the room.

Everyone remaining closes their eyes.

You go round the circle and touch one person who becomes the 'murderer'.

The detective comes back in.

The murderer proceeds to 'kill' people, by 'winking' at them.

The 'murdered' students 'die' dramatically into the centre of the circle.

The detective has 3 chances to guess who the 'murderer' is.
