

PLAY IT OUT LOUD  
LESSON BOOKLET FOR TEACHERS

# PLAY IT OUT LOUD

Using drama for the social inclusion of shy children

## Contents

<i>Description of the project</i> .....	4
<i>Foreword</i> .....	6
<i>An Introduction to the lessons</i> .....	9
THE LESSONS .....	13
SECTION ONE: Games and theatre skills;.....	13
<i>LESSON 1.1: INTRODUCTION TO THEATRE WORKSHOP</i> .....	13
<i>LESSON 1.2: THEATRE WORKSHOP TWO</i> .....	17
<i>LESSON 1.3 : THEATRE WORKSHOP THREE</i> .....	21
<i>LESSON 1.4 : THEATRE WORKSHOP FOUR</i> .....	26
SECTION 2: Personal and social development activities;.....	31
<i>LESSON 2.1: HOW DOES IT FEEL TO BE PART OF A PEER GROUP?</i> .....	31
<i>LESSON 2.2: WELCOME TO A NEW CLASSROOM</i> .....	34
<i>LESSON 2.3: EMOTIONAL INTELLIGENCE</i> .....	37
<i>LESSON 2.4: KNOWLEDGE AND PERSONAL ACCEPTANCE</i> .....	40
<i>LESSON 2.5: SOCIAL SKILLS</i> .....	42
<i>LESSON 2.6: SPEAK IN PUBLIC</i> .....	45
SECTION 3: Role play and experiential ‘Drama for Learning’.....	47

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

<i>LESSON 3.1: LOST HAPPINESS</i> .....	47
<i>LESSON 3.2: BIRDS</i> .....	51
<i>LESSON 3.3: CATS</i> .....	54
<i>LESSON 3.4: HOME</i> .....	57
<i>LESSON 3.5: BY BOAT AND LIFE RING</i> .....	59
<i>LESSON 3.6: CASTAWAYS</i> .....	62
<i>LESSON 3.7: THE ZOO KEEPERS</i> .....	65
<i>LESSON 3.8: THE GARDEN</i> .....	69
<i>LESSON 3.9: THE MAGIC PAINTBRUSH</i> .....	72
<i>LESSON 3.10: THE PIED PIPER OF HAMELIN</i> .....	77
EVALUATION OF THE LESSONS.....	85
RECOMMENDED READING.....	87
LESSONS IN ALPHABETICAL ORDER EASY TO FIND .....	94

## *Description of the project*

**Play it Out Loud** has been s a two years long international project under Erasmus+ EU program. There have been five European countries engage in the project: Poland, England, Greece, Ireland and Spain.

The motivation for pursuing this project has arisen from understanding the risks of children shyness in context of participating in social situations, especially the fact that shyness can do much harm - makes it difficult to meet new people, make friends, express opinions.

The idea of the Play It Out Loud Project was to explore the impact of drama lessons on shy children. Working in role, which can be part of a drama lesson, might allow children to feel secure enough to participate actively. The project involves teachers observing shy children during drama lessons and reporting the outcomes.

The main aim of the project is social inclusion of shy children.

The aims of this project are also as follows:

1. Exchange of good practices and development of innovation in the areas of ECEC and sustainable development among partners representing different countries;
2. Research tools for evaluation including the questionnaire of children shyness, the final questionnaire for evaluating the outcomes of the process of using drama in shyness therapy of children and the template for case study of shy children.
3. Play It Out Loud Course for teachers including 20 drama lessons dedicated children's shyness therapy and a training plan for teachers.
4. Drama in shyness therapy of children report.
5. Final promoting film - 5 minutes film showing the parts of the drama lessons, the idea of the project, the methodology and the outcomes.
6. Multiplier events in each partner countries and final international conference for sharing the experiences of the project and disseminating the project outcomes to early education teachers and local authorities, stakeholders and media.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

- *Project partners:* Poland, Univeristy of Humanities and Economics in Lodz – project coordinator, [www.ahe.lodz.pl](http://www.ahe.lodz.pl)
- England, National Drama, [www.nationaldrama.co.uk](http://www.nationaldrama.co.uk)
- Greece, ECTE, [www.ecte.gr](http://www.ecte.gr)
- Ireland, Smashing Times Theatre Company, [www.smashingtimes.ie](http://www.smashingtimes.ie)
- Spain, FYG Consultores, [www.fygconsultores.com](http://www.fygconsultores.com)

### *Authors of the lessons:*

Freda Manweiler (based on the work of Augusto Boal, Chris Johnston and Christine Poulter) Ireland, Lessons: 1.1, 1.2, 1.3, 1.4

Konstantinos Androulakis, Konstantinos Flouris, Greece, Lessons: 2.1, 2.2, 3.5, 3.6

Naiara Alarcón, Spain, Lessons: 2.3, 2.4, 2.5, 2.6

Kamila Witerska, Poland, Lessons: 3.1, 3.2, 3.4, 3.5

Ruth Sayers, England, Lessons: 3.7, 3.8,

Patrice Baldwin, England, Lessons: 3.9, 3.10

## *Foreword*

Thank you for agreeing to be part of the *Play it out Loud* Erasmus project, in which five teams of drama and theatre practitioners from different European countries are exploring the impact of teaching drama to children aged six and seven years. We are particularly interested to find out about the outcomes of participating in drama for shy children. Your role in this is crucial as we need the prepared lessons to be taught by people who know the children well, so that these outcomes can be assessed.

The practitioners leading the project in each country do not all share the same drama and theatre approaches, so a broad range of teaching methodologies is represented in the lesson plans. This means that as teachers you will be able to select the style of learning and teaching that suits you best. It is a deliberate strategy to make the lessons independent from each other without any consistent theme. For this reason, teachers should not see the lessons as a 'scheme of work' but should view each lesson as free-standing. Each lesson is designed to last about 45 minutes. However, one or two lessons have a part one and two, in case teachers want to have a longer drama session with their class.

All the lessons develop skills that the children already have and move them forward to more sophisticated ways of moving, speaking and interacting with others. It is hoped that all the lessons will offer protection to shy children, encouraging them to join in without fear of being excluded or ridiculed in any way. However, it is important that the teacher thinks through how to use the lesson plans in a way which will reinforce this, taking into account the normal behaviours in the classroom and their knowledge of the children in their class.

Drama often works across the curriculum and teachers will hopefully realise that the lessons are helping children to learn about a range of subject areas within the lesson; possibly geography, history, personal and social education. Where the children are working in drama to solve a problem of some sort, they will often behave in a 'grown up' way using language which is beyond their natural age, as if they are taking on the responsibilities that more often belong to adults.

Most of the lessons have been devised with minimal use of props or costume, but this does not mean that the teacher cannot develop resources for the lesson, particularly if it helps them to feel more confident in delivery.

The lessons are not written with any particular learning space in mind. Sometimes the largest space in the school can be useful, such as the school hall. However, this space might be one which the children associate with running around in physical education lessons, or sitting silently in an assembly. These might not be useful associations. Therefore, a smaller, more intimate space such as the normal classroom might be better. If the children have an open space, e.g. where stories are told, this can be very helpful place to deliver these lessons. Being able to sit

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

comfortably on a carpeted floor can also be useful. The possibility to change the atmosphere, through the use of light and shade and music and quietness might also be helpful. The working drama space needs to be one in which the teacher feels confident and comfortable with their class.

Class management may be slightly different in drama than in other lessons, since the teacher wants to encourage children to feel comfortable and speak out. A negotiated drama contract between teacher and class will help to establish the ground-rules about behaviour during drama. Any confrontation between teacher and individuals within the class will be unproductive and will disrupt the creative atmosphere, so other, collaborative management techniques should be used. Children who have particular learning needs should be able to join in fully; if they have a learning assistant with them, that person should have an understanding with the teacher about their role during the drama and how much to contribute to the lesson.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

Here is a suggested drama contract offered by Patrice Baldwin from the UK team which can be adapted for your own use:

<b>A SAMPLE DRAMA CONTRACT WITH YOUR CLASS</b>	
<b>In drama:</b>	
	<ul style="list-style-type: none"><li>• We all agree to pretend that what happens in the drama is real.</li></ul>
	<ul style="list-style-type: none"><li>• We will all try to keep the 'pretend' going.</li></ul>
	<ul style="list-style-type: none"><li>• If we are finding it difficult to pretend, we will stay with the group and 'pass' until we feel able to join in.</li></ul>
	<ul style="list-style-type: none"><li>• We will accept people 'passing', without comment.</li></ul>
	<ul style="list-style-type: none"><li>• We will not deliberately do anything that might spoil the drama</li></ul>
	<ul style="list-style-type: none"><li>• Whatever anyone says or does 'in role', belongs to the character and not to the person pretending to be that character.</li></ul>
	<ul style="list-style-type: none"><li>• When the drama is over, we stop pretending and leave the characters in the drama behind.</li></ul>

The contract above does not focus on 'being well behaved' because if the drama is powerful enough they will want to take part.



## *An Introduction to the lessons*

The 20 lessons can be broadly divided into three groups:

1. Games and theatre skills;
2. Personal and social development activities;
3. Role play and experiential 'Drama for Learning'.

Here are some guidance notes for each of these 3 categories:

Games and theatre skills;

This group of lessons allows the children to enjoy co-operative games and theatre skills. Each lesson is typically sectioned into several parts, which allows teachers to move on from one activity to another. The games and activities allow all children to take part with an equal voice and should offer a lot of protection for the shy child.

The teacher's task is to act as facilitator to lead, and also control, the activities. Particular care should be taken over health and safety when participants move around during games. The teacher can also take a full part in joining in the games some of the time. However, usually this style of delivery allows the teacher to maintain a little distance from the class, with firm discipline over the activities and use strategies such as 'freeze' if the children become too noisy.

Usually, in this kind of work, the children are not working in role, but are being themselves during the activities. They are learning a lot about how to work co-operatively and hopefully they are having fun. Many teachers use theatre games alongside other strategies such as image theatre and forum theatre, to make meaning with young people. Image theatre has been influenced by Augusto Boal's work and involves setting up and deconstructing images. Some of the lessons in this section use image work to make meaning.

Examples of lessons in this category:

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

STTC Introduction to Theatre Workshop

STTC Theatre Workshop 2

STTC Theatre Workshop 3

STTC Theatre Workshop 4

### Personal and social development activities;

This set of lessons focuses particularly on social and personal skills, often offering a set of activities which help children to think about their relationship with others as well as their personal skills. These lessons also tend to be divided into a set of separate activities rather than a 'flowing' narrative.

There is a long tradition of viewing drama as a vehicle for allowing spontaneous and creative self-expression to flourish. This type of drama places emphasis on the importance of using drama or theatre to improve personal qualities in the child. This might include personal skills such as listening, speaking confidently, increasing vocabulary or controlling physical movement and expression. An extension of this is the improvement of social skills such as team-building, empathy and compassion. Young children may have a strong sense of 'right' and 'wrong' and justice, and this is developed through drama activity. In some countries citizenship is taught in schools and drama can contribute to this.

Often drama for personal development has a link with moral education, in which there is a focus on moral dilemmas and examining the childrens' attitudes towards these dilemmas.

The teacher again needs to manage the group and make sure that none of the children is excluded from activities. Additionally, the teacher must ensure that children are protected from potentially sensitive issues in this set of lessons. They will be considering friendship, family, social skills and other potentially personal matters. These lessons should help to empower shy children, but there is the chance, without careful management, that children could be upset by the issues. The teacher should spend time with the class in reflection making careful connections between the activities of the lesson and their own lives.

### Examples of lessons in this category:

ECTE Lesson 1 Being Part of a Peer Group

ECTE Lesson 3 Welcome to a New Classroom

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

FYG	Lesson 1	Emotional Intelligence
FYG	Lesson 2	Personal Acceptance
FYG	Lesson 3	Social Skills
FYG	Lesson 4	Speak in Public

### Role play and experiential drama

This set of lessons is based on a narrative with all the children working together within a fictitious context. Sometimes a known story is used, or a picture story book. Usually the children all belong to a community of some sort and need to work together to achieve a goal. In these lessons there tends to be more dramatic tension, as there may be a dilemma or a problem for the children to overcome. One activity flows on to the next with a narrative outline. This is a development of imaginative play or improvisation with young children.

Terms used to describe this type of drama are Drama for Learning or Process Drama. It is educational drama that involves experiential or 'living through' experiences set up by the teacher for the whole group.

The teacher may take on a character within the fiction in this work and we call this 'teacher in role.' Practitioners who use this kind of drama have often been influenced by the work of Dorothy Heathcote and Gavin Bolton, whose practice has put a lot of emphasis on role. Both students and teachers take roles within these drama lessons.

By keeping the class together, creating moments of theatre and images or setting up a meeting, the teacher can usually manage the activity more easily than when the class is working in small groups. It is possible to create tension and focus the 'whole class drama' from within, rather than trying to move around the room and keep six groups on task simultaneously.

A 'teacher in role' may choose to develop the pupils' knowledge of a subject area, challenging and deepening their understanding or introduce a new topic, giving information as 'one who knows.' A device called 'hot-seating' can be used in which the teacher gives information when being questioned in role by the class. Therefore, using a role to introduce a topic or idea can be very successful. It is not the same as the teacher demonstrating how to act. It is an engaging and immediate way of introducing information to the class. Rather than wrecking the atmosphere by being silly, the potentially disruptive elements within a class are much more likely to be engaged by such a strategy. When using a powerful story, the teacher will often speak as 'narrator' or storyteller, which is also effective when working with children of this age.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

When using teacher in role as a strategy, the teacher must be very clear about when they are 'in role' and when they are 'out of role.'

Teachers may also use 'teacher in role' to gather information from the children in role by pretending to be someone in the drama who needs information from the children.

Teachers may be familiar with a set of drama conventions which includes still image, overheard conversations (also known as eavesdropping), tableaux, thought-tracking, conscience alley, etc (see Neelands and Goode 1990). These conventions may be useful across the full set of drama lessons and are highlighted in the lessons offered by Patrice Baldwin of the UK team.

#### Examples of lessons in this category:

AHE	Lesson 1	Lost Happiness
AHE	Lesson 2	Birds
AHE	Lesson 3	Cats
AHE	Lesson 4	Home
ECTE	Lesson 2	By Boat and Life Ring
ECTE	Lesson 4	Castaway
ND	Lesson 1	Zoo Keepers
ND	Lesson 2	The Garden
ND	Lesson 3	The Magic Paintbrush
ND	Lesson 4	The Pied Piper of Hamelin parts one and two

# THE LESSONS

## SECTION ONE: Games and theatre skills;

### *LESSON 1.1: INTRODUCTION TO THEATRE WORKSHOP*

*AGE: Lesson designed for children aged 6-7 years*

**What is the lesson about (a brief *description* of the lesson)?**

The lesson will include theatre Games and exercises, designed to promote energy, camaraderie, comfort, and cooperation, as well as preparing bodies, voices, and imaginations for work

**Brief Reason for using this lesson to support shy children**

the participants have an opportunity to have fun and explore creatively in the space by working together in both large and small groups. The games and exercises build confidence, team-work and creativity which will support the development of the shy child.

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**Main themes:**

- **Having Fun**
- **Developing Team work**
- **Developing creativity and Imagination**

**Resources the teacher will need:**

- **Empty room**
- **Chairs**

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

	<b>The Drama activity</b>	<b>The purpose of this drama activity (What is it intended to achieve?)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	Zip Zap Bong	<ul style="list-style-type: none"> <li>To assist participants to relax and overcome inhibitions</li> <li>To foster team spirit</li> <li>To develop concentration</li> <li>To raise energy and synchronise so group operate at same level of energy and focus</li> </ul>	<p><i>Zip Zap Bloing</i> – In a circle: Players clasp their hands together, with only the forefingers pointing out straight and touching. A player says, ‘Zip’, to send the energy to either one of the players on either side; ‘Zap’ is used to send the energy to any other player in the circle; ‘Bloing’ returns the energy to the player who just sent it to you – anyone using the Bloing option must also jump up in the air when they say it. It will take a while for people to be secure in the three words and what they mean. Start slow and see how facile the group can become in keeping the current fast and smooth.</p>	<p>The game is low focus and all participants. This is a fun introduction to team building and with the facilitators support each participant in the circle will be encouraged to participate and mistakes are viewed as part of the fun of running the game and not failure.</p>
2	Birthday Circle	<ul style="list-style-type: none"> <li>To assist participants to learn each other’s names</li> <li>To encourage participants to mix, rather than stand with people they may know</li> <li>To create a formation that can be returned to at other points in a workshop</li> <li>To achieve a simple task collectively</li> </ul>	<ol style="list-style-type: none"> <li>Form a Circle.</li> <li>Facilitator explains that on the word ‘Go’, the group will try to reform the circle in Birth Date order by first name by asking each other what their birth date is are and by helping each other find the right spot in the circle. The January position is to the left of the facilitator and the December is to the right. If two people have the same month, they will position themselves in order of the date of birth.</li> <li>The goal is to do this as quickly and accurately as possible. The facilitator will allow the group a maximum of thirty seconds. When five seconds remain, he/she will begin to count down.</li> <li>When the facilitator calls ‘Stop’, the group must finish the circle. The facilitator will then ask each person to say their name and any mistakes in the order will be fixed.</li> <li>The facilitator congratulates the group on this first collective task that they have achieved.</li> </ol>	<p>This game helps the workshop participants to learn a bit more information about each other in a fun way to gain a better understanding of the alphabet and to get to know the names of the other participants. The game also provides a structure for the facilitator to draw on when she needs to reform the group and the workshop participants will also become familiar with the structure which provides security for participants who may be more nervous or shy in relation to participation.</p>

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			<p>6. The facilitator asks each participant to look at who is on their right and on their left and to remember these people.</p> <p>7. For the rest of the workshop, when the facilitator calls out 'Birth day circle', this circle will be reformed as quickly as possible</p>	
3	Hand to Hand	<ul style="list-style-type: none"> <li>To build energy</li> <li>To get group moving in space</li> <li>To create connections between group members</li> </ul>	<ol style="list-style-type: none"> <li>Group moves randomly around the space.</li> <li>Facilitator calls out 'hands to hands' and participants stop and join hands to the person next to them.</li> <li>Facilitator calls out 'resume walking' and participants break up pairs and walk again.</li> <li>Facilitator calls out 'knees to knees' and participants break up into pairs and join 'knees to knees'</li> <li>Continue this process in various combinations.... 'elbows to elbows'... hands to shoulders... and so on.</li> </ol>	
4	Freeze Improvisation Game	<ul style="list-style-type: none"> <li>To introduce improvisation work</li> <li>To generate a sense of play</li> <li>To develop the imagination as a source of inspiration without the pressure of a performance</li> <li>To make physical use of our bodies to create, looking at the body/imagination connection</li> <li>To develop observation</li> </ul>	<ol style="list-style-type: none"> <li>Get the students into pairs.</li> <li>Student A must create a pose (a frozen image with his or her body).</li> <li>Student B must then, without thinking about it too much, create their own pose that compliments Student A's pose.</li> <li>For example Student A may have posed doing a karate chop, and student B may then freeze in a scared/defensive pose.</li> <li>Student A then unfreezes and creates a new pose that compliments Student B's pose that they are still holding.</li> <li>This then continues in the same way until you feel the group begin to tire. I have</li> </ol>	Provides children with an opportunity to begin performing by working in pairs and developing their confidence.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			noticed that it works very well with all ages.	
5	Reflection	<ul style="list-style-type: none"> <li>• Provide the participants with an opportunity to reflect on the workshop.</li> <li>• Identify what worked for the group</li> <li>• Identify what they would like to do in the following workshops.</li> </ul>	<p>Instructions</p> <ol style="list-style-type: none"> <li>1.the groups sit in a circle</li> <li>2. the facilitator instructs them to sit in pairs and they have to tell their partner 3 things that they liked about the workshop.</li> <li>3. Participants tell the group what their partner liked.</li> <li>4. the group again work in pairs to talk about what they would like to do in the next workshop.</li> <li>5. again participants tell the group what their partners want to do in the future.</li> </ol>	Provides shy children an opportunity to work in a small group of two people. It also challenges them to talk in the larger group but about their partner rather than themselves.



## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

## LESSON 1.2: THEATRE WORKSHOP TWO

**AGE:** *Lesson designed for children aged 6-7 years*

#### What is the lesson about (a brief *description* of the lesson)?

Building on the previous workshop outline this workshop will continue to promote energy, camaraderie, comfort, and cooperation. The focus will be to support the participants to further develop theatre skills. Further develop the participant's creativity.

#### Brief Reason for using this lesson to support shy children

to continue to develop skills in drama and theatre and to further develop a strong sense of themselves and who they are in the group. Building confidence and performance skills.

#### Main themes:

- Continue to have fun
- Develop confidence and team work skills
- Develop the performance skills of the participants.

#### Resources the teacher will need: None

	The Drama activity	The purpose of this drama activity (What is it intended to achieve?)	Guidance and suggestions for the teacher	Notes on how shy children might benefit from activity
1	Birthday Circle	<ul style="list-style-type: none"><li>• As outlined in the previous plan</li><li>• -</li></ul>	As outlined in the previous lesson plan.	To continue to create a safe environment and familiarity for the workshop participants.
2	Columbian Hand Hypnosis- Colombian Hand Hypnosis	<ul style="list-style-type: none"><li>• To connect with a sense of fun and playfulness to free up the group</li></ul>	1. Participants walk randomly around the room always walking towards an empty space.	To explore the development of trust and how trust helps us complete a task.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

		<ul style="list-style-type: none"><li>• To get the group's bodies moving in the space</li><li>• Build trust between participants.</li></ul>	<p>2. Facilitator says 'stop' and participants pair off with the person nearest them.</p> <p>3. Facilitator chooses one person to illustrate the exercise with; Facilitator places the palm of his/her hand one foot in front of the participant's face. Facilitator explains that the participant is now 'hypnotised' to the facilitator's hand and the distance of one foot must always be maintained between facilitator's hand and participant's face. Facilitator then moves his/her hand back and forwards and participant should move too. Facilitator can walk forwards or backwards, move up or down, etc.</p> <p>4. Pairs then decide who is A and B. A places his/her hand in front of B's face, with the tops of the fingers level with the hairline and one foot away from the face. A leads B around the room always ensuring that B's face is one foot from A's hand and avoiding other players.</p> <p>5. When A and B have had sufficient time to practice, the roles are reversed so that B now leads and A follows.</p> <p>6. Facilitator asks for three volunteers. A extends both of his/her arms so that palms are facing outwards. B and C are then placed one foot from both hands. As A moves hands B and C move accordingly. Participants can then be divided into groups of three and this part of the exercise can be practiced. Reverse roles so that all three in each group have a chance to lead. This is a low focus exercise and it is about 'give and take' as the pairs must work with each other to maintain on-going movement. The function of this exercise is to help the group become disinhibited and to explore some issues around power and abuse of power in the context of mental health and</p>	<p>Examine how we work with others to achieve a task. This develops confidence to work with others.</p>
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## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			<p>mental well-being. In general terms, this exercise also exercises the body and develops physical awareness of your body in space, and develops concentration. Some questions the facilitator might ask: • Which part of the exercise did you find easier? Leading or following? • Did the leader make it easy to follow or did they make it difficult? How did they make it difficult? By moving their hand too quickly so that it became difficult to follow? • Who has the most control or power in this exercise? The leader or follower? (usually, participants will say the leader). Did the leader sometimes abuse this power or exploit the other person? How? Why?</p>	
3	Fruit Bowl / anyone who ?	<ul style="list-style-type: none"> <li>• Aims</li> <li>• To raise energy and develop concentration</li> <li>• To stimulate group and spatial awareness</li> <li>• To explore aspects of identity in a fun way</li> <li>• To explore the idea of identity as fixed and fluid -</li> </ul>	<p>Instructions</p> <ol style="list-style-type: none"> <li>1. All sit on chairs in a circle or stand in a circle with one person standing in the middle.</li> <li>2. Give each person on the chairs a name, either apple, pear or banana. The person in the middle also gets the name of one of the three fruits.</li> <li>3. Person in middle calls out one of the fruits, for example 'apple' and all apples must change places, and they cannot go to the seat directly on either side of them, directly to their right or to their left.</li> <li>4. Person in middle also tries to sit on a chair and so one person will be left standing once everyone has found a chair. That person now goes to middle and calls a fruit, such as bananas, all bananas change place and so on.</li> <li>5. The person in the middle can also call 'fruit bowl' and when 'fruit bowl' is called, everybody changes places.</li> <li>6. We now link the game to 'identity' as the person in the middle</li> </ol>	<p>This exercise can be used for children to reflect on difference and similarity. Shy children can see there are many different types of people with different interests. This helps with children having a better understanding of themselves and of others.</p>

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			calls out categories to do with a person's identity for example anyone who has...black hair, blue eyes, lives outside Ireland, etc. The categories to cover are (a) appearance, (b) family, (c) place, (d) likes and dislikes, (e) something you have done or love that no one else has done/ loves, I like you because... This can be used to discuss what we may have in common with each other.	
4	Reflection	<ul style="list-style-type: none"> <li>• Provide the participants with an opportunity to reflect on the workshop.</li> <li>• Identify what worked for the group</li> </ul>	<p>Instructions</p> <ol style="list-style-type: none"> <li>1. the groups sit in a circle</li> <li>2. the facilitator instructs them to sit in pairs and they have to tell their partner 3 things that they liked about the workshop.</li> <li>3. Participants tell the group what their partner liked.</li> <li>4. the group again work in pairs to talk about what they would like to do in the next workshop.</li> <li>5. again participants tell the group what their partners want to do in the future.</li> </ol>	As previous lesson plan
5	Take a Bow	<ul style="list-style-type: none"> <li>• To help participants return to themselves/come out of character at a workshop's close</li> <li>• To allow participants to congratulate themselves and each other for their work</li> </ul>	<p>Instructions</p> <ol style="list-style-type: none"> <li>1. Form a circle.</li> <li>2. Facilitator explains that we are going to pass a bow around the circle like a wave. One person will begin with their bow. The person beside them will bow and then the next person and the next person.</li> <li>3. After a person bows, he/she begins to clap. Once a person begins clapping, they don't stop clapping, so that by the end, the whole group is clapping.</li> <li>4. Facilitator congratulates the group on their work.</li> </ol>	Closes the session providing the participants with a sense of accomplishment. Recognises the work achieved during the session.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

## **LESSON 1.3 : THEATRE WORKSHOP THREE**

**AGE:** *Lesson designed for children aged 6-7 years*

#### **What is the lesson about (a brief *description* of the lesson)?**

Building on the previous workshop outline this workshop will continue to promote energy, camaraderie, comfort, and cooperation. The focus will be to support the participants to further develop performance skills through improvisation work. Further develop the participant's creativity.

#### **Brief Reason for using this lesson to support shy children**

to continue to develop skills in drama and theatre and to further develop a strong sense of themselves and who they are in the group. Building confidence and performance skills.

#### **Main themes:**

- **Continue to have fun**
- **Develop confidence and team work skills**
- **Develop the performance skills of the participants.**

#### **Resources the teacher will need: None**

	<b>The Drama activity</b>	<b>The purpose of this drama activity (What is it intended to achieve?)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	Birthday Circle	<ul style="list-style-type: none"><li>• As outlined in the previous plan</li></ul>	As outlined in the previous lesson plan.	To continue to create a safe environment and familiarity for the workshop participants.
2	Shapes	<ul style="list-style-type: none"><li>• Aims</li><li>• To connect with a sense of fun and playfulness in order to free up the group</li></ul>	Instructions 1. Walk around the room always moving towards an empty space.	This game requires the participants to work together to achieve the task. They must communicate with each other to make the shapes. This will challenge the

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

		<ul style="list-style-type: none"> <li>To get our bodies moving in space</li> <li>To develop teamwork and a shared connection in the group</li> </ul>	<p>2. Facilitator calls out a series of tasks, which participants complete as quickly as possible without conferring.</p> <p>3. The first task is 'Get into groups of three'. Once completed, instruct participants to walk around the space again until the next task is called out and so on.</p> <p>4. Other tasks are 'Divide into groups of four' then groups of five, groups of six. 'Using your bodies, make a three dimensional shape of a car' or 'a train'. When the image is made the facilitator says 'On my signal the car starts moving around the space'.</p> <p>5. The following involve the participants forming letters, numbers, etc with the shape of their bodies. 'Get into groups of five and each group makes the letter X, then make the letter M'. 'Get into groups of four and make the number 103'. 'The whole group creates two squares, three triangles and two circles'. 'The whole group writes the sentence "I am a cat".'</p> <p>6. Some questions the facilitator might ask: a. This exercise is about getting the group to work together. Did the group work together or were some people leading, some following, etc. b. Discuss the idea that on stage a person's role is based not on what they do individually but more importantly, on what they do in relation to others. What can we do to work together in harmony in order to complete tasks as a group?</p>	<p>shy child to both take and give instructions to the other children in the class.</p>
3	Complete an Image	<ul style="list-style-type: none"> <li>To introduce image work and further develop performance skills.</li> <li>To generate a sense of play</li> </ul>	<ol style="list-style-type: none"> <li>Participants form a circle.</li> <li>The facilitator stands in the centre of the circle and asks for a volunteer. The volunteer stands in front of the facilitator and they shake hands and</li> </ol>	<p>To build performance skills through the use of image theatre. To continue the bonding of the group and include all children in the process of image theatre as performances and observers.</p>

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

		<ul style="list-style-type: none"><li>• To develop the imagination as a source of inspiration without the pressure of a performance</li><li>• To make physical use of our bodies to create, looking at the body/imagination connection</li><li>• To develop observation</li></ul>	<p>freeze in mid-action. The facilitator explains that they are frozen and with their bodies they are making a still picture or image. The facilitator then steps out of the image and the participant continues to remain frozen like a statue.</p> <ol style="list-style-type: none"><li>3. Everyone observes this new image consisting of one person only. A second person now enters the image, they 'complete the image' by adding themselves in, striking a different pose. They are placing themselves within the image and making a shape with their bodies that compliments and gives meaning to the first shape so as to create a two-person tableau. The shape/image can be abstract or representational.</li><li>4. Once the second person has entered and frozen in the image the first person then steps out. Everyone now looks at the new image and a third person now enters, adding themselves to the image by making a shape that compliments and gives meaning to the shape or image already there. Again the image is held for a moment and the second person sits down leaving the third person in a new image to which a fourth person now enters and so on. Continue until everyone in the group has entered at least once.</li><li>5. After everyone has had a go in creating an image the facilitator now adds the following: the second person who enters freezes in their shape and then says a sentence to make clear what</li></ol>	
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## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			<p>the tableau is. For example the first person's shape could be a bent back, with their arms flopping downwards. The second person could complete the tableau by pretending that the first person is carrying something heavy and needs help. The sentence could be 'Oh, do you need a hand?' The first person then exits the circle and a third person enters to make a new tableau with the second person's shape... and so on. Continue until everyone in the group has entered the image and said a line.</p> <p>6. When you reach the last couple, both people stay in the image and the facilitator now asks all the other group members to join in the image one by one to complete a group image.</p> <p>7. When everyone is inside the still image, invite each person to reflect on who they might be within the image and what is the story of the image. Invite each person to create a gesture with his or her body that can be repeated and to think of one word to reflect who you think you are within the image. On a signal everyone at the same time repeats his or her gesture three times. On a signal everyone at the same time says their word and then one by one each person says their word with the gesture. To finish ask for thoughts on the final group image.</p>	
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## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

4	Reflection	<ul style="list-style-type: none"> <li>• Provide the participants with an opportunity to reflect on the workshop.</li> <li>• Identify what worked for the group</li> </ul>	<p>Instructions</p> <ol style="list-style-type: none"> <li>1. the groups sit in a circle</li> <li>2. the facilitator instructs them to sit in pairs and they have to tell their partner 3 things that they liked about the workshop.</li> <li>3. Participants tell the group what their partner liked.</li> <li>4. the group again work in pairs to talk about what they would like to do in the next workshop.</li> <li>5. again participants tell the group what their partners want to do in the future.</li> </ol>	As previous lesson plan
5	Pinkie Finger Clap	<ul style="list-style-type: none"> <li>• To create a sense of group connection</li> <li>• To give a group an opportunity to thank each other for their work</li> </ul>	<p>Instructions</p> <ol style="list-style-type: none"> <li>1. Form a circle.</li> <li>2. Facilitator asks the group to hold their hands out to the side and to touch the little finger of each hand with the little finger of the person next to them.</li> <li>3. The whole group now watches the facilitator and when the facilitator claps, they all try to clap at the same time.</li> <li>4. Repeat several times until the clap is completely unified.</li> <li>5. Now the facilitator can ask another person in the group to lead the clap and then another person.</li> <li>6. After several people have had a chance to lead, the facilitator leads the clap again. On this round, the facilitator repeats the clap more and more quickly until the whole group are giving themselves a sustained round of applause.</li> <li>7. The facilitator congratulates the group on their efforts in the workshop and encourages them to congratulate themselves and each other.</li> </ol>	To close the workshop in a fun way that includes all the workshop participants. To provide some opportunities for others in the class to take the lead. If the facilitator recognises that some of the shy children in the class are opening up a bit then he/she may ask them to lead this section.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

## LESSON 1.4 : THEATRE WORKSHOP FOUR

**AGE:** *Lesson designed for children aged 6-7 years*

#### What is the lesson about (a brief *description* of the lesson)?

The lesson will include theatre Games and exercises, designed to promote energy, camaraderie, comfort, and cooperation, as well as preparing bodies, voices, and imaginations for work.

#### Brief Reason for using this lesson to support shy children

the participants have an opportunity to have fun and explore creatively in the space by working together in both large and small groups. The games and exercises build confidence, team-work and creativity which will support the development of the shy child.

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#### Main themes:

- **Having Fun**
- **Developing Team work**
- **Developing creativity and Imagination**

#### Resources the teacher will need:

- **Empty room**

	<b>The Drama activity</b>	<b>The purpose of this drama activity (What is it intended to achieve?)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	<b>Exercise Name: Number game.</b>	<ul style="list-style-type: none"><li>• To get the participants moving.</li><li>• To get the participants warmed up</li><li>• To have fun.</li></ul>	Number Game; Steps <ul style="list-style-type: none"><li>• Ask the participants to walk around the room.</li><li>• As they are walking tell them every time you say the number one they have to clap and then keep walking.</li></ul>	The emphasis of this exercise is to warm up and to try and get rid of the participants, inhibitions. It is important to be energetic and engaging when playing this game. The aim is to not get it right every time and more to have fun

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			<ul style="list-style-type: none"> <li>• Tell the participants when you say the number 2 they have to jump and then continue walking.</li> <li>• Tell the participants when you say the number 3 they have to run into the centre of the circle and then continue walking.</li> <li>• Tell the participants when you say the number 4 they must run to the walls of then continue walking.</li> <li>• Finally, tell the participants when you say stop they must go and when you say go they must stop.</li> </ul>	
2	<b>Exercise Name:</b> News	<ul style="list-style-type: none"> <li>• To get the participants to speak.</li> <li>• To get the participants listening to each other.</li> <li>• To have fun</li> </ul>	For News; Steps: <ul style="list-style-type: none"> <li>• Form a circle sitting down on the ground</li> <li>• Tell the group something fun you did that week.</li> <li>• Ask the group to share one fun thing they did that week, individually around the circle..</li> <li>• Ask all participants to listen to each other and respect each others input.</li> <li>• After participants have shared what they did that week ask the group to applaud them for their input.</li> </ul>	The emphases of this activity is getting the participants to listen to each other and to speak in front of a group, while feeling safe to do so. This is a good activity to use after your opening exercise. It is probable that some participants will not want to share anything. In this case ask them would they like to share something at the end.
3	<b>Exercise Name:</b> The Emotion Game	<ul style="list-style-type: none"> <li>• To warm the participants up.</li> <li>• To get the participants comfortable expressing themselves in a group</li> <li>• To have fun.</li> </ul>	The Emotion Game; Steps: <ul style="list-style-type: none"> <li>• Form a circle standing</li> <li>• Ask the participants to turn their backs to the centre of the circle</li> <li>• Explain to the participants that you are going to give them an emotion and count down from 3. On one the participants</li> </ul>	The emphasis on this game is to be silly and have fun. It is a good idea for the facilitator to do the emotions as well so that the group feel more comfortable to join in.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			<p>should jump to face into the circle doing the emotion you have said.</p> <ul style="list-style-type: none"> <li>• Examples of emotions; sad, happy, angry, confused, excited, afraid, bored, tired.</li> </ul>	
4	<p><b>Exercise Name:</b> Sandwich</p>	<p>Aims:</p> <ul style="list-style-type: none"> <li>• To get the participants to work together.</li> <li>• To get the participants to express themselves.</li> <li>• To have fun.</li> </ul>	<p>Sandwich Game; Steps:</p> <ul style="list-style-type: none"> <li>• Form a circle standing.</li> <li>• Explain to the group that in a moment as a group they are all going to make a ‘frozen picture’ together.</li> <li>• Do a practice round; tell the participants to make an airplane as a whole and side coach the group. Help them find positions and when everyone is in a pose congratulate them.</li> <li>• Ask them all to rejoin the circle.</li> <li>• Tell them you will give them 20 seconds to make a new picture together. Examples: a train station, a beach, a playground, a football game, etc.</li> <li>• When they have done two or three images ask them for a suggestion of a place.</li> <li>• Use one of there suggestions to make an image to close the exercise.</li> </ul>	<p>Further explore the skills of the participants in relation to developing their capacity to express themselves. Further supporting shy people to talk in a group.</p>
5	<p><b>Exercise Name:</b> Penguin Song.</p>	<p>Aims:</p> <ul style="list-style-type: none"> <li>• To get the participants singing along and moving.</li> <li>• To engage the participants to be silly</li> <li>• To have fun.</li> </ul>	<p><b>Steps:</b></p> <ul style="list-style-type: none"> <li>• Form a circle.</li> <li>• Make sure all participants can see and hear you.</li> <li>• Ask the participants to repeat each line of the song after you.</li> </ul>	<p>The emphasis of this exercise should be on having fun and being silly. The facilitator needs to sing and do the action clearly and in an engaging way so the participants want to join in the game with them. For people who may be nervous</p>

# PLAY IT OUT LOUD

## LESSON BOOKLET FOR TEACHERS

			<ul style="list-style-type: none"> <li>• While demoing the lyrics to the song, do the corresponding actions.</li> <li>• Ask the participants to sing with you.</li> <li>• Sing the penguin song (lyrics below)</li> <li>• Do the corresponding action to the lyrics.(actions below)</li> <li>• Congratulate the students on how well they did and give them a round applause.</li> </ul> <p>Lyrics:</p> <p>Have you ever had a penguin round for tea Take a look at me a penguin you will see Penguin’s pay attention, penguins begin. Right arm.</p> <p>Have you ever had a penguin round for tea Take a look at me a penguin you will see Penguin’s pay attention, penguins begin. Right arm, left arm.</p> <p>Have you ever had a penguin round for tea Take a look at me a penguin you will see Penguin’s pay attention, penguins begin. Right arm, left arm, right leg.</p> <p>Have you ever had a penguin round for tea Take a look at me a penguin you will see Penguin’s pay attention, penguins begin. Right arm, left arm, right leg, left leg.</p> <p>Have you ever had a penguin round for tea Take a look at me a penguin you will see Penguin’s pay attention, penguins begin. Right arm, left arm, right leg, left leg, stick out your bum.</p>	<p>about the workshop, it is an easy way to become involved without anybody being under the spotlight.</p>
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## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			<p>Have you ever had a penguin round for tea Take a look at me a penguin you will see Penguin's pay attention, penguins begin. Right arm, left arm, right leg, left leg, stick out your bum, stick out you're tongue.</p> <p>Have you ever had a penguin round for tea Take a look at me a penguin you will see Penguin's pay attention, penguins begin. Right arm, left arm, right leg, left leg, stick out your bum, stick out you're tongue turn around.</p> <p><b>Actions:</b></p> <p>Follow this link to see the tune of the song and the actions. Feel free to modify the actions or lyrics how you like. This may help you to perform it more engagingly.</p> <p><a href="https://www.youtube.com/watch?v=uf0uKwKwnKs">https://www.youtube.com/watch?v=uf0uKwKwnKs</a></p>	
6	Closing game	To close the session and give a sense of accomplishment to the group.	<ul style="list-style-type: none"> <li>• Ask the participants to form a circle.</li> <li>• Ask the participants to turn to there left.</li> <li>• Ask the participants to put their right hand out in front of them.</li> <li>• Ask the participants to pat the person on the back in front of them and tell them good job.</li> </ul>	To congratulate the participants on their achievement during this workshop session.

## SECTION 2: Personal and social development activities;

### *LESSON 2.1: HOW DOES IT FEEL TO BE PART OF A PEER GROUP?*

*AGE: Lesson designed for children aged 6-7 years*

**What is the lesson about (a brief *description* of the lesson)?**

In school (or in life) we can choose between working/ playing/ learning alone or within a class (group). Sometimes, it is easier for everyone to work alone even when we all sit together, but sometimes we have a better result when we all work together. To be able to work well as a group, we must first learn to appreciate and support each other. This means that we have to learn to care about others in the classroom and for ourselves. Through engaging in one individual and one team drama activity we can explore our feelings when being alone and what do we need in order to feel member of a team.

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Introductory Activity: Ask the children in which activities they prefer to be alone / in a team. Advantages / Disadvantages. How do they feel in each case?

**Brief Reason for using this lesson to support shy children**

This lesson gives children the opportunity to:

- understand that they could choose between individual and team activities and how they feel in each of them
- look at the advantages and disadvantages of collaborating within the classroom and find practical ways to promote cooperation.
- to see themselves as valuable members of the class

**Main themes:**

- work in a group • independency • collaboration • member of a team • isolated • by myself • care and share • create with someone else • trust
- one of the group • friendship • support • helpful

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

Resources the teacher will need: None

	<b>The Drama activity</b>	<b>The purpose of this drama activity</b> <i>(What is it intended to achieve?)</i>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	Act (walk, sleep, eat, feel) like a “lonely” animal.	Explore the situation (posture, thoughts, feelings) of being alone	It is necessary to have time on my own.	Feel safe with the fact that sometimes they prefer to be alone.
2	Form animal groups e.g. all the birds, farm/ forest animals together	Explore the different things that the same animal could do in a group or the same things in a different way.	<i>It could be groups with same animals or those who belong to the same category e.g. all the birds, farm/ forest animals together.</i> Be sure all the children found a group to belong to.	Feel member of a group. Keep their personality in the group. Express what they found easy / difficult / challenging...
3	Each group presents a daily scene  e.g. flock of birds flying / landing,	Feel the experience of being part of a peer group.	Help each group (through discussion) to decide what to present. Give some hints e.g. flock of birds flying / landing, farm animals building a barn, eating / climbing all together....	Recognize that being a team member is a skill that could be developed.  Acknowledge the benefits of a group activity.



## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

	farm animals building a barn			
4	Reflection	Consolidate the theme of the lesson	<p>Discuss with the children how it felt to work alone and work as part of a group.</p> <p>Express what they found easy / difficult / challenging...</p> <p>Acknowledge the benefits of a group activity.</p> <p>Highlight the qualities a group activity should entail (e.g. trust, respect, acceptance).</p> <p>Do this through discussion with the class.</p>	

#### Possible follow up activities:

Play individual and team games in the course of Physical Education.

Design a “charter” for the class that refers to cooperation and support, along with the basic rules.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

## *LESSON 2.2: WELCOME TO A NEW CLASSROOM*

*AGE: Lesson designed for children aged 6-7 years*

**What is the lesson about (a brief *description* of the lesson)?**

This lesson is about friendship, a subject that many children seem to have difficulties with. Through drama activities the teacher

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sheds light on how friendships (or other interpersonal relationships) are created or/and dissolved and what it takes for them to be maintained.

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**Brief Reason for using this lesson to support shy children**

This lesson gives children the opportunity to:

- Understand some ways in which new friendships are created and maintained.

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- Express their difficulties on making new friends

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- Give them insights on how to make new friends

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- Acknowledge the possibility that a friendship could come to an end

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- Understand that sometimes ending a friendship could be painful

**Main themes:**

- empowering • maintaining relationships • expressing feelings • deepening • ending relationships • being open • sharing • separation • painful memories •
- working together • working on something • love • care

**Resources the teacher will need:** Pieces of paper and markers

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

	<b>The Drama activity</b>	<b>The purpose of this drama activity (What is it intended to achieve?)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	Discussion & Role Play Welcome a new student to the classroom	Understand some ways in which new friendships are created	Divide the class into small groups. Ask the groups to discuss ways in which they can show their friendship to the new child.  Each group chooses one of the above mentioned ways and presents it to the rest of the class.  Suggestions: Guided tour, play with him /her, invite him /her to eat, ask about himself/ herself.	Experiment on how to approach a new kid, how to start on a relationship and on the other hand how it feels to be new in a group.
2	Short reflection	Reflect on different feelings / attitudes	How everybody felt in each role?	Make sure that shy children participate in both roles (newcomer and welcoming)
3	Dissolve / maintain a friendship	Familiarize with the fact that relationships need to be cared for	Ask the children to think about	Acknowledge the possibility that a friendship could come to an end.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

		and friendship patterns change during our lives for a variety of reasons - sometimes we make a friend that really remains and sometimes friendships end.	<ul style="list-style-type: none"> <li>• why a friendship can be interrupted - temporarily or permanently.</li> <li>• What it takes to maintain a relationship</li> </ul>	
4	Set up different still images	Using the children's answers make a drama activity on dissolving /maintaining a friendship.	Divide the plenary into two subgroups. The first will present a still image with a maintained friendship, the second with a dissolved one.	
5	Short Reflection		Discuss feelings when a relationship dissolves or maintains.	<p>Express emotions when a relationship dissolves or maintains.</p> <hr/> <p>Think about reconciliation skills.</p>

#### Possible follow up activities:

Draw about two friends who are crushed and reconciled and the factors that have led to the strengthening of their friendship.

Create groups of emotions that will describe a friendship when it goes well and when it has problems.

## *LESSON 2.3: EMOTIONAL INTELLIGENCE*

**AGE:** *Lesson designed for children aged 6-7 years*

**What is the lesson about (a brief *description* of the lesson)?**

Emotional intelligence for children enables them to acquire social skills, improves their school performance and facilitates their psychological well-being.

The idea that emotions are essential for learning, decision making, academic, personal and social success represents the basis on which emotional education is built. It is based on the training of emotional and social aspects from an early age, with the objective of preventing problems and developing mechanisms that promote well-being.

**Brief Reason for using this lesson to support shy children**

To provide children with tools and practical activities for the development of their emotional and social skills based on a scientifically validated model.

Improve their personal relationships by helping them to make decisions, to express their feelings appropriately and to learn a broader emotional vocabulary.

Optimize their academic performance and adaptation to school, learning to better resolve conflicts and increasing their empathic capacity.

Increase their psychological well-being by learning to manage emotions and discover what happens when they are experienced and how to act.

**Main themes:**

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

- Emotional Recognition: Encourage skills related to detecting emotions in facial expressions and body sensations, designs, etc.
- Emotional Understanding: Learn to identify the causes and consequences of their emotions and the awareness of them.
- Emotional Vocabulary: Learn to describe precisely how they feel, using a richer and more sophisticated vocabulary.
- Emotional Expression: Experience and assimilate different ways of expressing their feelings appropriately and in different contexts.
- Emotional Regulation: Acquire skills to manage emotions in order to make better decisions, encourage healthy relationships and promote the effective resolution of difficult situations.

#### Resources the teacher will need:

	<b>The Drama activity</b>	<b>The purpose of this drama activity (What is it intended to achieve?)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	The theatricality of emotions	<ul style="list-style-type: none"> <li>• Children realize that we all experience all emotions and that these are not bad.</li> </ul>	Each child will think of a superhero they like and they will make up a short story where the superhero they chose experiences unpleasant emotions like sadness, fear, anger... The children will tell their story to the rest.	It is important that children realize that we all experience all emotions and that these are not bad.
2	Mimicry of emotions	<ul style="list-style-type: none"> <li>• Learn emotional vocabulary</li> <li>• Pay attention to nonverbal emotional communication and to gestures and body expressions of emotions.</li> </ul>	The children move around the room and the teacher calls out an emotion. The children freeze into an image that portrays that emotion.	With this easy activity children learn emotional vocabulary, how to put words to things they have felt, how to notice how their feelings are manifested throughout the body, how to observe others, how to pay attention to nonverbal emotional communication and to gestures and body expressions of emotions.
3	Diary of emotions – Part 1	<ul style="list-style-type: none"> <li>• Encourage reflection on one's own emotional states</li> </ul>	The game is an educational dynamic that tries to encourage reflection on one's own emotional states. Three sheets of paper will be distributed to each child and they will have to draw themselves in three different emotional states. For example: angry, happy and scared.	Perceive: Consciously recognize our emotions and identify what we feel and be able to give it a verbal label. Understand: Integrate what we feel into our thinking and know how to consider the complexity of emotional changes. Regulate: Manage and manage both positive and negative emotions effectively.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

4	Diary of emotions - Part 2	<ul style="list-style-type: none"><li>• Encourage reflection on one's own emotional states</li></ul>	Once all the children have their three draws prepared, they will explain a situation in their daily life in which they feel each of the three emotional states that he/she drew. Through this dynamic we will try to make children be aware of the possible triggers and consequences of their emotions and they will have a rich knowledge of their own emotions.	Perceive: Consciously recognize our emotions and identify what we feel and be able to give it a verbal label. Understand: Integrate what we feel into our thinking and know how to consider the complexity of emotional changes. Regulate: Manage and manage both positive and negative emotions effectively.
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## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

## ***LESSON 2.4: KNOWLEDGE AND PERSONAL ACCEPTANCE***

**AGE:** *Lesson designed for children aged 6-7 years*

**What is the lesson about (a brief *description* of the lesson)?**

This lesson will be based on knowledge and personal acceptance, and will contribute, through theatre, to the elimination of personal barriers, enhancing the feeling of freedom and leaving aside the structures established by society.

**Brief Reason for using this lesson to support shy children**

Theatre involves emotionally "undressing" in each class, whether it is drama or comedy, accepting oneself, as the tools with which one works are the body and the voice in pure sword.

**Main themes:**

- Expressing the physical qualities of others and valuing them.
- Acceptance of the valuations that others make of ourselves.
- Highlight strengths and talents

**Resources the teacher will need:**

- White sheets, pencils and paintings.

	<b>The Drama activity</b>	<b>The purpose of this drama activity (<i>What is it intended to achieve?</i>)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	Mirrors	<ul style="list-style-type: none"><li>• Expressing the physical qualities of others and valuing them.</li><li>• Acceptance of the valuations that others make of ourselves.</li></ul>	The teacher will place the students in pairs and explain to them that the activity consists of standing in front of their partner and acting as a mirror, that is, first they will have to describe the physical characteristics of their partner, and then they will have to draw a picture of him. The two	Encourages participation, information gathering, positive expression and appreciation of others, acceptance of criticism, understanding of others' feelings, self-esteem, self-concept



## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			<p>members of the couple will act as a mirror and draw their partner.</p> <p>When all the students have their drawing, they will sit in assembly and talk about the drawing their classmates have made of them. At the end all the drawings will be placed on one of the walls of the classroom, where everyone can see the drawings of their classmates and they can talk about everyone's characteristics.</p>	
2	The positive glasses.	<ul style="list-style-type: none"> <li>• Nurture the child's confidence</li> <li>• Acceptance of the valuations that others make of ourselves.</li> </ul>	<p>The teacher will ask his students to make the gesture of putting on imaginary and very special glasses, through which they will see only the positive that there is in the world. Each one will be drawn in the center of a sheet of paper, indicating their name. These pages will be passed from table to table and the children, all with their positive glasses on, will be writing qualities of their peers. "He helps me with my homework" or "He learns very quickly". It is important that the teacher also makes his contribution.</p>	<p>These messages will nurture the child's confidence through the recognition of classmates and the teacher.</p>
3	Professions game	<ul style="list-style-type: none"> <li>• Highlight strengths and talents</li> </ul>	<p>The teacher asks each child to select two jobs or professions they would like to do. At selection orientation, ask them to consider what they like best and what they think is the best they can do.</p> <p>Next, make a list of the chosen professions and organize a day of "theatrical performance. Each one will do the work they have selected.</p> <p>For example, the firefighter will pretend to put out a fire, the nurse will cure a sick person, etc. After each performance ask the whole group to applaud each colleague.</p>	<p>This is a good opportunity for the teacher to highlight to the group the strengths and talents that each has demonstrated in their role.</p>

PLAY IT OUT LOUD  
LESSON BOOKLET FOR TEACHERS  
**LESSON 2.5: SOCIAL SKILLS**

**AGE:** *Lesson designed for children aged 6-7 years*

**What is the lesson about (a brief *description* of the lesson)?**

Social skills are the set of behaviours that allow us to relate to others in a satisfactory way, so they are essential in any environment

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we may find.

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A proper implementation of these skills is beneficial to learn to express and understand others, take into account the needs and

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interests of everyone, try to find the most satisfactory solution for everyone to a problem or be supportive, fundamental things if we

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want to live in society.

**Brief Reason for using this lesson to support shy children**

Improved social relationships help to overcome the fear of conflict and physical contact and create bonds with peers, helps to

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strengthen skills when meeting people.

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**Main themes:**

- Promote self-esteem
- Group cooperation
- To improve relationships and valuing the qualities of others.
- Develop creativity and imagination.
- Improve oral communication

**Resources the teacher will need:**

- Activity 1: a box in which contents are not visible and the photographs of each child.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

- Activity 3: Different classroom objects to make each of the market stalls.

	<b>The Drama activity</b>	<b>The purpose of this drama activity (What is it intended to achieve?)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	Something to say	<ul style="list-style-type: none"> <li>• Promote self-esteem</li> <li>• To improve the knowledge and appreciation of students among them.</li> <li>• To improve relationships and valuing the qualities of others.</li> </ul>	For this activity, a box is placed in the centre of the class and the photo with the name of each child is placed in it. One by one they will have to get up and without looking they will take a photo of a classmate. The teacher will explain that they have to look at the picture and say the things they like most about their partner, both physically and emotionally.	Social skills that are worked on: Active listening, respect for speaking time, expressing and valuing the positive characteristics of peers, the active participation of students, getting to know peers, strengthening the self-esteem of others and expressing feelings.
2	On the Spot	<ul style="list-style-type: none"> <li>• Active listening</li> <li>• Development of motor skills</li> <li>• Creativity</li> <li>• Spontaneity</li> </ul>	<p>This simple game consists in having constant flow on stage! The teacher will ask for a volunteer that will be in charge of picking a theme or topic, then the remaining players will need to perform something that fits in into that theme – it can be really simple, like a sound, or a pose, or a motion – anything that links to the theme.</p> <p>The play can be repeated so many times as the teacher wants and depending on the duration of the class. If there is more time available for this activity, the teacher will keep picking volunteers. The first selection of the topic/theme can be done by the teacher as an example for the children.</p>	Social skills that are worked on: knowing how to listen, verbal and corporal expression, spontaneity and creativity.
3	We're going to the market!	<ul style="list-style-type: none"> <li>• Use oral communication to express, represent and dramatize different daily scenes.</li> <li>• Strengthen relationships not only with members of the group but also with society and what surrounds us outside the school.</li> </ul>	The teacher will explain to the children that they are going to play at the market. First of all we will talk about the different positions you can find there, so we will split the group of children between the people in charge of selling and the people who are going to buy. Then the roles will be changed.	Social skills that are worked on: verbal expression and communication, respect for turn, active participation, expressing and valuing needs or feelings, empathy, changing roles, correct expression depending on the context, initiating and maintaining a conversation, asking for and

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

		<ul style="list-style-type: none"><li>• Develop creativity and imagination.</li></ul>	<p>The teacher will ask their students what behaviours they should have when they go to the market and how they should address to other people, such as being educated, helping people, asking for things please, respecting shifts, giving thanks, and so on.</p> <p>When they are clear about what to do the teacher will let them free to play, but always being attentive to the behaviours and use of social skills that have gone learning so far. Also, the teacher can also be in role in the market, e.g. as a difficult customer who needs to be dealt with politely, or he/she could introduce an incident to raise the dramatic tension, e.g. a lost child or a purse has gone missing.</p> <p>At the end of the activity, children will be able to verbalize how they have felt in the two roles, using sentences like . ‘ I found it difficult when ...’ ‘ I enjoyed it when ...’ etc.</p>	<p>offering help, assuming responsibilities, learning to share.</p>
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PLAY IT OUT LOUD  
LESSON BOOKLET FOR TEACHERS  
**LESSON 2.6: SPEAK IN PUBLIC**

**AGE:** *Lesson designed for children aged 6-7 years*

**What is the lesson about (a brief *description* of the lesson)?**

This lesson consists of teaching children to speak in public, which not only improves communication skills but also helps to increase the confidence of younger children. In addition, thanks to oratory, they develop other important skills such as knowing how to organize, debate, argue or defend an idea.

**Brief Reason for using this lesson to support shy children**

Public speaking is one of the greatest fears of shy people. The theatre and the activities that we are going to develop in this lesson will teach the children to practice their diction and their speech aloud, something that will be of much help in their daily life.

**Main themes:**

- Improves diction and vocalization.
- Development of social skills.
- Communication

**Resources the teacher will need:**

- Activity 1: Ball, hoops, stereo.

	The Drama activity	The purpose of this drama activity ( <i>What is it intended to achieve?</i> )	Guidance and suggestions for the teacher	Notes on how shy children might benefit from activity
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## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

1	The world according to...	<ul style="list-style-type: none"> <li>• Work on verbal instructions.</li> <li>• Reinforce the social skills of the classroom-group.</li> </ul>	<p>For this activity you have to place all the children in a circle and in the centre, you place a pupil with great social skills. The student located in the centre should pass a ball to a partner and the one who catches the ball should ask a question to the child located in the central area. The questions should be: What colour do you like? What is your favourite team? What animals do you prefer? What is your favourite food? etc.</p> <p>Several volunteers will pass through the central area to give their respective opinions.</p>	<p>The purpose of the game is for the children to get to know their classmates better, learn to appreciate each other and become cohesive as a group (we are a team). Of course, the ultimate goal of the game is for the shy child to open up to the group, to make him/herself known, to learn that many children have the same hobbies as he/she does and to realise that his/her tastes and hobbies are very similar to those of his/her classmates.</p>
2	My partner's imaginary life	<ul style="list-style-type: none"> <li>• Encourage their imagination.</li> <li>• To lose the shame of speaking in public.</li> </ul>	<p>The activity consists of presenting a classmate in front of the rest of the class, but not in the traditional way, but by inventing his or her life and imagining a fictitious life for him or her. In this way, students feel less pressured because they don't have to remember real facts. They have 1 minute each and the freedom to invent a parallel life and to be as creative and fanciful as they want.</p>	
3	The story-tellers	<ul style="list-style-type: none"> <li>• Teamwork</li> </ul>	<p>This is a great game to help with focus and teamwork. All children and also the teacher seated in a circle, the teacher will start a story with one sentence, e.g. 'Once upon a time, there was a little mouse that was cleaning its house' Progressing through the circle, the child on the left of the teacher will have to say another sentence to continue the story, and so on. The story finishes with the child that is on the right of the teacher. The aim is to tell a comprehensive story and after that, children can share with the rest of the group which was their favourite part of the story.</p>	

## SECTION 3: Role play and experiential ‘Drama for Learning’

### ***LESSON 3.1: LOST HAPPINESS***

**AGE:** *Lesson designed for children aged 6-10 years*

**What is the lesson about (a brief *description* of the lesson)?**

In a kingdom, the king has lost his happiness. Children in the roles of his subjects help the king to find happiness. At the end, everyone draws his/her medal of happiness and defines what happiness is for them.

**Brief Reason for using this lesson to support shy children**

During this lesson the shy child gets the role of very high status – the king/queen, which raises her/his self-confidence. What is more she/he doesn't have to say anything because they have a squire (teacher in role) who can speak behalf of the king/queen.

**Main themes:**

- Understanding and developing understanding of the concept of "happiness"
- Developing an altruistic attitude
- Overcoming shyness

**Resources the teacher will need:**

- crown,
- royal announcement,
- medals of happiness,
- crayons

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

	<b>The Drama activity</b>	<b>The purpose of this drama activity</b> <i>(What is it intended to achieve?)</i>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	<p>Warm-up: King, castle, earthquake</p> <p>Participants are divided into three-person teams. Two people stand facing each other, holding hands - they form a "castle", the third person stands inside and is "the king".</p> <p>For password:</p> <ul style="list-style-type: none"> <li>• <i>Castle</i> - "castles" change the king, the king stays in place</li> <li>• <i>King</i> - kings are looking for a castle, "castles" remain in place;</li> <li>• <i>Earthquake</i> - everyone changes their location</li> </ul>	<ul style="list-style-type: none"> <li>• warm-up the children thinking and active participating</li> <li>• concentration on the lesson</li> </ul>		
2	<p>Introduction</p> <p>Teacher narrates: There was a kingdom in which there was a wise and good king (the teacher puts the crown on the head of one of the shy children and thus the child receives the role of the king), the king was helped by his squire (the teacher points to himself), and the kingdom was inhabited by the subjects (the teacher points to all children).</p>	<ul style="list-style-type: none"> <li>• Taking the roles</li> </ul>	The teacher just puts the crown on the head of the shy child, doesn't ask if the child want to have it.	The shy child gets the role of highest status, what raise his or her self-confidence.
3	<p>Building cities</p> <p>Children find themselves divided into groups of 4-5 people and create cities in various places of the classroom. When creating cities, three criteria must be considered:</p> <ul style="list-style-type: none"> <li>• Location of the city - where the city is located - in the mountains, by the sea, over lakes, in the vicinity of some deposits;</li> <li>• Give your city a name;</li> <li>• Define the character of your city - what do the residents of the city do, whether the city has a specific character, what is important for residents, whether they have any annual events, holidays, festivals.</li> </ul>	<ul style="list-style-type: none"> <li>• Further going into roles</li> <li>• Building belief in drama fiction</li> <li>• Developing creativity and imagination</li> <li>• cooperating</li> </ul>	The teacher might have ways of helping the children to make decisions about their 'city' through using drawings, labels, etc	The shy child is being led by the teacher in the role of squire to the throne (a chair). The shy child has a safe role – just sitting and being important.
4	<p>Presentation of cities</p> <p>The cities introduce themselves to the forum.</p>	<ul style="list-style-type: none"> <li>• Presenting on forum</li> </ul>	Teacher decides how to organise the presentation	



## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			depending on the confidence of the children. Might use a series of images, or captions.	
5	<p>The bow</p> <p>With majestic music, the subjects come to the king and give the king a bow and then return to their cities.</p>	<ul style="list-style-type: none"> <li>Ritualization that makes the children feel the roles stronger, and lets the shy child to feel important</li> </ul>		It lets the shy child deepen the sense of importance.
6	<p>Announcement</p> <p>The teacher/trainer, as the squire, announces the royal message that the king has lost his happiness and is very sad. The king is going to visit individual cities to see if he will find happiness in any of them. Residents of the city who will give him happiness will receive medals of happiness.</p>	<ul style="list-style-type: none"> <li>Giving the children the pre-text to take the action</li> </ul>		
7	<p>Working in groups - seeking happiness for the king, Something that makes them happy in their city that they want to share with the king</p> <p>City dwellers are preparing something for the king that will give him happiness.</p>	<p>Developing:</p> <ul style="list-style-type: none"> <li>Cooperation</li> <li>Imagination</li> <li>Creativity</li> <li>Problem solving</li> </ul>		
8	<p>Journey through the kingdom</p> <p>The king, along with the messenger, visit more cities, and their inhabitants try to give the king happiness.</p>	<ul style="list-style-type: none"> <li>Developing an altruistic attitude</li> </ul>		The shy child experiences the situation in which everybody wants to make him/her happy, and gets the gifts.
9	<p>Handing out medals</p> <p>The King thanks everyone for his efforts and gives each of them a medal of happiness.</p>	<ul style="list-style-type: none"> <li>Ritualization that lets the shy child to feel important</li> </ul>		It raise self-confidence of the shy child.
10	<p>Artwork - happiness medals.</p> <p>Conversation: Why are the medals empty inside? - Because what makes people happy may be different for everyone. Each child fills the interior of the medal by drawing what gives him happiness.</p> <p>The child who is in the role of the king, already outside the role, also draws his medal of happiness.</p>	<ul style="list-style-type: none"> <li>Developing art skills</li> <li>developing understanding of the concept of "happiness"</li> </ul>		

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

11	Conclusion In the circle- every child can talk about his/her medal of happiness.	<ul style="list-style-type: none"><li>• Sharing experiences</li></ul>		

# PLAY IT OUT LOUD

## LESSON BOOKLET FOR TEACHERS

### LESSON 3.2: BIRDS

**AGE:** Lesson designed for children aged 6-7 years

**What is the lesson about (a brief description of the lesson)?**

The children in roles of birds build their nests, fly and feed their children. They are in birds families. They have to anticipate what are the responsibilities of birds compared with people.

**Brief Reason for using this lesson to support shy children**

During this lesson the shy child gets the role of bird like other children. It gives her/him the opportunity to take actions together with all the children at the same time. Each child is also a part of bird family what gives a sense of belonging to the group. In the free pantomime section the shy child can express themselves verbally, mimic and with whole body, without being self-conscious, because all the children are doing the pantomime at the same time.

**Main themes:**

- Overcoming shyness
- Developing anticipative thinking
- Building the sense of belonging to the group
- Developing non-verbal communication skills
- Developing creativity and imagination

**Resources the teacher will need:** recording with music by W.A. Mozart, Piano Concert No. 21 in C major

	<b>The Drama activity</b>	<b>The purpose of this drama activity (What is it intended to achieve?)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1.	Children make the groups of two/three. They take the roles of families of birds. (Children choose)	<ul style="list-style-type: none"> <li>• Taking the roles</li> </ul>		The shy child gets the role of bird like other children. It gives her/him the opportunity to take actions together with all the children in the same time. He/she is a part of bird family what gives a sense of belonging to the group.
2.	SPACE ARRANGEMENT "Birds" build their nests using objects in the room (benches, chairs).	<ul style="list-style-type: none"> <li>• Building the space for drama action</li> </ul>	Teacher must take responsibility for health and	

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			safety as the children use equipment	
3.	<p><b>SMALL TALK</b></p> <ul style="list-style-type: none"> <li>• Why did the birds build their nests? (because they will have children)</li> <li>• What will the life of birds look like now? (they will lay eggs, fly in search of food, feed young birds)</li> </ul>	<ul style="list-style-type: none"> <li>• Building the knowledge background</li> </ul>	Teacher must organise activity for letting the children give this information	
4.	<p><b>PANTOMIME</b> (with music)</p> <p>"Birds" fly, feed young birds, incubate eggs (recording with music by W.A. Mozart, Piano Concert No. 21 in C major). "Birds" return to their nests.</p>	<ul style="list-style-type: none"> <li>• Further going into roles</li> <li>• Building belief in drama fiction</li> <li>• Developing non-verbal communication skills</li> <li>•</li> </ul>		In free pantomime shy child can express themselves verbally, mimic and with whole body. He/she is not being judged, because all the children do the pantomime in same time.
5.	<p><b>BIG BROTHER</b></p> <p>The teacher announces a trip of children from a nearby school.</p> <p>Asking questions:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> What do you think children will do in the forest and meadow?</li> <li><input type="checkbox"/> What do you feel?</li> <li><input type="checkbox"/> Do you feel safe?</li> <li><input type="checkbox"/> What do you expect from children who will come to the forest and meadow?</li> </ul>	<p>Developing:</p> <ul style="list-style-type: none"> <li>• Building tension</li> <li>• Anticipative thinking</li> </ul>		

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

6.	PANTOMIME (with music) "Birds" fly, feed young birds, incubate eggs (record with music by W.A. Mozart, Piano Concert No. 21 in C major).	<ul style="list-style-type: none"><li>• Developing non-verbal communication skills</li></ul>		Might be nice to finish with them flying the baby bird's first flight from the nest. Maybe then gather 'feeling' words associated with this, e.g. free, excited, nervous, etc.
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#### Possible follow up activities:

- Building the nests of different birds Look carefully at pictures of different bird nests and compare them. List the similarities and differences (Natural science purpose).  
Children watch film of the nests of different birds (in Internet, or printed) and build the nests in groups using different materials: cotton, thread, sticks, straw, stones, plasticine, etc.

PLAY IT OUT LOUD  
 LESSON BOOKLET FOR TEACHERS  
**LESSON 3.3: CATS**

**AGE:** Lesson designed for children aged 6-7 years

**What is the lesson about (a brief description of the lesson)?**

The granny/grandpa has her/his cats. They love playing with the wool skeins. They have to unravel the tangled thread.

**Brief Reason for using this lesson to support shy children**

During this lesson the shy child gets the role of cat like other children. It gives her/him the opportunity to take actions together with all the children in the same time. It is an idea of total physical response in a group, not to feel being the only one playing and being judged.

**Main themes:**

- Overcoming shyness
- Developing social skills: waiting for your turn, cooperation, problem solving, group decision taking
- Developing non-verbal communication skills
- Developing creativity and imagination

**Resources the teacher will need:**

- Wool skein
- scissors

	<b>The Drama activity</b>	<b>The purpose of this drama activity (What is it intended to achieve?)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	<b>Introduction</b> Teacher: <i>I am a grandma/grandpa</i> (the teacher takes on the part of the garment that is specific for grandma/grandpa for example glasses, beard, takes the hair into a bun, etc) <i>and I have 20</i> (the number of children) <i>cats</i> (the teacher points to all children).	<ul style="list-style-type: none"> <li>• Taking the roles</li> </ul>		The shy child gets the role of cat like other children. It gives her/him the opportunity to take actions together with all the children in the same time.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

2	<p><b>Pantomime/role play</b>            Teacher: <i>My cats meow, wash, sleep, wake up, stretch, stretch their backs, drink water and milk, sleep again, mutter, wake up, drag, eat crisps, play with their hands, etc.</i></p>	<ul style="list-style-type: none"> <li>● Feeling the role stronger</li> <li>● Developing non-verbal communication skills</li> </ul>		
3	<p><b>The play with the wool skein</b>            Everybody sits in the circle. Teacher in role of the grandma/grandpa gives to the cats the wool skein.            Teacher: <i>My cats loves playing with skeins.</i></p> <ul style="list-style-type: none"> <li>● They play with it by rolling it to each other.</li> <li>● They pass the skein to one by one saying their colour.</li> <li>● They pass the skein to one by one saying their cat name.</li> </ul>	<ul style="list-style-type: none"> <li>● Further going into roles</li> <li>● Building belief in drama fiction</li> <li>● Developing creativity and imagination</li> <li>● Waiting for your turn</li> </ul>		
4	<p><b>The tangled thread</b>            Teacher: <i>Sometimes cats tangle the grandpa/grandma thread.</i>            Children sits in the circle. They roll the skein to the person sitting opposite them, holding the thread with the second hand. They make something like a web.            Teacher: <i>Oh my. How tangled thread. Have you got an idea how to untangle it?</i>            Children give the ides how to do it (rolling the skein back, going with the skein under the web, let go of the thread and then try to unravel). They make the group decision and try to untangle the thread.</p>	Developing: <ul style="list-style-type: none"> <li>● Cooperation</li> <li>● Creative thinking</li> <li>● Problem solving</li> <li>● Group decision taking</li> </ul>	The teacher sometimes helps the children with winding the thread into a ball	
5	Repeating the pantomime. At the end cats sleep – children relax.	<ul style="list-style-type: none"> <li>● Developing non-verbal communication skills</li> <li>● relaxation</li> </ul>		

**Possible follow up activities:**

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

- The magic skein  
Teacher: what if the skein was magic? What magic could it have?  
  
The children pass the skein and say what is a magic of the skein
- Art activity  
Children take the pieces of the thread and makes some magic amulets - bracelets, necklaces, rings, others. They share their works.



PLAY IT OUT LOUD  
 LESSON BOOKLET FOR TEACHERS  
**LESSON 3.4: HOME**

**AGE:** Lesson designed for children aged 6-10 years

**What is the lesson about (a brief description of the lesson)?**

Children build houses using themselves as bricks. They then discuss what does it mean “feel like home”.

**Brief Reason for using this lesson to support shy children**

This lesson has a great potential in building a group and relationships in a group because the shy child has the chance to become a leader and coordinator of the group's activities, and in turn a person with a strong personality has to surrender to others. Besides building a "home" has a strong metaphorical message - the group becomes a shelter for everyone.

**Main themes:**

- Understanding and developing understanding of the proverb “feel like home” In some settings this might be ‘Home Sweet Home’
- Overcoming shyness

**Resources the teacher will need:**

- No resources needed

	<b>The Drama activity</b>	<b>The purpose of this drama activity (What is it intended to achieve?)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	<b>Bricklayer and bricks Game</b> We choose one person who will be the title Bricklayer and draw a line (stick masking	<ul style="list-style-type: none"> <li>• warm-up the children active participating</li> </ul>	Teacher must take responsibility for keeping the children safe during the game	Shy child is a part of a group and can feel emotions of stress, fear and happiness.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

	<p>tape) across the room on which they can move.</p> <p>The remaining part of the participants (so-called Bricks) sets up a certain distance in front of the line and the runner must cross the line to the other side, while the Bricklayer moving along the designated line must catch the running bricks (it is enough to touch the running person) and then builds a wall of them on the line, narrowing the field through which you can run. The game ends when all the bricks are caught, we can also set the number of repetitions at the beginning.</p>			
2	<p><b>1. Building houses - sculpture</b></p> <p>In groups of 5-6 persons the participants build houses. Each person is an architect who uses the rest of the group as building materials and the group builds a house for himself. Once it is built, he/she enters and if he/she feels good, it ends up with saying "Thank you" and the next person is building his/her home.</p>	<ul style="list-style-type: none"> <li>• building the sense of belonging to the group</li> <li>• giving a chance to everyone to be a leader</li> </ul>	<p>There are two rules of the game:</p> <ol style="list-style-type: none"> <li>1. The "bricks" don't speak.</li> <li>2. The architect have to use all the "bricks". Nobody stays useless.</li> </ol>	<p>Exercise has a great deal of potential in building a group and partner relationships in a group because the shy child has the chance to become a leader and coordinator of the group's activities, and in turn a person with a strong personality has to surrender to others. Besides building a "home" has a strong metaphorical message - the group becomes a shelter for everyone.</p>
11	<p><b>SMALL TALK</b></p> <ul style="list-style-type: none"> <li>• What houses have you built?</li> <li>• What is important to have in a house to feel happy?</li> </ul>	<ul style="list-style-type: none"> <li>• Sharing experiences</li> <li>• Building positive social</li> </ul>		

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

	<ul style="list-style-type: none"><li>• What we can do to feel like home in our class?</li></ul>	atmosphere in the class.		
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## *LESSON 3.5: BY BOAT AND LIFE RING.....*



***AGE: Lesson designed for children aged 6-7 years***

**What is the lesson about?**

This lesson has been designed to support the children's mental health, by allowing them to acknowledge and express different feelings (development of emotional intelligence) The importance of developing a healthy emotional world is a key factor in effective communication and interpersonal relationships. The scenario is about a little puppy that is alone in the rain. The puppy is sad and afraid, the frogs have fun because they love the water, the children are worried about the flood of the garden but mainly about the luck of the puppy and the snail stays calm and hides in his shell... The children, who are watching the rain from a window, are going to help, and choose different roles in order to explore different feelings and give their own end to the story.

**Brief Reason for using this lesson to support shy children. This lesson gives children the opportunity to:**

- recognize feelings
- exercise to express their emotional world

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

- learn to respect the feelings of others

Main themes:

- emotions •care for others •self expression •helpful •action •empathy •emotional intelligence •communication •work in a group • collaboration • support

Resources the teacher will need: Audio file with sudden rain / storm

	The Drama activity	The purpose of this drama activity <i>(What is it intended to achieve?)</i>	Guidance and suggestions for the teacher	Notes on how shy children might benefit from activity
1	Present the four different roles (puppy, children, frogs and snail).	Understand how each role feels / reacts.	Explain that each role reacts / feels in a different way.	Recognize different feelings / behaviors.
2	Role play	All the children taking the roles of the four different participants in the story.	One by one, explore in the plenary the different feelings/ posture/ thoughts / reaction each role had under the same situation (sudden rain).	Express different feelings in each role.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

3	Set up different still images	Explore different endings to the story	Discuss with the children different endings to the story. Set up still images with all the potential closures. You can give some hints about how children choose to end the story e.g. leave the puppy in the rain, make a boat to bring the puppy inside the house, throw a life ring to the puppy...	Acknowledge feelings of others, work in a group to find a solution, see things from another person's perspective.
4	Reflection	Reflect on different roles/ perspectives	Ask the children:  which role they found more interesting /boring/ easy/ difficult.  how they felt in each role.  which ending they enjoyed most and why  how they feel with the different reactions / endings	

Possible follow up activities: Write down all the emotions that were expressed and find a body posture / color that suits for each of them.

PLAY IT OUT LOUD  
LESSON BOOKLET FOR TEACHERS

## LESSON 3.6: CASTAWAYS

**AGE:** Lesson designed for children aged 6-7 years

**What is the lesson about (a brief description of the lesson)?**

This lesson is about communication and possible cooperation in a group. The children are castaways in an island where they have to find their own way to survive.

**Brief Reason for using this lesson to support shy children**

This lesson gives the opportunity to:

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Include the shy child in the group. To learn how to leave room for others and at the same time to claim space to speak. To develop abilities and mechanisms of expression through reasoning, movement and expression.

**Main themes:**

- self expression • communication • imagination • creative thinking • working together •

**Resources the teacher will need:**

Pieces of newspapers, CD player, CD music, a colorful box.

	<b>The Drama activity</b>	<b>The purpose of this drama activity</b> <i>(What is it intended to achieve?)</i>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	Free moving: We spread newspaper pieces on the floor; the same number as the	Relaxing / Energizing activity to get familiar with the space / our senses	Newspapers are the "rocks" in the sea and the children are castaways.	Have time on their own

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

	<p>children in the class. We put music on and as long as the music is playing the children move freely in the "sea" (free space). When the music stops, the children have to go to a newspaper to be rescued from the fantastic sharks that appear</p>		<p>Whenever the music starts again, the newspapers are decreasing.</p> <p>The newspapers which are being removed, are placed in a far corner of the room and form an island. The teacher should make sure children are safe – move at a reasonable pace and don't slip on the floor.</p>	
2	<p>Role Play:</p> <p>When the newspapers left in the room are few, the teacher (in role) invites the children to the island formed with the newspapers removed.</p> <p>Our castaways have been saved and found on an unknown island</p>	<p>We encourage students to see themselves as a group.</p>	<p>The children show how they feel, what they think they can do, their options on being castaways on a remote island...</p> <p>How the lesson will take place depends largely on the composition of the team, its disposition and its experience in similar games.</p> <p>Remind them that they are safe.</p>	<p>Be part of a group</p>
3	<p>Improvisation:</p> <p>On the beach, they find a magic box which is empty but the children imagine it to be full of fantastic things that castaways will need. The exploration of the island begins and a</p>	<p>Express themselves through the fantastic object.</p> <hr/> <p>Each child creates his / her own version of a castaway.</p>	<p>Each child pulls out a fantastic item from the box, presents it and explains how it will be useful.</p> <p>Give some ideas about the fantastic item: a map for a treasure, a letter for help.</p> <p>This could be a chance for collaboration between children.</p>	

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

	whole world is set up with children's imagination		Let them decide how they could collaborate (or not) and choose their own castaway story.	
4	Reflection		How they felt in each stage of the game?  Did the children work as a group at the beginning of the activity? Have they been able to communicate and collaborate with the other children in the group? Did they talk about fantastic items? Did they describe it?  What was easy / difficult / boring / challenging for them?	Talk about what happened.

#### Possible follow up activities:

Surviving on an island and co-operating with each other to build homes, find food, etc.

Sharing their own special skills so that everyone is valued.



## ***LESSON 3.7: THE ZOO KEEPERS***

**AGE:** *Lesson designed for children aged 6-7 years*

**What is the lesson about (a brief *description* of the lesson)?**

Children will take the role of a group of Zoo-Keepers who look after one particular species of animals (teacher can choose but avoid dangerous animals – maybe choose meerkats, deer, small cats, etc).

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Children will learn what the animals need to be safe, happy and well looked after. They will learn about the animal’s original habitat; what space they need; what they eat; what kind of shelter they need.

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Children will experience being praised for their care and hard work looking after the animals.

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The zoo owner will challenge the children by coming into the drama ‘in role’ to say that the zoo must close some of the enclosures and they will have to say why their animals are important to the zoo and should be kept.

**Brief Reason for using this lesson to support shy children**

The imaginary animals will provide a focus for the shy children to get involved without having to draw attention to themselves. They will work in small groups with a definite task – e.g. preparing the food, building a shelter; looking after a sick animal.

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There is a lot of protection within the structure of the lesson to make the shy child feel safe yet absorbed in the activity. Lots of opportunities for talk with other children.

**Main themes:**

- **Caring for animals**
- **Keeping animals in captivity**
- **Working together to create good environment for an animal**
- **Learning about natural habitats**

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

#### Resources the teacher will need:

- Information about one species of zoo animal which children will understand
- Pictures and information about natural habitat of animal
- Hat or item of clothing to denote zoo owner (teacher in role) who wants to close the enclosure and send animals away

	The Drama activity	The purpose of this drama activity (What is it intended to achieve?)	Guidance and suggestions for the teacher	Notes on how shy children might benefit from activity
1	Introduce the task – the children are all zoo keepers who look after a group of animals, e.g. meerkats.	- Consider different jobs needed to look after the animals, such as preparing food, building a shelter, digging trenches, putting up secure fences. Transporting the animals, etc.	Use pictures and information about the natural habitat of the animals and their needs in terms of shelter, food and care. How much space do they need? How likely are they to escape? By giving children a folder of pictures they can become the ‘expert zoo keepers’ and show the rest of the class how the animals live in the wild	Children work in small groups to prepare to do a specific task and they are protected by being part of a group and being given good quality materials to guide them.
2	Prepare the enclosure for the animals	- Work together in teams to prepare the animal enclosure -Each team has a specific task such as getting food ready They work silently using mime to show the different jobs Teacher narrates to tell the rest of the class what each group is doing	Start with a still image of each group and let them see each other getting the enclosure ready. Teacher can ‘narrate’ the activities, showing how carefully the teams are working and showing they are already experts in each job. “The fence builders hit the stakes into the ground carefully, to make sure the animals could not escape...”	As above, small group work together to give protection. Teacher narrates to make sure children feel included.
3	Each group of ‘experts’ shows the teacher, in role as the lead zoo keeper, what they have done to make the animals safe and well	- One group at a time take the teacher around their part of the zoo – showing what they have done.	Teacher prompts the children to talk about what they have done – making a fence, preparing food, building a shelter etc. Teacher asks them questions and compliments them on their expertise and good work.	Teacher questioning is gentle and reinforcing, not asking for new information.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

4	Return to 'photos' of children doing the jobs to show how hard they worked, to make a collage at the zoo.	- Set up a living photo of each team again, for the photo board in the zoo.	Teacher narrates again as the photos are shown.	Still images give protection and everyone takes part in the same way.
5	Animals are now in the enclosure – improvisation showing the children as zookeepers caring for the animals	- Bring the still images to life and show how the animals are cared for. Teacher as head zoo keeper walks around with them and talks about what they are doing.	Because teacher is in role amongst the children, they can work with them and encourage anyone to take part who is finding it difficult. Teacher asks questions about what they are doing.	All the work so far has built up belief and ideas. Shy children will be supported by the teacher who is working inside the drama with the class.
6	- The children are told there is to be a meeting of all the people who look after the animals. Teacher in role as zoo owner says that some enclosures have to be closed down.	As zoo owner, teacher greets the children and says their enclosure might have to be closed. Do they have any good reasons why it should be kept open? This gives them a dilemma to try to solve as they have spent so long looking after the animals.	the teacher says that when they put on this hat/scarf or jacket they will become the zoo owner. Teacher needs to give them reasons why some parts of the zoo have to be closed down. Suggests that all their hard work might be for nothing. Can they think of any good reasons to keep their enclosure open?	Shy children will hopefully feel very involved and want to come up with reasons why their animals should be saved. As it is a whole group discussion, they are not singled out.
7	The zoo owner withdraws and asks children to think about what reasons they have for saving their animals and enclosure.	Give the children a chance to talk together in smaller groups to come up with ideas.	Teacher can revert to the former role of chief zoo keeper, coming back to 'hear what the meeting was about' and asking the children 'what's going on'. Helping to guide them in coming up with arguments 'What can we say when the Zoo Owner comes back?'	Small group discussion and support from the teacher will hopefully help the shy child to involve themselves in discussion. There are no right and wrong answers in this story which should also help them.
8	Zoo Owner returns and hears why the animals should be kept in the zoo. Agrees to keep the enclosure open after hearing arguments.	This strategy allows the children to speak out and argue for their cause – either individually or in small groups. They can approach the zoo owner to speak. They should feel a sense of achievement and empowerment.	Teacher must facilitate the children's voice and argument by accepting the ideas and show that all voices are important – also showing that the zoo owner is persuaded by their ideas.	Shy children have the satisfaction of being listened to – they can speak in pairs – they can approach the zoo owner without having to speak out loud but still feeling valued.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

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#### Possible follow up activities:

- - Could talk about keeping animals in captivity and thinking about the good and bad things about this.
- - Could consider how the zoo keepers would deal with an emergency, like sickness amongst the animals.
- - Drawings of animals, maps of the enclosures, more research into the animals' native lands.

PLAY IT OUT LOUD  
LESSON BOOKLET FOR TEACHERS

## LESSON 3.8: THE GARDEN

**AGE:** *Lesson designed for children aged 6-7 years*

**What is the lesson about (a brief description of the lesson)?**

The lesson is about a group of children who find a special garden full of flowers. They look after the garden as a team. They have to talk to a council official who comes to clear the garden to build new houses.

**Brief Reason for using this lesson to support shy children**

Shy children will benefit from working as part of positive team, both making the garden a special place and defending their right to keep the garden when it is threatened.

**Main themes:**

- Children learning from each other about how to make things grow;
- Using still images to show children working and playing;
- Helping children to see that they have a voice to protest when their special space is threatened

**Resources the teacher will need:**

- Placard saying ‘Keep Out. Building Site.’ (Or similar)

	The Drama activity	The purpose of this drama activity (What is it intended to achieve?)	Guidance and suggestions for the teacher	Notes on how shy children might benefit from activity
1	Teacher in role	<ul style="list-style-type: none"> <li>• Teacher as one of a group of children tells the rest of the children that she</li> </ul>	Emphasise in role that the secret garden is safe, that they will always go together and that they will always tell their parents where they are	As part of the group, they will be caught up in the excitement of going to play with friends in the secret garden

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

		has found a secret garden where they can play	going – to make sure they don't play in unsafe places! Stress that they all worked and played together really well in the garden and looked out for each other.	
2	Mimed activity in pairs, looking round the secret garden using slow motion and still moments.	<ul style="list-style-type: none"> <li>Prepare through discussion in pairs and then mime (maybe to music) discovering the garden, sniffing flowers, finding 3 objects they have decided on in discussion.</li> </ul>	Make sure everyone has a partner and get them to discover 3 objects and make an image as they find each one. Keep the activity as slow as possible.	Mimed activity can be absorbing – preparation means they know what will happen next. There is a lot of protection offered by the form of the activity.
3	Discussion in role with teacher	<ul style="list-style-type: none"> <li>Children discuss how they will look after the garden and help plants and flowers to grow. Each person will take something to the garden to help it grow. Change to explore what they know about environment and helping things grow.</li> </ul>	Help them prepare for a scenario where the children tend for the garden. Make sure they all take something to the garden to use as a tool.	
4	Dramatic play, working in the garden, with teacher narration	<ul style="list-style-type: none"> <li>Children arrive at the garden with their tools to help garden grow. They work in teams weeding, watering, digging, feeding flowers, putting up birdfeeders, etc.</li> </ul>	Teacher works with them in 'twilight' role, as one of the children but helping build belief in what they are doing. This activity will help them invest in the garden as something they want to protect	Less formal than the mime, but still offering protection to shy children that they can join in
5	Still images and Dramatic Play, showing children playing and relaxing in the garden	<ul style="list-style-type: none"> <li>Prepare in groups what kind of games the children play in the garden and show these through a series of still images which come to life, one group at a time.</li> </ul>	Organise still images and bring them to life for a few moments, showing children playing in the garden.	Shy children will be able to demonstrate traditional games and 'practice' playing these with others in the class, helping to build their social skills.
6	Teacher in new role of Council Official,	<ul style="list-style-type: none"> <li>The class watch the teacher in role as a council official on the phone, saying that they are putting a sign up to stop</li> </ul>	Teacher needs to make sure children have understood that the garden is being taken over	Shy children are watching the activity and will hopefully feel engaged with the

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

		<p>anyone from going into the garden, which will be a building site for new houses. Teacher then comes out of role and talks to class about what is happening.</p>	<p>for new houses and talk to them about what they might do about it. Maybe let them discuss in pairs for a short time.</p>	<p>situation, so they will talk about what is happening and what they might do about it.</p>
7	Children hotseat the council official	<ul style="list-style-type: none"> <li>Teacher in role as council official talks to the children giving them a chance to say what they want to about the garden – freeze conversation and give them a chance to prepare something to say to the official in pairs, possibly speaking at the same time, chorally. This can be quite formal, approaching in pairs.</li> </ul>	<p>Teacher needs to set up the hotseat, before going back into role, so they know that they can ask questions. Use a formal device to stop the action and give them time to prepare what they want to say to the official about the garden. As the official, accept their concerns seriously.</p>	<p>Hopefully shy child will feel able to say something to the council official, challenging an adult and explaining why the garden is important.</p>
8	Resolution	<ul style="list-style-type: none"> <li>Official returns after some thought and tells the children that he/she has listened carefully and put their point of view forwards. A compromise has been reached, which allows the children to have a garden to look after.</li> </ul>	<p>Teacher can decide what the compromise is to show their point of view has been taken into account and their expertise in looking after a garden has been respected.</p>	

#### Possible follow up activities:

- **Make sure children understand that they are too young to go off and play by themselves without an adult – the drama is about older children**
- **Decide what the compromise is with the council – perhaps the children are given a new plot of land on which to develop a garden and they can design this.**

PLAY IT OUT LOUD  
LESSON BOOKLET FOR TEACHERS

## ***LESSON 3.9: THE MAGIC PAINTBRUSH***

**AGE:** *Lesson designed for children aged 6-7 years*

**What is the lesson about (a brief *description* of the lesson)?**

Chang is a poor boy in China, who loves drawing. In a dream he is given a magic paintbrush but can only use it to help the poor. He wakes and the brush is in his hand. Whatever he draws comes alive. He draws things to help the poor. A rich Emperor hears about Chang and the magic paintbrush. He has Chang brought to his palace, with his brush. The magic will not work when the Emperor uses the brush. He makes Chang paint gold. He paints it on a distant island and then paints a boat for the Emperor to get to it. When the Emperor is on the journey, Chang paints a storm that sinks the boat. The Emperor is never seen again and Chang returns to helping the poor with his magic paintbrush.

**Brief Reason for using this lesson to support shy children**

The story is about one talented child. The drama starts with individual work and slowly builds up to collaborative work.

**Main themes:**

- Helping the poor
- Being an artist
- Good triumphing over evil

**Resources the teacher will need:**

- The story (provided) and other versions available online.
- Chinese music (optional)
- A paintbrush (optional)

**Do not read the whole story to the class before starting this lesson. Read it a paragraph at a time, (as below).**



## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

	<b>The Drama activity</b>	<b>The purpose of this drama activity (What is it intended to achieve?)</b>	<b>Guidance and suggestions for the teacher</b>	<b>Notes on how shy children might benefit from activity</b>
1	Individual mime	<ul style="list-style-type: none"> <li>To get the children to engage with the main character</li> <li>To enter the fiction</li> <li>To focus attention through visualisation</li> </ul>	<p>Read paragraph 1 aloud.</p> <p>Ask the children to get into a space and imagine they are Chang, They are holding an imaginary stick and will start drawing on the ground (in mud or sand) or on a wall. They should be clear about what they are drawing, as they will need to describe it in detail to someone next.</p>	<p>This activity is solitary and silent. There is no audience. They are not being asked to interact with other children at this point. It enables them to engage with the fiction alone.</p>
2	Working in role, in pairs	<ul style="list-style-type: none"> <li>Building a shared fiction together</li> <li>To be an audience for each other's creative ideas</li> <li>To deepen engagement with the fiction</li> </ul>	<p>They take it in turns to be Chang and describe the picture they have drawn, to their partner. This activity can be done with eyes closed or open.</p>	<p>Having eyes closed can help visualisation for both talkers and listeners. If the talker has eyes closed, they may be less inhibited about speaking. If the listener has their eyes closed, they can probably concentrate more easily on what is being said and on visualising the picture.</p>
3	Teacher in Role	<ul style="list-style-type: none"> <li>To gather information</li> <li>To deepen the children's engagement with their roles-</li> <li>To build the fiction together</li> </ul>	<p>Explain that you will now become a visitor to their village. Tell them that you saw Chang's kindness when he set a fish free from a net today. Can they tell you about Chang and any other acts of kindness he has done?</p> <p>You may choose to introduce a 'speaking object' that is held by the child speaking and has to be passed around. This is to make sure everyone has a chance to speak.</p>	<p>Shy children have the option of contributing and are not being made to take a turn. If a speaking object is used to prevent a few children dominating, it gives more opportunity for shy children to do so or to choose not to.</p>
4	Visualisation	<ul style="list-style-type: none"> <li>To strengthen concentration</li> <li>To turn words into images</li> <li>To make the story more memorable</li> </ul>	<p>With the children seated on the floor, in a circle, the teacher reads the second paragraph. Invite the children to close their eyes and imagine pictures of what is happening in the story, as it is read. When they open their eyes, you will be holding a real or imaginary paintbrush (as Chang did).</p>	<p>They have the choice of closing their eyes (an invitation) so can do what is most comfortable for them. They are working individually, so no interactive demands are being made in this activity. Fewer peers are looking at them, as most will have their eyes closed.</p>
5	Thought Tracking	<ul style="list-style-type: none"> <li>To engage with the thoughts of the main character</li> <li>To encourage empathy</li> </ul>	<p>The teacher as Chang stays in the centre of the class circle and invites the children to walk past Chang one at a time and speak aloud Chang's thoughts, as he looks at the magic paintbrush. The thoughts can be jotted down (stored), on</p>	<p>The children have the option of passing by Chang, so don't have to if they don't feel confident enough to do so. They are nonetheless benefitting, from hearing the</p>

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

		<ul style="list-style-type: none"> <li>To gather the thoughts of the participants at a key moment</li> </ul>	self-adhesive labels and placed around a drawn outline of Chang or all placed inside one big thought bubble.	thoughts of those who do enter and speak thoughts.
6	Talking Objects  Eavesdropping	<ul style="list-style-type: none"> <li>To extend and embody the story</li> <li>To help develop their understanding of personification</li> <li>To share ownership of the story</li> </ul>	Read the third paragraph aloud, then <b>EITHER:</b> Invite them to enter the circle one at a time, and become an object that Chang has painted to help a poor person, e.g. a bowl of soup. They enter, become the object physically, say what they are and give one more piece of information, e.g. ‘I am a bowl of soup that Chang painted for a hungry child that was crying.’ <b>OR:</b> The children can make themselves into still objects at the same time. Explain that each child can speak as the object, as you pass by them. Do not insist every child speaks. Pass by without comment if someone does not speak aloud.	They might choose not to speak aloud but they are still present and benefitting from others’ ideas. Also, they may be doing the activity in their minds but not sharing it publicly.
7	Small Group Play-making	<ul style="list-style-type: none"> <li>To encourage collaborative, creative thinking,</li> <li>To give practice at group problem solving and decision making</li> <li>To develop team-work</li> </ul>	Groups of 4: Ask the children to create and act out a short scene showing how Chang helped someone with his paintbrush. It must be clear to an audience, what is happening in the scene.	Shy children may be supported and accommodated by their peers, when deciding what each child will be expected to do and say in the scene, e.g. the shy child might have a non-speaking role.
8	Performance Carousel	<ul style="list-style-type: none"> <li>To enable groups’ scenes to be shared seamlessly</li> <li>To compile a whole class performance quickly</li> </ul>	Each group now presents their rehearsed scene in turn. Each group in turn, should start by getting into a still image, bringing it to life, acting out their scene and then freezing it again at the end of the scene. As one group ends, the next starts until all groups have shown their scenes.	This activity is inclusive. Shy children are not being put individually ‘on the spot’ and they will have rehearsed before showing the scene.
9	Rumours	<ul style="list-style-type: none"> <li>To recall and recount what has happened in the drama so far</li> <li>To give opportunity for innovation and elaboration</li> </ul>	At a signal from you, they start moving around the room gossiping to each other in role, about Chang and the things that he has been doing with his paintbrush. They can recount what they know or add new things he has done with it. The teacher can join in.	The teacher joining in enables her/him to support shy children in role. This activity involves everyone talking at once, children can choose who they move to talk with and can move on to talk to someone else when they wish. They might

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

				just listen in to the rumours and not anything.
10	Teacher in Role	<ul style="list-style-type: none"> <li>To gather information from the class</li> <li>To bring a key moment in the story alive</li> <li>To stimulate and enable interaction with a key character at a key moment</li> </ul>	<p>Read aloud, the first sentence only of paragraph 4, i.e. <i>'One day a wicked and greedy Emperor heard about Chang's magic paintbrush.'</i></p> <p>Tell the children that they are the Emperor's spies and have heard the rumours about Chang. They will now tell the Emperor (teacher in role) about Chang, his paintbrush and what he has been doing with it. You need to listen, ask them questions and push for more details.</p> <p>End by demanding, <i>'Bring Chang and his paintbrush to me. I will make him paint something for me.'</i></p>	Shy children are present, probably engaged with what is happening and have the choice about whether or not they speak.
11	Whoosh!	<ul style="list-style-type: none"> <li>To include everyone physically, in 'active storytelling'</li> <li>To make the story visible and move it on</li> <li>To encourage spontaneity of action</li> </ul>	<p>Ask them to stand in a class circle. Explain that will now read aloud the rest of the story. As you are reading it, you will move around the circle, signalling in turn to groups of children, to enter the circle. As groups enter in turn, they will quickly, physically become/portray together, whatever is happening in the story at that moment, e.g. a group might spontaneously become an island, a boat, etc. When the centre of the circle is getting over full with children, you call out, 'Whoosh!' and wave your arms. This is the signal for them to leave the centre and go back to the circle's edge. The space is cleared and you carry straight on with the story until the end.</p>	There is an expectation that everyone will enter the circle but no group is being watched carefully or for long. The groups move in and show part of the story quite quickly, so there is not much time for worrying. If a shy child does not enter the circle, no comment should be made. Let them stay standing in the circle but they should not withdraw from the circle. They stay present and are not individually pressured to contribute.
12	Working in role (in pairs)	<ul style="list-style-type: none"> <li>To get the children to remember and verbally recount the story</li> <li>To give opportunities for the story to be told from different viewpoints</li> </ul>	<p>Ask the children to get into pairs. One child will pretend to be Chang and the other is a friend of Chang's. Chang will tell his friend what happened at the Emperor's Palace. The friend can ask questions and respond verbally to what</p>	A shy child will only be telling the story to one other child. The teacher may wish to consider whether it would help, to arrange an empathetic and supportive partner for the shy child or not. The shy

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			Chang says, once Chang has finished telling the story. The children can then swop over, maybe with different roles this time, e.g. a palace guard telling his friend what he saw happen at the palace (an eye witness account).	child may have a preference which could be accommodated, about whether they retell the story first or their partner does.
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#### Possible follow up activities:

- Make a class Storymap, i.e. map the story in a linear and pictorial way, on a big piece of paper. This could be done by the teacher or by groups of children. A storymap is a visual organiser that can help children to retell the story again later. It can also be used to support children retelling and then writing the story later
- They can paint or draw an imaginary, illustrative picture from the story and then get real crayons or paint and brushes and turn the imaginary picture into a real picture.
- They can look at real Chinese paintings (online) and listen to some real Chinese music. They can look at and copy some Chinese handwriting. They could try painting or writing or music making 'in the Chinese style'.

## ***LESSON 3.10: THE PIED PIPER OF HAMELIN***

**AGE:** *Lesson designed for children aged 6-7 years*

**What is the lesson about (a brief *description* of the lesson)?**

This lesson is based on a well-known story about a town called Hamelin, that is plagued by rats. The people tell the Mayor to get rid of the rats. The Pied Piper tells the Mayor that he will get rid of them for a thousand guilders. The Mayor shakes on the deal. The piper plays his pipe, the rats follow him to the river, jump in and drown. The piper asks for his payment and the Mayor breaks his promise. He says he will pay him fifty guilders. The piper plays his pipe again and all the children follow him to a mountain. A door in the mountain opens and the children go inside. The door closes and the children are never seen again. In this lesson, the children are the townsfolk. They create and recreate incidents with rats, discuss the problem, confront the Mayor together and experience the joy of the rats leaving, followed by the horror of watching their children being taken. In this lesson, the children are actively getting to know the story, extending parts of it and generating appropriate narrative and dialogue, whilst working in role.

**Brief Reason for using this lesson to support shy children**

This lesson does not put shy children individually 'on the spot'. Any shy children are included in an imaginary community within the drama. They have the opportunity to speak but are not placed in the position of having to talk against their will. It is within their control. Hopefully shy children will become deeply enough engaged in the drama, that their desire to contribute will outweigh their hesitation in doing so.

**Main themes:**

- The importance of keeping promises
- The importance of pest control
- Holding public officials accountable

**Resources the teacher will need:**

- The story handout that accompanies this lesson
- A musical pipe (optional)
- Background pipe music of your choice (optional)

PLAY IT OUT LOUD  
LESSON BOOKLET FOR TEACHERS

	The Drama activity	The purpose of this drama activity <i>(What is it intended to achieve?)</i>	Guidance and suggestions for the teacher	Notes on how shy children might benefit from activity
1	Movement and mime  Freeze frame	<ul style="list-style-type: none"> <li>To engage with the story theme</li> <li>To build up the idea of the rats becoming increasingly problematic</li> <li>To start them off, working together</li> </ul>	<p>Ask the children to walk around the room and nod to each other, as they pass.</p> <p>Ask them to do this activity again but this time they need to imagine that there are rats scuttling around in increasing numbers, as they are moving around.</p> <p>Freeze the action.</p>	An inclusive activity, in which children have the freedom to interact as much or as little, as they wish.
2	Visualisation	<ul style="list-style-type: none"> <li>To deepen individual engagement with the presence of imaginary rats</li> <li>To stimulate a vivid visual image</li> </ul>	<p>Ask the children to now close their eyes and imagine they are looking closely at one rat, e.g. say, ‘ <i>Look really carefully at that rat’s eyes..its face ...its whiskers... its body...its tail...look closely.. look carefully at what this rat is doing.</i>’</p>	Children do not need eye contact and this activity is internal.
3	Improvisation in pairs	<ul style="list-style-type: none"> <li>To verbalise what they imagined/visualised</li> <li>To help build a shared belief in the drama</li> </ul>	<p>Now ask them to open their eyes and turn to a partner. Explain, ‘ <i>In a moment, you will describe the rat so well, that your partner might be able to imagine the rat too. Take turns.</i></p>	They are just talking with one person and not publicly on the spot in terms of performance.
4	Group still image  Freeze frame	<ul style="list-style-type: none"> <li>To make the incidents in the text visual, embodied and memorable</li> </ul>	<p>Ask them to get into groups of 4. Read paragraph 1 aloud. Ask them to make a still picture to go with whichever sentence you give their group, i.e.</p> <ol style="list-style-type: none"> <li>They fought with dogs and cats.</li> <li>They gobbled the people’s food</li> <li>They bit the babies’ toes</li> <li>The people could not sleep</li> </ol> <p>Each group in turn then presents the still image they have created.</p>	They have the support of the group and the activity is non-verbal. There is a short performance element but it is minimal and very controlled (safe).

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

	Performance Carousel	<ul style="list-style-type: none"> <li>To bring separate scenes together to form a collective performance</li> </ul>	<p>Ask them to move into their still image in slow motion, hold it still for a few seconds and then melt it. Demonstrate this.</p> <p>As the groups show their still images in turn, you can read the sentence that goes with the image.</p>	
5	Still image  Captioning  Performance Carousel	<ul style="list-style-type: none"> <li>To enable them to create and extend the narrative</li> <li>To enable shared ownership of the story</li> </ul>	<p>Ask them (as townsfolk), to talk in their groups about other things the rats have done. Each group then selects one of their rat incidents and creates a still image of it, presenting it as before with a sentence they create and speak. You could say that it is as if they are creating a picture and sentence in a picture book.'</p>	<p>Shy children can contribute as much or little as they wish to the group discussion but will benefit from hearing it. The still image demands are shared and rehearsed, so less daunting than improvised performance.</p>
6	Rumours  Freeze frame	<ul style="list-style-type: none"> <li>To build the narrative fast</li> <li>To share and gather ideas</li> </ul>	<p>Ask the children to all move around, stopping now and then to gossip together and spread rumours about the rats. Freeze the scene.</p>	<p>This requires interaction with only one person at a time, without other children listening.</p>
7	Eavesdropping	<ul style="list-style-type: none"> <li>To give opportunity for everyone to have an idea heard</li> <li>To build up the shared knowledge of the rat crisis</li> </ul>	<p>Explain that you as you pass by each person, they can speak their rumour out loud. Explain that it is as if you are a loud speaker. If a child does not speak, pass by without comment. Invite and expect contributions but don't force them.</p>	<p>The contribution expected is minimal and has already been unknowingly rehearsed in activity 6. The child need say no more than one sentence and could 'pass' and not contribute.</p>
8	Meeting Improvisation Teacher in Role	<ul style="list-style-type: none"> <li>To enable discussion and debate</li> <li>To encourage group problem solving</li> </ul>	<p>Tell them that the residents of Hamelin are all gathered at a meeting. Say, '<i>We all need to decide now, what are we going to do about these rats. Our Mayor is hopeless.</i>' Join with them in role sharing ideas. You may end up suggesting that everyone goes and complains to the Mayor together.</p>	<p>Shy children can contribute if they wish but are not put 'on the spot' and having to improvise publicly unless they decide to. They decide whether to speak or not. They are still present and included in the meeting.</p>
9	Improvisation	<ul style="list-style-type: none"> <li>To build dramatic tension before meeting the Mayor</li> </ul>	<p>Explain that you will now become the Mayor. Show them where his imaginary, locked door is. You stand on one side of it. Choose one child to knock on the door. While waiting for the Mayor</p>	<p>You could ask for a volunteer to knock on the door and if a shy child volunteers, choose them. They don't have to speak as they knock. Shy children who don't want</p>

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			to open the door, they can talk to each other in role.	to be the person who knocks, are part of the crowd anyway.
		PART ONE FINISHES SOMEWHERE AROUND THIS POINT AS THE CLASS IS CONSIDERING GOING TO TALK TO THE MAYOR		
10	Teacher in Role	<ul style="list-style-type: none"> <li>To give a context and audience for their recounts and requests</li> <li>To practise making a formal complaint, verbally</li> </ul>	Open the door and greet them as the Mayor (pretending to be helpful). Listen to the rat problems and then get rid of them, saying you will sort the problem. Freeze the scene and read aloud, up to: <i>'The Mayor sat and thought for a long time.'</i> (Paragraph 2)	The teacher can judge when, whether and how long to engage directly in role, with any child (including shy children). The teacher in role can engage a shy child non-verbally by gaining eye contact with them and maybe maintaining it a while. This can be a non-verbal, low threat invitation to engage verbally (and/or non-verbally).
11	Teacher in role  Children in 'shadowy role'	<ul style="list-style-type: none"> <li>To provoke mistrust of the Mayor</li> <li>To share opinions viewpoints about the piper</li> </ul>	Read paragraph 3 aloud. Then as the Mayor, talk to/with them about the Pied Piper. Ask them what they think about the piper and his offer. Be shiftily and provocative, e.g. <i>'He won't be able to get rid of the rats. He is just after money.'</i>	As above. The teacher will need to judge whether or not to directly address any comment or question to a shy child. It needs to be an <i>invitation</i> to speak and not involve the class waiting for any shy/stressed child to speak publicly.
12	Tableau  Mime Freeze frame  Movement (Follow my Leader)	<ul style="list-style-type: none"> <li>To make a key scene memorable through re-enactment</li> <li>To involve all children actively in a key scene in the story</li> </ul>	Ask them to find a space and make a still image of themselves as a rat, 'up to no good', e.g. gobbling food, chasing a dog, etc. Bring the rats to life. The rat actions must be done 'on the spot'. Freeze the scene. Read part of paragraph 4 aloud (up to. ' <i>...They followed the piper, his music and his magic ...</i> '). (pause) Now explain that when the scene comes alive again, you are the piper playing magical music. As you pass, each rat, they will stop what they are doing and follow you, as if they are under a spell. Ideally play some real or recorded pipe music during this 'Follow my Leader' activity.	This is a collective, inclusive activity that does not involve an external audience watching one child perform. It is strongly guided by the teacher. The teacher would be unlikely (and not advised) to go to any shy children first. Shy children are included and not being watched specifically and they will follow their peers. They are being asked to take part 'in role' and the level of 'acting' this involves is up to them.



## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

13	Freeze frame Ritual Movement	<ul style="list-style-type: none"> <li>To slow down and extend the length of engagement with a key moment</li> <li>To ensure everyone is actively engaged with and remembers the key moment through the embodiment of it</li> </ul>	Freeze the scene and read the rest of paragraph 4 aloud. Explain that when you look directly at each rat and say, ' <i>Splish, splash.</i> ' they will sink slowly to the ground, in turn.	Again, the shy children are included (this time in a crowd of rats). The level of demand to perform publicly is minimal. Falling to the ground in slow motion in some ways enables them to leave the scene and public gaze.
14	Enactment Teacher in Role Passing Thoughts	<ul style="list-style-type: none"> <li>To enable inner thoughts to be shared with a character at a key moment</li> <li>To encourage deep thinking and inter-thinking at a key moment</li> <li>To scaffold thinking and enable it to be shared with each other</li> </ul>	Ask them to stand in a circle. Call out, ' <i>Three cheers for the Piper</i> ' and then, ' <i>Three cheers for the Mayor</i> ', Now read paragraph 5 aloud. As the Mayor be provocative. Tell them that you are saving them money by not paying the amount that the piper is asking for. Then ask, ' <i>I wonder what you would really like to say, to the Mayor?</i> ' Explain that you will stand in the circle as the Mayor and they have the opportunity to cross the circle one at a time, pass by the Mayor and say what they want to him.	A shy child might shout aloud (or not) and either way they remain included as part of the crowd.  Any shy children will hopefully have considered what they would say to the Mayor, whether or not they decide to cross the circle and share it publicly.
15	Mime in pairs  Movement (Follow my Leader)	<ul style="list-style-type: none"> <li>To set the scene and engage the children together in role, just before a key moment</li> <li>To enact the narrative they have just heard told</li> <li>To engage physically, emotionally and memorably with a key moment</li> </ul>	Ask them to get into pairs in a space. They are now children of Hamelin, playing games together in pairs, on the streets. Ask for and then offer suggestions, as to what they might be playing, e.g. ball throwing, skipping, hopscotch, playing with a doll, etc. Bring their play scenes to life for a few seconds and then freeze them.  Read paragraph 6 aloud. Then say you are the piper, playing magical music. As you pass by each pair, they will stop their playing (freeze) and then follow you, as if they are under a spell. Ideally play pipe music during this activity.	This is a short activity with a partner. There is no audience and the amount and type of interaction is left to the children to decide.  This is an inclusive activity.
16	Voice collage	<ul style="list-style-type: none"> <li>To create and use persuasive speech</li> </ul>	Read the first sentence of paragraph 8 aloud. They have arrived at the mountain. If the mountain could speak and persuade the children	As children have their eyes closed, they may feel less exposed if they speak. The children also have the option of speaking.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

			to come inside, what might the mountain have said to them? Ask the children to think of one sentence the mountain might have spoken to the children to get them inside. e.g. <i>'I have delicious chocolate here that you can eat. Come inside.'</i> With all eyes closed, they can speak sentences as the mountain, trying not to speak simultaneously.	
17	Statement prompts	<ul style="list-style-type: none"> <li>To encourage reflective and speculative thinking</li> </ul>	<p>Ask them to keep their eyes closed. Read to the end of paragraph 8, finishing with, <i>'Forever is a long, long time.'</i> Pause and then ask them to open their eyes.</p> <p>Say, <i>'There are things in this story that I am still wondering about. I wonder where the children ended up living? ... I wonder what you wonder?'</i></p> <p>Invite the children to say aloud, what they are wondering. They should start their sentences with, 'I wonder...'</p>	Shy children will hopefully formulate their 'wonderings' and hear other children's, whether or not they choose to voice them too.

#### Possible follow up activities:

- Write a newspaper report about the children's disappearance.
- Create a 'Wanted' poster, to find the Pied Piper.
- Imagine that the Pied Piper wrote a letter to the Mayor some time later. What might he write?

### The Pied Piper of Hamelin

Retold by Patrice Baldwin

- 1) Long, long ago, in a town called Hamelin the people were unhappy. Hamelin was full of rats. There were more rats in Hamelin than people. There were big rats, small rats, brown rats, black rats, thin rats, fat rats, old rats and young rats. The

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

rats were fierce and fearless. They fought with dogs and cats. The rats were greedy and grabbing. They gobbled the people's food. The rats were nasty and nibbling. They bit the babies toes. The rats were squeaking and squealing. The people could not sleep. Everyone was tired and hungry, frightened and miserable, upset and cross.

- 2) What could they do? They decided to all go to the Town Hall together and tell the Mayor that he must get rid of the rats or they would get rid of him. When the Mayor saw all the people coming to his door, he was shocked and worried. He listened to the people's complaints and he pretended to care. He told them that he would get rid of the rats, so the people went back to their homes. Then the Mayor sat down and thought for a very long time but he could not come up with a plan.
- 3) Suddenly, the Mayor heard a loud knock. He opened his door and a tall, thin stranger was standing outside. He was wearing strange red and yellow clothes and was holding a pipe in his hand. The stranger looked deep into the Mayor's eyes and said, 'If I get rid of all the rats, will you pay me a thousand guilders?' The Mayor smiled a sly smile and said, 'Yes, I will pay you much more than a thousand guilders, if you get rid of the rats.' The piper said, 'A thousand guilders is enough.' The Mayor grinned and shook the piper's bony hand.
- 4) The piper lifted his pipe to his thin lips and started to play a tune. The air was soon filled with music and magic. All the rats came squeaking and scuttling, out onto the street. They followed the piper, his music and his magic, down to the deep, dark river. The rats jumped, splashed, sank and were gone forever. Splish, splash, splish, splash, splish splash ...
- 5) Hooray! The people shouted, They were thrilled and amazed. They rang the church bells and cheered loudly. Hooray for the piper! Hooray for the Mayor! The piper went straight to the Mayor and said, 'Now pay me my thousand guilders, please. The rats are dead.' The Mayor grinned. 'I will pay you fifty guilders or nothing.' The piper stared hard at the Mayor and said, 'Pay me what you owe me, or I will play a different tune.' The Mayor snarled, 'You play whatever tune you wish, Piper. You can have fifty guilders or nothing.'
- 6) The piper lifted the magic pipe to his quivering lips and started to play a different tune. The air was soon filled with music and magic. All the children came skipping and laughing into the street. They followed the piper down to the river.

## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

- 7) Their parents watched spellbound. They were still and silent, like stuck, stone statues. They could not move. The piper kept playing his magic tune and the children kept following. They followed him along the river's edge, across a wooden bridge, through fields of flowers, into shadowy woods, around big rocks, until at last they reached the mountain. The piper kept playing.
  
- 8) A hole in the mountain mysteriously appeared and kind, soft, whispering voices invited the children to come inside and see wonderful things. The children happily followed the piper into the mountain and the hole disappeared forever. The children disappeared forever. Forever is a very long time.

PLAY IT OUT LOUD  
 LESSON BOOKLET FOR TEACHERS

## EVALUATION OF THE LESSONS

We recommend that teachers write some brief notes during the lesson or very soon afterwards, which can then be transferred onto this evaluation form. It is an aide memoire rather than a formal document. The drama activity can be copied from the lesson plan that you are using, which has the activities listed in the first column.

### EVALUATION OF LESSON BY CLASS TEACHER

Date and Time of lesson \_\_\_\_\_ Date of evaluation \_\_\_\_\_

	<b>The Drama activity</b> <i>(Copy the original list, noting any that were not attempted)</i>	<b>Did the activity seem to meet the intended outcome for the class</b> <i>(Would you use the same activity again if repeating the lesson, or adapt it?)</i>	<b>Notes or observations regarding the class as a whole</b> <i>(Unexpected outcomes, comments about how activities were undertaken, etc)</i>	<b>Notes on how shy children responded to activity</b>
1		<ul style="list-style-type: none"> <li>• -</li> <li>• -</li> <li>•</li> </ul>		
2		<ul style="list-style-type: none"> <li>• -</li> <li>• -</li> <li>•</li> </ul>		
3				

PLAY IT OUT LOUD

LESSON BOOKLET FOR TEACHERS

		<ul style="list-style-type: none"><li>• -</li><li>• -</li><li>•</li></ul>		
4		<ul style="list-style-type: none"><li>• -</li><li>• -</li><li>•</li></ul>		
5		<ul style="list-style-type: none"><li>• -</li><li>• -</li><li>•</li></ul>		

## RECOMMENDED READING

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## PLAY IT OUT LOUD

### LESSON BOOKLET FOR TEACHERS

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## PLAY IT OUT LOUD

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