


## Drama at a Distance: Activities to develop immersion and engagement with a text.

 <p>Ted Hughes the Iron man</p>	<p><b>Text:</b> The Iron Man <b>Ted Hughes</b></p> <p>Publisher: Faber &amp; Faber, 2005</p> <p><b>ISBN-10:</b> 0571226124</p> <p>It is always best to become familiar with the text before planning from it.</p>	<p><b>Age range: Y2/3</b></p> <p>This teaching sequence is designed to be used flexibly over a series of lessons or dipped into. We encourage you to adapt the plans to suit your learners' needs- possibly within a wider English/language unit. We advocate new writing genres to be modelled first via immersion and shared writing. Alternatively, the following sequence provides great opportunities for purposeful independent writing.</p>	<p><b>Main Learning Intentions:</b></p> <ul style="list-style-type: none"> <li>-participate in role-play, considering &amp; evaluating different view points</li> <li>-draw inferences by what is said &amp; done, inferring characters' feelings, thoughts &amp; motives from their actions</li> <li>-predicting what might happen from what has been read so far &amp; details stated and implied</li> <li>- write for a range of purposes &amp; audiences</li> <li>-compose &amp; rehearse sentences orally (including dialogue)</li> </ul>
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### Over Arching Success Criteria:

(These would need to be broken down into smaller steps & agreed by the children for each individual learning outcome within the sequence.)

During role-play, I can listen and respond appropriately, based on my growing understanding of the text.

I can infer characters' feelings, thoughts and motives from their actions

I can justify my inferences & predictions with clear and reasonable evidence from the text.

I can recognise the purpose and audience of different types of writing, adjusting the vocabulary, structure and register as appropriate.

I can speak for different purposes and audiences, and use this to support the planning & drafting of my writing.



Technique/Organisation	Context & Activities
<p>The refs to certain pages are for the included activities. There are many additional possible learning opportunities whilst reading the remainder of the text.</p> <p><b>Moulding/Sculpting</b></p> <p><b>Role-on-the-Wall</b></p>	<p><b>Chapter 1- The Coming of the Iron Man</b></p> <p><b>Visualisation</b></p> <p>Read the description of the Iron Man <b>p1-3</b> up to ... <b>'Silence.'</b>  Ask children to refer to the text to describe the iron man to a partner and/or draw &amp; label him. Complete or not!</p> <p>Ask pairs to <b>mould or sculpt</b> each other into the Iron Man (As he was before the fall.)</p> <p>Ask the children to record what they know so far about the Iron Man on a <b>role-on-the-wall</b> profile. Continue adding and adapting this as the book is read.</p>



## Chapter 2- The Return of the Iron Man

Read p11-12 up to **'His little sister began to cry.'**

### Forum Theatre

Depending on age and experience, you could use a version of **Forum Theatre** to depict Hogarth telling his family that he has seen the Iron Man:

Some children to represent the characters (the actors) in the scene and the rest of the group to direct.

### Tableau(x)/still image

Close reading of a text

The 'directors' are to arrange the characters into a **still image** of the scene (This can be at a distance to each other or done symbolically with the characters remaining in their usual places.)

### Inference

The directors are to collectively decide what Hogarth and the other characters might say to each other if the image was brought to life.

Ask the children playing the characters to bring the scene to life for a few seconds by saying the suggested lines.

**You can replay the scene multiple times, trying out different possibilities with suggestions from the whole group.**

**You could invite children to replace the volunteers at certain points in the discussion.**

The dialogue could be recorded in writing/audio as an additional section of the text.

Children could then work in smaller groups to recreate the scene for themselves whilst still keeping a distance.

Continue reading to top of p15 and stop after **'Next morning all the farmers where shouting with anger.'**

### Role-play Adult-in-Role

Prediction

Adult and children in role as the angry farmers having a meeting to discuss the damage and how they feel.

Encourage the children to use **prediction** to shape what the farmers will say.

The adult could lead the meeting and start the discussion by asking a question.

E.g. 'Has anything unusual happened on your farm? What has been taken?'

Then summarise or continue reading up to **'The Iron man had gone back into the sea.'** on p16.



	<p><b>Summary:</b> By the morning, steel and iron farm machinery such as tractors, earth diggers, ploughs and harrows had gone. Odd clues of left axles/mud guards with teeth marks and footprints all over from farm to farm. The farmers follow the footprints right back to the cliff where the Iron Man has gone back into the sea.</p>
Reflection	<p>Was the content of their meeting similar to the text?</p>
Role-play	<p><b>p16</b> Read the 4 paragraphs beginning with <b>'SO'</b> to ... <b>'They would have to do something for themselves.'</b></p> <p>Back in <b>role</b> as the farmers- discuss ideas of what they could do to stop the Iron Man.</p>
Tableau(x)/still image Prediction	<p>Groups of 3/4 could create 1-3 <b>still images</b> showing their decisions whilst keeping a distance from each other.</p> <p>The <b>tableaux</b> could then be simply shared and discussed or the characters in the scene questioned to find out more.</p> <p>The <b>tableaux</b> could also be:</p> <ul style="list-style-type: none"> <li>-brought to life</li> <li>-caption added</li> <li>-thought tracked</li> <li>-fast forwarded</li> </ul>
Writing and Role	<p><b>Writing</b> opportunities from this one scene:</p> <ul style="list-style-type: none"> <li>-warning leaflets/posters about dangers of Iron Man</li> <li>-wanted poster</li> <li>-plans/diagrams (explanations) to show how going to capture/destroy</li> <li>-letter/e-mail to authorities to explain situation/request help</li> <li>&amp;</li> <li>-danger signs for the hole once their actual plan has been revealed in the text.</li> </ul>



### Summary:

They build a trap- a big hole covered so it looks like a field with a red lorry as bait but he doesn't turn up. Hole is forgotten about. Hogarth eventually traps the Iron Man.

Continue reading up to and including

**'He glared up towards them, his eyes burned from red to purple, from purple to white, from white to fiery whirling black and red, and the cogs inside him ground and screeched, but he could not climb out of the steep-sided pit.'** p23

Prediction

You could **predict** and discuss in or out of role what to do with him.

The author's use of colour and sound would also be a great discussion point here.

**Thought- Tracking**  
Inference & prediction

Read to end of chapter on **p24** (but not final paragraph).

Once the Iron Man is fully buried, children and adults could **Thought-Track** by standing in a circle around 'the mound'.

You could:

Ask all of the children to represent the farmers first, then Hogarth

Or

half the circle as farmers, half as Hogarth

After thought tracking but whilst still around the mound:

**narrate- p24-** last paragraph.

**'Only Hogarth felt suddenly sorry. He felt guilty. It was he, after all, who had lured the Iron Man into the pit.'**



## Chapter 3- What's to be Done with the Iron Man?

Read and discuss chapter up to **...pit.'** at top of **p31**.

### Summary:

The following spring, a family have a picnic on the field. They think there is an earthquake. They run away as the Iron Man starts to escape from his trap.

Focus on next paragraph on **p31** up to **...own father'**

**Tableau(x)/still image**  
Prediction

Groups could create a **still image** predicting Hogarth's idea.

**Forum Theatre**  
Inference

Again, depending on age and experience, you could select 2 volunteers to represent the class and use the technique of **Forum Theatre**.

The dialogue could be recorded in writing/audio as an additional section of the text.

The 2 volunteers act out a conversation between Hogarth and a farmer (representing all of the farmers). During the conversation, Hogarth tries to persuade the farmer to agree to try Hogarth's idea.

**Replay the scene multiple times, trying out different possibilities with suggestions from the whole group. You could invite children to replace the volunteers at certain points in the discussion.**

Continue reading to end of **'Now Hogarth walked up towards the Iron Man.'** top of **p32**

The Iron Man is resting in a clump of elm trees. Hogarth goes to speak to him.

Before reading what he says to the Iron Man:

**Tableau(x)/still image**  
Inference

Create a whole class **tableau** showing the reaction of the people staring etc. whilst Hogarth is speaking. Two children could represent the Iron Man and Hogarth.

Narration

**Narrate p32-** up to **'follow us'** alongside the **tableau**.

Close reading of text

You could also create one or several smaller **still images** to represent the villagers' reactions as the Iron Man passes.

Read the rest of the chapter.

### Summary:

They lead him to a scrap yard where he is happy.

Reflection

After reading to the end of the chapter, you could compare it to their predictions of Hogarth's idea.



## Chapter 4- The Space-Being and the Iron Man

### Summary:

A red star gets bigger & bigger and hurtles towards earth. Then it stops.

Read and discuss the chapter up to the end of:

**'Now everybody tried to explain why and how this was. What had happened? What was happening? What was going to happen?'** on **p39**

### Duologue

Inference/prediction

**Duologue** to discuss/ explain what is going on  
or

**Community meeting** to discuss what is going on.

Continue reading to **'...the sea coming not quite up to its bottom lip.'** on **p42**

### Summary:

A black speck appears to grow on the red star until it too gets bigger & bigger- hurtling towards Earth. The black spot continues to grow until it lands on Earth- covering most of Australia- A dragon

### Hot-seating

Inference/prediction

Children could **Hot seat** the space-bat-angel-dragon to find out why it had come, where had it come from, what did it want?

Read its demands on the remainder of **p42**

### Summary:

It wants to eat lots and lots of living things.

### Role-play

#### Forum Theatre

Inference/immersion  
through empathy

The children could meet **in role** to discuss what to do.

**Forum Theatre** could be used to structure this with 2 volunteers representing 2 opposing views and the rest of the group instructing them what to say.

### Tableau(x)/still image

Final decisions could be shared via a series of **tableaux** or as protest banners.



Alternatively, the children could record this in audio/writing as an additional scene.

Continue reading to end of chapter from **'The peoples of the world got together.'** Top of **p43**

**Summary:**

They decide not to feed it and get army to attack. The space-bat-angel-dragon just smiles and gives them 1 week to prepare first meal or it will start on the cities and the towns.

Hogarth ask the Iron Man if he can help. The Iron Man gives Hogarth his orders for preparation.

The children could create **tableaux** to predict what the Iron Man is planning.





## Chapter 5- The Iron Man's Challenge

Summary of whole chapter:

The Iron Man challenges the space-bat-angel-dragon to a test of strength- who ever loses becomes the other ones' slave.

The Iron Man lies on a girder grid of fire.

The space-bat-angel-dragon has to fly to the sun as its equivalent challenge.x2

The Iron Man goes to complete his challenge for a 3<sup>rd</sup> time but the space-bat-angel-dragon gives in.

The whole world watches the events.

The Iron Man asks his new slave, the space-bat-angel-dragon, what it can do.

It replies that it can sing in space. Up there it is very peaceful but it liked the sound of war on Earth and wanted to join in. The space-bat-angel-dragon goes up to space to sing.

The Iron Man is a hero and the world lives more peacefully with everyone getting on.

After reading to the end of the book:

### Tableau(x)/still image

Groups could create 2 **tableaux** to represent the world before and after.

You could encourage participants to link the images together as a flowing sequence by moving from the 'before' to the 'after' as rehearsed steps.

### Soundscapes

**Soundscapes** could also be added to the presentations.

There are a range of **Writing and Role** opportunities- newspaper/ TV reports at various stages of this chapter.



## Appendix 1

### Additional Activities

#### Drama

##### Across the text:

Ask pupils to create **tableaux** of:

- beginning, middle, end
- 1 main event described on a card for them to interpret
- sequencing of main events (like a human storyboard)
- the most significant moment so far/throughout story for various characters

You could also use **tableau(x)/still image** or respond in audio/art/writing to answer the following questions.

**Chapter 1- p1** Where was he from?

How was he made?

**Chapter 2- p12** 'The Iron Man had come back'

What had happened last time?

**Beyond the book** - What is the world/the Iron Man/Hogarth like in 1,5,20 years' time?

#### Vocabulary:

There is a wealth of rich vocabulary within this text.

**Wordrama-Vocabulary building-** (see R3) is just one activity out of many to support breadth & depth of vocabulary understanding

(get in touch if you would like training within this area).



## Reading:

**There are lots of opportunities for visualisation** throughout the text. Visualisation asks participants to read a description and sketch or describe it to somebody else - a key skill for developing information retrieval and inference skills.

**Discuss sections using the 'Tell Me' approach** (get in touch if you would like training on this).

**Role-on-the-Wall** is included once in the above sequence but it is most effective if it is revisited, added to & adapted as more is revealed about the characters, their motives and relationships. Encourage justification of points throughout.

## Writing beyond role:

Most of the writing ideas have been included within the drama sequence and in the additional drama activities above.

**Short script writing** of the duologues

**Character descriptions** (using **Role-on-the-Wall** to support)

## Across the Curriculum:

**Use art lessons to create** a full model or something to represent the Iron Man (powerful if then actually 'on stage' during drama activities)

**Use DT & science** to create working 'eyes'.

**Geography** p40-41 – Look at a world map to find out where the space-bat-angel-dragon lands and covers.



## Appendix 2

### Resources:

R1- Role-on-the-Wall

R2- Basic grid for 'Tell Me' approach

R3- Wordorama

### Drama Techniques Explained



**Adult-in-Role** is a useful technique where the adult takes on a role. This role can be high or low status and encourages participants to engage with the drama and adult in different ways.

**Duologue** is a conversation between two people.

**Forum Theatre** is a technique to replay alternatives to the same scene in order to explore different outcomes. This helps to explore what action/s may be helpful.

**Hot-seating** is when participant/s in role answer questions. This technique is best used when characters have been thoroughly explored using drama and other techniques and with preparation of purposeful questioning.

**Moulding/Sculpting** invites one participant or more to suggest or decide how another is positioned in a frozen position.

**Role-on-the-Wall** asks participants to infer and deduce ideas about character and to place them on a human outline. A large displayed outline can provide a dramatic or theatrical 'presence' of the character.

**Role-play** involves participants adopting a role different from themselves. This can be individual, small or whole group.

**Soundscapes** are used to enhance the atmosphere within the drama. Particularly useful for building a shared understanding of the location.

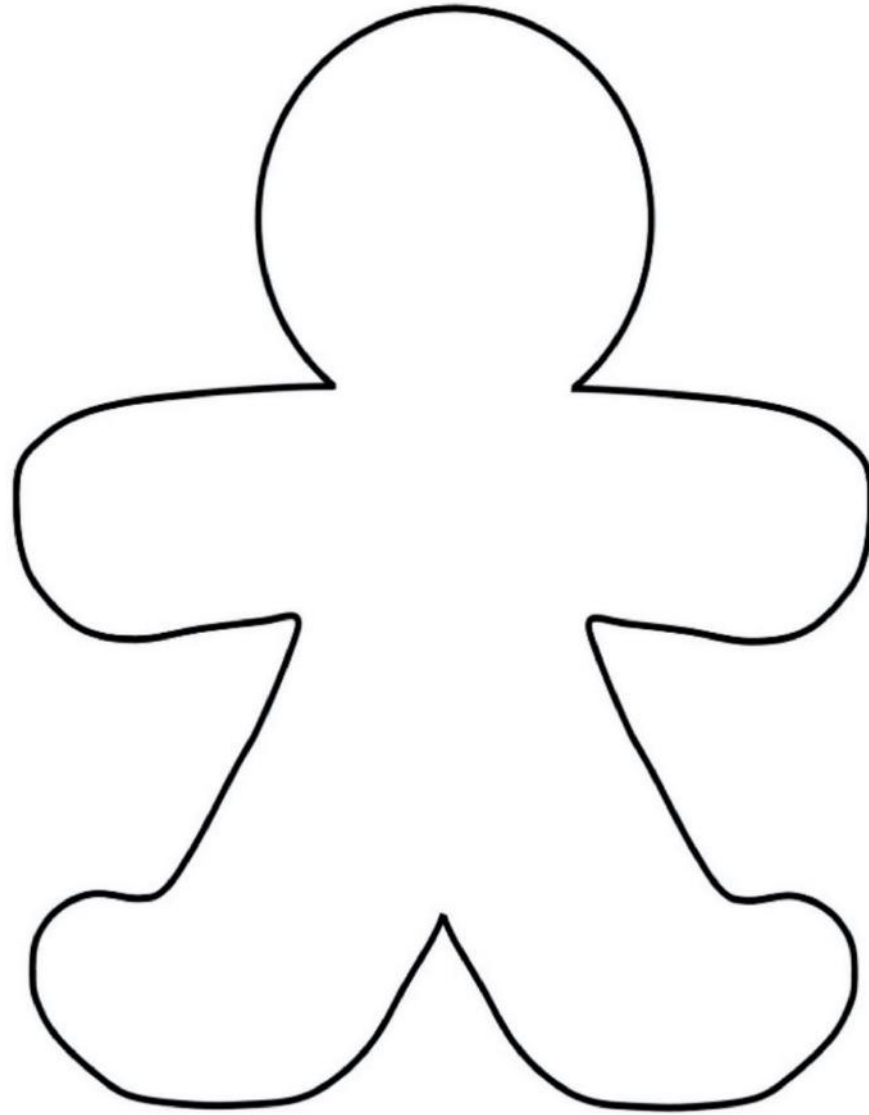
**Tableau(x)/still image** is when one or more participants freeze their bodies to represent an image of a particular/significant moment or moments.

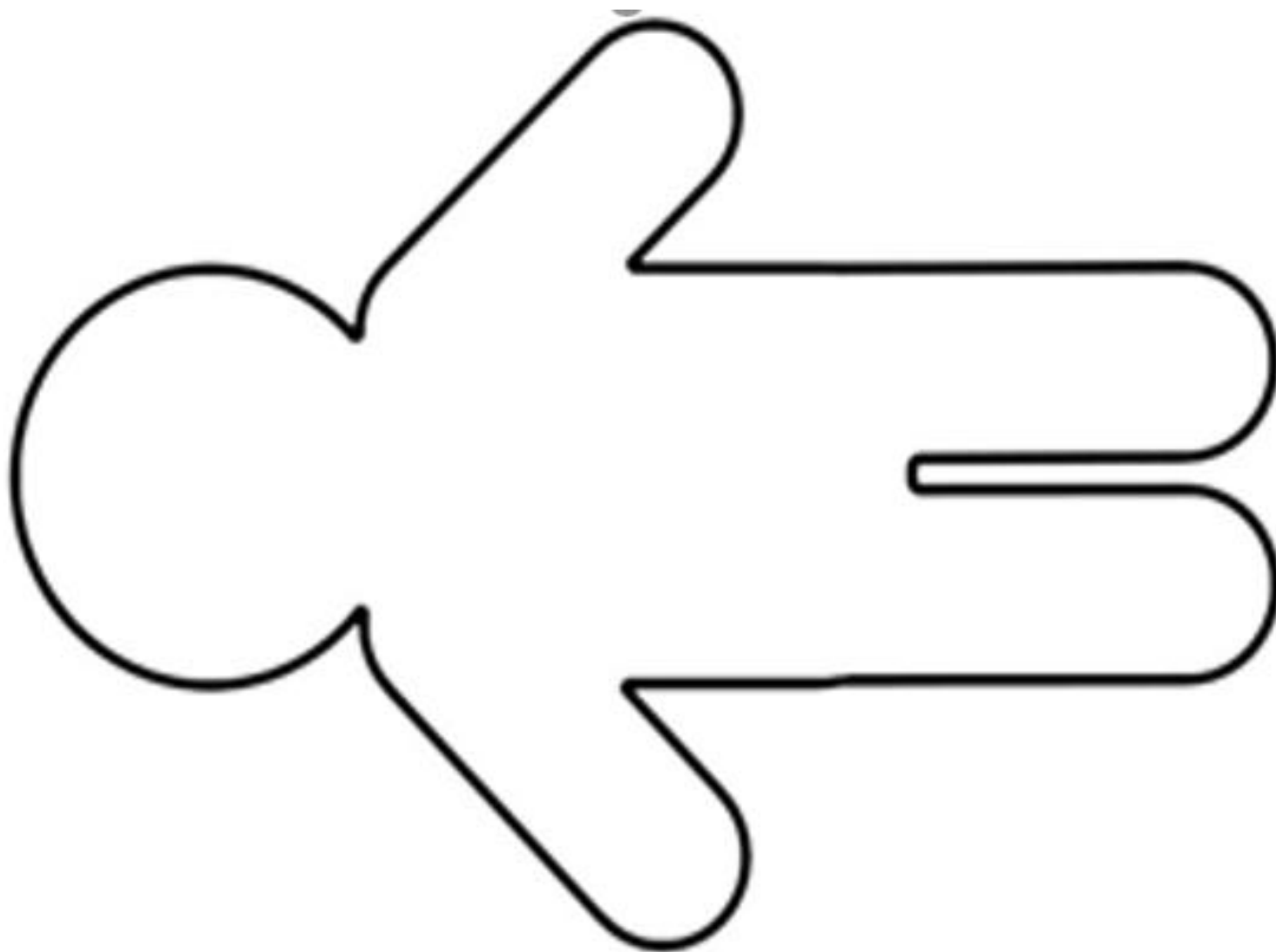
**Thought-Tracking** explores the inner thoughts of characters-allowing for exploration of what is inwardly felt as opposed to said or presented.

**Writing and Role** involves providing participants with authentic writing opportunities either before, during or after the drama takes place. It allows for 'real' purposes and audiences to influence and motivate writing.



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**R2 Tell Me...**

<p><b>likes</b></p>	<p><b>dislikes</b></p>
<p><b>puzzles</b></p>	<p><b>connections</b></p>



<b>Word</b>	
<b>What does it mean?</b>	
<b>Other words I think of</b>	<b>Opposite words (Antonyms)</b>
<b>Sentences</b>	
<b>Picture or diagram</b>	

**R3 Worderama KS1**





<b>Word &amp; part of speech/word class</b>	
<b>What does it mean?</b>	
<b>Can you change the word by adding prefixes &amp; suffixes?</b>	
<b>Synonyms</b>	<b>Antonyms</b>
<b>Can you think of sentences to show the word being used in different ways?</b>	
<b>Picture or diagram</b>	

**R3 Worderama KS2**

