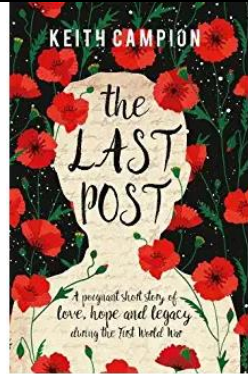


Learning through drama: Activities to develop immersion and engagement with a text.

	<p>Text: The Last Post</p> <p>Author: Keith Campion</p> <p>Illustrator: Jake Biggin</p> <p>Publisher: Matador, 2020</p> <p>ISBN: 978-1-83859-377-3</p>	<p>Age range: Y5/6</p> <p>These drama activities are designed to be used flexibly over a series of lessons or dipped into. They do not all have to be used! We encourage you to adapt the plans to suit your learners' needs- possibly within a wider unit of learning.</p> <p>We advocate new drama techniques be modelled first and the same with new writing genres via immersion and shared writing. Alternatively, the following sequence provides great opportunities for purposeful independent writing.</p>	<p>Suggested Main Learning Intentions:</p> <p>Spoken language</p> <ul style="list-style-type: none"> -participate in discussions, presentations, role-play, improvisations, considering & evaluating different view points <p>Reading-comprehension</p> <ul style="list-style-type: none"> -identifying and discussing themes and conventions -drawing inferences such as inferring characters' feelings, thoughts & motives from their actions, and justifying inferences with evidence <p>Writing-composition</p> <ul style="list-style-type: none"> - write for a range of purposes & audiences -compose & rehearse sentences orally (including dialogue) <p>(See also history & PSHE ATs in the NC)</p>
<p>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.)</p> <p>During role-play, I can listen and respond appropriately, based on my growing understanding of the text.</p> <p>I can infer characters' feelings, thoughts and motives from their actions</p> <p>I can justify my inferences & predictions with clear and reasonable evidence from the text.</p> <p>I can recognise the purpose and audience of different types of writing, adjusting the vocabulary, structure and register as appropriate.</p> <p>I can speak for different purposes and audiences, and use this to support the planning & drafting of my writing.</p>			



Drama Technique/Organisation	Context & Activities
<p>Activating prior knowledge/ making connections</p> <p>Real objects are preferable but photographs/art work will do just as well.</p> <p>Establishing the space and building community</p> <p>Old rolls of wall-paper work well or unfitted white bed sheets with washable felt pens.</p> <p>Building up character</p> <p>Reflection</p>	<p>Before Reading</p> <p>Inquiry Questions What makes a friendship? What do you think are the advantages and disadvantages of being with people you know at war, rather than strangers? (p45 from the Activities section of '<i>the Last Post</i>')</p> <p>Optional hook (s) to explore and discuss before the main drama: kitchen wall clock (set at 9.30); unopened letters in a wooden box; item to signify Christmas; pair of dark, woollen men's socks; wrapped parcel (brown paper and string), something to signify a WWI soldier (boots, whistle, hat, a photograph or medals), sheet music/ words for silent night or play a recording, a lucky charm.</p> <p>The class could explore a typical parlour in 1914-18 by looking at images.</p> <p>Set up a space to represent William's parlour. You could use masking tape to represent position of furniture and label/draw items to be placed in the scene e.g. drawing a gas/paraffin lamp and placing it on the dining table/photographs etc- (No TV!). This enables participants to develop a sense of belonging or a bond with the context and characters.</p> <p>A village could be created for a similar reason. Drawing on large paper for example.</p> <p>Build up a picture of Wilfrid Pell. Explain that we will meet 'Pelly' in the book and that he is a good friend of Joseph Downing, one of the main characters. Adult to give the children a little bit of background information about Pelly. Objects could be used to enhance the information- a joke book, a toy rat, something he has carved from wood, a diary extract (depicting a fun experience with Joseph).</p> <p>Discuss- What type of things do good friends do together? What type of things do good friends do for each other?</p>



Tableaux

Children could be in pairs or groups of up to 4 with other roles depicted within each tableau.

Flashback

Forum Theatre

Think of words or phrases to describe friendship. Record these for the children to see.

Discuss the types of activities that adult male friends may have done in 1913/14.

For example:

simply chatting, playing cards, visiting the cinema, reading papers, fishing, football, growing vegetables together on a shared allotment, meeting in the pub, meeting in the newsagents and chatting about the news in the papers, eating lunch together at work, telling jokes or stories, visiting a music hall.

Ask pairs to depict an activity that Joseph and Pelly may have done together via a **tableau**.

You could:

- ask each group (or others) to add a caption to each scene
- select a suitable word from those generated to add instead
- question the characters

Tell the children that you are now going to **flashback** to when the friends first met. Explain that this was when the men started working at a joinery factory.

Explain the types of jobs carried out at a joinery factory and that, as he was new, Pelly was finding it hard. Take suggestions of what Pelly might be finding difficult.

Explain that an adult will take on the role of Joseph and help Pelly feel better about his new job.

Take suggestions of what Joseph may say and do to reassure Pelly.

One adult to take on the role of Joseph and one adult or child to take on the role of Pelly.

Use **Forum Theatre** to 'play out' what Joseph says and Pelly's response.

Rewind and replay as needed. Children can swap and take on the roles.



Tableau(x)/still image

Close reading of a text

Inference

Narration

Thought Tapping

Moulding/Sculpting

Tableau(x)/still image

Close reading of a text

Inference

Narration

During Reading

December 24th, 1984

Read the letter.

You could:

- ask groups to create a **tableau** of the day Joseph left
- ask groups to create a **tableau** of the family visiting Joseph's memorial
- ask groups to select and read extracts of the letter as the above scene is presented
- ask groups to create a **tableau** of both of the above scenes
- ask groups to present each contrasting scene using open/close technique to do this:
Group 1 shows their **tableau**, then audience (remainder groups) closes eyes. When they open them group one has sat down and group 2 is in their tableau and so on.
- ask groups to **thought tap** the scenes
- ask groups to bring the scenes to life for a few seconds
- take a photographs of the scenes for an album

November 21st, 1914

Read the letter.

Ask pairs to **sculpt** each other into the photograph of William.

December 3rd, 1914

Read the letter.

Ask groups to create a **tableau** of William and his mother reacting to an aspect of the letter. Each group could be given a different section each to focus upon or choose their own.

Letter to be read section by section or in its entirety as each tableau is presented in sequence.

December 6th, 1914

Read the letter.

Create a **whole group tableau** of the apprentices on their first day at the joinery factory to represent the photograph. Reflect on how they may be feeling. What might they be thinking? Ask each participant to decide how they were feeling at the time. Will they choose to depict or hide this in the photograph?



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

Close reading of a text

Take a photograph of the scene-share and retake if necessary.

Flashforward to when the workmates return home. Create a **whole group tableau** of the apprentices on their return from war. How might this photograph be similar? How might it be different? Is it still in front of the factory gates? Would they all be in the same position? Reflect on how they may be feeling. What might they be thinking?

Ask each participant to decide how their character is feeling. Will they choose to depict or hide this in the photograph? Take an actual photograph of the scene-share and retake if necessary.

You could:

- ask the children to think of their own caption to go with each photograph
- **thought tap** them or question in role
- retake the second photograph once the book is fully read- Do participants want to make further changes?

Thought-Tapping

Hot-Seating

Prediction

Reflect on what William's plan might be. Pairs could prepare questions to ask William about this plan and then question each other in role or question an adult in the role.

Writing-in-Role

December 7th, 1914

Before reading the letter:

Explore who Kitchener was.

Ask individuals or pairs to write to Lord Kitchener as if they were William.

Tableau(x)/still image

Reading and Role

Ask for a volunteer to represent Kitchener reading William's letter within a circle created by the children. The class could direct how the volunteer is to be positioned and even how they react when reading it. Children to read own or other's letters around the circle. Role of Kitchener could be swapped as different letters are read.

Thought-Tapping

Use **Thought-Tapping** to reflect on Kitchener's possible thoughts either after each letter or after several have been shared

Read William's letter from the text and compare.



Forum Theatre

December 11th, 1914

Read the letter.

Use **Forum Theatre** to explore the conversations that Joseph has with the 'young man'.

What might Joseph say to support him? What does the young man say about home?

How does each character speak and move?

Reflection
Inference

'Serving your country is your duty and the most important thing you can do in life, William, but wars are not always what anyone might expect.' p19.

Reflect on what Joseph might mean. How might expectations differ for different people? Which people?

Tableau(x)/still image

Groups could create **tableaux** to represent the differing views and expectations of young and old conscripts, officers, mothers, fathers, sons, daughters, the government etc.

The **tableaux** could be explored and presented in different ways.

December 16th, 1914

Read to either '*...sensible this year*' at bottom of p21 or to the end of the first paragraph on p22.

Reflection

Ask the children to reflect on what William's and Joseph's presents might be. Encourage Links back to the hooks if necessary.

Children could plan and prepare Joseph's parcel and/or William's wrapped present(s).

You could:

- use the hook parcel as stimulus
- provide pictures of items to select from and 'pack' or simply draw and label
- encourage children to justify why they have chosen particular items
- ask participants to write a detailed description of the parcel/presents
- ask participants to **mime**, as if they were Joseph or William, taking out or unwrapping an item and using it. Rest have to guess what it is.

Mime

Forum Theatre

Use **Forum Theatre** to play and replay people talking to Mrs Westworth on p22.

Tableau(x)/still image

Pairs could recreate the image on p23.

Thought-Tapping

Use **Thought-Tapping** to depict the characters' thoughts.

Inference

Use sticky labels or heart shapes to record their feelings. These could be placed on the children

Role-On-The-Wall

themselves or added to a **Role-On-The-Wall**.



Tableau(x)/still image

Close reading of a text

Inference

Forum Theatre

Thought-Tapping

Tableau(x)/still image

Writing and Role

December 27th, 1914

Read the letter.

Ask groups to create **tableaux** of William listening in to Mrs Evans' family get-together.

Some of the **tableau** could be brought to life for a few seconds. **Forum Theatre** could be used to direct the action.

William could be **Thought-Tapped**.

December 31st, 1914

Read paragraph one only

Class to direct volunteers to create the **tableau** scene of when the telegram is delivered. Bring to life to depict Mum's actions with the audience directing.

Children could write the telegram in pairs or individually.

The **tableau** could be recreated and brought to life again- using one of the telegrams or they could be presented as one bundle and placed on the mantelpiece together.

Alternatively, the class could encircle the **tableau** with their telegrams in hand.

Each one could be read out singularly or in unison to create a dramatic effect. Experiment with volume and tone. The person playing the role of mum to continue singing and humming.

Read remainder of chapter.

The **tableau** could be replayed again with an additional scene (of William when he is writing in his bedroom) being presented simultaneously or in sequence.

December 24th, 1924

Give each group a copy of the letter to read and interpret.

You could:

- ask each group to present the letter as a series of tableaux-moving smoothly into each one
- ask each group to decide which is the most significant moment and present only 1 tableau
- give each group a particular moment to represent
- ask each group to give their tableau(x) a caption
- question the characters in the scene



Writing-in-Role

Inference

Tableau(x)/still image

Close reading of a text

Inference

December 24th, 2018

Writing

Read paragraph one only. Ask the children to write the remainder of the letter before comparing to the 'real' one.

Create a whole group **tableau** of the visit. Agree where Joseph's memorial will be (this could be represented by a real cross) and ask each class member to step into the scene saying who they are before freezing. Children need to listen carefully so that they don't duplicate key roles.

Take a photograph to add to the album.

Parts of the 'real' or the children's letters could be narrated alongside the **tableau**.

Silent night could be played in the background.



Reflection

After Reading

Revisit and discuss the enquiry questions.

Discuss what the key themes of the book might be.

Ask each group to plan a **tableau** to represent one or more of the themes. This can be symbolic.

Additional drama activities that could be provided prior to or after reading:

Mantle-of-the-Expert

Expert Team: Historians putting together a book.

Client: Publisher of a book depicting the experiences and lives of WWI soldiers.

Commission: To create a timeline of events for one particular soldier- Joseph Downing, including a family tree.

or

Expert Team: A group of sculptors

Client: A charity which has been created by descendants of WW1 soldiers in a local town.

Commission: To create a monumental sculpture to commemorate the soldiers, workmates, families and friends of the town during the Great War.

Adult-in-Role

The following could take place before or after reading the book or immediately after the **December 19th, 1914** letter is read:

Adult-in-Role as Joseph. Tell the children that you really value your friendship with Pelly but find it difficult to let him know this. Ask for advice on how, as Joseph, you could let Pelly know how much their friendship means to you.

Reflection

Out of role, discuss- Why might Joseph find it difficult? How could Joseph show how he feels which would be in keeping with his character? Take any suggestions at this point without dismissing.



Adult-in-Role

Back in role ask the children for their suggestions and respond appropriately. For example- that you couldn't possibly just tell him as you wouldn't know what to say.
Suggestions could include: making him a gift, giving him a lucky charm, writing him a letter, or plucking up the courage to tell him.
In role decide which approach to take and ask the children to help with it. For example, suggesting what he could say, drawing or making him a gift or lucky charm, writing the letter- as a shared piece or individually.



Appendix 1

Additional Activities

Vocabulary:

There is a wealth of rich vocabulary within this text.

Worderama-Vocabulary building 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). (**see R3**)

Reading:

A range of ideas are included for reading at the back of the text- **'the Last Post'**. p43

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). (**see R2**)

Role-on-the-Wall (a drama technique) 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. (**see R1**)

Writing beyond role:

Most of the writing ideas have been included within the drama sequence.

Short script writing

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

Instructions – Christmas cake, how to grow vegetables, how to prepare and cook vegetables etc

Across the Curriculum:

A range of ideas are included for history and geography at the back of the text. p43



Appendix 2

Resources:

R1- Role-on-the-Wall

R2- 'Tell Me' Approach

R3- Worderama KS2



Learning through Drama

Drama Toolkit

We have listed some of the main drama techniques used in our toolkit.

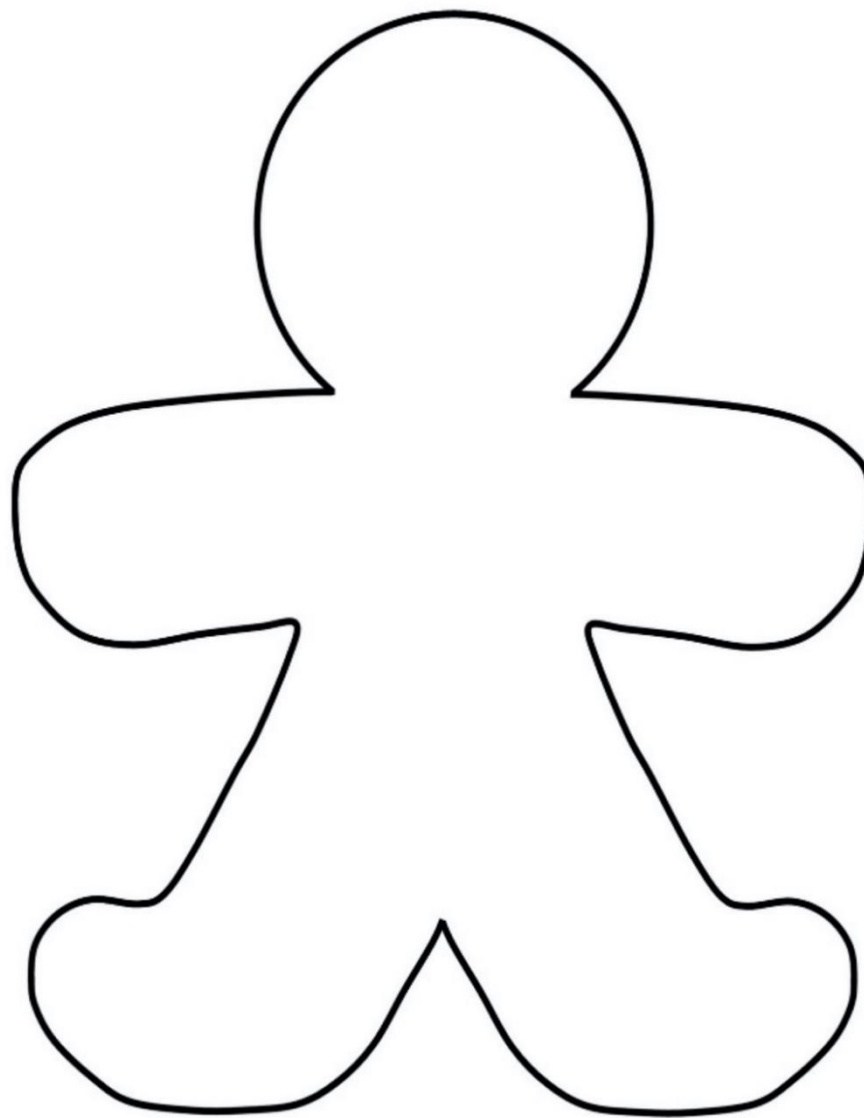
All of these techniques can be used or adapted for social distancing.

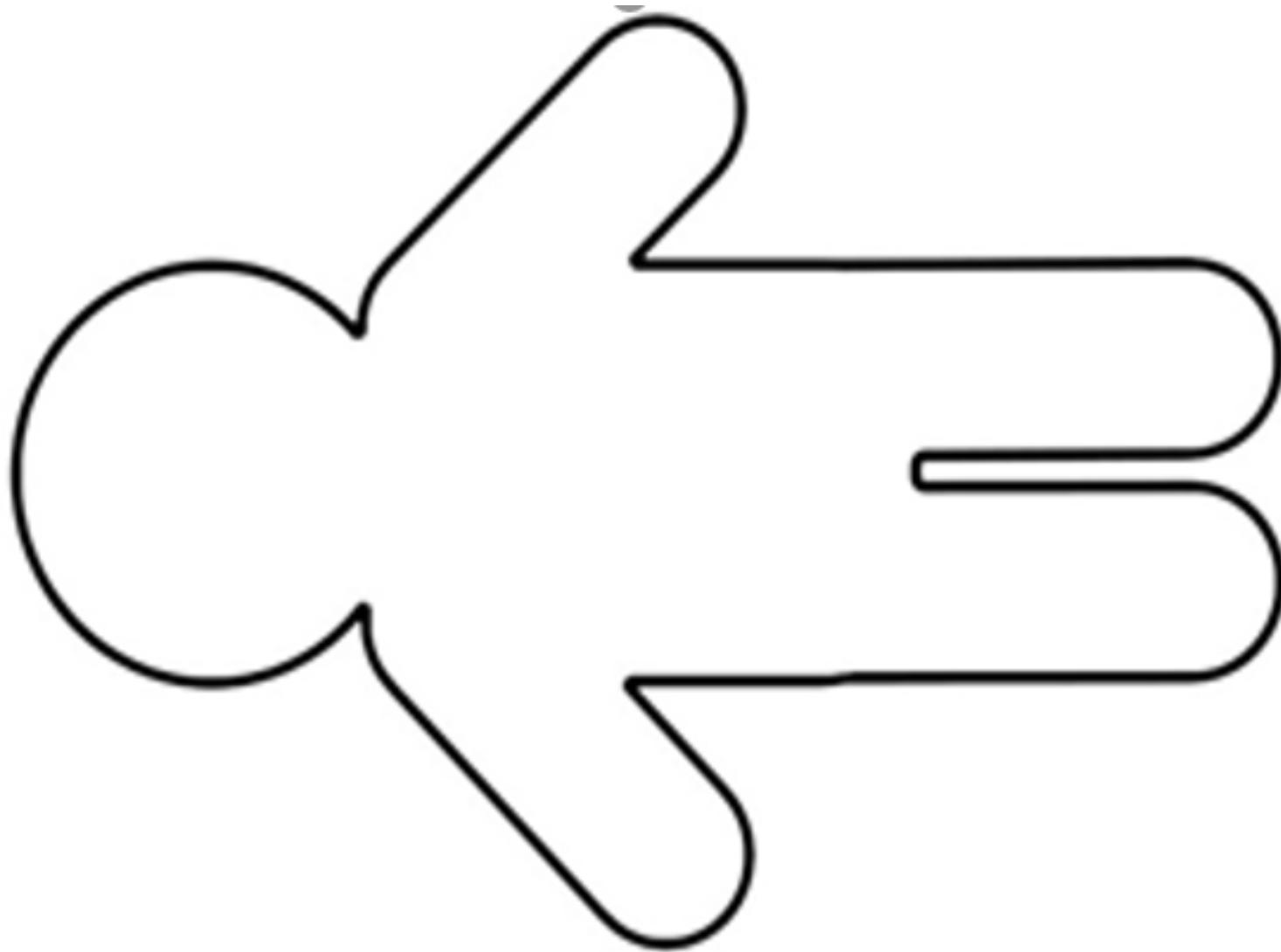
The toolkit can be freely downloaded from

<https://www.learnerama.co.uk/free-resources/>

Of course- contact us if you would like us to work with your children, provide demonstration workshops, whole school development (including bespoke planning) and CPD.







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R2 Tell Me...

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



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

R3 Worderama KS2

