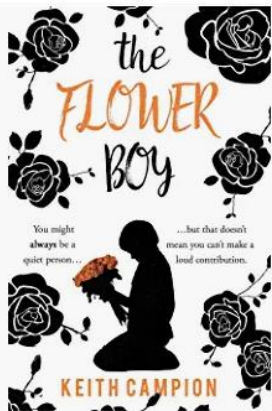


Learning through drama: Activities to develop understanding of a text via immersion and engagement.



Text: The Flower Boy
Author: Keith Campion
Illustrator: Catherine King
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Age Range: Y5/6

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.

We advocate new drama techniques be modelled first and the same with new writing genres via immersion and shared writing. Alternatively, the sequence provides great opportunities for purposeful independent writing as well as deepening comprehension.

Suggested Main Learning Intentions:

Spoken language

-participate in discussions, presentations, role-play, improvisations, considering & evaluating different view points

Reading-comprehension

-identifying and discussing themes and conventions
 -drawing inferences such as inferring characters' feelings, thoughts & motives from their actions, and justifying inferences with evidence

Writing-composition

- write for a range of purposes & audiences
(See also history & PSHE ATs in the NC)

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 text comprehension and the planning & drafting of my writing.



Technique/Organisation/Resources	Context & Activities
<p data-bbox="103 268 618 336">Activating prior knowledge/ making connections</p> <p data-bbox="103 639 618 708">Real objects are preferable but photographs will do just as well.</p> <p data-bbox="103 1193 618 1230">Building up character</p>	<p data-bbox="633 268 2116 304">Before Reading</p> <p data-bbox="633 347 2116 384">Inquiry Questions</p> <p data-bbox="633 389 2116 421">What should we do if we witness bullying?</p> <p data-bbox="633 426 2116 458">Should we/society appreciate older generations more?</p> <p data-bbox="633 462 2116 494">How can we build awareness of dementia and how can we support those who have it?</p> <p data-bbox="633 499 2116 531">How can we remember those we have lost?</p> <p data-bbox="633 536 2116 568">What feelings do we have about moving to a new school? Will everyone feel the same?</p> <p data-bbox="633 572 2116 604">How can we encourage acceptance of difference?</p> <p data-bbox="633 644 2116 676">Optional hook (s) to explore and discuss before the main drama:</p> <p data-bbox="633 681 2116 713">Julia Samuel's significant belongings:</p> <ul data-bbox="696 718 2116 1139" style="list-style-type: none"> • shopping bag containing some roses, masking tape, sticky boiled sweet attached to a handkerchief, post Its (Some with reminders on e.g. feed cat, go to the shops, visit grave) • door key attached to a string necklace • walking frame • photograph of a young woman wearing 60's fashion • photograph of a family in the 60's- Mum/Dad/Boy • 60's/70's vinyl e.g. Elvis, ABBA and/or a turntable. Listen to some of the songs mentioned in the book. • Model of a butterfly • Model of a Robin • Small vase <p data-bbox="633 1182 2116 1214">Possible Ways in</p> <p data-bbox="633 1219 2116 1287">Tell the children that we are going to meet one of the characters from the book (You could add that we won't meet this character for a while.)</p> <p data-bbox="633 1292 2116 1324">Show them a photograph of a young woman from the 60's.</p> <p data-bbox="633 1329 2116 1361">https://cdn2.picryl.com/photo/1966/04/01/dalida-a-milan-cropped-e5252f-small.jpg</p> <p data-bbox="633 1366 2116 1398">In order to build up a character profile of the woman, you could do all or some of the following:</p>



Role-on-the-Wall Hot-Seating

- simply telling them about her
- prepare statements about her and key events from her life on pieces of card- creating a timeline of her life so far.
- Create a Role-on-the-Wall
- Hot-Seat an adult using prepared questions

You ultimately want the children to know her well and like her!

During Reading

The following are general strategies which could be used at several points during the novel. Tableau will be explored in more detail for specific chapters. Encourage justifications for decisions/comments with evidence from the text.

Role-on-the-Wall could be used and added to throughout the text for key characters. For example- We could begin a Role-on-the-Wall for James after reading Chap 1 and then add to it or adjust as more is revealed about him. Role-on-the-Wall can be used to frame foci in several ways e.g., different points of view.

Tableaux/Still Image could be used to focus upon many key moments. For example- Chap7 p36. Participants could create tableaux to predict James' presents or to the 'family Christmas'. **Thought-Tracking** could be explored as part of several tableaux activities. For example- Chap 25. Participants could explore both characters' thoughts and feelings.

Forum Theatre could be used for Chap 7 by asking participants to consider how to persuade James' Mum not to ground him.

Chapters 1 & 2

You could create the village. For example-by asking participants to draw on large paper. Learnerama's favourite way is to use unfitted bed sheets!

Remember to encourage close reading of the text. Don't forget to include:

- The churchyard-complete with headstones. Mainly blank for now but with one or two completed examples e.g. *Peter Barlow, 1900-1971. A much loved and valued member of Hartlewich.* The

Establishing the space and building community

Old rolls of lining paper work well or unfitted white bed sheets with washable felt pens.



Use images to support.

Adult-in-Role

Reflection and Role-on-the-Wall

Tableau Thought-Tracking Writing Opportunity

Moulding/Sculpting

headstones could even be 3-D.

- A village green complete with playground area.

Chapter 3

Before Reading:

Set the scene by telling the children that they will meet a character (introduced shortly in the book). Tell them they will observe her visiting one of the graves and headstones in the church yard that they have previously created.

Adult-in-Role (AIR) as Mrs Samuel wearing clothing as closely to that described in Chapter 3 as possible. AIR to ask for help retrieving her walking frame and placing a rose or two in the empty vase at the graveside. Chatting in role, you could: tell the children that the grave belongs to your husband; wait for them to ask, or, prompt another adult to do so.

Reflect upon what we have found out about this character so far- both literally and inferentially. Begin a Role-on-the-Wall.

Read Chapter 3.

Chapter 4

Before Reading:

On the setting that has previously been created, 'Vandalise' one or two of the headstones including Peter Barlow's. Draw out participants' responses via a brief discussion.

Read chapter 4

P18 Create a whole group tableau of the scene of the children playing- with James as an onlooker. Thought-Tracking, readers' response and authorial intent of the moment could also be considered. Heart and cloud outlines could be used to support this.

After reading the chapter, ask delegates to write a new headstone for Peter Barlow, complete with an inscription.

Chapter 5

Read the first paragraph only. Then provide slips of paper each containing brief information about the



<p>Writing Opportunity</p>	<p>deceased characters. Pairs to sculpt their partner into a statue of whichever slip they are given. They could also add a caption or plaque. Continue reading to end of chapter. Alternatively, ask pairs to sculpt after listening to the whole chapter. They choose which character to depict and the audience can ask questions if necessary to work out who they are. The captions/plaques could also be replicated for some of the headstones within the created village setting.</p>
<p>Tableau Writing-in-Role Narration</p>	<p>Ask someone to represent James poised to write. Then ask participants to draft the first few lines/paragraph or whole list of thoughts and feelings that James may have written. Present these in smaller groups or as a whole group as part of the tableau.</p>
<p>Close reading of a text Tableau</p>	<p>Chapter 8 p45-Create a whole group tableau of James on his walk. This could be ‘brought to life’ as James walks past the characters.</p>
<p>Close reading of a text Forum Theatre Thought Tracking</p>	<p>Chapter 10 P56/57 Participants to direct an adult or child to be ‘the man’. P57 paragraph 2-Create James’ thoughts.</p>
<p>Forum Theatre/ Adult-in-Role Reflection</p>	<p>P57 paragraph 4 onwards to end of paragraph 1 p58. Either create scene of Mrs Samuel tending to the grave via Forum Theatre or participants to observe the scene being mimed by an adult and then reflect/discuss.</p>
<p>Writing Opportunity</p>	<p>Participants could write the content of Harry’s gravestone.</p>
<p>Role-on-the-Wall</p>	<p>Chapter 11 Add to Role-on-the-Wall</p>
<p>Character Profile Hot-Seating</p>	<p>Chapter 12 Participants could create real or invented past lives for Victorian people (or another era). They could possibly use objects/pictures from a specified era as a stimulus.</p>



<p>Role-on-the-Wall</p>	<p>Participants could build up a character by answering questions. The same questions could be used to support Hot-Seating.</p> <p>Chapters 13 & 14 Add to Role-on-the-Wall</p>
<p>Tableau Thought-Tracking</p>	<p>Chapter 15 Participants to interpret and create a tableau of James with Mrs Samuel p84/84 and James and Mrs Samuel walking past the boys p86/87. The scenes could be brought to life and 'played' immediately after each other or simultaneously. Use Thought-Tracking to explore characters' thoughts and feelings. Readers' response and authorial intent of the moment could also be considered. Groups could create 2 tableaux each or half of the groups to create one and the other half to create the second image.</p>
<p>Tableau Narration Thought-Tracking</p>	<p>Chapter 16 Bottom of p91 to end of p92- Create tableaux of group with the teaching assistant. Narrate the dialogue between Tom and Mrs Jackson for first tableau presented. Use Thought-Tracking to explore characters' thoughts and feelings regarding transition (Participants may be able to draw upon own thoughts and worries to support).</p>
<p>Forum Theatre</p>	<p>P94 Use Forum Theatre to advise Sally what to say to Tom when he cries.</p>
<p>Adult-in-Role Forum Theatre Tableau</p>	<p>Chapter 17 Read beginning of chapter to end of first paragraph on p98- ask participants to ask the questions straight from the text or their own to an adult-in-role as Mrs Moore, or, use Forum Theatre technique. Continue reading to end of chapter. Create a whole group tableau of the class by asking participants to step into the scene, say who they are and share one worry/fear.</p>
<p>Role-on-the-Wall</p>	<p>Chapter 18. Add to Role-on-the-Wall</p>



<p>Forum Theatre</p>	<p>Chapter 19 Read chapter up to p110 paragraph 5 ‘...from the children around him.’ Use Forum Theatre to explore the role of the bystander.</p>
<p>Forum Theatre Thought-Tracking</p>	<p>Chapter 21 Read chapter up to end of p116. Use Forum Theatre to re-enact James walking home. Analyse James’ body language and use Thought-Tracking to explore characters’ thoughts and feelings.</p>
<p>Adult-in-Role Reflection</p>	<p>P117 paragraph 1-Use an adult-in-role to mime Mrs Samuel. Just let participants watch. Reflect upon and discuss what she might be doing and why. Explain that this scene happens just as James is walking home.</p>
<p>Conscience Alley Reflection Writing Opportunity</p>	<p>Read p117 paragraph 2 up to ‘...he was desperate to get home.’ Use Conscience Alley to consider what James might do. Continue reading to end of first paragraph p122. Reflect on the post its in the kitchen. Participants could predict and write some of them before continue reading to the end of the chapter. You could:</p>
<p>Visualisation Reflection Tableau Writing Opportunity Role-on-the-Wall</p>	<p>Use visualisation to create the setting of Mrs Samuel’s home- For example-by asking participants to draw on large paper. The post it notes could be added. Reflect on the photograph described on p120- Different to the one explored before starting the book but possibly depicting the same woman? Who is she? p-123.Give groups a piece of paper which describes one of the photographs. Ask them to create a tableau of the photograph and add a caption. Take photographs for the family album. Reflect on what can be inferred about family life. Why does Mrs Samuel call James- John? Add to Mrs Samuel’s Role-on-the-Wall.</p>
<p>Tableau/Sequencing Writing Opportunities</p>	<p>Chapter 22 After reading You could: Ask participants to create tableaux of the couple dancing at their wedding and in the living room. Use techniques such as adding captions or sequencing to compare/contrast the two scenes. Photographs could be taken to add to the family album.</p>



Tableau
Writing Opportunity

Tableau
Forum Theatre
Reflection
Thought-Tracking

Writing Opportunity
Tableau/improvisation
Thought-Tracking
Forum Theatre

Ask participants to create the scene of when John receives the letter. The letter could be drafted and included as part of the scene.

Chapter 26
After reading

You could:

Provide some photographs of local history. Ask participants to create tableaux of before, during and after the photographs or tableaux of the photographs and bring to life for a few seconds. Captions could be added.

Chapter 27

Read to the end of the first paragraph on p160. Ask some volunteers to create a tableau or short scene of James' parents reprimanding him.

Ask participants- 'If you could step into the scene what would you say to them? Try out different suggestions using Forum Theatre.

Finish reading chapter.

Reflect on the text message from Tom.

Prepare a whole group tableau of the fair.

You could:

Thought track James observing the fair (whole class tableau) from his bedroom.

Chapter 28

After reading the chapter:

Ask participants to draft and write some of the cards. These could be placed within the whole class tableau of the fair.

You could:

- Ask a participant to walk through the tableau as James. Characters at the fair to come to life for a few seconds as he passes and say something directly to James or voice/hold up their thoughts on cloud shaped card.
- Ask a participant to walk through the tableau as Mrs Samuel picking up some of the cards that are with the roses and reading them aloud. Forum theatre could be used to support this.



**Writing Opportunities
Mantle-of-the-Expert**

**Writing Opportunities
Mantle-of-the-Expert
Summarising and synthesising**

Chapter 29

After reading the final chapter, you could use Mantle-of-the-Expert:

- James to commission participants to create the information for James' Historical Society website/history book (fictitious or real lives) or set up an additional branch run by your own setting. Visit a local graveyard to research information as well as using other sources. Drama techniques can be used to present some of the information. For example- children-in-role Interviewing/reporting or interview living relatives. Present information through writing, video recordings, transcripts of interviews; recreate 'old' photographs via tableaux and add captions and information, timelines etc.

or

- James or John to commission participants to create a Samuel family album. This could be to simply cheer Mrs Samuel up and/or to help support her memory (Photographs are an important tool for those with dementia). There have been many opportunities to create and collect photographs via tableau during the reading of the text. After putting them in chronological order- encourage individuals or groups to plan for and create any additional photographs that would have been taken at significant moments in the family's journey. Base these on inferring from the text. Consider adding future photographs as well as those referred to in the text itself. Captions, diary extracts, news cuttings could be included.



Additional activities before reading or to follow-on

- Research Wilfrid Dunn. Possibly include him as part of the Historical Society.
- Research life in the 60s including the music.
- Instructional writing: 'How to look after a Butterfly' 'How to grow roses'
- Explanatory writing: The lifecycle of a butterfly/flower
- Recount writing: Participants personal history via autobiographical pieces. Consider use of timelines/photographs similar to the historical recounts.
- You could find out more about dementia and consider how your setting could become a 'Dementia Friend':
<https://www.dementiafriends.org.uk/>
- 'In a gentle way, you can shake the world.' Reflect on this quote. Why did the author include it? How does it relate to the text?
How can we all gently shake the world? Agree as a group something that they/the school can do. Outcomes could be presented via tableaux.



Resources:

Drama Toolkit
Role-on-the-Wall



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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