

Drama Workshop

Spring 2008



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A series provided by the BBC at the request of the Educational Broadcasting Council for the United Kingdom

Age: 9-12

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Introduction

Aims of the series:

Drama Workshop aims:

- to develop imagination and creative responses
- to provide opportunities for careful, focused listening using a range of voices and a variety of styles
- to enable children to see issues and dilemmas from a number of points of view
- to build pupils' confidence in drama, gradually introducing more complex tasks
- to engage pupils in drama activities involving:
 - discussion and sharing of ideas and co-operation
 - planning and enacting responses
 - presenting ideas to other members of the class
- to provide opportunities for 'teacher in role' to extend pupils' vocabulary, speaking skills and imagination
- to offer a flexible cross-curricular resource, meeting drama and other subject goals. Most units have a clear link with at least one other subject and can often be used to initiate activities in PSHE, citizenship, art, music, etc.

School Radio series for drama in the primary school:

There are three radio series that develop drama skills for different primary age-groups. All three can make a significant contribution to skills in speaking and listening; they can also make a significant contribution to PSHE and Citizenship as well as other curriculum areas:

Let's Make a Story, for infants, uses simple movement and drama to stimulate creative involvement in a story, usually told by a single voice.

First Steps in Drama, for KS2 A, offers creative drama opportunities based on stories that usually relate to other curriculum areas.

Drama Workshop, for KS2 B and lower KS3, relates to other curriculum areas and extends skills of imagination and group co-operation.

Why use radio drama?

Radio drama provides carefully structured language and drama activities that encourage imaginative, co-operative work. It provides a rich stimulus to fully support teachers who are less confident in using drama and can be adapted and developed by those with more drama experience.

It targets key areas of the National Curriculum that can be explored and supported by the programmes.

Radio drama contributes to the requirements for English and drama in the National Curriculum and 5-14 Guidelines. Pupils are '*...given opportunities to participate in a wide range of drama activities, including improvisation, role-play...*' building on their use from the earliest years of '*...imaginative play to explore, order and make sense of themselves and the world around them.*'

Before the programme:

Programmes and equipment:

- Listen to the programme and read through these notes in advance – assess suitability and note areas for development or extra support.
- Use the best equipment available – it makes a real difference to the children's concentration and work.

Space and time:

- You will need a fairly large, cleared space.
- Allow at least 40 minutes to complete the work for each programme. Larger groups may need longer to allow time for everyone to feed back and participate. The amount of time allowed for groups to show each other their work is a key factor in determining how long the material will take to complete.

Preparation:

- Pupils should dress to allow easy movement. They do not need PE kit.
- No warm-up is necessary as the programmes build in a progressive development but settle the pupils in the correct groupings quietly to listen at the start – the notes for each programme give details of the activities.

During the programme:

Refer to these programme notes. They provide:

- A brief synopsis of the story
- The programme structure – the activities that will take place during the programme
- Teacher guidance – ideas for teacher involvement intended to get the most out of the programmes

In most programmes you will hear:

- Short, dramatised scenes with a narrator – these set the scene and give instructions
- Sections of background sound effects – these provide a stimulus for pupil activities
- Instructions from the narrator – these tell pupils what to do and the groupings to work in
- The stop signal – usually music – used to indicate *either* that it's time to bring an activity to a close (stop the programme and focus the children to hear the next part of the programme) *or* that the programme should be stopped so pupils can perform an activity, often discussion or enactment, following the narrator's instructions
- Short pauses in the narration – so that pupils can get organised (switch off and start the programme as necessary)

Assessing your group's use of the series:

Speaking and listening skills:

- How well do pupils listen to the ideas of others and contribute their own?
- Do some pupils find it hard to talk about a situation or solution if asked?
- Are they using new vocabulary introduced during the unit?

Drama skills:

Are pupils

- Using their imaginations as they become part of the situation and act out aspects of the story?
- Showing empathy with the characters and their situation?
- Joining in with acting activities? All or some?
- Able to translate the ideas that arise from discussion into drama?
- Using the information they have gained from the programmes to appropriately inform their work - e.g. with regard to language?

Social skills:

- How well do pupils work together in twos, larger groups, with the whole class?
- Are they able to see things from another point of view?

Cross-curricular skills:

- Are the pupils thinking in a historical or scientific way if required by a unit?
- In relation to PSHE, how are they responding to the ethical dilemmas posed in many programmes?
- In relation to Citizenship, how do they respond to the challenges offered by the programmes such as decision making and working as part of a community?

Audio on demand:

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www.bbc.co.uk/schoolradio/howtoorder.shtml

Programmes are also available as audio on demand from the School Radio website for 7 days following transmission (check the contents table above for dates).

The audio on demand is a reliable service – especially on broadband - that allows you to listen to the programme 'streamed' over the internet. This means that you can play the programme to your class either:

- direct from a computer
- from a hifi by connecting the output of the computer into a suitable input on the amplifier (which offers enhanced sound quality)
- by connecting the computer to an interactive white-board

To listen to the audio files you will need to have installed 'Realplayer' on your computer. This commonly-used software is easy to download from the internet if you do not already have it. There are instructions on how to do so at the BBC School Radio website:

www.bbc.co.uk/schoolradio/help.shtml

Unit 1: Text trouble

by Jeff Capel

Curriculum area: PSHE / English

Programme 1: Dan's dilemma

Rick is one of the instructors at Ashwood Lodge – an activity centre for visiting schools. The sound of a mobile phone prompts Rick to recall the story of a recent school visit, during which a prank involving a text message got badly out of hand...

Dan, a pupil, appears a bit conceited because he seems to have done it all. So Charlie – with the help of Kirsty – decides to send him a text message: 'b qt boy or c u l8r' (be quiet boy or see you later). Dan becomes extremely anxious about this and subsequent abusive text messages and mistakenly fears that a friend – Emma – may be involved. Finally it becomes too much for him and he runs away from the centre, out into a foggy wood with darkness falling...

Programme 2: No signal

Dan – out in the wood with night time coming on – soon realises that he's made a big mistake. But there is no signal for his mobile phone so he has to try to find his way out of the forest.

Back at Ashwood Lodge Rick begins to get to the bottom of things and finally Charlie confesses to being the author of the messages. A search party is organised for Dan but almost before it is able to set out a message is received: Rick – now able to get a signal – calls to say that he is OK and to give an approximate location.

Later Rick arranges for all those involved to meet in private and to attempt reconciliation.

Further activities:

Write a diary for an ordinary day at an activity centre like the one in the programmes, detailing what things were done during the day and at what times

Write a diary entry for either Dan or Charlie to cover some of the key events in the story – what will they confide to their diaries about how they are feeling?

Write a letter home from the activity centre describing a perfect day.

Create an advertisement for the centre – incorporating a snappy slogan – that will make visitors wish to come.

Make a class list of text ('txt') words that the group are aware of; discuss these and explore how they are effective and what makes them exciting

cre8 a lexicon of additional text words!

Programme 1 structure

Drama activities	Teacher guidance
<p>Groups of 3 or 4 - still pictures. Pupils make still pictures of the sports and other activities available at Ashwood Lodge and create short captions to describe their pictures. Then they bring the pictures 'to life'.</p>	<p>A short fun activity that will help pupils to engage with the physical context of the programmes. At the signal get children into their groups (if they are not already in them) and set a short time limit on their picture preparation. Encourage each member of the group to think carefully about the individual contribution they make to the overall effect of the picture. Explain that captions should be short and succinct. Move among groups questioning to establish detail. When all groups are ready either: i) at a signal from you bring all groups to life at once, or if time allows – ii) allow some groups to show their pictures in turn (and those watching can comment).</p>
<p>Individuals – contrasting still pictures with speaking thoughts. Pupils contrast in their pictures the excitement of receiving a text message and the anxiety felt when the message turns out to be hostile. Pupils add speaking thoughts to suggest who they'd like the call to be from...and how it feels to be Dan receiving the hostile text.</p>	<p>An opportunity for pupils to begin to engage with the key issue of the unit. Allow a short time for preparation and encourage pupils to be imaginative. If they think the text is from a friend or family member can they say why they are so excited to receive it? Are they expecting some special information? Structure the activity with two signals from you – with the second instructing the group to think about how Dan feels. Move among the group inviting contributions (short answers – even single words – can be particularly effective). Repeat the most effective contributions to build ritual and tension and to ensure that everyone can hear.</p>
<p>Groups of 3 or 4 - small group improvisation. Pupils take on the roles of Rick, Dan and Emma (plus a bystander if necessary) to create the scene in which Rick attempts to find out why Dan and Emma are arguing.</p>	<p>Before pupils begin work on their scenes you could talk about what we've heard about how Dan and Emma are feeling (Dan = anxious, suspicious, jumping to conclusions; Emma = aware of Dan's perceived 'big-headedness', keen to keep things quiet so that the whole group doesn't get into trouble). Encourage pupils to think about the language they use. How will Rick convey authority through both his physical actions and through the words he uses? If there is time allow groups to show their work to each other. Extension. This is also an opportunity to 'hot seat' Dan and Emma to find out more about how they are feeling.</p>
<p>Groups of 3 or 4 – small group improvisation. Pupils take on the roles of other teachers at the centre to discuss what should be done about the hostile text messages.</p>	<p>An opportunity to inspire and motivate pupils by offering them high status roles. Discuss with everyone the key issue then set a time limit for groups to formulate a response. When groups have had a chance to decide the action that should be taken assume the role of Rick yourself and improvise a scene with the other teachers. Use open ended questions as a means to structure responses and to probe any replies that may have unforeseen outcomes.</p>
<p>Whole group ritual. One pupil takes the role of Dan and the others become objects – trees, rocks etc – in the foggy wood. Dan walks through the wood and the objects speak out to tell him what he should do.</p>	<p>This is a means of exploring Dan's inner turmoil. Emphasise to pupils that they are seeking to dramatise Dan's fears rather than offering practical advice. Extension. You could build tension by allowing the objects in the wood to create a soundscape while not speaking.</p>

Programme 2 structure

Drama activities	Teacher guidance
<p>Pairs – recall of previous episode. Pupils work in role to recall events from part 1 of the story. One is a child staying at Ashwood Lodge calling a friend at home to tell them about what has happened.</p>	<p>An opportunity for everyone to recall the key events of the story so far before moving on. Encourage pupils to think beyond the facts to consider their own role possible in the events and the response of the listener – how did the caller hear about some of the things that have happened...did they actually take part in any of them...and what the listener actually think about what s/he has heard?</p>
<p>Individual – mime. Moving through the dark, foggy wood as Dan trying to find a way out.</p>	<p>An opportunity to engage with the physical context and to empathise with Dan's difficult situation. This activity is accompanied by a sound effects track. Pause the programme if necessary before the sound track begins to remind pupils of the situation – the lack of visibility, Dan's fears, the need to find a way out soon. The sound track lasts for 1' 15" at which point pupils are encouraged to think of a suitable landmark – like a church spire - that will help them to find a way out. At the signal pause the programme and move among the group asking individuals to name their landmark. Repeat responses out loud.</p>
<p>Groups of 3 or 4 – small group improvisation. Groups create the search party hunting for Dan. They begin with mime before adding speech.</p>	<p>The aim here is to really encourage groups to think about movement before adding speech. Encourage everyone to think about their own contribution to the group and how the group as a whole responds to individual members as they move on the search. Encourage them to think about how Dan may be feeling. Will they have to think of ways to encourage him to come forward?</p>
<p>Groups of 3 or 4 – small group improvisation in role. Pupils take on the roles of the leading characters to show what happens when Charlie and Kirsty apologise to Dan.</p>	<p>Talk about how each of the characters will be feeling and how they may show their feelings in what they say and do. In each group someone can take on the role of Rick, the moderator ensuring that everyone has a chance to speak. Encourage pupils to think about how the discussion will progress and conclude. Will it begin hesitantly and work towards a reconciliation? Or will all parties remain hostile and divided? What can the person being Rick do to encourage a coming together? You may also wish to discuss how the situation arose in the first place – Dan's unkind remarks to Charlie's weight in episode 1.</p>
<p>Whole group – discussion. As the unit reaches the climax an opportunity for everyone to discuss the pros and cons of mobile phones.</p>	<p>Invite contributions and lead the discussion. Does anyone have any interesting stories of their own regarding the use of mobiles? Use open ended questions where necessary to develop reasoning and to get pupils to consider other points of view. Extension. Build in a class vote on some of the issues – e.g. where is it right / wrong to leave a mobile switched on?</p>
<p>Groups of 3 or 4 – small group improvisation. As the story concludes, pupils work in their groups again to make up a short scene demonstrating either a single good or bad thing about mobile phones.</p>	<p>Encourage pupils to think again about some of the ideas they generated in the group discussion. Allow time for groups to show their work to each other and try to ensure a mix of both positive and negative responses.</p>

Unit 2: Boudicca

by John Tuckey

Curriculum area: History

Programme 3: King's Cross

Kirsty Champion welcomes us to King's Cross Station in London and the start of an investigation – an attempt to discover more about Boudicca, the 'first famous Briton', reputed to have been buried where the station now stands about 2000 years ago.

First Kirsty sets some of the historical context and we learn that Boudicca's tribe the Iceni grew wealthy by trading with the Romans in Gaul (modern day France). However, when the Romans come to Britain in AD43 they offer peace in return for gold and the Iceni must decide what to do – to accept or fight.

Programme 4: The leader of the Iceni

The Iceni leader Prasutagus (husband to Boudicca) decides to accept the Roman offer of peace and promises them half of his entire wealth at the time of his death to ensure future peaceful relations between the Romans and the Iceni.

When Prasutagus dies Boudicca becomes sole ruler of the Iceni. However, shortly after the Roman attitude changes and Boudicca is humiliated in front of her people (an event which we have chosen to set

during a coronation gift-giving ceremony). The Iceni are outraged and there is talk of war. To make matters worse they hear reports that the neighbouring tribe – the Trinovantes – are being treated little better than slaves by the Romans.

Boudicca is persuaded that now is the time to act. The Iceni march on the Roman settlement at Camulodunum (Colchester) and destroy it.

Programme 5: In revolt

The Roman governor of Britain – Paulinus Suetonius – is away fighting in Wales when he hears of Boudicca's revolt. He sends the 9th Legion to fight Boudicca and returns to Londinium (London) himself with the rest of his force.

Boudicca's army meets the 9th Legion and the Romans are routed. Boudicca moves on towards Londinium.

Suetonius has a dilemma: whether to defend Londinium against Boudicca or seek a more advantageous position for battle. He decides to abandon the city which is then sacked by Boudicca. Verulamium (St Albans) suffers the same fate.

Boudicca's army now considerably outnumbered the remaining Roman forces. Yet when the two armies meet it is the Romans who are victorious...and little is known of what befalls Boudicca other than that she dies shortly afterwards.

Programme 3 structure

Drama activities	Teacher guidance
<p>Groups of 3 or 4 – statues. Creating statues of Boudicca to try to show what sort of person she was.</p>	<p>Draw upon pupils' previous work on Boudicca to create statues of the proud, warrior queen. Key to the success of the statues will be relevant roles for the others in the group. Discuss the sorts of situations that would allow significant roles for everyone – public occasions, warfare, tending chariots / horses, etc. Extension. When the statues are struck, move through the groups and invite those taking the role of Boudicca to speak a few words that will encapsulate her character.</p>
<p>Groups of 3 or 4 – statues. Pupils remain in the same groups to create contrasting statues of Boudicca – this time showing her as vicious and murderous.</p>	<p>Discuss the sorts of situations that will allow for this interpretation of Boudicca's character. Extension. Again, you could move among groups inviting those representing Boudicca to speak a few words demonstrating this interpretation of her character. Also, invite some groups to show their two statues one after the other, moving smoothly from one to the other. Allow those watching to discuss how the two statues contrast.</p>
<p>Whole group – discussion. As a group pupils discuss the potential sources of information regarding historical figures such as Boudicca.</p>	<p>Draw upon pupils' previous work across early history units, including Romans, Anglo-Saxons, Vikings. You may wish to include the distinction between 'primary sources' (contemporary artefacts etc) and 'secondary sources' (what historians etc have written down about events etc). What sources of information about Boudicca do pupils think will be reliable? What about Roman accounts of Boudicca and her time? How might they need to interpret these accounts?</p>
<p>Pairs – improvisation, bargaining. Taking on the role of a Roman and Iceni trader to barter a deal.</p>	<p>Encourage pupils not to view the bartering as conflict but rather as an elaborate ritual in which both parties seek an advantage while gradually moving towards a settlement that is fair to both. Encourage them also to think carefully about the language they use – how it can convey status, the historical context and the ritual of bargaining (e.g. the rhetorical use of taking offence). Allow pairs to show their scenes to everyone else. Extension. Try taking on the role of a particularly mean-spirited trader yourself and invite the group in turn to bargain with you. Only allow yourself to be moved by the most persuasive traders. A good way to model language for the whole group.</p>
<p>Whole group – 'forum theatre' to consider the Roman offer of a deal. Three pupils take on the roles of Boudicca, Prasutagus (her husband the king) and Esuprastus (chief advisor). Esuprastus is for compromise and accepting the Roman offer; Boudicca is hostile to it. Prasutagus must decide what to do.</p>	<p>The aim of this activity is to allow everyone an opportunity to adopt one of the three roles. Start the original three pupils off, but invite ideas from those watching and allow pupils to interchange at suitable times. It can be a difficult task to pull-off so encourage a spirit of co-operation and support!</p>

Programme 4 structure

Drama activities	Teacher guidance
<p>Whole group – recap discussion. A brief discussion to ensure that everyone is able to recall the important events from Episode 1 before resuming the story.</p>	<p>Key questions are:</p> <ul style="list-style-type: none"> - how have things changed for the Iceni since the Romans arrived in Britain? - what important decision does King Prasutagus have to make? <p>Extension. Allow the recap to happen ‘in role’ – for example, with an Iceni tribesperson telling a member of a neighbouring tribe what has been happening.</p>
<p>Whole group – ritual. When Boudicca accedes to the throne there is a big celebration. Pupils create a ‘gift-giving’ ceremony working in pairs to present one of their class-mates – as Boudicca – with a relevant gift.</p>	<p>Recap briefly on some of the possible gifts mentioned in the programme and then allow the group some time to discuss in their pairs what they will present, what they will say and how they will do it. Before starting the ritual gift-giving encourage a sense of ceremony and ritual – perhaps by considering briefly the nature of gifts and the public display of allegiance such a ceremony would have been intended to create.</p>
<p>Whole group – still picture with speaking thoughts. Pupils create a scene in which the gift-giving ceremony is interrupted by Roman soldiers. One person takes on the role of Boudicca, humiliated, laying on the ground. Pairs create other aspects of the scene: Roman soldiers dragging away the gifts, startled Iceni, etc.</p>	<p>Allow pairs time to discuss who they will be and how they will show their roles. Encourage everyone to think carefully about what they will be thinking – e.g. do any Roman soldiers feel unhappy about what is happening? Are they happy just to ‘obey orders’? Create the still picture at a signal from you. Encourage everyone to be ready to make the picture, so that when you give the signal the picture is created swiftly. Move around the picture and invite individuals to express their thoughts by touching on the shoulder. Repeat contributions to ensure all can hear and to foster a sense of ritual.</p>
<p>Groups of 4 – talking in role. Taking on the role of Iceni traders to discuss what should happen: whether to go to war with the Romans, attempt to strike another deal, or to wait and see.</p>	<p>Allow groups time for discussion and move among groups as they prepare, asking questions to establish detail and to model behaviour and language as necessary. Allow time for some groups to show their work to everyone else.</p>
<p>Whole group – talking in role. Building on the previous activity, groups come together to create a tribal meeting to advise Boudicca (teacher in role) what to do.</p>	<p>As Boudicca (you could delegate this role to a willing volunteer) arrange the group thus: those in favour of war on one side, those in favour of a deal on the other, and those undecided in the middle. Call upon individuals to express their advice in role. At the end Boudicca can say whose arguments have been the most persuasive.</p>

Programme 5 structure

Drama activities	Teacher guidance
<p>Whole group – recap in role. The teacher (or a member of the group) takes on the role of the Roman governor Suetonius. The others must report to him the events of the story so far.</p>	<p>An opportunity to ensure everyone is familiar with the main events of the story before going on. Adopt the high status role of Suetonius and invite members of the group to speak in turn. Try to get the group to order events chronologically.</p>
<p>Groups of 3 or 4 – still pictures. Making three still pictures of the battle between the Iceni and the Roman 9th Legion:</p> <ul style="list-style-type: none"> • the two armies facing each other prior to battle • in the middle of the fight • the aftermath – the victorious Britons and the retreating 9th Legion. 	<p>Listen carefully to the description of the two armies and remind pupils of some of the details. Then set a time limit for groups to prepare their pictures. When everyone is ready provide a signal yourself for groups to strike the first picture and move on smoothly to the other two. After this bring all groups together and repeat the three pictures as a whole group. Extension. There is plenty of opportunity to bring the pictures 'to life' – for example, by creating a suitable battle cry for picture 1 or by building a careful slow-motion sequence around picture 2.</p>
<p>Pairs – talking in role. Pupils take on the role of Suetonius and his advisor Octavius to discuss their dilemma: should they stay in Londinium (London) or abandon it to Boudicca and her army?</p>	<p>Discuss the situation with pupils to ensure everyone understands the dilemma: Suetonius does not believe he can defend Londinium with the resources available; however, if he leaves Londinium to find a place where his army may have an advantage he will have to abandon his stronghold and will be thought of as a coward. The discussion is at heart an exploration of practical necessity verses a sense of honour. Move among pairs listening to their ideas and questioning to establish detail. At the end allow some pairs to show their conversations to the rest of the group. You could also have a group vote on what course of action to take.</p>
<p>Pairs – movement / speaking in role. Pupils work together as two Britons preparing for the final battle – perhaps tending horses or equipment or weapons. As they work they consider their situation and prepare to speak their thoughts out loud when asked.</p>	<p>An opportunity to build tension prior to the final battle – the climax of the story is approaching. Discuss with the group some of the ideas mentioned in the programme and then set pairs to work. Also talk about how the Britons would have been feeling on the eve of such a conflict. Move among the pairs asking Britons to explain what they are doing – if possible in role as a high status Briton (perhaps Boudicca herself) with a right to inspect in this way. At a signal from you freeze the action and then invite pupils to speak their thoughts out loud, repeating contributions for all to hear.</p>
<p>Whole group – movement / speaking in role. Pupils discuss and devise a suitable funeral ceremony for Boudicca, which could include a procession, speeches and a burial ritual.</p>	<p>We do not know how Boudicca died or indeed if she had an actual funeral of any kind. The aim of this activity is to devise something suitable for such a person – the 'first famous Britain' – and to allow pupils a final opportunity to consider how they feel about the Iceni leader. The activity allows considerable scope for your group to devise their own ceremony. One important element to include is an opportunity for all pupils to speak and express their thoughts about Boudicca – perhaps during a ceremony in which gifts are placed with Boudicca's body.</p>

Unit 3 - Life on Mars

by Gordon Lamont

Curriculum area: PSHE /
Citizenship

Programme 6: Episode one**Synopsis:**

Kendal Lucas invites the children to join in her story about the colonisation of Mars in the year 2103. After giving essential information both about Mars and about the surviving settlers from fifty years ago – ‘The Old Timers’ - she describes how the New Settlers land on Mars using their pre-packaged kit, the ‘PACK’ system.

It quickly becomes apparent however that they’ve chosen the wrong spot. In order to tap into the frozen water just below the surface, they need to move onto land which the Old Timers say belongs to them. A meeting is set up between the two groups: the New Settlers intend to ask for access to water, whereas the Old Timers intend to help the New Settlers to leave Mars.

Programme 7: Episode two**Synopsis:**

The meeting between the New Settlers and the ‘Old Timers’ does not go well and breaks up in discord when Denman storms out. The New Settlers are left wondering what they should do next when a ferocious dust storm suddenly destroys their camp.

They have no choice but to evacuate and call again on the Old Timers and ask for their help. On their way there Kendal encourages Denman towards a more empathetic attitude to the Old Timers.

When they arrive the Old Timers approach seems to be softening. They agree to look after the New Settlers. But it is only a temporary solution and the two sides must try to find a way for them both to enjoy life on Mars.



The surface of planet Mars

Programme 6 structure

Drama activities	Teacher guidance
<p>Whole class: talk about Mars Using information gleaned from the programme's introduction and things that the children already know, establishing some basic facts about Mars: it's a rocky planet; it orbits the sun as the earth does; it's further from the sun than we are; the atmosphere is thin; it's cold; humans can't survive without protection</p>	<p>If there's time you could set a small research project in advance of the programme, asking children to find out all they can about Mars. Don't allow too long for this activity as the focus of the programmes is prejudice and you'll want to move on in the story.</p>
<p>Small groups: still pictures. Telling the 'Old Timers' story in a series of still pictures, including the hardships of getting to Mars in 2050, the difficulties of establishing a base, the precarious 'frontier' lifestyle.</p>	<p>Encourage children to work quickly and not to spend too long talking about their ideas – it's much better to work them out actively. Look for and encourage varying levels within the pictures – not everyone standing or sitting. You can also suggest that pupils think about where the 'audience' will be and construct their pictures so that they look best from that angle.</p>
<p>Small groups: improvisation Creating adverts for the new pre-packaged Martian colony kit, including narration and still pictures. These stress how easy and hassle free it now is to live on Mars.</p>	<p>Run through the key elements of a TV style advert – voice over, simple scenarios, memorable message (often in the form of a jingle). Encourage short, clear and memorable productions.</p>
<p>Individual: movement When the PACK system malfunctions a faulty robot arm must be repaired. Listening to Denman's instructions and carrying out repairs as directed.</p>	<p>Remind the children of the difficulties of moving in the space suit and the need to concentrate for reasons of safety – the slightest mishap could be disastrous. They should avoid 'floaty' type movements as they are not weightless. The sequence ends with a signal - your chance to bring the activity to a close and ensure the class is ready for the next part of the story.</p>
<p>Whole group: discussion Taking on the role of the New Settlers to discuss what they should do - return to Earth or try to persuade the 'Old Timers' to offer some of their water.</p>	<p>Try to inculcate a genuine sense of choice. For all the hype, colonising Mars is a dangerous business and going back to Earth at this stage should be seen as a viable alternative. However, there are also opportunities here to bring in issues such as trust, openness, neighbourliness and prejudice. Be prepared to lead the discussion yourself if you feel this will aid the quality of response.</p>

Programme 7 structure

Drama activities	Teacher guidance
<p>Small groups: enactment. A recall exercise in which half of each group take on the role of radio interviewers from earth, talking to the New Settlers about their experience so far.</p>	<p>Run through some possible questions, and suggest that the radio interviewers will have an agenda – they’ll be more interested in the ‘human’ angle than the technical details.</p>
<p>Whole group: discussion. A meeting between the two camps. Half of the class take the role of ‘Old Timers’ the other half takes the role of New Settlers. The New Settlers feel they have an equal right to stay on Mars and equal access to the resources; the Old Timers worry about the effect of this on their lifestyle.</p>	<p>Spend a few moments with each group before they come together, to help establish their attitude and arguments. You could also ask the children to swap roles and argue from the perspective of the ‘other side’. Be ready to switch between groups in role yourself to sustain the dialogue by suggesting new avenues to explore.</p>
<p>Pairs: movement. The dust storm. A particularly severe and unexpected storm threatens to destroy the New Settlers camp. In pairs the children have to salvage important equipment from the camp, working through the worst of the storm.</p>	<p>Remind pupils about the bulky spacesuits and the ever present danger. Look for indications of genuine effort in their movements. If there’s time, half of the group could sit down to watch the other half; then swap over.</p>
<p>Small group: discussion in role. Two members of the group become New Settlers making a direct appeal to the Old Timers. What arguments can they make up to persuade the Old Timers that they should help? What will the Old Timers attitude be - are they softening at all?</p>	<p>Discuss some possible arguments and responses in advance and use this to focus on the issues of prejudice and neighbourliness. If time allows, some groups could rerun their discussions while everyone watches and then comments on the arguments.</p>
<p>Small groups improvisation: News reports from Mars – one year on. What has happened since the meeting? What is life on Mars like now? Have the New Settlers stayed? If so, where? Are they still in contact with the Old Timers?</p>	<p>Run through the elements of a News report – headline, interviews, actuality (film of real events), and summation. Encourage the children to think through what they believe will have happened before preparing a clear report to present to the rest of the class.</p>

Unit 4: The Aztecs

by Frances McNeil

Curriculum area: history

Programme 8: The hungry gods

Chris, a teacher, invites the listeners' input with her class's 'living exhibition' about the Aztecs. When they have taken part, the audience should have plenty of ideas for their own exhibition about the Aztecs.

A key part of the exhibition will be a story written by the class which they have recorded. The story features an Aztec family who get to meet the great leader Moctemzuma II.

In the first part of the story we hear how the Aztecs founded their great capital city of Tenochtitlan, or 'Cactus City'. We also follow the lives of a feather-worker, Feather Wing, and his children, Smoking Shield and Maize Flower. Feather Wing makes a fabulous head-dress to be worn by Moctezuma and as a reward the family is invited to a banquet.



Moctezuma II

Programme 9: Gods or monsters

Smoking Shield accompanies a feather merchant to Chiapan. Returning, they see the arrival of Cortés' ships off the coast - although they do not know what they are witnessing. Moctezuma believes that the ancient prophecy has been fulfilled and the god-king Quetzalcóatl has returned to earth after his 500 year exile.

The parading of defeated warriors and prisoners of war makes us aware of built up resentments among the Aztecs' enemies and their motivation for siding with the invading Spaniards.

**Programme 10: The end...
...and the beginning**

When Cortés receives the Moctezuma's gifts he is more determined than ever to take possession of Cactus City and its riches. Moctezuma invites Cortés on a tour of the city, hoping that a demonstration of power will deter the Spaniard.

During an Aztec festival Spanish soldiers suddenly attack and many Aztecs are killed. Smoking Shield stays to fight the Spaniards. Feather Wing and Maize Flower gather a few possessions and leave the city in the hope that they will escape.

Programme 8 structure

Drama activities	Teacher guidance
<p>Whole group: discussion. What do you think people coming to our exhibition might already know about the Aztecs and what will they want to know? How should we present information? Have you seen any good exhibitions yourself? If so, what presentations did you like best?</p>	<p>A chance to find out what pupils already know about the Aztecs. If your class has studied this topic, focus on the idea of what makes a good exhibition. What are their views on the way information is presented in museums – e.g. ‘interactivity’?</p>
<p>Pairs: still pictures. Pairs work on a sequence of three still pictures illustrating the great journey made by the Aztec tribe: a) crossing a swollen river, carrying belongings above the water; b) waking in the night to hear a strange sound – someone from an enemy tribe perhaps? c) trekking up a steep mountain path when a deadly snake uncurls.</p>	<p>Move among pairs as they practise their still pictures. In the programme there is a series of three signals (about 10” apart) for pairs to make their pictures simultaneously. Encourage pupils to think about how they will move smoothly from one picture to the next. If you have time try showing the work of some pairs to the rest of the group before playing the picture making sequence.</p>
<p>Pairs: movement. Creating two contrasting moving sequences - one showing neighbouring tribes-people offering ‘tribute’, the other the Aztec warriors in attack.</p>	<p>A soundtrack sequence accompanies this activity offering contrasting music and effects for the two movements. The focus here is exploring the harsh and often cruel world of the Aztecs, for whom warfare was a part of everyday life. Encourage and extreme contrast between the two movements.</p>
<p>Whole group: ‘hot-seat’ discussion. One member of the group becomes Moctezuma and sits in the middle of the group. The others ask questions to try to establish Moctezuma’s character and views...and the cause of his anxiety.</p>	<p>You could precede the ‘hotseat’ activity by talking as a group about what pupils have gleaned about Moctezuma so far and what possible causes there could be for his anxiety. You may feel that the activity will work best if you take the role of Moctezuma yourself. Otherwise, allow more than one class member to have a go in the ‘hotseat’.</p>
<p>Whole group: movement. Each person takes on a role to recreate the banquet scene. Roles can include: Moctezuma, his family or advisers, Feather Wing and his children, cooks, entertainers, servants etc. Bring the banquet to life gradually by groupings taking it in turn move / speak.</p>	<p>Aim to use the whole of your space to recreate the banquet. Clearly establish individual roles before hand and discuss ‘talk’ opportunities. Try bringing the banquet to life as a ‘conductor’ - animating one section and then another. Find a role for yourself within the banquet and move among pupils observing and questioning. Ensure there are clear signals for when the banquet scene should both begin and end.</p>

Programme 9 structure

Drama activities	Teacher guidance
<p>Whole group: recap, talking in role. Choosing an important character and saying a few words to remind everyone of their experiences so far.</p>	<p>A chance to establish clearly who the main characters are in the story and what has happened to them so far. Also a chance for pupils to consider what they have learned about the individual characters from the sort of language they use, etc. Are they able to adopt any of these aspects of characterisation when they speak in role?</p>
<p>Groups of 3 or 4: still pictures. Showing the Tlaxcalan prisoners as they are paraded through the square. What is their attitude? Add speaking thoughts to reveal their fears and view of their Aztec captors.</p>	<p>Encourage pupils to think carefully not just about their own position and gesture but what contribution they will make to the overall effect of the picture. Either: a) allow practise time and then create the pictures simultaneously with you moving between groups to elicit 'speaking thoughts'; or b) allow groups to show their pictures individually one after the other and invite those watching to comment on what they feel is most successful.</p>
<p>Groups of 3 or 4: speaking in role. Creating a scene in which Smoking Shield and the Merchant are confronted by local tribespeople and must prove their Aztec credentials by recalling aspects of their lives.</p>	<p>This is a game which will test co-operative skills and recall. Also a chance for pupils to find ways to create their own approach to the game - for example, by building a sense of dramatic tension. If you have time swap over roles.</p>
<p>Groups of 3 or 4: speaking in role. Roles: Moctezuma, Merchant, Smoking Shield (and an advisor). Reporting to Moctezuma, the Merchant is convinced that the god Quetzalcóatl has returned to earth; Smoking Shield reports seeing strangers, not gods. Moctezuma questions.</p>	<p>The aim here is go get inside the minds of characters from a time and culture profoundly different from our own. The Merchant and Smoking Shield should be ready to recall the details of what they saw and make this the basis of their views. Assess the extent to which pupils are able to incorporate appropriate language etc.</p>
<p>Whole group: 'rumours'. Dividing the class into two groups; one group stays still, the other groups moves around. Individuals stop and exchange rumours about the Spanish visitors, revealing the fear and excitement of the times.</p>	<p>It may help the organisation here to call everyone into one big group first to aid division before allowing one half to disperse around your space. You may wish to precede the activity with a discussion about what would the Aztecs would have found most note-worthy about the Spanish (e.g. clothes - Smoking Shield describes them as having 'painted legs'). These elements can then become the basis of the 'rumour' game, where the focus is to create a real sense of tension surrounding the Spanish visitors.</p>

Programme 10 structure

Drama activities	Teacher guidance
<p>Whole group: talking in role (recap). Choosing a character from the story and outlining their storyline so far in role.</p>	<p>You could precede the recap by discussing the role of a story editor on, for example, a TV soap (e.g. planning possible plot lines for individual characters, etc) You could extend the discussion by asking what pupils expect to happen to the characters in this episode.</p>
<p>Pairs: movement in role. Creating a short movement sequence to show the first meeting between Moctezuma and Cortés, including the exchange of gifts.</p>	<p>Use the details of what Cortés tells us as the basis for the movement. Encourage pupils to think how their movements can be used to reinforce what we know of the characters already and to reveal what is in their minds at this crucial meeting. Try to allow time for pairs to show their work to each other. Extend by adding 'speaking thoughts'.</p>
<p>Groups of 4: speaking in role. Showing the thoughts that lie below the surface when Moctezuma shows Cortés round Cactus City. Each character has a 'shadow' who acts as their 'conscience' and says what they are really thinking during the tour.</p>	<p>The drama here aims to explore the gulf between what the characters are able to say to each other and what they are really thinking! Quite a lot of preparation time will be needed to allow groups to work out their scenes, with each line from Moctemzuma or Cortés being followed by a line from one of their 'shadows'.</p>
<p>Whole group: 'hot-seat' discussion. One member of the group becomes Cortés and sits in the middle of the group. The others ask questions to try to establish his character and motivation... while Cortés tries to put the best dressing on the truth.</p>	<p>The 'hotseating' may work best if placed in the historical context, with those questioning Cortés taking on the roles of Aztecs. The sorts of question they may wish to ask are: why have you come? what do you want? why are you taking our gold? These will be awkward questions for Cortés who may wish to try to conceal something of his real purpose by putting the best possible slant on things.</p>
<p>Groups of 3 or 4: enactment. Creating short scenes to show how the story could end to provide a final element for the exhibition. Groups consider what they've heard and then show their own ideas for how the story should end.</p>	<p>Use your class work on stories and storytelling to inform the discussion. The end of a story should tie up all the loose ends and let you know what happens to each of the characters. You could also discuss how the class feel about the Aztecs on an 'emotional' level - do they feel sad at the passing of the Aztec Empire; do they feel that the Aztecs were cruel; do they hope that our characters have survived to begin again?</p>

An Aztec timeline

The violent history of the Aztec civilisation...

- c 1100 The Aztecs leave their homes in search of somewhere new to live.
- 1195 The Aztecs finally arrive in the Valley of Mexico.
- 1325 Tenochtitlan is founded. The Aztecs build their first temple.
- 1350 The city continues to develop, including a system of canals.
- 1370 The Tepanecs rule over the Aztecs.
- 1400 The Tepanecs are defeated. Aztec rule expands to encompass the whole Valley of Mexico.
- 1440 Rule of Moctezuma I begins.
- 1452 Tenochtitlan is destroyed by floods.
- 1469 Moctezuma I dies.
- 1502 Moctezuma II becomes ruler and continues aggressive expansion of Aztec lands.
- 1519 Cortes arrives in Mexico. In November he and his army visit Moctezuma in Tenochtitlan.
- 1520 On 1 July the Aztecs rise up against the Spaniards who flee the city.
Moctezuma is killed
Cuitlahuac elected ruler.
Europeans introduce smallpox, leading to an epidemic in which many Aztecs die. Cuitlahuac is one of those to die.
In December Cortes returns with an army and lays siege to Tenochtitlan.
- 1521 On 13 August Tenochtitlan falls and the city is destroyed.
- 1522 Tenochtitlan is rebuilt and renamed Mexico City. It is made the capital of Spanish power in the New World.
- 1525 The last Aztec Emperor, Cuauhtemoc, is put to death.