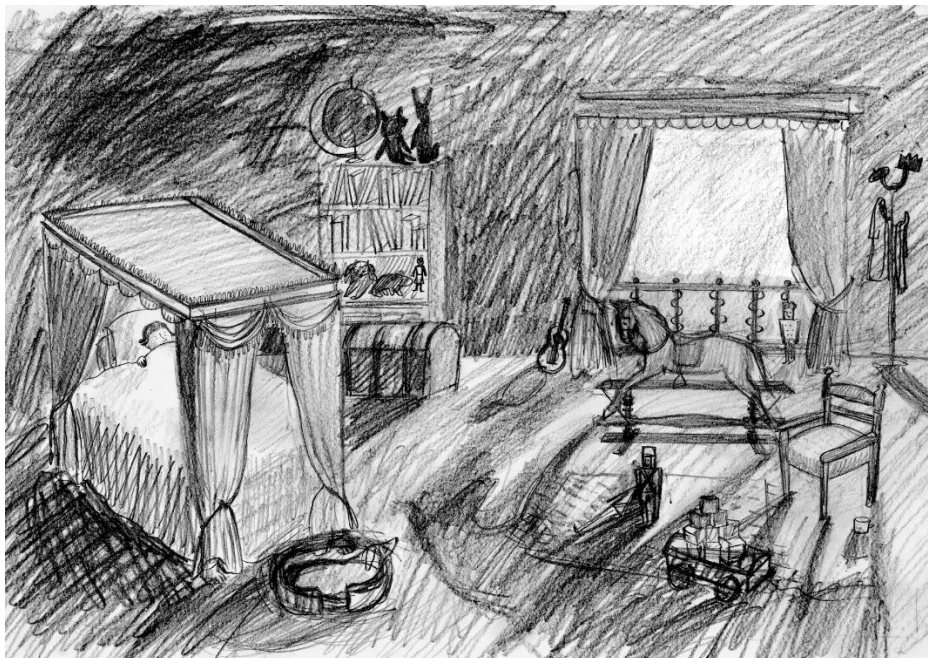




Transforming Literacy through Drama

A **CLPE** Masterclass supported by Creative Learning
and Drama Consultant **Kate Hopewell**



9th July 2026

Illustration © Emily Haworth-Booth – preparation drawing for *The King Who Banned The Dark* (Farshore, 2018)

A New Direction:

Transforming Literacy through Drama

A CLPE Masterclass with Creative Learning and Drama Consultant, Kate Hopewell

*“Ensure secure book knowledge amongst adults so that they are able to draw on core texts that link to interests, **extend play, stimulate talk and inspire writing**. Enable children to respond to texts through **role-play and revisit and re-enact** using small world play, puppets or story props.”*

*“Children at this stage continue to rehearse and refine ideas prior to writing, **through talk, drama and role-play**, to ensure an authentic voice and appropriate language structures.” **The CLPE Writing Scale***

The importance of drama and role play is noted throughout the next steps sections of the CLPE Reading and Writing Scales. Download the [whole document](#) freely from the website.

Why Drama?

*“...the value of this approach is the impact it has on young people’s emotional and social awareness... [as it] forges a connection between the reader’s world and the world of the text, **leading to an enhanced understanding of both.**”*

The Power of a Rich Reading Classroom (CLPE, 2020)

“No other curriculum subject places such a high priority upon developing empathy, upon appreciating the common humanity we share with one another.”

Drama and English at the Heart of the Curriculum, Joe Winston (2004)

“Take, for example, the following list of aims or reasons for teaching drama. How would you rank them? Are there any you would prioritise or remove? To what extent do they overlap?”

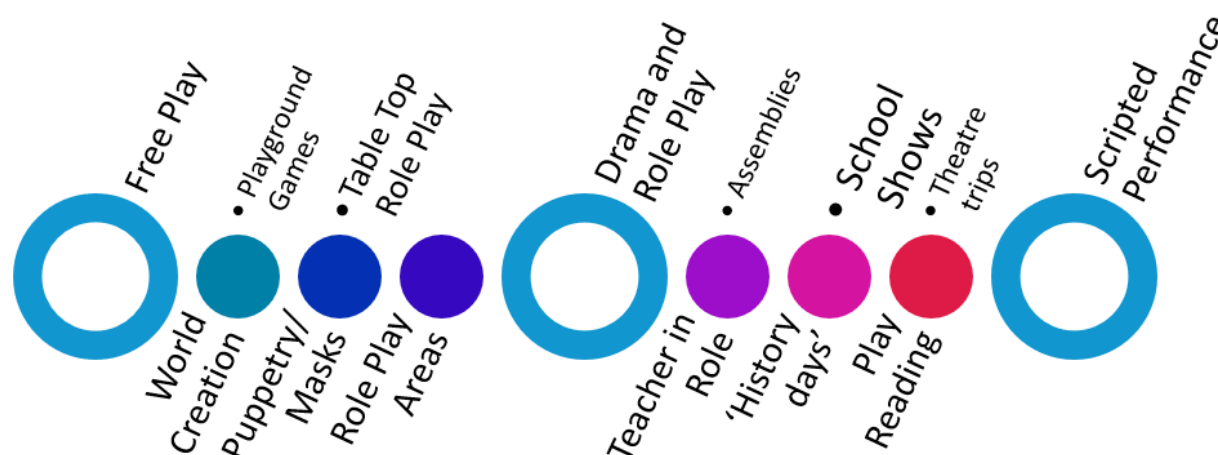
- to provide future artists and audiences;
- to help pupils to think;
- to develop personal qualities;
- to develop imagination and creativity;
- to provide insight into human situations;
- to improve teaching of other subjects;
- to educate the emotions;
- to develop confidence;
- to provide entertainment and relaxation;
- to develop appreciation of the cultural heritage;
- to develop understanding of how drama works as a genre.”

Starting Drama Teaching, Mike Fleming

How does drama support literacy development?

- Develops the imagination
- Creates effective and cognitive engagement
- Generates talk
- Enables a variety of voices to be heard
- Enriches writing opportunities
- Deepens understanding of texts
- Bridges the gap between genres
- Creates alternative perspectives
- Increases opportunities for storytelling

A Drama Continuum



“On the learning continuum of drama, free play is at one end and scripted performance at the other, **drama in education** is situated centrally.”

Grainger,T. Goouch,K. Lambirth,A.

(Creativity and Writing: Developing Voice and Verve in the Classroom, 2005)

Engaging in drama and dramatic play has a positive effect on learners’ achievements in reading and writing, giving greater meaning to reading and enabling learners to produce written work with greater depth, power and detail. (Summary from the CLPE Writing Scale, drawing from the research findings of: Morrow, 1990; Vukelich, 1994; Roskos, 2000; Barrs and Cork, 2001; Crumpler and Schneider, 2002; Paley, 2004; Fleming et al., 2004; Cremin et al., 2006)

How does Drama support Reading?

Drama provides children for opportunities to:

- Develop language and extend vocabulary;
- Explore plot lines at differing depths;
- Develop understandings of how narratives are built up and link together;
- Make thoughtful predictions and draw deeper conclusions before, during and after reading;
- Develop inferential understanding and explore higher level comprehension skills;
- Apply information they have deduced and interpret ideas suggested in the text;
- Explore language and develop understanding of its impact on the reader;
- Deepen understanding of characters' actions and reactions;
- Support understanding of why events take place and how they are linked;
- Engage in response no matter what their reading level, accessing more difficult texts than when working independently;
- Make personal connections to the texts;
- Explore issues and dilemmas from different points of view;
- Play with text structure and form to consider various outcomes;
- Explore links between different texts.

"The triggering of an affective response can be elusive for many children if the text is only approached in formal ways.... [Drama can provide] a strikingly immediate route into a fictional situation and help teachers and children to explore texts in an active way, enabling children to 'live' through fictions, by involving them in different forms of enactment."

Steele, S. & Collins, F. in The Reader in the Writer, Barrs and Cork (CLPE)

"Reading and interpretation were seen as essentially passive activities performed on texts with static meanings... The influence of literary theory, however, has changed the notion of what reading and response in drama entails: 'meaning' is more fruitfully seen not as residing in the text according to the intention of the author but as a function of the active meaning-bestowing activity of the reader."

Mike Fleming, Starting Drama Teaching

"Drama will not teach children the basic skills of reading... Its value in developing reading lies in the exciting contexts it can provide to stimulate higher order skills of inferring meaning from text, of critically engaging with it and, where appropriate, of expressively articulating it."

Joe Winston, Drama and English at the Heart of the Curriculum

"Children, especially when they are young or if the material is difficult, can better understand concepts when they use movement to physically act out the concepts. Researchers... show that embodied cognition makes abstract concepts more tangible. It "allows the learner to develop a "feel" for the concept being described, a physical sense that is more comprehensible and compelling than a concept that remains an abstract mental entity."

Nina Fiore, The Benefits of Movement in Schools, August 2014

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“Theatre is the place where we can dig for the truth, ask the questions that need asking and search for possible answers. When we share our truths with an audience, we invite them into our Seeing Place, giving them the opportunity to see the world through our eyes... Acting in stories and fantasy play offers children a way to try to comprehend things that have no logical understanding.”

Princesses, Dragons and Helicopter Stories, Trisha Lee

Positive Effects of Drama on Writing

- *It motivated more children to want to write;*
- *It provided more children with substantial ideas and experiences so that they had something to write about;*
- *Each child could draw individual responses from the drama. Consequently, despite the structure of a writing frame, individual pieces of writing were different and reflective of the child’s rather than the teacher’s thinking;*
- *Children generally wrote more and in a shorter period of time;*
- *Children’s vocabulary and sentence structure was noticeably richer when their writing emerged from drama work;*
- *More children demonstrated a clearer sense of audience in their writing;*
- *More children demonstrated empathy for those whom they wrote about;*
- *Some children’s writing could be seen to have benefitted from the input that the visual qualities of drama had to offer.*

Joe Winston, Drama and English at the Heart of the Curriculum

“Empathetic writing in role... was seen to emerge with relative ease, in complete contrast to writing in more solitary contexts. The teachers often became so engaged in the imagined experience that the transition to writing appeared to be seamless...”

Writing Voices: Creating Communities of Writers, Teresa Cremin and Debra Myhill (2012)

“...if we ask pupils to take the roles of politicians, kings, teachers or priests, the language demands will change accordingly.”

Starting Drama Teaching, Mike Fleming

Summary of Key Activities from the Day:

Warm-Up Exercises

Position of Drama
Description: Any activity that requires students to stand in a circle, work creatively and freely should start with this and be included throughout. It removes self-consciousness, creates focus and a physical position that is ready for any style of creative and active learning.
Method: 1. Invite students to stand in a circle. 2. Establish appropriate posture and focus by asking students to form a 'position of drama' 3. To the count of 8, ask them to: a. Separate feet into a 'first position' – with feet connected at the heel but separated to 45 degrees at the toes. b. Separate heels into feet hip-width apart c. Shrug shoulders to ears d. Drop shoulders e. Take a deep breath in f. Deep breath out g. Pull an invisible rope from the top of their heads to the ceiling until they are taller. h. Bring their hand to their side so that both hands hang at the sides, heads up and shoulders back.
Cross-Curricular Opportunities: This activity can and should be used across the curriculum and throughout the school day – it's even great for moments like lining up for assembly.

Shakes
Description: A very quick, really fun physical warm up that gets everyone focused and in a physical position ready for active learning. You can do this at any time of the day to recalibrate a group.
Method: 1. Invite students to stand in a circle. 2. Tell them to hold their right hand and arm in the air and to copy you. 3. Shake your right hand in their air to a count of 5. All students should shake with you. 4. Repeat with the left hand, deliberately lowering your right arm and hand and raising the left arm and hand in the air and shaking it to a count of 5. All students should shake with you. 5. Now lower your left arm and hand and stick out your right leg and foot. Shake your right foot to the count of 5. All students should shake with you. 6. Place your right foot back on the floor and raise your left leg and foot. Shake it to a count of 5. All students should shake with you.

7. Now go back to the beginning and raise your right arm and hand. Shake it to a count of 4. All students should shake with you.
8. Move through left arm and hand, right leg and foot, left leg and foot, shaking all to a count of 4.
9. Repeat the shaking of all limbs through a count of 3, 2 and end on a count of 1.
10. Lastly shake everything all in one go!

Cross-Curricular Opportunities:

Perfect for any moment during the school day when you need the class to refocus and prepare their energy for the next task, to warm them up and to focus their attention. It's also great fun!

Fruits

Description:

This activity promotes inflection, animation – developing vital skills required for speaking and reading aloud and also fantastic for character work later.

Method:

1. Stand in a circle.
2. Stretch your mouth in a big yawn and chew an imaginary, expanding toffee. This time the toffee is taking on the flavours of different fruits...
3. Inform the class that they should copy you as soon as you announce the flavour.
4. Call out a fruit name using a distinct character voice and give your fruit an action. The class should copy your voice and action as they state the fruit name you have chosen.
5. You can explore a medley of different fruit characters, using call and response with an action. How you characterize each fruit doesn't really matter:
 - A Machiavellian blueberry
 - A regal raspberry
 - An enthusiastic banana
 - A cool pumpkin
 - A posh strawberry
 - A short, sharp and cheeky lime.

The important thing is that the characters are distinct and fun, and vowels and consonants emphasized to give your pupils a warmup.

Note: Students LOVE this activity! You'll find they are keen to create their own fruit characters and will be able to lead the activity soon after being introduced to it.

Cross-Curricular Opportunities:

This activity is fantastic for creating character voices from texts and topics you are exploring – ask your students to see if they think any of the fruits remind them of someone in your class text or topic. You can swap out fruit names for words and short phrases characters might say.

Remote Control / Group Speeds / Stop, Go, Jump, Clap

Description:

When working in a creative space, we want students to move safely and to use the whole space. We want them to work collectively and with all peers. We want to adjust the social constructs to ensure students are working with those who best help them to learn rather than in the friendship group they would typically gravitate to. We want them to have confidence in themselves as individuals and to take ownership of their own decisions and behaviour. This activity ensures all of the above!

Method:

1. Begin with students standing in a circle and in a 'position of drama'
2. Inform the class that you have brought in a new and exciting piece of equipment – your invisible remote control. It has the power to control the speed that the whole group moves at.
3. Explain that you should apologise as you have already used the control without telling them: they have all been programmed to a group speed of 0 which, as they will notice, means they are not moving at all.
4. Establish a group speed with 0 being still and 10 being the speed you would use if fast running after a bus.
5. Tell them you will now change the speed on your control and, just as they have expertly found a shared speed of 0, they will all be expected to find another shared group speed – the most skilled actors are able to match their speed to everyone else in the room!
6. Explain students should move on hearing “go” and stop when they hear “stop”
7. A good starting speed to select is 3. Say “go.”
8. Invite students to become aware of the speed of everyone else in the room: if they think they are going too fast, they probably are, if they think they are too slow... they probably are! Ask them to adjust their speed to match the speed of everyone else.
9. If students feel they are just walking round and round, ask them to change direction, to make their journey as interesting as possible, to make sure that no one in the room is able to predict the direction they will move in next.
10. If students are still walking with their friends, invite them to take a new journey to ensure they don't see the same faces again – if they see a face they've just seen, they should change direction.
11. Call “stop” and explain that this action has to be instant and as if they've been frozen in time/paused on a video game – not an eyelash should move! When you say “go” it will be as if you've pressed play.
12. Play out, exploring different speeds and increasing speeds as group skills increase.
13. Now explain that you are going to mix things up! When you say “stop” you mean “go” and when you say “go” you mean “stop”!
14. Play out and enjoy the fun and focus it creates.

Optional extension activity: You can extend this activity by layering with clap/jump and reversing the actions required as with stop/go

Cross-Curricular Opportunities:

This is a perfect behaviour for learning strategy that can be used at any learning moment or time of the day that requires a transition – even from the carpet to tables. You can use the invisible remote control to change groups speeds and even group sound levels– with 0 being no sound at all up to the very loudest your class can be which can prove very useful when moving around the school through to performance moments.

1, 2, 3

Description:

This activity is great starting point for partner work. It allows for exploration of challenges and fears we all feel at the prospect of 'getting something wrong' and instils an understanding that mistakes are great – they mean we are working beyond our comfort zones, trying our best for ourselves and our partners and also open us up to learning new things! This activity brings laughter into the room and results in heightened concentration, shared pride and a united group of learners.

Method:

1. Begin by asking students to move around the creative space (use the 'Group Speeds' activity to ensure focus and behaviour for learning).
2. Call "stop" and ask students to get into pairs with the person closest to them
3. Tell them to stand about a metre apart and face to face, making eye contact – they should make a silent commitment to each other to try as hard as they can, to be the best they can be for the partnership.
4. Ask them to count to 3 collectively. First person says 1, second person says 2, first person says 3 and so on. Model with a student - or another adult.
5. After allowing them to try it out, pause the class. Tell them you hadn't specified that speed was important – no slow counting allowed! Play out again.
6. Pause the class. Ask them how it feels. *Is anyone finding it more challenging to count to 3 than they thought? Has anyone made a mistake?* That's great if so!
7. Tell them that you would now like them to change their thinking – mistakes are fantastic as it means we're trying hard, challenging ourselves and trying something new. They should be celebrated. Tell them to celebrate their own mistakes and those of their partner with a clap or cheer. Play out.
8. Pause the group and explain that you're going to change things a bit.
9. First, you're going to remove saying "1" and insert a clap. Play out.
10. Next, you're going to remove saying "2" and insert a stamp. Play out.
11. Lastly, you're going to remove saying "3" and insert a shimmy. They are now going to use only actions – no numbers at all! Play out.
12. Pause the class and capture thoughts. *Who preferred using actions over numbers? Why?*
13. Explain you're now returning to 1-2-3. The actions are gone! It's time for the 1-2-3 Olympics and each partner knows that they are destined to win.
14. Go back to using all numbers. Play out.
15. Review:
 - What did they notice?*
 - Who found it easier than when they started?*
 - Why do they think that is?*
 - What can you take from it in the rest of the work you are going to do together?*
16. Capture thoughts as a starting point to shape your class's agreed approach to creative work and other learning.

Cross-Curricular Opportunities:

Mostly, this is a great warm-up activity before any form of learning that might require students to stretch themselves, problem solve and/or work in a partnership or team. It is numbers-based so is a great mental warm-up for maths!

Fortunately/Unfortunately

Description:

A great warm up activity for story telling and narrative writing. It encourages students to listen to one another and to respond appropriately, whilst working creatively to develop a shared narrative. It is perfect activity if you're looking to encourage all students to speak, develop creative thinking and communication skills, and target narrative development skills. As a partner- based game, it encourages collaborative working and allows students to understand the benefits of working together in a fun, low-stakes way. In addition, this activity allows students to think about plot twist creation and also to see how both positive and negative outcomes are possible from one event.

Method:

1. Begin with students standing in a circle and in a 'position of drama'
2. Use 'Stop/Go' to spread out the class and to ensure student are fully spread out around the room
3. Ask them to form partners with the person closest to them – allow 3 seconds for this to happen
4. Invite them to label themselves A&B
5. Explain the rules of Fortunately/Unfortunately:
 - a. Either A or B will start by offering an opening sentence for a story (*you can provide some examples story starters if you want*)
 - b. Their partner will respond by saying "Fortunately" and then add to the story
 - c. The other partner will now add to the story using "Unfortunately"
 - d. Each partner will continue to take turns, saying either "Fortunately" or "Unfortunately" before taking the story further
6. Play out and allow for students to enjoy themselves as their stories take amusing twists and turns!

Cross-Curricular Opportunities:

This can be used any time you're looking to explore narratives, especially when considering narratives with surprising plot twists!

Value Continuum

Description:

Use this after a warm- up activity and before dividing your class into groups for 'Freeze Frames', 'Sensory World', 'World of the Story', 'Role on the Wall', to select a class member for 'Hot-Seating' or 'Conscience Alley' – any moment when you need to ensure a mix of abilities or check levels of understanding for specific tasks. It can also be used to display opinions and reactions, with students displaying opposing views creating teams for a debate.

Method:

1. Tell the class that they should now see the room you're in as a giant measuring tool.
2. You are going to say some statements and they are going to show how they feel about them by moving to different parts of the room according to their view.
3. Move to one side of the room and tell students that, if they agree 100% with the statement you are about to say, they should move to that end of the room.
4. Go to the other side and explain that they should move to this side if they strongly disagree with what you're about to say.

5. Now stand in the middle of the room and tell students they should stand there if they neither agree nor disagree/have no real opinion about it.
6. Explain that:
 - a. The space between '100% agree' and the middle of the room is where they should stand if they agree slightly more than they disagree
 - b. The space between 'strongly disagree' and the middle of the room is where they should stand if they disagree slightly more than they agree.
7. Give your first statement. This should be something general/fun/non-text related and one that will evoke opinions i.e. "Breakfast is better than dinner"/ "Computer games are better than television"/ "Cheese and onion crisps are the best flavour crisps in the world", etc.
8. Allow students to move to the area of the hall that reflects their reaction to the statement.
9. Move across the space interviewing a student in each area to ascertain their thoughts about your statement. Ask them why they are there and to reinforce their statement with an example of why they agree/disagree/don't feel anything.
10. Allow other students to hear the views and to adjust their position in the room if they feel they agree more or less than the person who has spoken.
11. Now that you have established how the measuring tool works, you can use the same activity to establish thoughts, feelings, opinions and confidence of their own knowledge of the text/subject you are studying by asking statements like:
 - a. I know the story of *Romeo and Juliet* really well.
 - b. The friar is solely responsible for the deaths of Romeo and Juliet

The statements you chose can help you to create learning groups suited for your next activity i.e.: if you want a class debate you could use statements like the second and third statements and create debate teams using the opposing sides of the room, whilst inviting those in the middle of the room to act as a jury receiving evidence or people who need to be persuaded. You could rerun the Value Continuum at the end of the lesson to see if any opinions had been changed through the debate.

If you want to create mixed or same ability groups you can use a statement like 'I know this story/topic really well'. You can then move to the side of the room where those who feel they know the text/story/subject best are standing. You can then select 5 students from this area and give each a number 1-5. Ask each to move to their own area of the room (i.e. Into the corners and centre of the room) and to hold up the number they've been given on their hand. Now move down the room from the most confident to least counting 1-5 as you reach each student. Students should move to the number group you have given them. (NB This is also great for behaviour for learning as you can ensure you give students group numbers that will best support their learning as opposed to group numbers that may lead to them becoming distracted, etc.)

Cross-Curricular Opportunities:

This can be used across the curriculum to establish thoughts, knowledge, opinions and for differentiated learning groups. You might use this to discover the extent to which students feel confident in a particular subject matter (the Earth and space, Ancient Egyptians, rainforest biomes, etc.) before, during and after learning about it. You might also use it to introduce a debate into a cross-curricular topic, using statements such as: 'The wheel is the greatest human invention'; 'Bees are the most important animals on Earth'; 'Hunters were more important than gatherers during the Stone Age'; 'Climate is the most important consideration when positioning a settlement'; etc.

Activities for Character Study

Role on the Wall (with statues)
Description:
This activity will be familiar to many teachers. It is used time and again. However, whilst the standard method results in a word bank that can be used to achieve great written outcomes, it is not entirely without fault, as some students will understand the breadth of adjectives listed on your character Role of the Wall but most will simply select vocabulary without fully comprehending its meaning. Our approach involves additional sections so may require an entire lesson but will ensure your students have a full grasp of the adjectives listed and are able to confidently use and apply them going forward.
Method:
Part 1 (Role on the Wall) 1. Select a character from the story being explored. 2. Show students a simple gingerbread man shape. 3. Explain that you are going to be thinking about the characteristics of this chosen character – the personality and emotional attributes of the character rather than how they look/the physical attributes. 4. Ask students to think about how they feel when they wake up in the morning before they have seen or spoken to anyone or how they feel as they walk to the school gate before they see friends and teachers. Ask them to think about the thoughts and feelings they might have. Explain those are the inner thoughts, feelings, and emotions. 5. Invite them to think about the character you have chosen. Ask, “how do you think they feel on the inside?” 6. Fill the inside of the gingerbread man with adjectives, asking for explanations as to the offers given i.e. all students should give an adjective followed by “because” and their reason. 7. Be mindful of different language abilities in the class and, if given an advanced level adjective or a simpler adjective, open it up to the class to think of other words that mean the same thing and capture both/all. 8. Now move onto the outside of the gingerbread man and ask students to think about the person they when they meet someone they respect or who they are to their friends and teachers when they arrive at school – this is their outer self. 9. Ask students to think about who the character is to the outside world, how would they be perceived by others? 10. Capture adjectives around the outside of the gingerbread man, again asking for explanations to accompany the offers. Part 2 (Statues) 1. Ask students to stand in partners and label themselves A and B. 2. Explain that Bs will start and must chose an adjective from the outside of their character. They do not need to tell their partners. 3. Explain that As are now mirrors for Bs. Their job is to do EXACTLY what B does in order to show them whether they have achieved the effect they wanted to i.e. bodily shape and facial expression. 4. Count down from 10 as Bs form their statue and As mirror. 5. Tell Bs to remember their statue and then switch roles.

6. This time As must select an emotion from the inside of the character.
7. Count down again.
8. Ask As to remember their statues and allow them to all to relax out of their statues.
9. Now ask As and Bs to form their own statues.
10. If working in groups, invite other groups to match the adjectives to the character statues or simply divide the class in 2 and invite each side to match adjectives to the statues they see in the standing/performing half of the class.
11. Place your hand on students' shoulders one at a time asking them how they feel and why.
12. Whisper key character lines into the ears of selected character statues and invite them to repeat the line with the emotion they are feeling/have chosen.

Note:

- *You can carry this activity out at different parts of the story exploration and capture adjectives in different colours for each story event, at the end of a text and ask students to tell you the part of the story they are referring to when they name an emotion/feeling/thought or give groups of students individual gingerbread men and allocate each group a part of the story, inviting them to complete one for each of the story events.*
- *You can also use this exercise as a carpet session and to create a model before dividing the class into groups and giving each group other characters from the story.*

If working in groups, students should use the plenary part of the lesson to share their role on the walls and to consider how this affects the understanding of the story, the differences between characters or the emotional journey of one main character through the story.

Cross-Curricular Opportunities:

You can use this to study and discuss any fiction or non-fiction character, in any subject – Role on the Wall posters have been created by different classes for figures from the past – both generic (a child in a Victorian workhouse) and specific (Victorian circus owner, Pablo Fanque), for significant scientists and engineers, for environmental campaigners, for sports figures, etc.

This activity not only supports the development of reading comprehension skills and strategies, it is also in ideal feeder activity for moving into writing in role, perhaps writing a letter or a diary entry, some first person narrative or a poem.

In connecting characteristics with behaviour, Role on the Wall also becomes both an analysis and a model of 'show not tell' writing. Children can use a Role on the Wall poster as a device to support their writing, preparing to consider the external behaviours that imply personality. When drafting and refining their texts, they can explore ways to use those external behaviours to show character in place of an adjective which might simply tell the reader what to think or feel.



Conscience Alley

Description:

Perfect for questioning moments in a narrative when a character has behaved in a certain way or when helping a character to make a decision and to create alternative narrative journeys based on the outcome of the activity.

Method:

1. Refer to a specific event in the story or subject you are exploring.
2. Depending on whether or not the scenario in the story has been revealed, you might ask the class to consider whether the events might have been different if one of the characters had acted or done something differently – or, at this moment in which the character is at a metaphorical crossroads consider what the character should do and why.
3. Consider: *What might happen if we could influence the character at this point? What decision do they have to make? What thoughts need to be changed?*
4. Establish or clarify the decision/thought that you want to change/influence.
5. Now ask all to stand and to move around the room using ‘Group Speeds’ and ‘Stop/Go’
6. After calling “stop” ask students to partner with the person closest to them and to sit in a space.
7. Ask them to label themselves A and B and ask Bs to give you a wave.
8. Now state the position that As will take and the position Bs will take i.e. As think the character should do something and Bs think the character should not.
9. Hand out ‘Balanced Argument Sentence Starters’ (See supporting resources) and ask them to use one of the options to form their own argument – they must try to make the most persuasive argument they can as they may well be the person to affect the change!

10. While As and Bs create their arguments, speak with a supporting adult (or volunteer student) about the role you would like *them* to play:
 - a. You would like them to take on the role of the character and walk down the 'conscience alley' listening to each argument in turn, moving from A to the opposite B, back to the next A and over to the opposite B - all the way to the end of the alley.
 - b. Explain that they can look at each person in the eye or lean towards them without looking, etc – an action that shows they are listening but also something they feel comfortable with.
 - c. Explain to the volunteer that they must make their way through the alley and remain alert to the moment when they hear an argument that persuades their thinking over any others.
 - d. Once they reach the end, they will turn to the group and state their decision i.e. what they've decided to next.
 - e. They should also state the argument or arguments that most persuaded them.
11. Ask partners to stand and to form two lines – As in a row facing Bs in another. Your volunteer will stand at one end.
12. Tell As and Bs that the volunteer is now the character and explain that this will now be walking through and listening to each argument... who will be the person to persuade the character?
13. Play out.
14. As the volunteer reaches the end, ask them what their decision is and which arguments helped them to make it.
15. As a group reflect, has this changed the story/events? If it has, what might happen next?

Cross-Curricular Opportunities:

This activity is perfect for any text or topic in which a character makes a decision. If used in History – for example - it could lead to a powerful discussion surrounding how events may have changed if a specific historical figure had made a different decision.



Character Point of View

Description:

Most fictional narratives are told from the perspective of one character (even when written in third person) and have a journey that starts at the beginning of the text and concludes at the end. This activity invites students to think about the story from the perspective of all of the other characters in a story. Their starting point might occur before or at a mid-point during the narrative arc, the point at which they appear in the text. And they might leave the story before or after the conclusion of the main character. In the world of non-fiction, historical and factual stories, many real-life characters have differing experiences and stories. This activity allows for the core narrative to be considered from the perspective of all characters – creating a 3D, living and breathing story. This is a fantastic activity for oracy, language development, creative thinking and confidence-building.

Method:

An ideal starting point or basis for this activity is after a 'Role on the Wall' activity and will take place straight after students have formed statues of their groups' character in place of thought tapping, matching to adjectives, or feeding lines.

1. As students stand in their character statue, explain that you are going to ask them to take their character for a walk around the space. Before they move they should consider the following:
 - a. *How old are they?*
 - b. *What is their health like? Are they fit or frail?*
 - c. *What type of personality do they have? Are they friendly, grumpy, energetic?* Invite them to recall some of the adjectives from their Role on the Wall.
2. Now ask them to take the character for a walk.
3. As they walk, fully embodying their character, ask them to think about their role in the story:
 - a. *Where do they live?*
 - b. *When do they appear in the story?*
 - c. *Where were they before the events they were involved in or witness to?*
 - d. *How did they feel about what happened?*
 - e. *Where did they go afterwards?*
 - f. *Did they come back into the story at all?*
 - g. *What happened?*
 - h. *Do they know about any of the other events that happened?*
 - i. *If so, how? Who told them?*
4. Call 'stop' and ask them to partner with the character closest to them.
5. Each student will tell the story from the character's point of view. This will be done in the first person "I" and in the past tense – telling their experience of the story. The story is now theirs so they can add as much of their own imagination and detail as they like.
6. Label partners as A and B and ask Bs to go first (or whichever you prefer!)
7. Explain they will have 2 minutes to tell their story (children will be supported in this activity if they have previously used some of the exploring narrative activities described earlier in this document).
8. Record the outcomes using video and photos for reflection later.
9. Swap partners over after 2 minutes and allow listeners to share their story.

10. Reflect on the stories that have been heard. What was interesting/surprising/shocking? Any story twists? Any characters who have presented themselves as being worthy of their own story being written.

This can be used to support ideation for a more extended written outcome: creating a new story or perhaps an interview piece for a news-based article.

Cross-Curricular Opportunities:

This can be used to explore differing perspectives of any narrative, across the curriculum. For example, exploring the devastating impact of the Blitz through the eyes of numerous inhabitants of the city (a child, a parent, someone in a makeshift shelter, someone who can't leave their home, people working for the British Red Cross, a volunteer fire-watcher, a member of the Home Guard, a politician, etc.).

Paired Hot Seating

Spoken Language Objectives (from National Curriculum 2014)

- ask relevant questions to extend their understanding and knowledge
- use relevant strategies to build their vocabulary
- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- consider and evaluate different viewpoints, attending to and building on contributions from others

Writing Objectives (from National Curriculum 2014)

Pupils should be taught to plan their writing by:

- noting and developing initial ideas, drawing on reading and research where necessary

Description:

This is an acting exercise that encourages the student make choices for their character and to think on their feet. It can be used to explore any character from any text or topic, using and applying any known facts as well as encouraging the use of inference and empathy to ensure authentic character voices are heard.

This approach encourages all students to take on the role of interviewer and character, ensuring a class of active learners and opportunities for all to speak and listen.

NOTE: It ideally follows Character POV. If pairing these activities, you can skip step 1 (listed below) as students will already be in partners following Character POV and should now be ready to move into the interview phase.

Method:

1. Split your students into pairs and ask them to label each other **A & B**
2. Hand out 'Open-Ended Questions' (see resources)
3. **A** sits on the 'Hotseat' as the Character they have created in Character POV and/or in Role on the Wall with Statues
4. **B** then asks **A** questions about their character, the events they have experienced, their thoughts, feelings and plans for the future, etc.
5. **A** then make up answers on the spot to create a richer character.

6. Encourage **A** to really think about the detail in the answers and the era that they are from. They should call on the facts they already know about the character and events that have occurred, whilst using empathy and inference to provide insights into character thoughts and feelings.
7. They should try to keep answers as historically accurate as possible i.e their favourite pastime should not be playing computer games if they are representing a character from Ancient Greece! That said, the students should feel happy to give the answers that feel right to them as they develop their character further.
8. Allow for 3-4 questions but allow students the option to ask more questions if needed.
9. When A has answered all questions, the pair should swap over and repeat the activity with B representing the character they have been developing.
10. Now allow students time to sit in a space of their choosing and to make notes as to the further elements of their character that have emerged.

Cross-Curricular Opportunities:

Hot seating is a fantastic activity for any characters study – both fictional and actual. The paired hot-seating approach ensures that all students get the chance to question and be questioned, extending their thinking and calling upon their existing knowledge before building on it.

You can of course use this approach to develop and share knowledge around any fiction or non-fiction character, in any subject. Consider when it might be useful to have the character being questioned taken on by the teacher or another adult in the class. For example, sometimes the subject matter around which questions are being asked may require a degree of sensitivity or knowledge of the world beyond that of the children in the group.

ADAPTATIONS: Consider what the purpose and intention of the activity might be. For example, when studying a key historical figure or moment in history, the teacher could take on the role being hot-seated in order to effectively impart a large amount of accessible information in a short space of time, in a manner that supports and allows for clarification and follow-up questions. Alternatively, if children have had the opportunity to study and research and discuss the period for a number of sessions/weeks, then this exercise could give them the opportunity to summarise and share some of the key information they have discovered through the eyes of someone that was there – supporting their historical perspective. Looking at the perspective of an historical figure means drawing inferences about how people thought and felt in the past. A variety of historical figures will have had very different experiences of the events in which they are involved.

Activities for Study of Narrative and Topic Worlds

See It, Be It

Description:

This activity physicalizes objects, locations and moments in a narrative. Students will work together, sharing knowledge and experiences to recreate aspects of the text. It's great for establishing key features and elements and for creating 3D images that can be photographed for use in future activities.

Method:

1. Begin by inviting the class to move around the creative space using 'Stop/Go'
2. On 'Stop', ask them to form groups of 5 or 6 (depending on class size) with the people closest to them.
3. Explain that, if you had the budget, you would take them to the world in your story/topic but, instead, you need their help to recreate important locations and objects from the text.
4. Inform them that they will have 20 seconds to work as a group and to create the scenery or objects you give them.
5. Call out the first location or object. This might be:
 - a. A grand bedroom
 - b. A palace at night
 - c. A protest
6. Count down from 20 and call 'Freeze'!
7. Now spotlight some unique recreations, inviting students to comment on the features they recognise and reasons as to why the chosen group has been so successful: clever uses of body, clear signs of team work, interesting shapes, etc.
8. You might invite the groups to add movement or sound effects to the images that they have created.
9. Repeat with other locations or important objects.
10. Take photos for reflection after the activity.

Cross-Curricular Opportunities:

Use this to establish or reinforce the core features of any object, moment of location in any area of your learning: for example: quickly creating working circuits for the study of electricity in Science or the different features of habitats and food chains; in Geography, they might work through significant physical and human features of any location they are studying, or in History, they might recreate architectural landmarks, inventions or important events connected with the period.



Building a Masking Tape World and Guided Tours

Description:

This activity allows you and your students to map out any location you are exploring in detail. Using the whole class space (or hall – but not needed at all!), students will be able to consider all specific features of a location and to decide where each is in relation to the others. They will then be able layer their world with descriptive language in order to make it their own.

Method:

Part 1

1. Ask the students to think about the world/location you are exploring from your story or topic.
2. Discuss the different geographical features that they can think of (perhaps mountains, rivers, towns, etc. or the rooms in a building: tower, reception room, dining room, kitchens, dungeon, etc.) and make a list.
3. Tell the students that they are going to map out the world in your classroom – your classroom is now the world of the story/topic!
4. Highlight the first feature and ask the class to decide where in the space this location might be.
5. Using masking tape, mark out where the location is and name it using a clear marker.
6. Move through all locations asking the class to decide where it might be in relation to the other locations.
7. Expand class thinking by questioning where additional features might be (e.g. paths, bridges, corridors, etc.)
8. Use long strips of masking tape to mark out river and road routes etc. and name all clearly.
9. Now give your students labels and ask them to move around the world, spending time in each feature and deciding what they think they might be able to see in each location – they should use an adjective and noun pairing and all write using one agreed colour.
10. Move onto what they might be able to hear and ask that they use a verb and noun (add an adverb for higher level language). Students should use an alternative colour for this part of the activity.
11. Now guide your students through thinking about what they can smell, touch and taste. They should use adjectives and nouns and swap colours for each sense so that you have each sense detailed in a different colour.

Part 2 (Optional Expansion)

1. Ask all students to sit on the outside of the world and select a volunteer.
2. Explain you are going to guide the volunteer around the room.
3. Give the volunteer something to hold onto – a ruler/piece of string/strip of fabric and ask them to close their eyes.
4. Guide the volunteer through part of the world, modelling how to use the vocab on the floor as a script and how to instruct the volunteer to cross: busy roads; rickety bridges, slippery rivers, etc.
5. Use group speeds and stop/go to ensure the class have been rearranged and listening skills have been honed.
6. Ask them to partner with the person closest to them.
7. Now ask them to label themselves A and B and ask As to give you a wave. They will go first!

8. Invite Bs to close their eyes and As to guide their partners. Tell them that, when they've finished, they should swap over and, when both pairs have had a go, they should sit outside of the world, waiting for others to finish also.
9. When completed, students could take a clipboard with pen and paper to the feature they find most interesting and write a detailed description, using all senses/vocabulary they have to hand.

Cross-Curricular Opportunities:

This activity could provide students with the opportunity to create and explore any location being studied from Ancient Egyptian temples to the depths of the rainforests. Children could collaborate on the construction and label ling of the environment as an outcome following research into the subject area, or could use it as a starting point to explore existing knowledge. The environment could then be adapted and added to as they engage in further learning. As with the suggestions above, the 3D environment can then be used as a prompt to instigate ideas and language for multiple oral and written outcomes.



World of the Story

Description:

This could be used in conjunction with – or instead of – the masking tape world activity outlined above.

Use this activity to create a multi-sensory location from any part of a narrative or subject area. Using a variety of descriptive language tools, your students will work together to create detailed worlds that they can discuss, write about, touch, feel, listen to, taste and smell. It can be used to create poetry, non-fiction guides to a location, to embellish diary entries and letters or to form a stunningly descriptive opening passage to their own piece of fiction writing.

NOTE 1: This activity has 3 parts and could therefore last for an entire lesson or be placed across multiple lessons, giving students time to collect images, materials, smells, sounds and tastes and to continue to add to their worlds.

NOTE 2: If working with younger student or with SEND student, you might prefer to start with the creation of the world in a tuff tray and to complete the mind map by using vocabulary elicited from students as they explore the world in the tray. (SEE OPTIONAL EXTENSIONS: OPTION 3)

Method:

Part 1 (Modelling the process. If you have recently used this exercise, you may feel that you can move to Part 2 more quickly)

1. As a group, list locations so far in the story
2. Select one location as a model for your carpet session.
3. Show a mind map with the name of the location written in the middle and five sense written around the edge: see/hear/smell/touch/taste.
4. Ask students to think about the location and invite them to think about what they might see if they were there.
5. Take offerings but establish an expectation for a noun accompanied by an adjective.
6. Gather ideas, writing things students think they could see in the appropriate part of the mind map. *(NB As this is a model, you may want to limit answers to 4 or 5 to save time)*
7. Move onto 'hear'. Ask students what they think they might be able to hear. Again, set an expectation for descriptive language – an adverb and verb combination, or adjective to accompany the noun. *[Note that the grammatical expectation is a framework of support, a helpful guide rather than an absolute. Modify according to your knowledge of the children you are working with. Some children might suggest ideas and phrases that don't fit the framework. Ensure that these are still acknowledged and included. Guide them in expanding beyond single words if appropriate.]*
8. Continue to gather and collate ideas, writing all things students think they could hear in the appropriate part of the mind map.
9. Repeat for all remaining senses: smell, touch, and taste, using what students saw as the basis for what might be smelt, touched and tasted and then anything they could hear but not see, followed by anything that can neither be seen or heard – like smells in the air, the temperature around them, etc.

Part 2 (Collaborative work in groups)

1. Now send students into groups
2. Each group is given their own mind map and location.
3. Guide them through each section (as described above in Part 1).
4. You might raise expectations of outcomes further by asking for two similes, a metaphor, etc in addition to nouns with adjectives/adverbs as you approach each section... Bonus points for Onomatopoeia and/or personification!

Part 3

1. It is now time to create a multi-sensory mind-map!
2. Either provide a wide variety of images, fabrics/materials for sight and touch, sounds, tastes and smells *(in smell pots created by adding a fragrance like coffee granules or a slice of orange, etc to a yogurt pot, covering it with foil or cling film and piercing holes in the top to allow for smelling without seeing the contents.)*
3. Or invite students to bring in images, fabrics, materials, or instruments that create sounds, making smell pots, etc in order to bring the senses in the worlds to life.

4. Affix the mind maps on the wall of your creative space/classroom and allow students to add to them and interact with them, particularly before or during a writing activity – you’ll notice the impact in the outcomes!
5. As children sort, select and add materials to their mind-map, it is likely to inspire additional descriptive phrases linked to all 5 senses. Invite them to continue to add these to their mind-map annotations as they create their interactive display.

Optional Extensions for Part 3:

This activity elicits the same written outcomes but results in an 3D actual world being created – one that students can walk into, interact with and write in.

OPTION 1: 3D worlds

1. Provide a large number of boxes – very large through to smaller boxes, kitchen roll tubes, food containers (standard junk modelling materials alongside large boxes for things like walls, etc.).
2. Allow students to work together to create their 3D world.
3. Now, provide post-its and invite students to either write adjective/noun or noun/verb/adverb combinations on the post-its and to affix them to parts of the structure they are referring to (i.e. soft, thick carpet; damp, dark walls) or scribe their words for them and allow them to place them in the appropriate place.
4. You can now place flipcharts with paper in that area and allow students to sit in the world and create anything from a simple sentence through to the creation of a diary entry or travel brochure (depending on age, ability and required outcomes).

OPTION 2: DIORAMAS

1. Invite students to work in pairs or individually to create dioramas of the world they have developed on their mind map
2. Provide students with shoe boxes (or printer paper boxes, etc) and allow access to a range of craft materials
3. Students should take time to create a scene within their box.
4. Once completed, students should now receive labels or post-its. They can use these to add vocabulary to their diorama, naming all the things they can see, hear, smell, touch and taste using age-appropriate descriptive language. They may want to use vocabulary from their mind map but should also see this as an opportunity to expand on previous descriptions in light of the creation of new features in their 3D mini world.

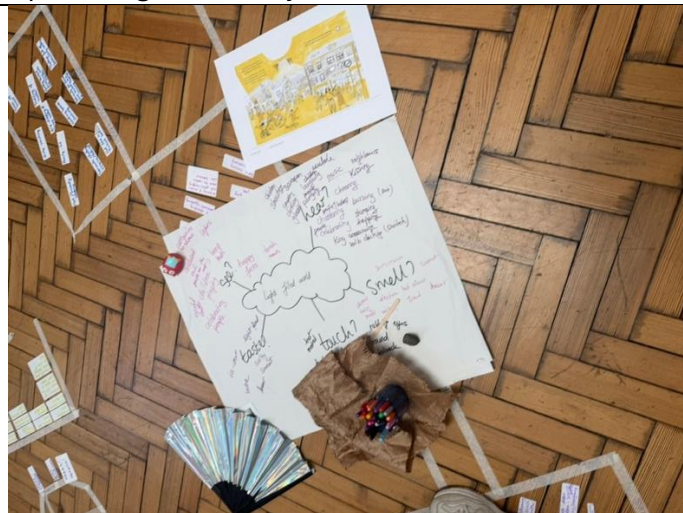
OPTION 3: EYFS/YEAR 1/SEND TUFF TRAY WORLD

1. In your planning, think about the location you are going to create by working your way through the senses. What would your students see, hear, smell, touch and taste if they were in that location? Use a range of materials to create your scene, then add:
 - Sound effects and or soundtracks using sound buttons or a speaker
 - Smell pots
 - Foods to taste (if appropriate)

2. Invite students to interact with the world. Guide the activity by asking what they can see, hear, smell, touch and taste
3. Capture all vocabulary on the world of the story mind map or on individual cards. Both can be affixed to the wall near the tuff tray to create a word wall that students can refer to as they play with the scene and/or write a description of the location.

Cross-Curricular Opportunities:

Any location in your Literacy (story worlds – real and imagined), Geography (local environments, distant cities, forests and deserts), History (a medieval castle, a Tudor street, a Victorian circus), RE (a place of worship), or Science (different habitats) can be developed using this activity.



Activities for Peer Assessment and Team Building

Giving effective feedback (SCI)

Description:

Use this activity at any moment that involves individual, partner or group work being shared and developed. It is great for developing shows, speeches and debates, for giving constructive feedback to develop a piece of writing or any other piece of learning that is receiving a mid-point developmental reflection.

Note: For the purposes of providing a clear model in this toolkit, we are using an example of developing and responding to a piece of independent or collaborative poetry writing, and the performance of that poem.

Method:

1. Show a slide or flipchart page featuring the 3 feedback comments that response partners will be asked to use:
 - **Support:** “I really liked it when...”
 - **Challenge:** “Could you try...?”
 - **Inspire:** “I wonder what would happen if...?”
2. Explain that the ‘Support’ statement is really important as it will tell the writer/performer what they should keep when they continue to work on their poem. It has to be given on its own and DEFINITELY not followed by a “but...”

3. Moving on to the ‘Challenge’ statement, explain that this is a chance for students to give ‘specific feedback’ – something that speaks directly to the content of the poem and the ideas expressed within it. It might also relate – if relevant – to the performance of that poem.
4. Now, explain the ‘Inspire’ statement: this is designed to add another layer to the scene – something that is not already there... for example: “*I wonder what would happen if you changed the rhyme scheme...*”, “*I wonder what would happen if you changed it to the present tense...*”, “*I wonder what would happen if you started with the last verse...*”
5. Lastly, confirm that:
 - a. All feedback should be given clearly.
 - b. Only one form of feedback can be given by one person at any time.
 - c. They will be asked to rephrase the feedback if it is not clear and/or is more than one type of feedback i.e. a ‘Support’ followed by an ‘Challenge’
6. Refer to the feedback statements and invite the listeners to give feedback – make sure students offer feedback across all areas as often they lean towards the ‘Support’ statement only, without realizing how helpful the others are!
7. Allow for a maximum of 6 feedback statements, capturing them so that the volunteers can refer to them later.
8. Explain to the volunteers that the feedback they have received are suggestions only, they can use all or some of them.
9. Allow the volunteers to take the feedback back to their draft and adapt their text / performance using the feedback comments.

Cross-Curricular Opportunities:

This approach can be used for giving constructive feedback to develop a piece of writing or any other piece of learning that is receiving a mid-point developmental reflection. In any curricular area, groups of students or individuals might work with partners or feedback groups to support them in reflecting on and refining written pieces – letters, narratives, information texts, explanations, etc. – or oral presentations – short scenes, presentations, persuasive speeches, voiceover, poetry performances, etc.

Meet the Boss (Game)

Description:

This is a fun and energetic warm-up game to get your young people thinking about clear storytelling. Use the game to inspire conversation about what makes clear, engaging storytelling.

Method:

1. Stand facing your group and highlight the space they will be using to carry out the activity: “This is our office, come into the office. In the office we do two things – read (*mime reading a book typing and encourage them to copy*) and type (*mime typing and encourage them to copy*).
2. Ask students, “Who wants to be the boss?”
3. Take a volunteer (*preferably a student who would not typically be chosen for a lead role – a quieter child, etc*) and sit them on a chair with their back to the group.

4. Tell the class, “If at any time the boss turns round and sees you not reading or typing, they will fire you. If you are fired you must move to sit over here (*indicate the area they should move to – it should be a location that allows them to watch as the game plays out*)”
5. Now ask, ‘Who will be the person is late for work?’
6. Choose a volunteer.
7. Explain that the person who is late will leave the room and everyone else will make up an excuse for why they’re late, e.g. “My bicycle had a flat tire/the bus was late/my dog was sick”. (Depending on how complicated you would like the game to be, select up to 3 different excuses for the ‘late employee’ to decipher).
8. When the ‘late employee’ arrives, they should stand facing the boss and the other employees behind the boss. The boss must ask, “Why are you late?”, and everyone should mime the excuse until the late employee has correctly stated the reason why they were late by studying the mimes they see. During this time, the suspicious boss should continue to check his employees are on task.
9. Important rules:
 - a. If the boss turns around and catches anyone not ‘working’, they are out and must leave the office (*sit in the designated area - they can come and watch from behind the late employee.*)
 - b. Employees can ONLY mime – mouthing words or making any sounds will result in an immediate loss of their job!

Cross-Curricular Opportunities:

Once your students have understood the game fully, you can change the characters and reasons for being late to fit either a narrative or a topic you are studying, for example:

- A Roman Emperor questioning one of his workers as to why they are late.
- An astronaut who had returned to Earth later than planned due to challenges faced as they travelled through space.
- A character in a fiction text arriving late, with reasons for the delay linking to events in the text

Students can adapt the duties adopted by the ‘employees’ – they could be building, painting, dancing, bees collecting nectar... anything that would appropriate to the text or topic you are studying.



Rumours (Game)
Description: This is a great warm up activity that is a perfect tool to explore how rumours can spread and mutate.
Method: 1. Use Group Speeds to move into 3 groups of approx. 9-10 teachers per group 2. Work up an agreed definition about what a 'rumour' is 3. Generate a rumour collaboratively and write it down. 4. Nominate one person to leave their group and spread the rumour in a different group. 5. In circles, spread the rumour around the circle. Invite them to interpret the rumour in their own words, adding or adjusting elements as they want/feel is necessary. 6. When it gets all the way around, all to sit and last person to receive the rumour is a scribe and must write it down. 7. Compare – how has the rumour evolved? 8. What happened when the rumour travelled? In what ways did it change? What were the key motivations to change the rumour?
Cross-Curricular Opportunities: This would be a great activity for History topics, exploring moments when propaganda and rumour spreading led to mass population support of, belief in and reaction to political views.

Activities for Speaking with Volume, Animation and Articulation

Circles of Attention
Description: This is an activity that focuses on delivery of lines for differing audience sizes. Our students will be required to speak effectively to a broad spectrum of audience sizes – in one-to-one settings, small groups, their class, their year group, the whole school – possibly with parents. This activity allows them to explore methods of adapting their tone to ensure they select the most effective speaking style. This activity is also fantastic when acting and will guarantee authentic dialogue and delivery on stage – creating emotional monologues and moments of character self-reflection, moments of conspiracy between two characters, clear and articulate narration and larger than life characters who fill the performance space with their voice.
Method: 1. Using 'Group Speeds' and 'Stop/Go' allow the students to move around the space and call "stop" when they have spread out sufficiently. 2. Invite students to say their line: a. To themselves a few times, making no sound. b. To repeat the line keeping it in the 'First Circle': Ask them to imagine they are holding a candle that is circling them in a small pool of light. Ask them to speak the line just to that pool of light. c. Often this results in very quiet/whispered delivery so ask them to deliver the line again, this time keeping the sense of speaking only to that circle but making sure their whole audience can hear. Ask them to 'drop the candle' if necessary and keep the same quality in voice.

- d. They should now extend their vocal range and to the 'Second Circle': Ask them to choose someone on the other side of the room. The other person shouldn't be looking at them. Send their line to that person.
 - e. They should now choose someone close by and deliver the line to them, but keep the volume at the same level as the time before.
 - f. Students should now deliver the line to the 'Third Circle': Ask them to deliver their line to everybody in the space.
 - g. Tell students they are now ready to move to the 'Fourth Circle': Ask them to deliver their line to the gods/the elements/the heavens.
3. Call students into a circle and encourage them to reflect on what changed in their performance. What did they notice happening to their tone, volume, body language, gesture etc.
 4. How do they now feel about their line? Do they think one method suited their line over others? Why?
 5. Invite any keen students to share their line with their class as an audience.
 6. Celebrate any contributions with epic applause!
 7. In circles, spread the rumour around the circle. Invite them to interpret the rumour in their own words, adding or adjusting elements as they want/feel is necessary.
 8. When it gets all the way around, all to sit and last person to receive the rumour is a scribe and must write it down.
 9. Compare – how has the rumour evolved?
 10. What happened when the rumour travelled? In what ways did it change? What were the key motivations to change the rumour?

Cross-Curricular Opportunities:

This can be used for any subject – it's designed to support students in delivering any line, about any subject, at any time.

Speaking with Animation and Articulation

Description:

This activity can be adapted for delivery of prose or poetry. Techniques will ensure all students speak with inflection, pace and excite the listener.
Students should start this activity with the line(s) they are going to be speaking. They may be working individually, in pairs or as a group.

Method:

1. Ask students to stand in a circle
2. Invite pairs to familiarize themselves with their line (all should carry out the following at the same time so that there is no focus on a particular pair):
 - a. Say it in your head.
 - b. Mouth the line so that your lips are moving with the words but no sound is heard.
 - c. Turn up the volume slightly so that students are muttering/whispering the line.
 - d. Turn it up again so that only their partner can hear.
 - e. Increase the volume to fill half the circle.
 - f. Increase the volume again to fill the whole circle.
 - g. Lastly, fill the room with the sound of the line.
3. Invite students to find a space in the room, either standing on their own, with their partner or in their group.
4. Now ask them to say their line in the following ways and all at the same time:

- a. PUNCHING/POPPING the words
 - b. SQUEEZING the words
 - c. STROKING the words
5. Next ask students to choose 2 words from their line that they want to stress – they can punch/pop, squeeze or stroke both words or try a different technique for each word.
6. Ask them to practice this 3 times, ensuring they are both punching/popping, squeezing or stroking the same words.
7. Now ask them to think of an action that would best represent their line and to decide when they will do it – at the start, during or at the end of the line delivery.
8. Ask them to practice their line(s) a further 3 times, stressing the words and using the action.
9. Bring all students back to the circle (standing with their partner or group if they have been working as such).
10. Move around the circle, inviting students to share/perform their line one after another.
11. Reflect on the experience and its impact on the performance:
 - a. What did they notice?
 - b. Was there a pair that really impressed everyone? Why?
 - c. Is there anything pairs would like to change or do differently?
 - d. How familiar do they now feel with their line?

Note: You might want to combine this activity with the feedback activity: SCI, allowing students to develop each other's performances and to repeat the process, allowing students to perfect their line – especially if you intend to create a formal performance.

Cross-Curricular Opportunities:

This is again suitable for any area of the curriculum that might require students to speak to an audience.

You can also find summaries of key classroom drama approaches that are featured extensively in CLPE's The Power of Reading programme by using these hyperlinks:

- [Hot-Seating](#)
- [Conscience Alley](#)
- [Freeze Frame and Thought Tracking](#)
- [Readers Theatre](#)
- [Role on the Wall](#)
- [Drama and Role Play](#)

The Intrinsic Value

“The arts give expression to our understanding, our imagination and our creativity. As the world we inhabit becomes smaller, faster and more competitive, these qualities are increasingly important. The arts are an integral part of a complete, successful and high-quality education. Study of the arts enhances young people's intellectual, personal and social development.

A comprehensive arts education provides a rich and engaging curriculum that develops pupils' abilities to think, reason and understand the world and its cultures. It offers pupils opportunities to respond, perform, and create in the arts. The arts instil in our pupils the habits of mind that last a lifetime: analytical skills, the ability to solve problems, perseverance and a drive for excellence. The creative skills children develop through the arts carry them toward new ideas, new experiences and new challenges, as well as offering personal satisfaction. This is the intrinsic value of the arts and it should not be underestimated.”

**Creativity and the Arts in the Primary School
Discussion Document and Proceedings of the Consultative Conference on Education
Irish National Teachers' Organisation (2009)**

You can also read [this blog](#) on the CLPE Website:



A New Direction Evaluation

We'd be very grateful if you could spend a few moments completing an evaluation of the Drama Masterclass, if you haven't already done so. Use this QR code to access the 2026 evaluation document:

