THE GROW
TO SHOW
PLAY HANDBOOK

CHILDREN FROM ECOLE PRIMAIRE LES FOUGÈRES, LE RAINCY (FRANCE)

WHAT DID YOU LEARN ?

"To work together."
"To agree with each other. "

"To agree with the ideas of others and add your own ideas."

DID THAT CHANGE ANYTHING IN THE CLASS?

"We know each other better. "
"We are closer. "
"We share more of our ideas outside. "

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INTRODUCTION

The Grow from Seeds project intends to provide a programme designed to foster intercultural dialogue in Primary Schools recognising European Parliament priorities to address anti-social behaviour through social cohesion and inclusion, active citizenship and the empowerment and participation of pupils. The methodology used to deliver this education programme adopts multiple strands of Creative Drama, storytelling and performing arts which are proven to be highly motivating, multi-sensory and active learning tools. The Play Handbook (The Grow to Show Play Handbook) is one of a number of resources developed by the "Grow from Seeds" project funded by Erasmus + and involving organisations from Germany, Ireland and France.

1.1 WHAT IS IN THE GROW TO SHOW PLAY HANDBOOK?

The Grow to Show Play Handbook is divided into two sections;

The Grow Workshops - A series of workshops aimed to assist teachers and their students to explore, create and collect their own stories.

The Show Section - An overview and instruction suggestion pack for teachers on how to transfer these collected stories into a show type performance.

Teachers may use this "Grow to Show play Handbook" as an independent resource for creative drama purposes within the classroom with the creative play as a final outcome. Alternatively teachers may elect to complete it as part of the collective project of the "Grow from Seeds" Programme.

The programme and handbook uses an Open Framework Pedagogy Approach, encouraging inclusivity in the classroom and providing teachers and pupils with resources and frameworks that explore social cohesion and social inclusion.

The GFS programme comprises of 10 individual and sequential workshops of 40-60 mins duration each.

THE SEEDS WORKSHOPS 1-7

Seven drama based experiential workshops designed to investigate and explore the themes of; social inclusion, social cohesion, active citizenship and empowerment. These workshops are currently in development and will be accessible on the Grow from Seeds website in due course.

THE GROW WORKSHOPS 1-3

These workshops are included in this handbook and are designed to facilitate and encourage participants to engage with storytelling techniques to create their own unique story/play and a collective group story.

THE GROW TO SHOW HANDBOOK - THIS HANDBOOK

This publication is a stand alone framework that supports the collection of stories and the process of creating a play. The handbook is supported with examples of plays created through this process from Primary Schools in Ireland, France and Germany.

All workshops are designed to equip and train the educator with the necessary skills to implement and facilitate an Intercultural Storytelling project within the classroom.

The Framework is designed to equip facilitators with all the necessary information, skills and materials to guide the delivery of the "Grow" Workshops (Workshops 1-3) and Play in primary schools. Building on the previous workshops the students will create their own stories and cooperate in creating a play to represent their communal class story.

THE AIMS OF THE GROW FROM SEEDS PROGRAMME ARE:

• To develop an E-Book on Intercultural Education, which addresses the importance of inclusion in primary schools from the perspective of all participating countries

• To develop a translatable model of the "Grow to Show" Play Handbook

• To provide learning modules for teachers and their pupils. We will also create a handbook which will outline the methodology developed, and provide step by step guidance on how to implement the innovative education programme in primary schools

• To provide a platform for sharing knowledge. The knowledge generated throughout the project will be collated and reviewed in the context of learnings and feedback

• To deliver an education programme in partnering primary schools

OUR ATTITUDES AND VALUES FOR THE DAY ARE TO...

ENJOY • SUPPORT • RESPECT

SECTION ONE

THE GROW WORKSHOPS

PLAY PREPARATION - THE WORKSHOPS TO FACILITATE A PLAY

Overall aim of these workshops: to engage participants in the creation and collection of stories with the intention to create a final performance piece. They may also be incorporated into the wider Grow from Seeds Programme

WORKSHOP 1
THE METHODOLOGY FOR COLLECTING STORIES

SETTING UP-WHAT DO I NEED?

- Tír na nÓg Story (Appendix 1 and 2, Choose one version of the myth)
- Workshop space: It is imperative that the classroom made available is self-contained and large enough to accommodate participants.

PARTICIPANTS: Up to 30 primary school students between 5-12 years old

FACILITATORS: Primary school teachers, educators and drama teachers

AIM OF THIS WORKSHOP: Engage participants in the process of collecting stories and preparation of the play

TIME REQUIRED: 40-60 minutes

SETTING: An appropriate classroom for the numbers attending, with particular attention given to movement. This workshop will be experiential and physical.

AIMS

The workshops use drama games, exercises and storytelling techniques to:

- Promote inclusive attitudes and celebrate diversity
- Create a safe environment where there is mutual respect
- Explore attitudes to interculturalism through stories (if delivered as part of the Grow from Seeds Programme)
- Enable pupils to feel safe and ready to engage in discussion through team building and communication activities

OBJECTIVES

The workshop will provide the participants with the opportunity to:

- develop awareness around Interculturalism and any other themes
- Access drama and theatre techniques to develop self-expression
- Gain and develop confidence
- Nurture empathic responses

LEARNING OUTCOMES

By the end of the session, students will have explored:

- the ability to work individually or within a group
- developing communication skills
- enhancing critical thinking through sharing and discussing symbolic themes within stories

Students' engagement with new techniques will enhance personal development and communication.

NOTE: EDUCATORS/TEACHERS MAY ADAPT WARM UPS AND EXERCISES AS THEY SEE FIT TO THE NEEDS OF THEIR CLASSROOM AND STUDENTS.

STEP ONE: WARM UP EXERCISES

Team building and trust formation games.

These games provide a novel way to begin group activities and provide an opportunity for students to make connections and concentrate.

1. EXERCISE: NAME GAME – TRIPLE NAME

The group is gathered in a circle. Everyone individually says their name loudly around the circle twice.

Facilitator demonstrates in the middle of the circle.

Facilitator says one of the participants' names loudly 3 times quickly eg. Ruth Ruth Ruth

Facilitator explains that next time s/he says a name 3 times, the person who has that name must say his/ her name before the facilitator says it 3 times. If the person does not manage to do this, s/he will then be in the middle and will say names 3 times until another person must go into the middle.

Do this many times.

2. EXERCISE: START / STOP/ JUMP / NAME/

Ask the group to move around the space. Occasionally changing direction.

Then direct them to Stop.

Repeat the Start/Stop sequence in intervals.

Then introduce (once stopped) a Jump into the sequence.

Repeat the sequence calling out to the group to Start/Stop/Jump.

Add Name (allowing the participant to shout their name as loud as possible) Encourage the group to have fun. Repeat randomly Start/Stop/Jump/Name.

To further encourage the fun element and challenge the group make the instructions mean the opposite. Start means Stop and Stop means Start. Once established add Jump means Name and Name means Jump. Continue to play the game rapidly until the facilitator brings it to a natural end.

3. EXERCISE: TABLEAUX PREPARATION

Ask the students to walk around the space and jump into a freeze when the Facilitator calls "FREEZE!" – Emphasis to be put on creating interesting and new shapes each time. Say 'Start' for them to break from freeze and continue walking space. Repeat Freezes numerous times.

FREEZES IN NUMBERS
Instruct the students that when the facilitator calls a number, they must freeze in groups of that number eg. 3 = group freeze of 3 students, 5= 5 students, 30= full group freeze etc.
Encourage them to make physical contact in group freezes.

- WORD - TURN - FREEZE
Note! Do demonstration first
Ask the students to stand in a large circle. Ask them to turn around facing the walls. Ask them to close their eyes. When the facilitator calls a word, they will turn around into the circle making a freeze of that word.
Encourage quick thinking/ instinct. No right or wrong.
(Eg. Some might become an actual car, some might be driving the car.)
Note: Objects and Characters that are good to use - Car, tree, chair, book, eagle, bicycle. ETC. Witch, dragon, wizard, teacher, St. Patrick ETC.

INTRODUCE

Oisín in Tír na nOg- An Irish Myth (See Appendix 1 and 2)
 • Imagery eg. Horse, warrior, hunter
 • Goodbye,
 • Feast, boulder/large stone

This time, when the students turn around they can add movement and sound. They will probably have been trying to do this already!

STEP TWO: STORYTELLING -EXPLORING COMMONALITIES AND DIFFERENCES

1. EXERCISE : DISCUSSION OF IRISH/FRENCH/ GERMAN LEGENDS

The group is gathered in a circle.
What myths/ legends do we know?
Read story of Oisín in Tír na nÓg (Appendix 1 or 2) or equivalent national myth to the group.

2. EXERCISE: TABLEAUX OF OSIN IN TÍR NA NÓG STORY

Create 6 groups of 5 – Groups divided up corresponding to class size.

Each group create 3 tableaux (Group freezes) – beginning/middle/end to show Oisín in Tír na nÓg story

Each group perform their 3 tableaux. (Facilitator can clap each time they must change from one freeze to another freeze)

3. STORY CAROUSEL – (USE THIS EXERCISE ONLY IF TIME PERMITS)

Number the groups of 6. Allocate which group will receive certain sections of the story.

Groups 1 and 4= Beginning
Groups 2 and 5= Middle
Groups 3 and 6= End

Each group creates and rehearses 1 short scene to show beginning/middle/ OR end of Oisín in Tír na nÓg.

They can now add dialogue, movement, song etc.

Perform - Story Carousel

All students stand in a line in the order of their groups

STAGE AREA

....

XXXXX XXXXX XXXXX XXXXX XXXXX XXXXX

1 2 3 4 5 6

Group 1 goes to stage area, faces rest of the groups and performs beginning scene, then returns to end of the line beside 6. Group 2 follows with middle scene, returns to end of line beside Group 1. Group 3 follows with its tableau of the end. Process is repeated with groups 4, 5, 6.

NOTE: THE AUDIENCE GROUPS CAN BE ENCOURAGED TO SHUFFLE UP THE LINE TO FILL THE SPACES LEFT BY THE PERFORMING GROUP. ALTERNATIVELY, THE GROUPS CAN STAY PUT, WHILE THE LINE GETS LONGER AT THE OTHER END AS GROUPS JOIN IT. THIS WILL CREATE A CIRCULAR MOTION TO THE PROCESS AS THE STAGE AREA KEEPS MOVING AROUND IN A CIRCLE.

STEP THREE: DISCUSSION & REFLECTION

1. EXERCISE: DISCUSSION

We have now seen 2 versions of Oisín in Tír na nÓg, with different perspectives, dialogue, movement etc.

- Oral traditions = different versions/ retellings.
- All valid. All have similarities. What are they?
- Refer to different cultural stories. Common characteristics/traits/characters/ - What are they?
- What legends/ myths do we know from other countries? Discuss the above traits and differences.
- These stories are universal. They have specific culture and traditional content, heroes and are from specific countries but all these stories have universal ideas/ themes/ characters.

COMMON TRAITS = LINK   DIFFERENCES = CURIOSITY

Ask children for the next workshop to think about what legends and myths they know from Ireland

or other countries.

2. EXERCISE: UNISON CLAP

Group return to a circle. All participants raise hands to shoulder height with palms facing each other. The group are asked to watch the facilitator's hands and clap in unison when the facilitator claps.

SETTING UP-WHAT DO I NEED?
MATERIALS:

- A4 paper for students with 6 blank boxes
- 6 PCAS structure (Appendix 3)
- crayons
- markers
- pencils

WORKSHOP SPACE

It is imperative that the classroom made available is self-contained and large enough to accommodated participants.

PARTICIPANTS: Up to 30 primary school students between 5-12 years old

FACILITATORS: Primary school teachers, educators and drama teachers

AIM OF THIS WORKSHOP: engage participants in the process of collecting stories

and preparation of the play

LEARNING OUTCOME: Participants will have created their own individual Six Part

Call to Adventure Story (6PCAS)[1]. Sharing of individual creativity in a group setting.

TIME REQUIRED: 40-60 minutes

SETTING: An appropriate classroom for the numbers attending, with particular attention

given to movement. This workshop will be experiential and physical.

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1 The Six Part Call to Adventure Story (6PCAS) Method created for this programme is an amalgamation of Mooli Lahad's Six Part Story Method (6PSM) and The Hero's Journey. The 6-Part Story Method was originally devised by Alida Gersie, inspired by the work of Vladimir Prop and Algirdas Greimas. This was further developed in Israel by Mooli Lahad in the 1990's

STEP ONE: WARM UP

1. Warm ups as per previous workshop

STEP TWO: COLLECTING STORIES

The following exercise explores methods of collecting stories. The pupils will be expected to enter into and engage in a fictional world. This workshop will also look at ways at integrating literacy and numeracy skills into the drama curriculum while maintaining the integrity of the drama itself.

1. EXERCISE: 6 PART CALL TO ADVENTURE STORIES (20-40MINS)

Now you are going to create your own story using what we call 6 PCAS. Each student is given an A4 sheet with the 6 PCAS structure. A mixture of art materials; crayons, markers and pencils are made available for the drawing of the 6PCAS.

Each story square has specific instructions; (See Appendix 3). The structure here is an aid for the teacher to call out instructions for each box. The students however will just be given an A4 sheet with 6 blank boxes.

Ask the students to select a space for themselves in the room. This can be on the floor or at a desk. 6PCAS sheets are distributed out. Explain to the group that we are now going to create your own individual story, unique to you. There's no right or wrong way of doing it, just follow the instructions that are called out. These instructions are step by step, so don't move to another square until you are asked to. This is a drawing, a symbolic exercise, but words can be used if some participants are conscious of drawing.

2. EXERCISE: STORY SHARE

On completion students are paired up and share their story with each other.

3. EXERCISE: STORY CIRCLE

All stories are placed in a large circle. Students move clockwise and observe the other students stories.

4. THE BLINDFOLD PICK

1 x 6 students are blindfolded and asked to randomly pick a story from the circle.
Six stories are selected.

5. BEGINNING/MIDDLE/END OF INDIVıduAL 6PCAS
Each story is allocated to a group – 6 stories = 6 groups

The creator/author of the story must be in each corresponding group. They may retell and explain the story but may not play the central character's role. However, they can play another part.

As per Workshop 1 the group create a B/M/E for the individual story in tableau.

Tableaux are performed.

If time allows the group may bring one of the sections to life – using dialogue, movement or song.

STEP THREE: REFLECTION
Connecting with the previous workshop and the next step

6. EXERCISE: REFLECTION
Sum up and link the two workshops. Explain that in the next workshop we will create 3/4 whole class stories. Congrats on a job well done and see you next time where our Call to Adventure will continue.

7. UNISON CLAP
Group return to a circle. All participants raise hands to shoulder height with palms facing each other. The group are asked to watch the facilitator's hands and clap in unison when the facilitator claps.

WORKSHOP 3
CREATING THE COLLECTIVE GROUP STORY

SETTING UP-WHAT DO I NEED?
- The creation of 6PCAS's
- The creation of 6PCAS group story structure (See Appendix 4)
- crayons
- markers
- ball
- A3 size paper
- workshop space

It is imperative that the classroom made available is self-contained and large enough to accommodate participants.

PARTICIPANTS: Up to 30 primary school students between 5-12 years old

FACILITATORS: Primary school teachers, educators and drama teachers

AIM OF THIS WORKSHOP: Creating a group story

TIME REQUIRED: 40-60 minutes

SETTING: An appropriate classroom for the numbers attending, with particular attention given to movement. This workshop will be experiential and physical.

LEARNING OUTCOMES:

The participants will have collaborated on creating a unique and original group story, promoting group cohesion and active citizenship.

Workshops will enable the child to recognise and understand the role of the individual and various groups that make up our community.

Students' engagement with new techniques will enhance their personal development and communication skills .

STEP ONE: WARM UP

1. EXERCISE: INTRODUCTION - REMINDER OF PREVIOUS SESSION – THE CREATION OF INDIVIDUAL 6PCAS'S.

2. EXERCISE: START / STOP/ JUMP / NAME/FREEZES (AS PER PREVIOUS WORKSHOPS)

Ask the group to move around the space. Occasionally changing direction. Then direct them to Stop. Repeat the Start/Stop sequence in intervals. Then introduce (once stopped) a Jump into the sequence. Repeat the sequence calling out to the group to Start/Stop/Jump. Add Name (allowing the participant to shout their name as loud as possible) Encourage the group to have fun. Repeat randomly Start/Stop/Jump/Name. To further encourage the fun element and challenge the group make the instructions mean the opposite. Start means Stop and Stop means Start. Once established add Jump means Name and Name means Jump. Continue to play the game rapidly until the facilitator brings it to a natural end.

Ask the students to walk around the space and jump into a freeze when the Facilitator calls "FREEZE!" Encourage the students to experiment with shapes, levels etc.

Say 'Start' for them to break from freeze and continue walking around the space. Repeat Freeze numerous times.

3. EXERCISE: "I AM THE......"

Group forms a large circle. Ask a volunteer to jump into the middle of the circle loudly saying "I AM THE TREE!", whilst also becoming a frozen image of the tree. (Facilitator can demonstrate this)

Tell the group that, in turns, they can jump into the centre and add to the image of the tree. They should say things like "I am the roots/ branch/ leaf/etc. of the tree." They will do a freeze of their image too, attaching themselves to the first image.
It is important they always say ".....of the tree"(This keeps it about the tree and not things beside/ away from the tree etc.)

When the picture is complete, all return to the circle and another student jumps into the middle and repeats the process as a different object. eg. "I am the car."

(Note: It is likely the students will say things that exist outside of the object eg. "I am the person cutting the tree" but encourage the students to become parts/ details of the object first. A bigger picture can be created later.
Also, encourage listening and observation of the growing frozen image before jumping into the centre)

Repeat this process a few/numerous times.

STEP TWO : COLLECTING STORIES

1. EXERCISE: GROUP 6PCAS MAKING

Participants will create at least 2 collective stories using the 6 Part Call to Adventure Story structure from Workshop 2.
See Appendix 4.

Each section of the story is drawn on a large sheet and put on the school white/black board. A drawer/artist (nominated prior by the teacher/facilitator for their drawing ability)

Remember to emphasise the Adventure aspect ie., if you want to encourage the character to go off on travels/ leave home/go off in search of something.

2. EXERCISE: GROUP STORY RULES INSTRUCTIONS

To make the selection process easier, use a ball – only the person holding the ball can speak or make a suggestion. The students are invited to put up their hands if they have a suggestion to make. Offer them the ball. Only this person can offer a suggestion to the group. The ball is then returned to the facilitator. Repeat the process for every element of the story. As below, when three suggestions are made the group may then vote on the one they want. Each student can only vote once and the majority rules, allowing the group to have one collective voice.

As the three suggestions are made write them on the write board for ease of memory and eliminate the two that will not be used. This will allow you and the group to keep track of the story.

- Majority Rule – 3 options, decide on one through a vote. The other characters created can be used for the next stories or new ones can be created.
- To save time draw the picture as the next section of the story is being created.
- Re-read and link each part of the story as you go along.
- At the end invite one person to retell the story to the group.

See Appendix 4

STEP THREE : COLLECTING STORIES

EXERCISE: CLOSING EXERCISE

- "I am the......" based on the stories

- Remind the group of the "I am the...." exercise at the beginning of the class.

- Tell the group they can now do this for the main character of each story. ie. "I am the super-hero!"

- They can now add all the parts/ details of the character eg. Mask/ cape/ eyes/ voice/ etc. They can also add other images the character encounters during the story.

- Do this for each story's main character/ hero.

- Discuss the who, what and where of the first picture of the first story eg. Superhero standing in a castle.

- Widen the circle as much as possible/alternatively use a stage area as per the previous workshops.

- Tell the children they can now, in turns, become any frozen image of that first picture ie, they can be furniture in the castle, walls, windows, the superhero, his/her accessories etc.

- Repeat for each first picture of each story.

- Explain to group they will be able to do other tableaux for other pictures of their group 6PCAS next time and they will be able to act it out also.

- End – Unison clap

STORY TO PLAY

You have your 6 part call to adventure story at the end of The Grow Workshops 1-3.

Now you can begin dramatising the story which will result in a rehearsed play to be performed for an audience of your choice.

The time frame in which to do this is decided by the teacher's or school's own schedule. It can be spread over 1 week or many months in as many rehearsal sessions as you decide.

Various drama techniques and exercises which are described in workshops 1-7 can also be helpful in creating the play.

STEP ONE:
DEVELOPING THE 6PCAS GROUP STORY INTO A PLAY

Note: The following are suggestions only. The teachers and students may also use their own drama techniques and creative ideas to develop the play.

6PCAS STORY SUMMARY

- Summarise the 6PCAS in points with the students, using the pictures as a visual guide.
- Ensure the students are all clear and agreed on the story plot, characters and setting.

CHARACTER EXPLORATION EXERCISES

Name main characters and other characters that appear in the story. Identify other characters that can be created too eg., Cowgirl/cowboy friends of the main cow girl character (Appendix 4)

Walking the space- Ask students to walk the space as different characters/ animals/ machines etc. that appear in the story. Ask them to explore their own physicality, movement and speech. Begin with them all doing the same characters and eventually choosing their own.

"Thought"- track characters- When students are in character, ask them to stop in the space and tap your hand on a student's shoulder. This student will speak the thoughts and feelings of their character. " I am... I feel... I like.." etc. Repeat with many students.

Pairs freezing- After walking the space, ask students to freeze with another student. Look at individual pairs and ask the rest of the students: Who are they? What might they be saying to each other? What happens next? etc

Dialogue in the space- When walking the space ask students to then pair up with another student and begin speaking to each other as their characters. (Character types may be the same or different depending on instruction given.) Repeat this a few times.

STEP TWO
DRAMATISING THE STORY

TABLEAUX:
Ask the children to create group frozen images to show different scenes, moments or places from the story. The tableaux can consist of frozen characters, scenery, animals, objects etc.
The class can be divided into groups to rehearse these or they can be done spontaneously as the teacher instructs one student after another to join the group freeze of a chosen theme.

DEVELOPMENT 1:
Thought-track the individual characters etc., as described above

DEVELOPMENT 2:
Dynamise / Press "Play" on the tableau and bring it to life; the frozen images from the tableau can now move, speak, interact etc

IMPROVISE KEY SCENES:
In groups/ pairs the students can act out scenes that are important to the story. Watch these scenes. Look for commonalities amongst the scenes and similar dialogue that is used. Dialogue can be written later based on the above.

DEVELOPMENT:
Students can also be asked to improvise dialogue/scenes that may add to the existing main scene ideas eg., if we know the main character lives in a poor country, improvise scenes of how the citizens may live and talk to each other or improvise characters commenting on the action that is taking place in the main story.

NARRATION
Experiment with different students acting as narrators whilst other students act out the scenes.

Further character development – Characters can be developed further using techniques such as:

1. Hot seating- In turns pairs can ask each other various questions about who they are, where they live, what's happening to them and so on.
2. Students can write short monologues about their characters about who they are, what they are feeling etc.
3. Students, as their characters, can write letters to a friend or another character describing the above.
4. Students can draw pictures of their characters, thinking of costume, character expression etc.

Note: These character exercises can be useful in helping to create and then cast the students in the roles for the play. They will also give great ideas for the script of the play. However, do them for a short time only if the play has not been cast yet as the students may be disappointed if they do not eventually get the role they have invested a lot in so far. If the play is already cast, they can be done for longer.

STEP THREE:

CREATING/ WRITING A SCRIPT

All of the exercises above should give lots of ideas as to how the play can be developed from the group 6PCAS story stage.

It is the teacher's decision if they wish to develop and write a script or keep it more improvised with a general outline, or a combination of both.

The students will have provided lots of ideas for dialogue based on their improvisations and the movement and physical work can also be incorporated.
See "Cowgirl Kate and The Race Around the World" (See Appendix 5) at the end of this section - most of the dialogue was taken from the students' improvisations and ideas.
The movement sequences were also based on improvised movement exercises in the classroom space eg. The drones flying through the air.

Listen to the students' suggestions. If they are appropriate and then used, they will enhance the play's development and the students' investment in it.

Write the script based on the material that comes from the exercises, as described above, or indeed from your own exercise ideas. The script can also be a work in progress developing as further ideas develop ie., see below.

Remember to remain loyal to the story plot decided upon in the group 6PCAS, whilst "fleshing it out" or developing it with further dialogue and action.

OTHER IDEAS TO CONSIDER AND HELP DEVELOP THE PLAY.

The above can be incorporated as large group scenes or smaller ones.

MUSIC AND DANCE

Choose music and songs that can be added into the narrative. In "Cowgirl", the students loved the idea of dancing to "Cotton Eye Joe" cowboy song to open the play and to introduce all the Cowgirl/ Cowboy characters. (See Appendix 5)

The students can sing. The final song in "CowGirl" was sung to the melody of " We are the Champions" by Queen.

The students could create an original song or dance.

MUSICAL INSTRUMENTS

The students could play any musical instruments they know.

CHORAL WORK

Chosen scenes could be spoken in unison by the students. They could consist of individual lines or a poem or speech for example.

MOVEMENT

Movement sequences can be devised eg., students becoming birds flying, trees moving in the wind etc. Music could be added for effect.

MIME

Certain scenes could be mimed, again with music for additional effect. Masks could also be used.

SOUNDSCAPES

Students can create the noises of the environment that they are in eg. The animal noises and rain falling in the rainforest. Voices, props, hands drumming etc can aid this.

PUPPETS

Handmade puppet characters could be introduced into the play.

STEP FOUR:
STAGING THE PLAY

COSTUMES
Costumes can be simple or elaborate depending on budget and time. Perhaps the students could make their own.

THE SET
The set can be simple or elaborate, on a hall stage or in the classroom. Again, the students can contribute to its design and construction.

PROPS
Props can be used and it is possible the students may be able to use the props used/ created in workshops 1-7 in this play also, whether for the same purpose or another eg., the stones from workshop 1.

LIGHTING/ SOUND EFFECTS
These are dependant on the venue, whether large or small. You may just use whatever sound system that is in the classroom, on your phone etc.

CASTING THE PLAY
All students should have a part to play in the final performance. If a student really does not want to act or is not capable of doing so, then he/she can contribute to all the costume/ set work etc. Most students will enjoy being in any group scenes where there is not so much of a high- focus on them.

REHEARSAL OF THE PLAY
Rehearsal sessions are subject to the teacher and school's schedule.
Once a script has been developed, the previous drama exercises and exploration of the play themes and characters will have informed the students and teachers hugely. Therefore, there will be an easy progression from there.

APPENDIX 1.

OISÍN IN TÍR NA NÓG (THE LAND OF ETERNAL YOUTH) IRISH WORKSHOP VERSION WITH THEMES

One morning the Fianna (Tribe) were hunting deer on the shores of Lake Leane in County Kerry. They saw a beautiful white horse coming towards them. Riding on the horse was the most beautiful woman they had ever seen. She wore a long dress as blue as the summer sky, studded with silver stars, and her long golden hair hung to her waist.

"What is your name and what land have you come from?" asked Fionn, Leader of the Fianna (Tribe).

"I am Niamh of the golden hair. My father is King of Tír na nÓg (The land of eternal youth)" she replied. " I have heard of a warrior called Oisín. I have heard of his great courage and of his poetry. I have come to find him and take him back with me to Tír na nÓg."

Oisín was the son of Fionn. He was a great hero and a poet.

"Tell me," Oisín said, "what sort of a land is Tír na nÓg?"

"Tír na nÓg is the land of youth," replied Niamh. "It is a happy place, with no pain or sorrow.

Any wish you make comes true and no one grows old there. If you come with me you will find out all of this is true."

Oisín mounted the white horse and said goodbye to his father and friends. He promised he would return soon. The horse galloped off over the water, moving as swiftly as a shadow. The Fianna (Tribe) were sad to see their hero go, but Fionn reminded them of Oisin's promise to return.

The King and Queen of Tír na nÓg welcomed Oisín and held a great feast in his honour. It was indeed a wonderful land, just as Niamh had said. He hunted and feasted and at night he told stories of Fionn and the Fianna and their lives in Ireland. Oisín had never felt as happy as he did with Niamh and before long they were married.

Time passed quickly and although he was very happy, Oisín began to think of returning home for a visit. Niamh didn't want him to go, but at last she said, "Take my white horse. It will carry you safely to Ireland (France/Germany) and back. Whatever happens you must not get off the horse and touch the soil of Ireland (France/Germany). If you do you will never return to me or to Tír na nÓg." She did not tell him that although he thought he'd only been away a few years, he had really been away three hundred years.

Ireland (France/Germany) seemed a strange place to Oisín when he arrived. There seemed to be no trace of his father or the rest of the Fianna (Tribe). The people he saw seemed small and weak to him. As he passed through Gleann na Smol (Glen of The Black Patch) he saw some men trying to move a large stone. "I will help," said Oisín. The men were terrified of this giant on a white horse. Stooping from his saddle, Oisín lifted the stone with one hand and hurled it. With that the saddle broke and Oisín was flung to the ground. Immediately the white horse disappeared and the men saw before them an old man. They took him to a wise man who lived nearby.

"Where is my father and the Fianna?" Oisín asked. When he was told that they were long dead he was heartbroken. He spoke of the many deeds of Fionn and the Fianna and their adventures together. He spoke of his time in Tír na nÓg and his beautiful wife that he would not see again. Although he died soon after, the wonderful stories of Oisín have lived on.

_____

THEMES

- The yearning to leave
- The longing to return home
- The call to adventure
- The excitement and the loneliness of leaving
- The separation from community, family and friends
- The energy of youth
- The wisdom of age
- Facing tests and trials
- The embracing of a new world/culture
- Facing the hardest tests/ordeal
- Emerging triumphant
- Return to our community enlightened with wisdom to share

APPENDIX 2

OISÍN IN TÍR NA NÓG

One misty, Summer morning near Loch Léin, Oisín was out hunting with his father Fionn and his friends in the Fianna. Oisín was a great warrior and loved to hunt, but he was also a poet and a sweet singer. He used to sit on the hills overlooking Loch Léin, day-dreaming of mystical creatures and singing of faraway lands. On this day, something caught his attention.

A figure on a great white horse appeared on the horizon. As it grew closer, Oisín saw that the rider was a beautiful young woman. She was dressed like a queen and her soft golden hair glowed in the sun like a crown. Oisín thought that she had the deepest emerald-coloured eyes he had ever seen. It was love at first sight. She smiled at Oisín and said to him:

"My name is Niamh and I am the princess of Tír na n-Óg, the Land of the Young. I have ridden all the way from my home because I have fallen in love with you Oisín. Come back with me to Tír na n-Óg and we will be the happiest couple alive."

Oisín thought that he must be dreaming, but Niamh held out her hand to him:
"Climb up on my horse and we will ride to Tír na n-Óg together."

Oisín mounted the great white horse and held Niamh safely in his arms. They galloped away leaving Fionn and the Fianna with their mouths wide open in wonder. Oisín and Niamh held on as the horse guided them back to Tír na n-Óg. He galloped across the waves of the ocean, hardly touching the water at all. Soon the deep green valleys and mountains of Ireland disappeared behind them, and they were surrounded by a thick ocean mist. Suddenly, Oisín found himself in Niamh's homeland.

Oisín settled well in Tír na n-Óg. The people were always happy and friendly towards him. Niamh was very kind to him as well but as time went by, he began to miss Ireland. He became very homesick and longed to see his family and friends again. Niamh saw the sadness in his eyes and asked him what was wrong. "I miss my friends and family in Ireland. Why don't we both visit them and I can introduce you to everyone?"

But Niamh could not leave Tír na n-Óg and she begged Oisín not to go either. In her heart, she knew that he had already made up his mind and said to him.
"Take my horse with you to Ireland and he will keep you safe. But you must promise me one thing - you must not touch Irish land."
Oisín promised her he would stay on the horse. He kissed Niamh goodbye and promised he would come home to her soon. She wept as she watched her horse carry Oisín across the hills and over the ocean back to Ireland.

At first Oisín didn't recognise the land at all. Where were the great feasting halls? Why were the people so much smaller and weaker than he remembered? He went to the place where his father's great hall had been. All he found was a rocky mound overgrown with weeds and wild brambles. He called out for his father's hounds, but they were not there. He saw some men struggling to move a big rock from a tilled field and nudged the horse towards them.

"My name is Oisín, son of Fionn MacCumhail. Where can I find him and his warriors, the Fianna?" he asked. The men stared at him. He was the biggest man they had ever seen. One of the older men answered Oisín:

"I have heard of Fionn MacCumhail and the Fianna. They were giant warriors that lived on this land 300 years ago."

Oisín couldn't believe what he heard. All of his friends and family were gone. What had seemed like three years in Tír na n-Óg was three hundred years in Ireland! The men returned to their work and Oisín felt sorry for them. They were too weak to move such a big rock. He leaned down from the horse and pushed the rock away with his mighty strength. Just as the rock rolled away down the hill, Oisín heard a SNAP! The saddle on the horse broke and Oisín fell to the ground. Suddenly, all the weight of the 300 years fell on his shoulders. In an instant, Oisín was transformed from a great warrior into a feeble old man. The horse reared up high and ran away with such speed that he seemed to vanish. Oisín wept because he knew that he would never see Niamh or Tír na n-Óg again.

The men took pity on him and brought him to their home. Even though he was very sad, he enjoyed the company of his new friends. Most of the people of Ireland had never heard of Fionn or the Fianna. Oisín was soon telling them stories and poems of all the great heroes he had known, and entertaining everyone with his sweet singing voice.

It is thanks to Oisín, son of Fionn, that we know of the heroes of Old Ireland.

APPENDIX 3

Box 1. Create a main character in a fictional, fantasy, geographical or historical setting. Original characters are encouraged, not the repetition of an established story.
Draw the character/s and where they/it lives.

Box 2. Create a task or a goal for the character.

Box 3. What obstacle/s do they encounter?

Box 4. What or who helps them/helpful factors?

Box 5. The climax of the story.

Box 6. The aftermath. How does it end? Does it end?

Each student concentrates on their own story. Creativity and originality are encouraged.

APPENDIX 4

BOX 1	BOX 2
Create a main character in a fictional, fantasy, geographical or historical setting. Original characters are encouraged, not the repetition of an established story. Draw the character/s and where they/it lives.	Create a task or a goal for the character.
BOX 3	BOX 4
What obstacle/s do they encounter?	What or who helps them/helpful factors?
BOX 5	BOX 6
The climax of the story.	The aftermath. How does it end? Does it end?

APPENDIX 5

BOX 1

The group select a main character in a fictional, fantasy, geographical or historical setting. Original characters are encouraged, not the repetition of an established story.

The character/s and where they/it lives is drawn as the next stage of the story is negotiated.

Give the character a name.

BOX 2

Create a task or a goal for the character.

What do they want to achieve?

Narrow it down to one option through voting.

Task is drawn as the next stage is discussed.

Facilitator to promote 'Adventure' aspect.

BOX 3

What obstacle/s do they encounter?

What is getting in their way?
Decided by group vote.

Picture is drawn as next phase is negotiated.

BOX 4

Who (person) can help/helps them?

With what? What are the helpful factors?

Picture is drawn while the next section is decided.

BOX 5

The climax of the story. The most exciting part of the story. The big moment or event in the story.

Picture is drawn as the group decide on the end of the story.

BOX 6

The aftermath. How does it end?
Does it end?

The conclusion is drawn.

APPENDIX 6

SCRIPTS

SCRIPT 1: Developed by pupils in Kildare Town Educate Together National School

COWGIRL KATE AND THE RACE AROUND THE WORLD

Narrator: Once upon a time there was a Cowgirl called Kate.

Kate: Hi, I'm Kate the Cowgirl and here are all my friends!

COTTON EYE JOE DANCE (Full group)

Narrator: Two of Kate's friends had exciting news for Kate.

Friend 1: Hi Kate, look what we found! It's a poster from the Guinness Book of Records! It says that only 2 people can compete in a world record horse race around the world. You should do it!!

Friend 2: Yes Kate! You'd surely win! You're so fast and such an adventurer! We'll totally support you!

Friend 1: You could ask your sister Kylie to compete as well!

Friend 2: Yes, you two are always competing with each other.

Narrator: But Kate wasn't so sure.

Kate: Hmmm... I don't know about this. Kylie will surely beat me. She's always winning at things and is much better than me in races and games.
 (To herself) Hmm.. but what if I came up with a plan so I would definitely win?

Narrator: So Kate went off to come up with a plan and she then approached her sister Kylie.

Kylie: Hi Kate. What's up?

Kate: Hey Kylie. Guess what? The Guinness Book of Records is holding a horse race around the world for two people only. Do you want to race against me?

Kylie: Ha ha! Do you really think you can beat me? I'm sooo much faster.

(Kylie and Kate improvise a squabble and agree to do the race)

Narrator: The two sisters signed up for the race and sure enough they were accepted by The Guinness Book of Records as the two chosen competitors.

Guinness Official: We are delighted to announce the competitors in 'The Around The World Horse Race are Kylie and Kate'. We've never had two sister cowgirls before!! Around the World Horse Race

Narrator: So the two girls lined up at the starting line.

Race Announcer: Please take your places!! On the left we have Kate! (Kate's supporters cheer her name). On the right we have Kylie (Kylie's supporters cheer her name). On your marks! Get set! GO!!

Narrator: And off they went! They visited many countries on their travels.

(Play/ Sing/ Dance to "Around the World" by Daft Punk).

KATE AND KYLIE MEET MANY REPRESENTATIVES OF VARIOUS COUNTRIES, ALL SAYING VARIOUS GREETINGS IN THEIR OWN LANGUAGES.

Narrator: Luckily there were lots of camera drones flying above to be able to catch all their adventures and send footage to the people watching at home.

PAIRS - BECOME DRONES MOVING AROUND THE SPACE

DIFFERENT COMMENTS FROM WATCHERS eg.

Look how fast they're going!
I think Kate is winning!
I think Kylie is winning!
They're in China now!
They must be getting tired!
They're so brave! Etc etc

Narrator: They even landed in one unknown country where the friendly people asked them to sing and dance with them.

(GROUP ' AW YAY A RINGA' SONG)

Narrator: But lo and behold, there was one watcher back home who shouldn't have been there. It was Kate!

Kate: Ha! I'm actually at home here controlling a special drone which controls a hologram version of me doing the race and I'm controlling it all from this remote control. I can also see everything.

(SHOW QUIVERING HOLOGRAM KATE)

How else could I win? Kylie always wins and I want some attention for a change. It's only fair.

Narrator: Meanwhile Kylie was feeling suspicious of Kate.

Kylie: There's something different about Kate. She looks strange; kind of ghosty or quivery. Hmmm.. there's something not-quite-right going on here....

Kate (At home): Uh oh! I think Kylie is starting to get suspicious. I suppose she is my sister. She can probably tell better than anyone if I don't look normal...

Narrator: After many weeks of racing and cheering (CHEERS FROM GROUP), the sisters approached the finish line.

Narrator: They looked exhausted but still they kept going. They were neck in neck-......

CHEERS FROM CROWDS

Crowd member: It's going to be Kylie!

Crowd member: No, it's going to be Kate!

Crowd member: Kylie!

Crowd member: Kate!

Narrator: And suddenly it was Kate who crossed through the ribbon first!

Race announcer: And the winner is KATE!!!

CHEERS

Kylie: Wait a minute! You passed THROUGH the ribbon! Like a ghost! You're not real!! You're some sort of strange apparition! Where's the real Kate???

Kate (appearing): I'm here. I'm sorry. I just really wanted to win.

Kylie: But you cheated! That's not fair.

Kate: I know. I just didn't think I'd have a chance against you.

Kylie: Of course you would! Besides, we wouldn't really have to be against each other. We could always do it together!

Narrator: The sisters then asked the Guinness Book of Records Official if they could actually do the race again.

Official: Well , okay but I'm making a special exception for two very supportive sisters.

Narrator: So, the sisters set off again on their travels but only after a long rest and some hearty food.

Narrator: They travelled together, enjoying and seeing all the wonderful sights and people of the world and it was only at the end that they decided to race.

Kate: I'm ahead! I'm going to win!

Narrator: And sure enough Kate won the race by one second!

Kylie: See, you didn't need to cheat in the first place after all! Although that hologram of you was pretty cool.

Kate: You're right. Cheating never pays. I think we both won. Let's share the prize. Please Mr./ Ms. Official.

Official: I declare the winners of The Guinness Book of Records Around the World Horse Race to be Kate and Kylie.!!

CHEERS

SONG (GROUP)

We are the Champions my friends
We'll keep on winning till the end
No time for cheaters
Friends to each other
We are the champions
We are the champions
Of the world.

END

CHARACTERS: Various Narrators, Kate, Kylie, Friend 1, Friend 2, Guinness Official, Race Announcer, Crowd members, Country Representatives.

SCRIPT 2
Developed by pupils in Gilden-Grundschule

KICKBOY AND MAGIC MARY

Since birth Kickboy had always been a very peculiar boy. As a baby he would freeze his milk into ice on a hot summer day, or let different objects fly around in the air. Later he was even able to fling flashes of light with his hands or light a fire out of nothing.

He lived happily and perfectly satisfied among the humans, when suddenly on a rainy day three supervillains attacked mankind and wanted to subjugate them.

V(illain)1: We will destroy all of mankind!
V2: Kickboy, you do not stand a chance!
V3: The world will be ours!

Driven by fear mankind asked Kickboy for help.

M(an)1: Kickboy, we need your help. I am too young to die!
M2: Can you help us, please?
Kickboy bravely faced the supervillains.
K: You will not destroy earth! I will save mankind! Take this!

He flung three flashes of light into them but to his astonishment they did not have any effect.

K: Why is this not working?

He tried to freeze them into ice, but this did not work out either.

K: Oh no! What is happening? Why are my superpowers not working…?

Then he caught sight of a glowing crystal ball in the hands of one supervillain, which seemed to absorb all of his superpowers.

Desperately his legs gave out and he went down on the ground, when suddenly he felt a hand on his shoulder. He glanced up and recognised his best friend Magic Mary. She was not wearing jeans and t-shirt, as she usually did, but a loose blue cloak with golden flashes.

MM: Don't worry Kickboy, I am here to help you!

She swung her arm through the air. In her hand she was holding a magic wand that threw coloured sparks. Out of nowhere a mirror appeared in front of her. She stepped in front of her friend and held the mirror towards the three supervillains.

The force of the vicious crystal ball, which just moments before had enclosed Kickboy's superpowers, reversed and smashed the lurid glowing crystal ball into a thousand pieces.

By getting all his powers back Kickboy bounced up again and chased the supervillains with powerful flashes together. Frightened the villains staggered back, until they tumbled into a deep gorge. They fell and fell until they suddenly vanished.

MM: They will not harm us again. The villains are trapped in another dimension now. They cannot come back!

K: We saved mankind and the world!

Crystal Ball: A child "pulling" the super powers with his/her hands.

Mirror: A child appears and is held by Magic Mary.

Gorge: Formed by (two) children standing in front of each other, holding hands

PROPS: A wand for Magic Mary

SCRIPT 3

Developed by pupils of Ecole Primaire Les Fougères, Le Raincy

Once upon a time there was a girl who lived in a very small village next to a big forest.

The girl's father had fallen seriously ill. He had stolen magic diamonds from the witch who, to punish him, had cast a spell on him.

The witch lived in an imaginary country. To get there, the girl needed the magic diamonds that opened the gate. The father agreed to give the diamonds to his daughter so she could find the witch and give them back to her.

The Girl (in front of the gate): - Open up!

The girl set out with her boyfriend. When she arrived at the witch's castle, the little girl handed the diamonds to the witch. But her boyfriend rushed to seize it and tried to escape to find the real world. The witch cast a spell on him that petrified him. She took the diamonds and accompanied the girl back to her father, leaving behind her boyfriend prisoner in the imaginary world.

The Witch (in front of the gate): - Open up!

Back in the village, the witch lifted the spell she had cast on her father. The girl found her father in good health on her return.

The Witch (in front of the gate): - Open up! (The witch crosses the gate) Close up!

CHARACTERS: the girl, the father, the witch, the boyfriend, the narrators