



eBox

Playing beyond CLIL is an Erasmus+ Project.



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The Partner consortium consisted of members from 4 different countries - Germany, Spain, Finland and the United Kingdom.

For more Information about the partners and the outcomes please visit the E-Platform : www.playingbeyondCLIL.eu

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Dear colleague,

Thank you for 'opening' the Playing beyond CLIL eBox. You are clearly an educator interested in discovering new ways of teaching and investing in resources to improve your students' learning experience. You have come to the right place!

The ideas and tools to be found here should help you in a practical way to get prepared for your own CLIL classes or teaching projects.

We hope you like the things you find here. In case you would like to send us feedback, don't hesitate to contact us. (www.playingbeyondCLIL.eu)

All the best,

The Playing beyond CLIL Team

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Foreword

The Playing beyond CLIL eBook presents ideas and tools we consider useful for teaching in CLIL and other subject-related contexts where a pluriliteracies for deeper learning approach is combined with a drama-based approach.

The eBook sets out with an introduction to the Erasmus+ Project Playing beyond CLIL. It continues to offer a brief section that spells out the rationale of the Framework for Assessment, which is at the core of PbC. The first section closes with some selected practical guidelines and key concepts which underlie and support Playing beyond CLIL classrooms. The following section presents in detail our Show What You Know Events that provide the foundational framework for drama-based engagement with subject matter topics in CLIL classrooms. Bringing all the parts together, the third section provides a strategic model for the designing of Playing beyond Learning Events. A comprehensive selection in the appendix of overview charts, in-depth information and templates for classroom planning offers the necessary tools to support you as a teacher to smoothly implement teaching by Show What You Know Events in your CLIL classroom and beyond.

Playing beyond CLIL - An Introduction

The Project

The Playing beyond CLIL (PbC) Project is an Erasmus+ Project carried out by a group of partners of universities, educational authorities and training providers for language and CLIL teachers. (www.playingbeyondCLIL.eu) We believe PbC has the potential to be inspirational and motivating for both learners and teachers, leading to deeper learning in subject knowledge and skills, linguistic progression and learner self-confidence. We aspire to research-led teaching and student-led learning.

The Erasmus + project Playing beyond CLIL (PbC) brings together new ways of pedagogic thinking which focus on alternative ways of assessing learning not only in Content and Language Integrated Learning (CLIL) contexts but beyond – relevant to ‘any age, any language and stage’ classrooms. The PbC practices we propose are highly principled in that they are built on a range of theories. We used the Delphi process¹ to identify key messages from relevant theories which in turn were then ‘translated’ into pedagogic principles and strategies through a process of reiteration and reflection. These are based on making visible a Pluriliteracies approach to Teaching for Deeper Learning (PTDL). This has resulted in the PbC Assessment Framework and Classroom Principles which we propose as guidance for the design of teaching and learning and the planning of learning events.

¹ Delphi process involves a synthesis of key research findings which form the basis of an initial scoping document which is then discussed and refined through an interactive process.

The PbC Framework for Assessment

Starting with the PbC Framework for Assessment and its rationale may seem to be starting at the end. In effect it is exactly that. We are working on the premise that if teachers and learners know the intended goals and outcomes of learning they will more likely be able to unravel the complexities of learning and assessment. In this way they can together build progression and provide appropriate support and mentoring when working through specific areas of the curriculum. Since the overarching goal of PbC is to develop alternative assessment processes, then starting with understanding dynamic assessment and unravelling the component classroom tasks and activities leading up to the Learning Event also being the assessment activity is critical. Working therefore to construct an assessment framework necessitated analysing and translating the founding theoretical principles of PbC to create the rationale presented on the following pages.

The PbC Framework for Assessment brings together two pedagogic approaches: pluriliteracies and drama-based learning. We have in mind classrooms where students are using a language other than their first such as in CLIL. Analysing the fundamental principles of pluriliteracies and drama-based learning leads to new synergies and new ways of thinking about assessment processes. The PbC team believes this will not only enrich the learning process but will enable learners to be motivated and effective communicators.

First, pluriliteracies teaching equips learners with the means to express in their own way what they have understood or what they are in the process of understanding in terms of key concepts and skills. In other words, learners are not repeating the language of the textbook or the language of the teacher. However, enabling learners to use their own means to express their understanding of new knowledge, or prior knowledge transferred to new situations, requires teachers to support them in accessing the kind of language they need. This goes beyond specific vocabulary and phrases. Instead, learners not only learn how to use the language of the subject, known as subject literacies (e.g., the language of geography, the language of mathematics) but also the functional means to do this (e.g., arguing, explaining, hypothesising). What learners are learning in a step-by-step mode is the discourse of the subject, and the described process is referred to as languaging. In CLIL contexts, attention has to be paid to making sure learners have the linguistic tools to language their learning, especially since they are using a second or foreign language. Therefore, teachers must scaffold learning in order to equip learners with subject-specific linguistic tools so that their learning can be(come) deep and meaningful.

Second, drama-based learning is built on the principles of process drama. Students are encouraged to engage in creative, dramatic situations by participating in the process of enactment rather than rehearsing a performance. The teacher and students take on roles in imagined or simulated scenarios. When learners participate in spontaneous, symbolic play, taking on the

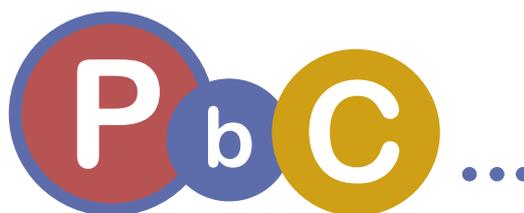
personae of others, they can reach a developmental level above their actual level. Playing in a parallel reality enables safety, minimising anxiety and pressure, thus encouraging opportunities for learners to spontaneously experiment with language. One of the key strategies used in drama-based classroom approaches involves activities that we refer to as Show What You Know (SWYK). As the name suggests, SWYK activities encourage learners to demonstrate their understanding in a variety of different ways which are creative yet challenging. SWYK therefore has great potential for learners to express their understanding using a range of modalities.

In the Playing beyond CLIL project, we aim to merge these two approaches and apply them to the subject discipline classroom (CLIL or otherwise). The two approaches provide principled ways for students to develop the linguistic and cognitive tools which build their subject-specific literacies through languaging and SWYK activities. Starting from here, it is clear that we need to find alternative ways of assessing learning which moves away from written tests and oral exams. In our view, adopting a dynamic assessment approach brings together the two strands in an innovative, motivating way. Dynamic assessment involves highly interactive and process-oriented ways of enabling learners to demonstrate in creative ways what they have learned and the skills they can use. This is at the core of drama-based approaches to learning.

Three key elements emerge:

- **D – dynamic assessment** (focussing on enabling individual learners to have feedback on their progress in meaningful, formative ways)
- **D – discourse** (learners languaging their understanding of subject-related concepts as they develop related linguistic skills and subject literacies)
- **D – drama-based approaches** (focussing on SWYK (including creative use of language, embodiment, movement))

All three elements are underpinned by theoretical principles which need to be transformed in classroom practices.



We believe that this emerging framework provides the potential for exploring alternative assessment processes in CLIL and in potentially all other subject-specific contexts designed for learners to develop subject-specific literacies in more than one language. Figure1 visualises the PbC Framework for Assessment and will be further explained in the following paragraph.

PbC - A Framework for innovative and meaningful assessment to guide progression for deeper learning

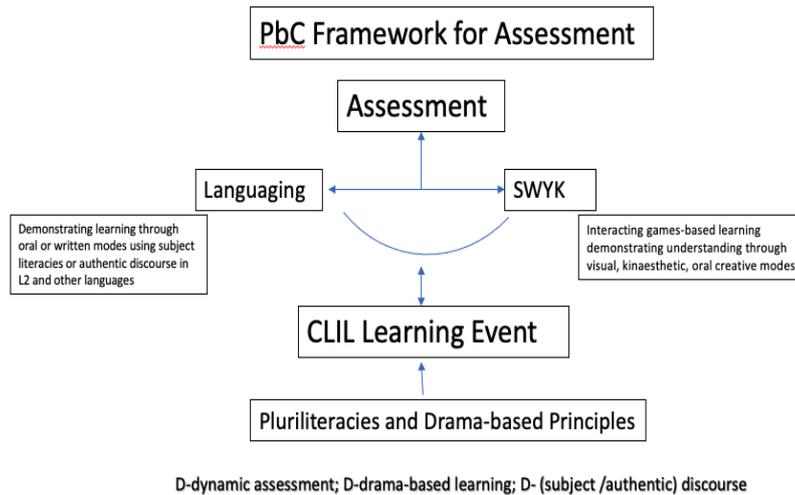


Figure 1: The PbC Framework for Assessment

The PbC Framework for Assessment is based on creating CLIL Learning Events. Learning Events focus on a specific theme or topic related to curriculum subjects. In PbC, Learning Events centre on SWYK activities. However, SWYK activities need carefully designed preparation tasks which develop, and scaffold learners’ linguistic and conceptual understanding related to the subject matter. Learners are supported in developing their understanding and use of language needed to express themselves appropriately and to demonstrate their understanding of key concepts (e.g., the discourse of science or scientific literacies).

The PbC Framework for Assessment provides a way of assessing learning as it unfolds, which encourages students to demonstrate their understanding and application of subject literacies in creative and meaningful ways. Students will be encouraged in the use of creative language and problem-solving language and processes which – according to an agreed rubric between teachers and learners – enable individuals to demonstrate their learning in ways which provide meaningful assessment and feedback for and by themselves, peers and the teacher.

In the section Designing the PbC Classroom, we present a model for planning Learning Events in a way to address the three elements. First, however, we wish to discuss some pedagogical guidelines and key concepts that we find essential for learning and teaching in the mode of PbC.

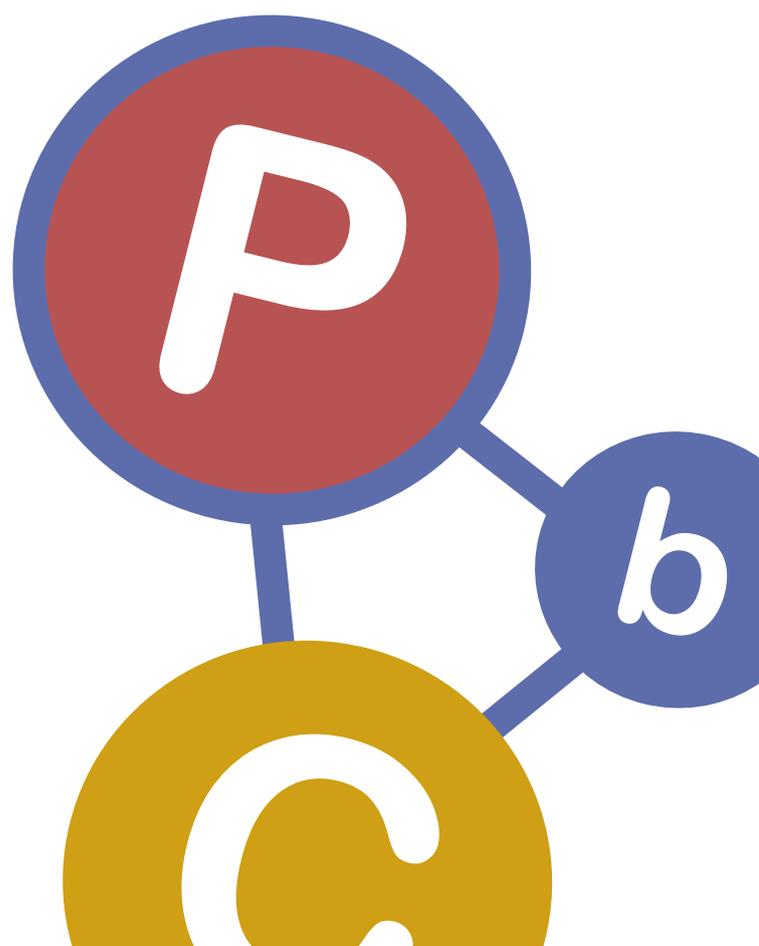
Guidelines and key concepts for PbC classroom practice

Agreeing on a set of pedagogic principles is fundamental to designing classroom tasks and activities and to creating an inspiring learning space for all learners. The following section is meant as a ‘trigger’ and guide for planning, to act as a discussion document with colleagues and is open to adaptation according to specific contexts and demands.

As Baetens-Beardsmore ¹(1993) said of bilingual education, “no model is for export” (p. 39). In PbC, we suggest that this also applies to monolingual classrooms – what matters is the shared understanding and ownership of deeper learning by teachers and their learners so that PbC learning events can usefully provide opportunities for learners to demonstrate progress.

The guidelines in the first section below can help you to plan, create and evaluate tasks using the PbC Framework for Assessment, i.e., guidelines for dynamic assessment (A); guidelines for drama-based learning (D); and guidelines for pluriliteracies approaches to learning (P). In the second section, we offer a set of key concepts which we understand to drive the pluriliteracies and drama-based approaches to learning and to foster learner-teacher partnerships fundamental to the ethos of PbC that we wish to promote in classrooms.

¹ Baetens- Beardsmore, H. (1993)
European Models of Bilingual Education.
Clevedon: Multilingual Matters.



Guidelines for (Pluriliteracies) PbC Practices

1. Make transparent integrated dynamic formative assessment (e.g., use of specific co-constructed 'rubrics' and/or assessment strategies) - A
2. Guide dynamic formative assessment which is sensitive to individual learning (providing feedback and feedforward) to enhance conceptual development, linguistic progression and intercultural understanding - A
3. Develop subject-specific literacies through drama and language-oriented tasks - D
4. Develop context-rich tasks which focus on subject specific skills, language and knowledge (e.g., through problem solving, discussion tasks) - D
5. Construct tasks which encourage use of spontaneous language and risk-taking, improvisation, play and exploration with learners - D
6. Generate problem-solving and critical thinking contexts (simulated reality) - D
7. Have at the core of task design languaging for effective communication and meaning making, and a safe space for spontaneity and exploratory language use - P
8. Use knowledge pathways: doing, organising, explaining and arguing to design authentic tasks and progression (see model) - P
9. Promote development and understanding of cognitive discourse functions as well as language structures through variety of process-oriented explorations (see PTDL model) - P
10. Design tasks which are accessible to all and pay attention to affective processes - P

Key A = Dynamic Assessment
 D= Process-Drama approaches
 P= Pluriliteracies approaches

Key concepts to understand the values and beliefs guiding teacher-learner partnerships

1. Scaffolding: teachers providing cognitive and affective support for learners through scaffolding for specific strategies and skills
2. Learning conversations: peer and teacher mentoring learning through dialogue with individuals and groups to promote deeper learning
3. Learners as Researchers: Learner curiosity and inquiry-motivated tasks for independent and group multimodalities for learning (ICT)
4. Creativity: exploration of creativity where roles are fluid and multi-modal/sensory activity the 'norm' (e.g., through inputs, creative problem-solving heuristics)
5. Negotiated improvisation permeates tasks, where different roles and 'power-sharing' are explored for intercultural and plurilingual potential using visuals, embodiment and language
6. Confidence building: teacher and learner confidence to deal with challenge, think outside the box- to and explore visible principled alternatives in designing tasks and activities
7. Student-led Learning Events: to promote learner engagement, mastery and resilience i.e., based on principles of equity and ownership
8. Values-driven: intercultural understanding, equity and criticality through exposure to and development of authentic language and subject specific discourse in pluricultural contexts
9. Reflective Learners-Reflective Teachers: together learners and teachers reflecting meaningfully on learning (e.g., the PbC approach, practitioner research, learning logs for reflections)
10. Professional collaboration: creating a learning culture through networks to share expertise and experiences

SWYK Events Explained

This section will discuss

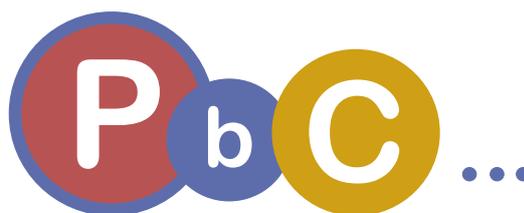
1. Learning Events supported with drama activities
2. Guidance on how to work with them

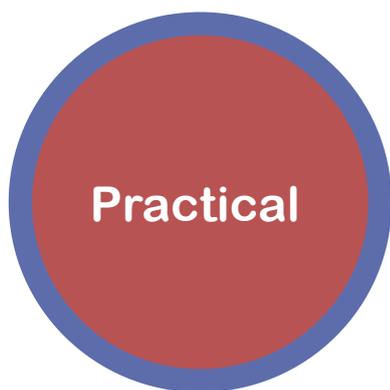
We have named our events Show What You Know (SWYK). SWYKs are interactive activities inviting learners to use their creativity and express their understanding on given subjects. The events are inspired by popular multimedia formats. Each event offers opportunities for learners to negotiate, order and express their understanding of content appropriate to the task through presentation. SWYK Events facilitate languaging in different modes, visual representations, movement and embodied learning.

We offer a design template for SWYK and provide seven examples including The Advert, The Discovery, The Documentary, The Exhibition, The Flash Mob, The Panel Show, and The Trailer. Each example is described with reference to original multimedia sources and followed by step-by-step instructions on how to run the event.

Teachers have multiple opportunities to scaffold and assess during the drama process leading to the event. For this, we suggest a series of drama games to build the performance competencies relevant to each SWYK. In each description of the SWYK Events, they can be found in the section Complementary Drama Activities, and in Appendix 8.

Before you begin, we recommend that you take a look at this guidance checklist organised into Practical and Conceptual items.



**TIME:**

Make sure you have enough time for preparation required for your chosen SWYK. Include time where necessary for the introduction of supporting language, subject content and of course the drama activities which will help the event to be successful.

Many of the suggested drama activities can take an entire class and can be played prior to the event planning. Working towards an event can be spread over an extended period.

SPACE:

Arrange the furniture in the room to accommodate working in teams, rehearsing, filming and making presentations.

REHEARSE:

Encourage your teams to get their ideas up on their feet as soon as possible.

MATERIALS:

Use whistles, buzzers, stopwatches, recording devices, large sheets of paper and pens for storyboarding. You find a concise "Shopping List" of useful items to have readily available in the Appendix 2.

TECHNOLOGY:

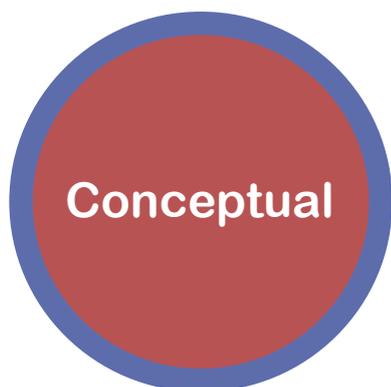
All SWYK events chosen are well known and popular elements in our multimedia lives. Curate links to your chosen event demonstrating a variety of models.

CONNECT

a SWYK to the learning context to be assessed. Consult the guidance provided on assessment rubrics (Appendix 1d) and our suggestions in the SWYK descriptions.

SELECT

drama activities to help prepare participants for the communicative and presentational tasks integral to the SWYK.



The SWYK strategy has been devised for CLIL learning environments but can be applied in most learning contexts. Consideration must be given to provide input and support for the language required for both the tasks and their content.

SCAFFOLDING:

The principal activity for teachers during the negotiation and design of events, guiding and supporting, language and content and helping groups through the stages from Storyboard to Screenplay to Rehearsal and Production.

LANGUAGE:

Decide what kind of language learners will need for the SWYK chosen.

STORYBOARDING:

Creating narrative structures for a learning journey. We suggest a model where we identify nine elements to a particular story and play with the order before moving on to scripting. The elements defining each frame can include linguistic objectives or emotions as well as relevant content. Further information on how to storyboard is contained in the activity annex.

SCREENPLAY:

Script with stage directions. However, many events can be run without an exact script and improvisation is to be encouraged.

PERSONIFICATION:

This literary device where we attribute human characteristics to non-human elements allows us to create stories and drama. Learners should receive guidance on creating characters in areas such as voice, movement, interaction and perspective.

1. THE ADVERT

Working around the theme of advert/advertisement provides ground for lots of cross-fertilization of ideas, skills and teamwork. Adverts surround us, follow us and come in multiple forms. They can be public information adverts, commercial adverts on your screen or at the bus stop, private adverts in a magazine.

Main Characteristics

In the context of PbC, an Advert can be a picture, short film or a song that tries to persuade people to buy a product or service, or a piece of text that tells people about a new job, etc. They can be audio recorded, filmed, or written adverts and applied in every subject learning area.

Step by Step

- Invite learners to look at the numerous types of adverts that exist in the world of advertising – from small ads in local supermarkets or newspapers to multi million advertising campaigns.
- Encourage learners to examine the styles of language, the choice of words, techniques of persuasion used in advertising.
- Arrange students into groups of 5 or 6 so they have enough people to split up into the necessary roles to make an advert: script writers, cameraperson, sound technician, actors, director and video editor.
- Make sure learners gather all of the necessary information on the chosen topic, so as to be able to prepare the message they want to get across to their public.
- Allow time to create a storyboard before they begin rehearsing so that they have the outline clear in their head.
- In case you want students to connect this activity with the use of IT, then they will need time to get all of their filming done and it would be useful to provide props and costumes to let them fully engage in the characters.

Complementary Drama Activities

The Selling Game, Advertisements, Gibberish Advert, Creation Myth

2. THE DISCOVERY EVENT

A Discovery Event is an exercise in project-based learning. It stands alone among our SWYK in that it does not derive from a multimedia genre but the 'quest' which drives Discovery is familiar to all. As points of reference, you can describe Treasure Hunts or Orienteering. The moment that teams in a class begin to collect, choreograph and sequence the waypoints in a learning journey, languaging takes place.

A Discovery Event can be used at the start or at the end of a subject unit. At the start it would be to explore a new topic, and at the end to explain what the group has learnt.

A Discovery Event can be used as a vehicle for knowledge growth, personal interest and interdisciplinary learning throughout subjects.

To bring the Discovery Event into the classroom, teams begin by conducting an audit of information, sources and content related to the subject and the task as defined by the teacher.

Students take ownership of their knowledge of a subject by turning it into a quest for fellow pupils. This offers the opportunity to connect with areas of a subject and styles of learning that they are passionate about.

The boundaries of the audit are at the discretion of the teacher. An audit with a school as border would include visiting the library, speaking to 'experts' in the field or interviewing pupils in the year above. Expanding further, students could visit their local archives, sites of cultural interest and even speak to local businesses or the public.

In most of the SWYK events, we have used a storyboard to plan how to connect the processes of drama, pluriliteracies and dynamic assessment, with the subject content. With a Discovery event, we propose a map. A map which presents a number of different combinations and pathways to arrive at the desired destination.

Main Characteristics

In the context of PbC, Discovery Events allow to create a series of tasks related to a subject, and those participating to complete the tasks, in an order of their choosing. Both creation and later participation in the tasks are exercises in deep learning as we transfer our knowledge into a new plane. The activity engages teamwork, practices digital skills and is highly interactive.

The Discovery Event design requires an information quest from multiple sources. These are from web-based sources, asking peers from the year above (who have already studied the topic), teachers, librarians, specialists in the field, or books from the library. When participants arrive at their plotted destination, there are tasks to be completed in order to move onto the

next part of the journey. Typical tasks in these learning journeys include re-enactments, freeze frames and interviews.

To complete the discovery event, participating teams must show evidence of the journey that they have taken, the concept of a bingo game works well to do this. For example, the design team presents participants with a grid, along with instructions on outlining how to achieve multiple winning options (horizontal, diagonal etc.), and must complete as many as possible to score a row.

Step by Step

- Divide learners into teams. Each team is either given or can choose a topic of their discovery event inside the subject being studied. Give a clear indication of the timeframe for both design and completion of events. For example: In a history class studying 'The 16th Century', learners are divided into four teams: 1. Reformation / 2. Voyages of Discovery / 3. Renaissance / 4. Communications. These design teams have two weeks to create a Discovery Event and will be participants in each other's events.
- Give time for students to conduct an audit of their topic - for example. Make sure learners start collecting relevant materials and give them guidance for designing the learning journey ahead.
- Consider the key elements of each topic that should be included in the discovery. If the topic is the Renaissance, is the focus on Renaissance artists, or scientists and writers too?
- Examine the different resources that are available -the library, talking to experts in the field or sites outside of the school, such as an art museum or monuments.
- Once an audit has been compiled, the learning journey is mapped. Demonstrate to or explore with learners how you can reach the same destination of the journey by taking different routes.
- The designers of the discovery can include blended technologies, such as maps on tablets, or drawing apps, and more dynamic activities such as walking around the local area and seeking answers from experts.
- A Discovery on Renaissance art could start in Istanbul and go to Paris via Rome and end up in Ancient Greece. This could involve going from a tablet to the library, via the art teacher's room, and finishing at a museum. Students can be as creative as they like in the sequencing and choreographing of the discovery journey.
- The teacher and institution set the limits on what the designers can do. Different institutions will interpret the design of a discovery as they see fit, as each institution will have their own connections to the subject and local community.
- The warm-up games included can even be incorporated as tasks to record the progress of the discovery journey.

Complementary Drama Activities

Guided Story, Guided Walk, Journalists, Lucky Numbers

3. THE DOCUMENTARY

In producing their own documentaries on any given subject, learners will collect, analyse and process content, and will arrive at their own perspective on its importance and relevance. A documentary is a film or video examining an event or person based on facts. The word can also refer to anything involving documents. The idea of documentary as meaning „pertaining to documents“ came about at the beginning of the 19th century. Later, it came to mean a factual record of something.

Main Characteristics

Documentaries come in many shapes and guises, from Internet clips on contemporary street issues to Sir David Attenborough’s sumptuous wildlife programmes. In the context of PbC, the documentary may be employed to demonstrate acquired knowledge and skills, or presentations of results of learners’ work on subject-related topics. Besides, Documentaries can be displays of critical thinking and address judgements and stance-taking by the learners.

Step by Step

- Important elements that students should consider when creating their documentary are:
 1. The use of exposition - highlighting key points of the documentary and engaging their audience.
 2. The use of narration/voice-over (narrators are often but not always off screen) to guide the story.
 3. The use of re-enactments - artificial scenes reconstructing events.
 4. The use of archived footage, raw film footage or photos of the real-life event.
- Arrange students into groups of 5 or 6 so they have enough people to split up the roles. What students need to do:
 1. To gather all of their research on the chosen topic, including all viewpoints as the documentary will cover both the objective and subjective.
 2. To decide each role they will play, such as who will be conducting and participating in the interviews and who will be the voice-over.
- Allow time to create a storyboard before they begin rehearsing so that they have the outline clear in their head.
- If you would like students to connect this activity with the use of IT, then they will need time to get all of their filming done and it would be useful to provide props and costumes to let them fully engage in the characters.

Complementary Drama Activities

Press Conference, The Age walk, This is Your Life, Journalists

4. THE EXHIBITION

Exhibitions are diverse, not only in content but in how an exhibition is displayed, the contents of the exhibition, where the exhibition site is, the materials or technology used in the exhibition. Some exhibitions are static displays of work, for example paintings or sculpture, but other exhibitions want us to see how something works or display a skill. In a SWYK Event, the “living” exhibition is where the display can come alive. The audience can work through an exhibition and as they do so the display awakens.

Main Characteristics

The exhibition in the context of PbC also encompasses many different forms. It can be a public display of works of art or items of interest such as results from studying subject-specific topics; it can be a display or demonstration of a skill or a display of a quality or emotion; it can be held on the school premises or in public spaces.

Step by Step

- Invite learners to become familiar with the numerous types of exhibitions that exist pop-up exhibitions, which appear from one day to the next often in a space that is chosen on purpose to surprise the audience; temporary exhibitions which stay for a short period of time; permanent exhibitions which usually remain on display, sometimes for years; travelling exhibitions, which move around regionally or worldwide.
- Students should come up with their concept, their idea. What is it that they want to display to their audience and how do they want to display it?
- Who is the audience of the exhibition? Students, parents, the general public. The audience will determine in many ways the style and content of the exhibition.
- Learners should decide on the best space for the exhibition. Often exhibitions are in carefully chosen and unique spaces, inside or outside. The choice of space can change people’s perspective and let them see the exhibits on display in a different context.
- Does the exhibition need explanation by way of written information or a presenter?
- Students will want to connect this activity with the use of IT design, painting and display so planning and adequate time are essential for its success. Alternatively, it can be an improvised “pop up” exhibition.

Complementary Drama Activities

The Living Museum, Thought Tracking, Action Clip, Slide Show

5. THE FLASH MOB

In PbC contexts, Mobs can be used to explore key topics and celebrate languaging in a unique and exciting way. The modern concept of mobs, Flash, Smart and others can connect to performance art and Agit prop models from the sixties.

Main Characteristics

A flash mob is a group of people who give an organised but unannounced performance in a public space. There are lots of different flash mob styles, from pure entertainment to advertising, tributes to political protests. Modern Flash Mobs are mostly choreographed song and dance but can also be a rehearsed scene with characters and dialogue. If students are not familiar with Flash Mobs, show them some videos on the Internet so they gain a better understanding.

Step by Step

- After introducing the topic that will be used for the Flash Mob, students decide on whether they are going to work as one group or several smaller groups.
- You will need a large open area for students to be able to practice. A performance space also needs to be targeted and a time to have maximum impact for the performance. The mob could happen in a neighbouring classroom or outside in more public parts of the school, perhaps in assembly time.
- Before beginning the creation, decide on a deadline in which the flash mob has to be ready to be performed.
- The element of surprise is key in a flash mob but it is important to have bigger details organised so it can run as smoothly as possible. When planning a mob, please ensure you have the necessary permissions to perform from the relevant school authorities.
- Start with an overview/summary of the chosen topic identifying possible narratives and opportunities for adaptation. Highlight key points of the topic that you want to be explored during the performance.
- Encourage students to brainstorm ideas for how they want to present the flash mob, giving them pens and paper to organise their ideas. Work on a storyboard.
- Depending on how much time you have, get them rehearsing on their feet as soon as possible.

Complementary Drama Activities

The DVD Dance Game, Funky Chicken Game, Gibberish Musical, Group Mime, Hot Spot

6. THE PANEL SHOW

In a Panel Show, there is a group of people who discuss before an audience a topic of public interest, a group of entertainers or guests engaged as players in a quiz or guessing game on a radio or television program. A Panel Show usually involves experts and sometimes celebrities or a combination of both answering questions posed by a moderator. A standard set-up works with four panellists: one with technical knowledge on a given subject, two with opposing views on most things, and one from a different background from the others who can provide comedy answers or different perspectives.

Main Characteristics

In PbC contexts, a Panel Show can be used to unfold different perspectives or even controversies emerging from a subject-specific topic. The panellists display their knowledge and understanding of a topic and how their position relates to the ones from others. Stance-taking and argumentative and reasoning skills can also be important.

Step by Step

- Roles are identified and explained, and later allocated. This is an activity for the entire class.
- Challenge the class to write a number of questions on the subjects to be featured on the show.
- The team of four collects questions and selects those to be featured.
- An animator trains the public how to behave as a radio audience with laughter, scales of disagreement and applause.
- The moderator introduces the panel members with short biographies. She/he asks questions, occasionally cross-examines panellists, interacts with the public and allocates points. He/she decides when a subject has been sufficiently debated.
- The moderator asks questions to the panellists, giving each an opportunity to speak. Debate may take place, the person who originally wrote the question and the general public may be engaged.
- The moderator and animator roles are usually taken over by the teacher but can also be assigned to the learners once they are familiar with the format.

Complementary Drama Activities

Just a Minute, The Good the Bad the Ugly Advice, Name the Obvious Experts

7. THE TRAILER

Traditionally trailers are previews advertising films, television series or other multimedia events. With a series of short scenes, they convey the general plot and highlight dramatic moments in order to garner interest amongst the target audience. As SWYK Events, trailers extend beyond the frontiers of multimedia experiences and embrace a cross curricular dimension where historical events, literary movements or masterpieces and geographical or scientific phenomena become our subjects. The trailer, like other SWYK Events, builds on formats of presentation. Innovation and creativity are activated through combining familiar formats with unusual content.

Main Characteristics

Just like in the film industry, a trailer in the context of PbC embeds a summary of what the subject is about but does not necessarily follow the established order of the event it previews. It is made up of a number of interconnecting scenes and shows the most exciting and funny highlights. A trailer should leave the audience wanting to know more. It describes action and protagonists and identifies the significance of a subject. In order to prepare for a trailer, it is vital to understand all the elements that will be within it such as the action and the dynamic of the narrative.

Step by Step

- Start with an overview/summary of the chosen topic for the trailer. Show relevant examples of trailers for movies, series, podcasts etc.
- Split the class into groups and set a time limit on how long they have to create their trailer. Provide the necessary resources for them to create a storyboard for the trailer. Propose guidelines, breaking the trailer down into 4 or 5 scenes so the work will be focused and concise.
- Once the storyboard has been established, it is important students begin rehearsing on their feet, establishing the dialogue and movement and making the scenes move fluidly.
- Another option if learners have a longer period of time is to break down the performance aspects into stages, such as moving from storyboard to showing the trailer through tableaux and then moving to a full performance.
- Explain that the trailer will be filmed at the end of the activity with a maximum length of 50 seconds and with one continuous shot.

Complementary Drama Activities

Fairy-tale, Freeze Framing, Fairy-tale combined with Freeze Frames, Storyboarding

Designing the PbC Classroom: The PbC 5-step Learning Event Planner

The Learning Event Planner outlines 5 steps which will help you to design the component tasks and activities which lead up to and include the Learning Event (SWYK).

The Learning Event Planner builds on the idea of a learning cycle where teachers and learners work in a reflective and dialogical process to create subject or thematic learning pathways that fit the learning needs of the group and the individual learners.

The Learning Event Planner draws on the PbC-Dynamic Assessment Framework and systematically provides suggestions for planning tasks.

For Dynamic Assessment to be successful, however, we have to ensure that learners are aware of strategies they can use, that learning processes are openly discussed and explored by both teachers and learners and that the teachers' role in mentoring involves regular Learning Conversations with individuals, groups or peers.

Learning Conversations are dialogic exchanges between teachers and learners and between peers usually but not necessarily using the foreign language - it will depend on learners' level and age. They allow teachers and learners a voice in the designing of pathways for learning subject discipline topics or themes and open up opportunities for greater ownership and learning partnerships between teachers and learners. They are an important tool for continuing feedback and process evaluation (see rubrics).

Learning Conversations permeate the PbC-Dynamic Assessment Framework and are an integral part of the Learning Event Planner. We could summarise this by saying that "Everything revolves round Learning Conversations".

The outline of the Five Step Learning Event Planner is presented below (figure 2) – more detailed support is in the Appendices 1a-d.



Five Step Learning Event Planner

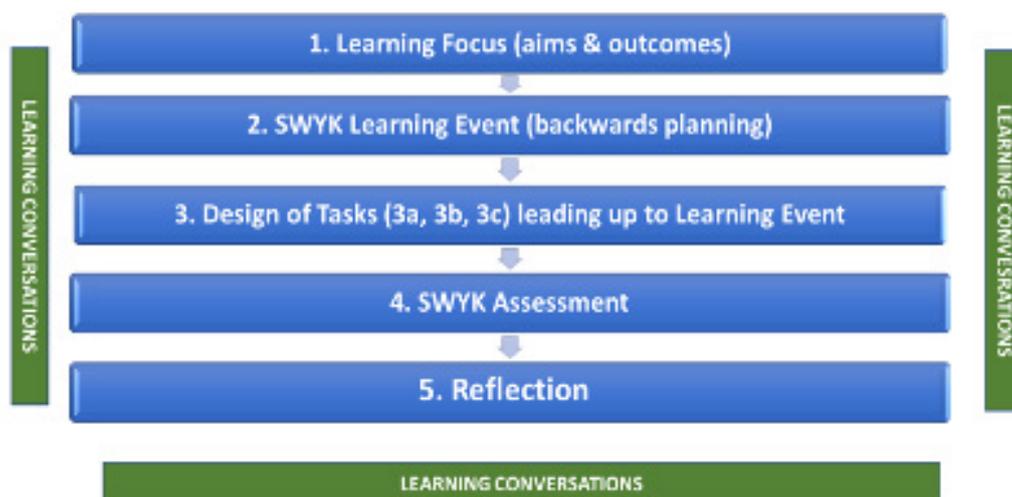


Figure 2: Five Step Learning Event Planner

Step 1 Learning Focus

Working with the PbC Five Step Learning Event Planner starts with understanding what the aims and outcomes of the learning process are. Here are the questions you can ask yourself at this stage:

1. What is the theme (drawn from the curriculum- subject specific /interdisciplinary)?
2. What are the key concepts/ideas/ I need to teach? List them!
3. What kind of problem-solving and/ or critical thinking do I want my learners to experience? [these must be core to the theme].
4. What do I want to assess?
5. What kind of formative and summative assessment tasks are most appropriate? e.g., creating rubrics with learners¹, feedback using different media, peer feedback, drama-based tasks, Learning Conversations...

¹ Rubrics identify the key criteria for assessment. When co-designed with learners there is clarity and ownership which guides the learner from the start. It makes learning progression transparent.

Step 2 SWYK Learning Event

To start backward planning, the SWYK Learning Event that matches the aims for outcomes best needs to be chosen. Here are the questions you can ask yourself at this stage:

1. Which SWYK is most suited to the Learning Event?
2. How do I make the selection? With learners? Encourage the learners to select (from a range of drama-based activities)
3. What kind of language will my learners need to engage in the Learning Event?
4. What else will they need? (e.g., social, cultural, cognitive tools?)

Step 3 Design of Tasks

Tasks should be designed to build step-by-step the necessary subject specific knowledge, concepts, procedures and metacognition (subject specific literacy), and the relevant language (discourse); other tasks will serve to foster creativity and skills for multimodal expression. Tasks and task sequencing should allow for opportunities for continuing feedback and reflection. Here are the questions you can ask yourself at this stage:

1. Linking Concepts and Tasks - leading to the learning objective of the Learning Event
 - What kinds of language will students need? Different kinds of concepts require different kinds of language, e.g., expressing an opinion/arguing a belief about migration.
 - What kind of knowledge activities will learners have to engage in? Identify 'doing' tasks, tasks which require learners to 'organize' or classify their knowledge and understanding; tasks which require learners to language their learning (concepts) i.e., 'explain and argue/discuss' their learning.
2. Focusing on skills
 - What are the skills (language, cognitive, social) specifically required for tasks? Where and how have I included them?
 - Have I considered the range of potential drama-based tasks to develop creativity and the use of language e.g., Gibberish Musical, Funky Chicken, Hot Spot, Group Mime, DVD Dance Game?
 - How can I encourage improvisation within tasks to encourage languaging?

3. Focusing on language needed

- How do I make academic literacies¹ visible to learners? How do I teach these? (e.g., explicit or implicit?).
- What are the cognitive discourse functions² needed to connect concepts and language needed to deepen and express them?
- What other language will my learners need to carry out tasks including dynamic assessment³?
- Check: Tasks encourage scaffolded languaging for individuals to engage in spontaneous exchange⁴ – think about the opportunities within the tasks.
- Check: Learning Conversations permeate all tasks.
- Check: is subject learning – clearly defined; language learning - clearly defined?
- Check: do my learners have opportunities to behave like researchers?
- Check: do improvisation opportunities encourage different modes and interpretations such as languaging, visuals and movement?

¹ Academic literacies here refer to the subject specific language used in the way that scientists think, the way mathematicians think, the way geographers think, the way literature experts think and so on.

² Cognitive Discourse Functions (CDFs) provide the link between concepts and ways of expressing these which are crucial for learning.

³ Dynamic assessment involves embedding interaction within the assessment and observing and recording the learner's response and ability to profit from this interaction. Mentoring the learning process rather than the learner is fundamental.

⁴ Languaging occurs when individual learners express their own understanding using their own words without repeating the teacher or textbook. Languaging enables learners to demonstrate their understanding using appropriate styles, using appropriate genres and genre moves that shape knowledge and experience. It is fundamental for deeper learning and is critical for enabling the teacher to give appropriate feedback to individuals.

Step 4 SWYK Assessment

The actual performance of the SWYK Event including forms of teacher, peer- and/or self-assessment. Here are the questions you can ask yourself at this stage:

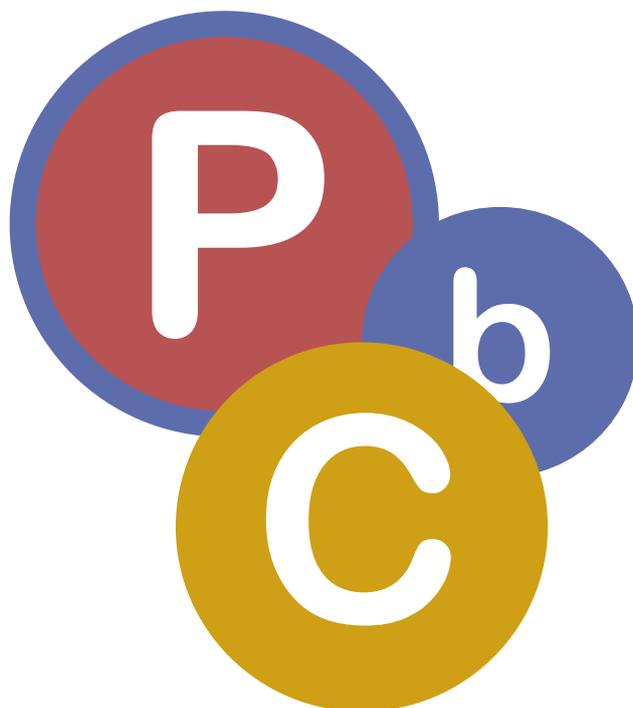
- Is the preparation for SWYK engaging, relevant?
- How can the learners use the rubrics to guide their preparation?
- Clarify the final assessment for SWYK – peer-assessment, teacher assessment, self-assessment – all or some of these?

Step 5 Reflection

A SWYK Learning Event needs a debriefing for teachers and learners to assess what has been learned, how the learning process could successfully be facilitated and what options for improvement learners and teachers see for future learning. Here are the questions you can ask yourself at this stage:

- How do I reflect with my learners about the quality of the learning event? [i.e., deeper learning¹; respectful conversations; feedback feedforward; self-awareness; future planning]
- If we were/I was to do this again what might be different?
- How have I enabled ongoing opportunities for Learning Conversations with learners?

¹ Deeper learning is transferable learning that occurs when individuals become 'capable of taking what is learned in one situation and applying it to a new situation' (Hilton and Pellegrino). This involves internalisation of knowledge and the automatization of relevant skills. Deeper learning requires attention to language which is fundamental to necessary conceptual development (in any language) and has specific demands when more than language is involved.



**Note:**

As previously discussed, Learning Conversations take place when the teacher and the learner/s reflect together about their own learning. They provide constant feedback and feedforward. Conversations are about what is working well, and always about how to make it even better (in the style of Austin's Butterfly). These episodes enable individuals to have a voice, to be respected and to talk about their own learning in a language of their choice. They also play a fundamental role in enabling rubrics to be created and used effectively throughout the learning stages by learners and with learners (see rubrics). Learning Conversations allow rubrics to be used as a reflective guide for learners through all the stages rather than only as a summative assessment tool for the Learning Event.

The pluriliteracies approach and the drama-based approach provide principled ways for learners to develop the linguistic and cognitive tools which build their subject-specific literacies through languaging and SWYK activities. The two approaches provide principled ways for students to develop the linguistic and cognitive tools which build their subject-specific literacies through languaging and SWYK activities.

Starting from here, it is clear that we need to find alternative ways of assessing learning which moves away from written tests and oral exams. In our view, adopting a dynamic assessment approach brings together the two strands in an innovative, motivating way. Dynamic assessment involves highly interactive and process-oriented ways of enabling learners to demonstrate in creative ways what they have learned and the skills they can use. This is at the core of drama-based approaches to learning. The charts in Appendices 1a-d show how the two approaches are present in each of the stages of the planning and implementation of a SWYK Event. Both approaches become integrated when dynamic assessment processes are designed and carried out following the stages outlined above.

Appendices

Appendix 1a: The Pluriliteracies Approach to Deeper Learning

The Pluriliteracies Approach to Deeper Learning (PTDL) sees the subject-related knowledge construction and the progression in language use - both in learners’ L2 and in L1 - as fundamentally related. Because of this, learning is mapped along the two continua “Conceptualising Continuum” and “Communication Continuum”. Progression in one entails progression in the other one, which is why learning in both needs to be scaffolded in teaching.

The Conceptualising Continuum captures four types of knowledge: (1) factual knowledge, (2) conceptual knowledge, (3) procedural knowledge, and (4) strategic knowledge. The Communication Continuum relates to different purposes of language: to express facts and intentions, to express how things or people relate to each other, and to express knowledge in the appropriate ways and conventionalised styles.

Progression along the two continua happens as learners actively engage with subject-specific topics, materials and tasks. Such interactions can take different prototypical forms, e.g., doing, organising, explaining, or arguing. As they progress along both continua, learners move from the novice to the intermediate status and eventually to expert status.

All of this becomes visible in the learners’ increasing ability to use Cognitive Discourse Functions (CDFs). They provide the link between concepts and ways of expressing these (see Appendix 1 b).

The Graz Group¹ provided the following figure for a better understanding of the existing links within the Pluriliteracies Approach for Deeper Learning construct:

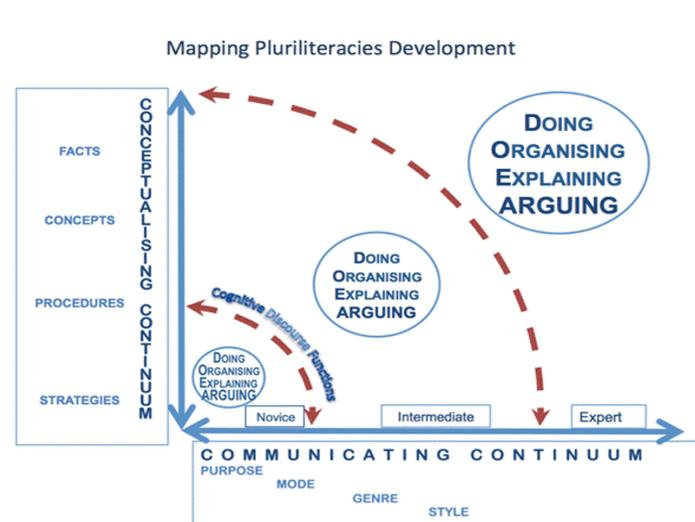


Figure 3: Mapping Pluriliteracies Development

¹ Meyer, O., Coyle, D., Halbach, A., Schuck, K. & Ting, T. (2015). A pluriliteracies approach to content and language integrated learning – mapping learner progressions in knowledge construction and meaning-making. *Language, Culture and Curriculum*, 28:1, 41-57.

Appendix 1b: Cognitive Discourse Functions

Cognitive Discourse Functions (CDFs) provide the link between concepts and ways of expressing them. We call the purposeful use of language and other symbolic forms of expression for specific - usually in subject-related - contexts 'linguaging'.

When learners need 'to language' in more than one language, it is normal to be tentative and provisional. However, the learners' capacity to language' can be greatly facilitated if appropriate scaffolding is available, e.g., by providing the relevant language patterns, grammar and generic frames.

In particular when designing and assessing tasks for learners, it is helpful to remember some basic Cognitive Discourse Functions:

Naming

Sequencing

Describing

Sorting from known criteria

Asking questions

Comparing and contrasting

Classifying

Explaining

Hypothesising

Generalising

Reasoning

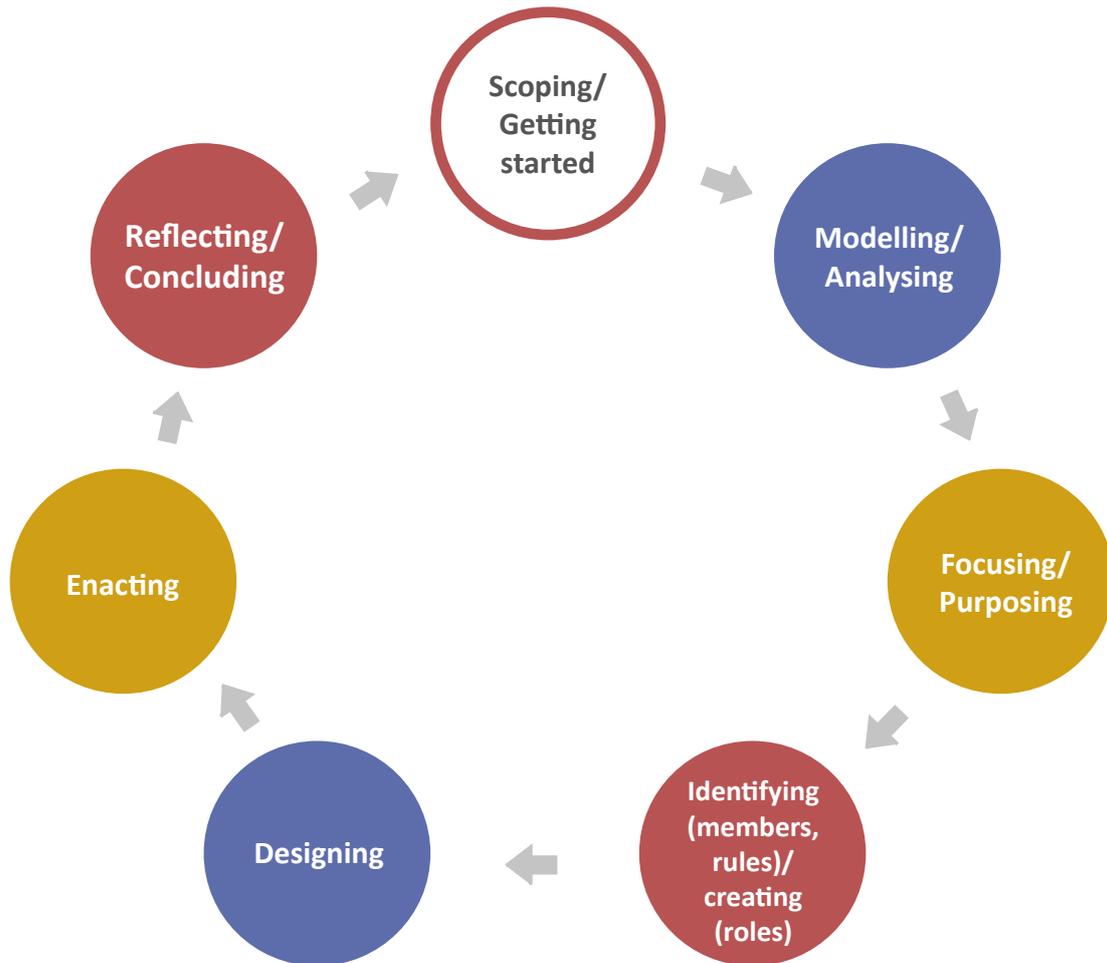
Problem solving

Ranking

Evaluating

Appendix 1c: Steps and Procedures in Learning Through Drama

In PbC, the PTDL approach is combined with drama-based approaches. As a consequence, the course of the learners' progression along the two pluriliteracies continua is mapped on to the stages and dynamics derived from process drama.



Each of the stages offers various opportunities for learners to build and to draw on their capacities and skills located on either or both the Conceptualising Continuum and the Communication Continuum. Therefore, the necessary PTDL-scaffolding needs to be supplemented with relevant scaffolding for drama-based activities and work.

Appendix 1d: The PbC Learning Event Template

In designing PbC classrooms, all of the three perspectives - PTDL, Drama-Based Learning and Teaching, and Dynamic Assessment within a Learning Cycle - eventually come together. This template shows how these perspectives relate to each other and how they provide guidance in designing PbC Learning Events.

Learning Event (Subject/Topic/SWYK): _____			
Drama-based approach		Pluriliteracies Approach	PbC 5 Step Learning Event Planning
Scoping Getting started	<p>Subject/interdisciplinary content:</p> <p>Opening Learning Conversation to launch a discussion /selection/ overview/ summary of the chosen topic/theme/concepts and the corresponding SWYK.</p>	<p>Meeting Language:</p> <p>Initial brainstorm/introduction of key language types related to theme predicted by learners - not only key vocabulary but the <u>type of language</u> they will need e.g. language of empathy, language of persuasion, language of history, language of science, genre/functions. Learners could build a Digital Word Wall, to be added throughout or play Association Ball etc.</p>	<p>Step 1: Select Learning Focus</p> <p>Step 2: Select SWYK Learning Event including:</p> <p>Learning Conversations</p> <p>Raising language awareness/Creative thinking/</p>
Modelling/ Analysing	<p>Authentic Exemplars: select a series of clips, models, relevant examples of the existing multimedia events which have inspired the SWYK (e.g., radio shows, adverts, exhibition brochures or online museum visits, film trailers, You Tube videos, TV and social media) to raise awareness and contrast different styles and purposes.</p>	<p>Manipulating Language: Making visible subject discourses and language needed to use CDFs/higher order thinking skills (HOTs). Analysis of language use from the exemplars.</p> <p>Learners can use a simple literacies analysis tool or classification cards.</p> <p>This could be done in groups in a class with one team member tasked to capture words and thoughts and the various scribes then compile a composite of all unique terms.</p>	<p>Step 3a: Designing of Tasks leading to learning event.</p> <p>Identifying and developing subject concepts and language (discourse) which makes selection of CDFs clear.</p>

<p>Focusing/ Purposing</p> <p>Identifying (members /rules)</p> <p>Creating (roles)</p>	<p>Classroom organisation: constructing the 'ground rules' e.g., divide class into teams, set time limits re: preparation, time, length of the event etc. Provide necessary resources for learners to create a storyboard for the SWYK, including linguistic resources.</p>	<p>Literacies Language tasks which explore/practice and enable creative suggestions for the use of language both in the modality of trailers as well as in the subject discipline. Task design will need to include scaffolded learning and spaces to experiment language and check it through.</p> <p>The role and timing of the teacher's interventions are crucial. When and what to scaffold? We normally begin this process just before the storyboarding and then again before rehearsal. The intervention typical at these stages is to suggest personification of concepts or processes, give relevant illustrations, and later to talk about the division of roles and options on creating the digital content.</p>	<p>Step 3b: Designing Tasks leading to Learning Event.</p> <p>Support for languaging and ways of expressing ideas.</p> <p>Focus on skills.</p>
<p>Designing</p>	<p>Storyboarding: guidelines, breaking the SWYK into scenes so the work will be focused and concise e.g.</p> <p>When Storyboards are not the organising principle of the event it is useful to talk about learning journeys and how they evolve from outset to destination.</p> <p>Guidelines on scripting, roles and rehearsals. Depending on the Learning Event, teams should appoint a director and a technician (of course they could double up) along with assigning characters both protagonists and supporting. Depending on the issue. Location and possibilities to edit should be considered.</p>	<p>Meaning-making/ Rubrics: Co-construction of Assessment Criteria - both content and language which evidence the deeper learning so that teacher and students together select a rubric format/outline and discuss what the criteria will be – this is critical. The rubric needs to be owned by the learners so they can use it to guide their practice tasks which follow and reward/encourage peer coaching.</p>	<p>Step 3c: Designing Tasks leading to Learning Event</p> <p>Mentoring and scaffolding drafts.</p> <p>Encouraging creativity and providing language support/practice.</p> <p>Focussing on language needed: some tasks in this stage may need to be very language-oriented in making explicit the connection between the type of language functions (CDFs) and the content knowledge being learned.</p>

	Rubric Design – discussion and construction criteria with learners to ensure they understand clearly the goals of the Event. This can also be used to guide Learning Conversations throughout different stages.		
Practising	Practices, iterations and reiterations: important that students experiment, rehearse and explore possibilities themselves or in groups, establishing the dialogue and movement and making the scenes move fluidly.	Languaging: Practice tasks for deeper learning. Interweave practice tasks which scaffolded (constant feedback, feedforward) opportunities by teachers and peers, to enable students to deepen their understanding of subject discourse and linguistic genre and mode regardless of their linguistic level. Ongoing languaging opportunities. Use the rubric for guidance.	Step 3: Designing Practice Tasks leading to Learning Event. Teacher group support /coaching/mentoring/ scaffolded learning/learning conversations/ languaging opportunities.
Enacting	Assessment: SWYK in three parts (preparation, performance analysis and reflection) according to the rubric/agreed assessment criteria.		Step 4: SWYK Assessment 'Performance' of the Learning Event. Teacher, peer and self-assessment.
Reflecting Concluding	Reflection: The debrief for self and group reflection. Reflection takes different forms e.g., spotlight on one group to consider how effective they were as a team in approaching the task, what would they do differently and why? e.g., peer assessment (rubric). Goals setting for extension work (can use Learning Logs). e.g., The Trailer – a group design of posters for the film, interviewed of actors, filming processes, digital - depending on the age, stage, and language development of learners.		Step 5: Reflection Use a self-analysis tool to celebrate achievement, and forward plan in terms subject conceptual and language development.

Appendix 2: The PbC Shopping List for Classroom Teaching

When teaching in the PbC mode, you may find it useful to have a set of items available to rely on when facilitating drama-based activities and preparing for SWYK Events.

Create your own PbC Toolbox. You can start with any box you like, or you can buy a small case at the DIY shop or toy shop.

Basics

Paper

(different sizes: to do presentations, storyboards, posters, notes, etc.)

Pens

(different kinds of pens, markers, coloured pencils, crayons, pencils)

Recording devices

(mobile phones, laptops, iPads, videos)

Helpful

A timer (a stopwatch, an hourglass)

A chime (a whistle, a buzzer, a bell)

A fastener (tape, thumbtacks, magnets)

Markers (tape, piece of string, post it notes)

Things to throw (a ball, some dice)

A container to collect items (bag, hat, box)

Appendix 3: Guidelines for group work

Have respect for each other

- Respect each other's ideas
- Respect the other group members
- Don't interrupt each other
- Everyone's opinion should count
- Be honest with each other

All group members should do an equal amount of work

- Everyone should share the responsibility of the tasks
- Don't take over and don't let others take over

Your group should have a common understanding of goals that need to be achieved

- Help each other to understand all concepts

Be open to compromise

- Be willing to cooperate with others on their ideas
- Keep an open mind
- Vote on disagreements

Effective communication

- Make sure everyone is able to be vocal about their ideas and problems
- Give ideas, no matter how „off“ you may think they are
- Listen effectively and don't be too critical

Time management

- Attend and arrive on time to all group meetings
- Be flexible about meeting times
- Keep on task (limit talk about non-related events)

Be happy in the group you are in

- Bring the best of yourself to any group constellation
- Allow yourself to be surprised by the potential of others

Appendix 4: Dynamic Assessment for SWYK

The template below provides an example of a rubric used with and by learners to guide their own learning and provide a pathway for Dynamic Assessment.

The rubric focuses not only on the performance of the SWYK but crucially on the learning processes involved throughout the different stages.

This example is taken from a rubric designed to guide the creating, performing and analysing of the SWYK: An Advert. It was constructed and discussed with learners at the start of the Learning Cycle. Learners then regularly referred to the rubric Learning Conversations with their teacher and peers. This demonstrates how dynamic assessment is ongoing and dialogic.

Note: a separate criterion-based rubric would need to be created with learners which focuses only on assessing the performance as the end goal of the Learning Cycle.



SWYK: ADVERT Rubric Co- construction	Details	Task 1: Setting the scene	Task 2: Building Prioritising	Task 3: Practising Refining	Performance	Reflection Feedback/Feed forward
<p>CONCEPTS</p> <p>A – meeting and using the subject concepts expressed through advertising.</p> <p>B- understanding the structure and processes involved in creating an advert.</p> <p>C-understanding how subject or thematic concepts can be expressed in alternative ways.</p>	<p>What are the subject concepts/thematic concepts?</p> <p>What is the language of advertising? How does it differ from other types of language?</p> <p>What do we need to do to create the advert?</p> <p>What are we advertising? Why? How? What information are we presenting?</p>	<p>What prior knowledge can students use?</p> <p>What roles are needed to create and perform the advert?</p> <p>Students research the criteria for making a 'good advert'</p>	<p>Students decide on the reason for the advert.</p> <p>Students negotiate information to be presented and the format of the advert.</p> <p>Students are creative with subject topic and concepts to find alternative ways of expressing understanding.</p> <p>Students assign roles.</p>	<p>Students prepare draft scripts for the advert:</p> <p>How does it begin/end?</p> <p>What language should be used/was used?</p> <p>What messages are needed to fulfil the task?</p> <p>Is the subject matter clear?</p> <p>Practise the advert, what worked, what did not work.</p> <p>Agree final draft.</p>	<p>Performance of the advert.</p> <p>Student roles evident.</p>	<p>Students assess subject or thematic information advertised.</p> <p>Students assess the quality of the advert.</p> <p>Reflect on feedback from teacher and peers.</p> <p>Were there gaps?</p>
<p>LANGUAGE</p> <p>A–Understanding the language of advertising (genres, modes) e.g., the</p>	<p>Teacher assists students in choosing a focus for the advert based on subject knowledge.</p>	<p>Students: Examine and analyse adverts in the target language:</p>	<p>Students select their favourite adverts and analyse why.</p> <p>How do students adapt these language</p>	<p>Is the language nuanced?</p> <p>Do some questions betray a certain position? Others</p>	<p>Students in role try to use appropriate language throughout the process...e.g., director gives</p>	<p>Students view a film of their advert and analyse the language used:</p> <p>Was it appropriate?</p>

<p>language of persuasion.</p> <p>B– synthesising the information to be presented using appropriate language.</p> <p>C-familiarisation with language of specific roles (negotiation, direction, suggestion).</p>	<p>Teacher assists students in finding out how to set up an advert.</p> <p>Teacher selects specific CDFs to focus student attention on languaging their understanding of subject topic.</p>	<p>What types of language are used?</p> <p>How are the actors positioned?</p> <p>What ‘slant’ does the advert want take?</p> <p>Language genres and register crucial- (persuasion, fear, promotion, consequences etc).</p>	<p>techniques to create their own scripts?</p> <p>Student re-examine the roles assigned...</p> <p>Students begin to script their learning.</p>	<p>another? How do we know?</p> <p>Are the actors’ identities/ aims constructed and visible? How is learned information presented?</p>	<p>instructions, team members make suggestions.</p> <p>Students portray their interpretation of the characters in the advert.</p>	<p>Was it clear/ comprehensible?</p> <p>How might it be improved?</p>
<p>ENACTMENT</p> <p>A– understanding the planning processes and evaluation involved in designing and performing an advert to demonstrate subject or thematic learning.</p> <p>B. Create opportunities for Learning Conversations.</p>	<p>Students discuss and understand the Learning Event and the processes involved in planning, preparing, performing and assessing the event.</p> <p>What do we have to do?</p> <p>How do we demonstrate our subject knowledge and skills effectively?</p> <p>How will it be assessed?</p>	<p>Students are aware of space, timings, organisational procedures and relationships between actors.</p> <p>What is the reason for the advert? Clarifying goals and outcomes.</p>	<p>Students decide on the procedure of the advert (with support).</p> <p>Who will go first, second... which actors are where?</p> <p>They also decide on the main messages from their subject topic.</p>	<p>Drafting:</p> <p>Students rehearse what each of them is going to do/say and how.</p> <p>Depending on time, there may be two drafts before the consensus is reached.</p> <p>Students encouraged to use the rubric to guide their preparation and performance.</p>	<p>The SWYK is performed and perhaps filmed.</p>	<p>Students engage critically in reflecting on not only on performance but on the preparation (processes) involved and write their own recommendations for future.</p> <p>Peers encouraged to assess their performance and that of other groups using agreed criteria.</p> <p>Did the advert demonstrate their understanding of the subject?</p>

	<p>Teacher guidance in different tasks involving: Doing, organising explaining and arguing</p>					<p>Students prepare the advert for release – school website? Class book?</p>
<p>ENGAGEMENT A.- actively participating and contributing to the planning, preparation, performance and reflection of the Learning Event.</p>	<p>Students throughout: Have I actively participated in group work? Have I actively participated in Learning Conversations? How can I contribute to the Advert? Have I asked for help if needed?</p>	<p>Students engage in Learning Conversations with peers and teacher. Students actively engage in languaging their learning.</p>	<p>Students engage in Learning Conversations with peers and teacher. Students contribute ideas and creative suggestions, whilst also listening to others.</p>	<p>Students engage in Learning Conversations with peers and teacher. Leadership and team membership. Critical analysis of how the advert might be improved (own contribution and whole group, greater clarity of subject concepts).</p>	<p>Students demonstrate commitment to role and performance.</p>	<p>Engage in reflective Learning Conversation with peers/teacher. Reflect on how well we have worked together, completed tasks..., advice for future. Have I been critically aware/self-aware and motivated? Have I been positive and enjoyed the experience?</p>



Appendix 5: Student Evaluation Rubric

Constructing evaluation grids with students provides clear criteria against which they can evaluate their own subject or thematic learning.

Listing the criteria can be done during a Learning Conversation to ensure that all learners are aware of what is meant by the criteria in terms of what we want them to do, to know and how to achieve the objectives. When learners 'own' their learning then they are motivated and deeper learning is possible. The criteria discussed and listed will depend on the Rubric and teacher's Learning Event Planner.

Expressing the criteria in ways that our students understand is crucial. The evaluation scale can be expressed in different forms depending on the age of the students, the focus of the Learning Event and the preferences of the teachers and learners.

For example, sometimes it is sufficient to have a 2-1-0 evaluation (fully achieved, partially achieved, not achieved); or 3-2-1-0 (3- exceeding, 2-meeting, 1-developing 0-starting); or beginning, developing, accomplished exemplary. The criterion for each scale however needs to be referred to throughout the process and not only at the final performance.

The simple chart below provides a starting point. The most useful rubrics are created by the teachers and students themselves.



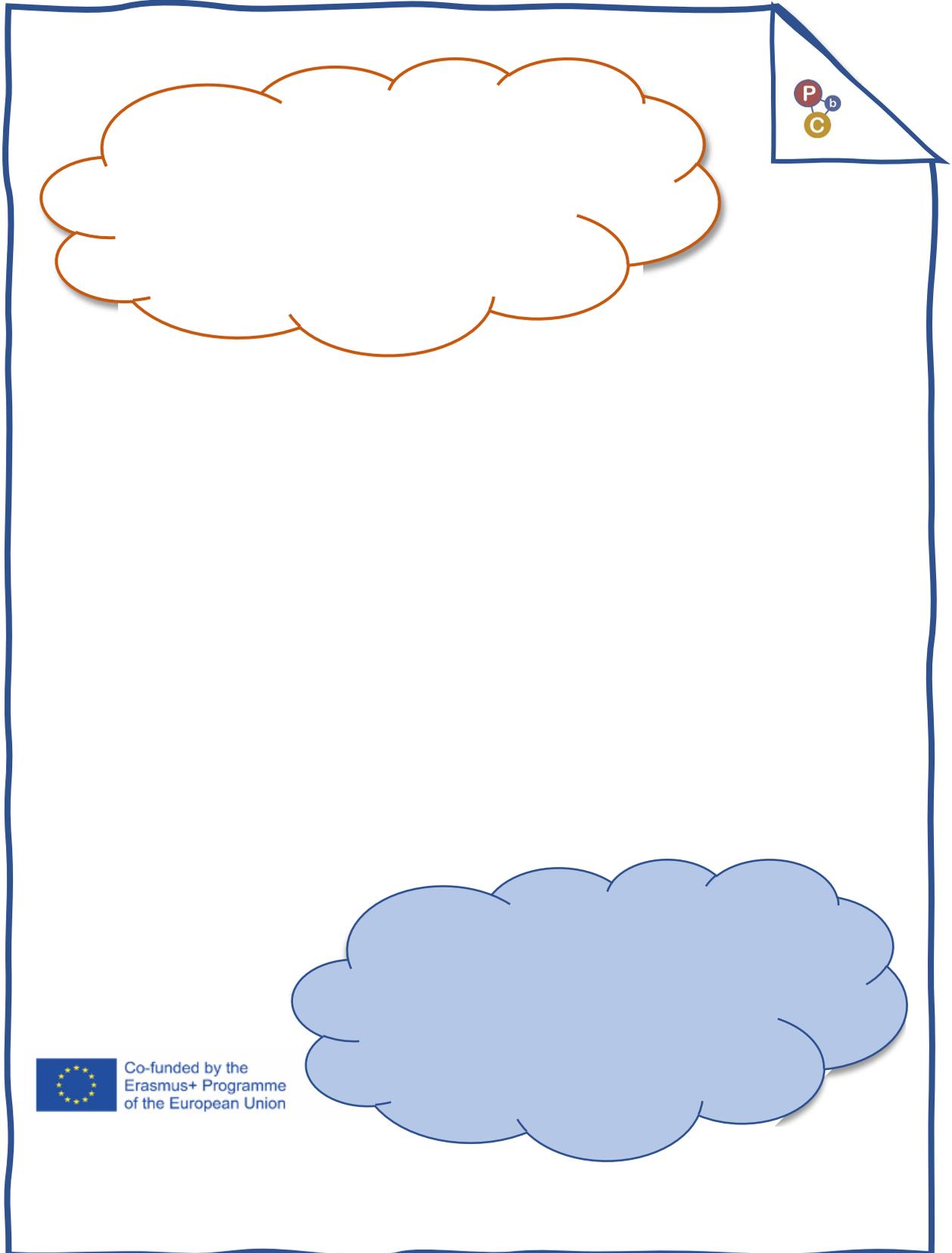
Criteria for Self-Assessment		Evidence	2 Completed	1 Partially	0 Incomplete
1. I have learned about ... 2. I can talk about... 3. I can write about...	<ul style="list-style-type: none"> the principles of creating an advert the practices of creating an advert the production of an advert the language of advertising how an advert format can be used to demonstrate my subject learning 	1. Mindmap of advert (planning) using subject concepts 2. Written drafts/sketches of advert with annotations for next draft 3. The role I played in my group which led to the production 4. Then Learning Conversations I engaged in 5. Understood how I can use the concept of adverts to demonstrate my own learning of curriculum subjects			
1. I can express...	<ul style="list-style-type: none"> meaning of the subject topic using the language of persuasion. effectively key succinct messages. myself visually and kinaesthetically. meaning with confidence in more than one language. 	1. I can use the language of persuasion correctly – I have underlined it in the script. 2. I am able to summarise the key language used in the advert in ways that I can reuse. 3. I have listed the ways I have use the language of explanation and discussion in my group. 4. I have language my learning of my subject topic through creating an advert. 5. My understanding of the subject concepts.			
1. I have...	<ul style="list-style-type: none"> gained confidence to perform in the advert have learned new vocabulary, phrases which I can reuse in the next Learning Event carried out my own research into advertisements 	1. Filmed the performance 2. Analysed the film critically 3. Created a list of what I need to focus on next (subject, language, process etc) 4. Have my own folio of adverts I have analysed 5. I have used the advert to demonstrate my own learning of the subject topic			

Criteria for Self-Assessment		Evidence	2 Completed	1 Partially	0 Incomplete
<ol style="list-style-type: none"> 1. In my group, I have... 2. I have ... 	<ul style="list-style-type: none"> • contributed to my group's production of the advert. • taken on a specific role. • become aware of how to critically evaluate advertising as a means of expressing my understanding. 	<ol style="list-style-type: none"> 1. made suggestions as to how we can use advertising to demonstrate our subject knowledge 2. used the opportunity to take on a role to develop my communication and organisational skills. 			



Appendix 6: Poster template

Make the Learning Event visible for all. Fill the topic of your project into the cloud at the bottom of the poster and the SWYK into the cloud at the top. You can use the space in between to sketch the pathway from the beginning to the end of the project.



Appendix 7: Project Canvas

A tool called project canvas as a visual tool to improve communication and provide an easy project overview. This is a useful tool in particular if you or your school decide to implement SWYKs in your curriculum on a regular basis.

Done by:

Date/version:

<p>PURPOSE</p> <p>What is the idea of our PbC project?</p> <p>What do we want to achieve for our learners/teachers/school?</p>				
<p>BUDGET</p> <p>Do we need and/or have money for what we are planning?</p>	<p>TEAM</p> <p>Who could participate?</p> <p>Who are the relevant stakeholders?</p>	<p>MILESTONES</p> <p>What are the relevant steps we plan to take?</p> <p>What is the timeline?</p>	<p>QUALITY</p> <p>In which way will learners /teachers/other stakeholders benefit from implementing PbC? How can we make this visible?</p>	<p>OUTCOME</p> <p>What changes will happen by implementing PbC in our school profile or curriculum?</p>
<p>RESSOURCES</p> <p>What will be needed?</p> <ul style="list-style-type: none"> - Material - Rooms - Handouts - Tools 			<p>RISKS and CHANCES</p> <p>What are the risks?</p> <p>What are the chances – for our school?</p>	<p>SUSTAINABILITY</p> <p>How can we learn from our experiences and other feedback to develop our project further in the future?</p>

Appendix 8: Complementary Drama Activities

The following exercises can be used as an individual entity, or they can also be combined if you are working with a shorter space of time. For example, you can take a fairy-tale and first create a storyboard for it, then move on to performing the scenes through freeze frame and lastly adding the dialogue and movement.

Advertisement

Players write a short advert selling items below. Ads can be read out by their creators or placed in hat, passed around and read out loud.

- Write ads looking for famous historical characters. Write a lonely-hearts ad looking for a famous historical character but without directly saying who it is. If anyone can guess, then they stand up and explain why they think they can be THAT person.
- Write ads advertising scientific processes. Explaining why it's an amazing process and everyone should think of having one e.g., digestive system, immune system
- Write an ad for bacteria.
- Write an ad selling gravity.
- Sell a famous book/play.
- Advertise a medicine and what it does.

The Age Walk

This activity in common with other 'walking' games gives us an opportunity to practice personification. The narrator can introduce characters to the walk such as anxiety, love, ambition exams, extreme weather. These characters could be performed by players already out of the general story or could be something that all react to.

- From a standing circle, begin walking round in the same direction. Call out an age, starting with 3. The participants should become that age, adjusting the way they talk to each other, the way they walk and interact, the types of relationships they form. Once the idea is established, increase the age from 5 to 7 to 10 to 12 to 15 to 16 to 18 to 20 to 25 and increasing in five-year intervals. Before each change, give time for the participants to work on the physical, vocal and emotional qualities appropriate for each age. At the age of eighty end the exercise by returning to 3 years old.
- During the walk arbitrarily 'remove' participants from the circle. Killing them off or having them emigrate (sit down!).
- This exercise is about making fast choices for establishing characters and varieties of dialogue as well as the obvious fun of physically representing different ages. Discuss in groups of three the choices made for different characters. When did they first fall in love, go to school, what jobs did they have, when did they have their first cigarette/drink/kiss/sex? Did they marry, have children, divorce, retire etc. Did their characters mirror their own experience or were they totally made up?

Creation Myth

A very useful exercise in group creativity and creating narrative. Particularly relevant to The Documentary, The Advert and The Exhibition.

- Players work in teams of around 5 members.
- Teams are presented with their object, image or flashcard and given the task to perform a creation story for it.
- Tasks should be subject specific e.g., the invention of the aeroplane, the clothes peg, the bar of soap, the iPhone, the discovery of penicillin, the Archimedes principle, or the Treaty of Versailles.
- Players are given time to think about the object/idea, the use it fills and what life would have been like before it.
- Their stories should generally be played in a three-stage format: life without the object, the creation of the object, and life with the object.
- One off-stage player provides narration between scenes and the rest act out the story playing either people or things.

The DVD Dance Game

A simple movement exercise that will allow players to focus on their body and follow easy commands whilst music is playing. A practical warm up for Flash mobs, it is also useful as a warm-up to get players focused. The teacher can be the leader while the players will be the performers. Here are some of the dance steps you can include:

- **Fast Forward:** For this particular pose, players will have to run or walk in a backward movement.
- **Record:** When the caller calls out this word, players will have to make a funny face.
- **Slow Motion:** In this particular pose, players can choose to dance, walk or run but in a slow and exaggerated manner.
- **Stop:** Players will immediately have to stop whatever they are doing.
- **Pause:** Players will have to start jumping as soon as this word is called out.
- **Broken record:** Players have to freestyle their own crazy dance move.

Freeze Framing

Working with freeze frames means breaking down the action in an event. A play, a story or a movie is frozen as in a photograph or a video frame. Also known as tableaux, the technique of freeze framing is extremely useful and flexible as a lead to or from storyboarding.

- It is useful as it involves everyone in prior discussion of the chosen topic, in thinking through the sequence of events and how they happened, who were the main players in the chosen subject, where were the people when the event occurred and what were the influencing factors in and around the event.

- After discussion the group then must rehearse the freeze frames and moving from one freeze frame to the next. It's important that they attempt to make the move from one frame to the next as fluid as possible.
- Each posture is to be held for about three seconds. Stress that it is like a photo story, they are not to mime or act but through their posture and gesture describe the action.
- The group perform their freeze frame sequence in front of the wider group and discussion is led by the teacher after the freeze frames have been performed. It is often necessary for the teacher to ask the players to take up positions and talk the wider group through each frame.
- This technique is also flexible as it can be applied across the curriculum in literature, geography, science, groups can use freeze frames to illustrate metamorphosis e.g., frogspawn to frog or caterpillar to butterfly.

Variation

Freeze framing with incidents ask the players to think of or write down five things which happened to them on holiday, or five things which happened the last time they went to the swimming pool, the bank, a restaurant, a football match, shopping, going to school etc.

Freeze Frames/Thought tracking/Action Clip

Freeze framing is a very accessible drama strategy in which the actors take up static positions, as if in a photograph, to represent an object, a moment in time, a scene from a book, a DNA strand.

Thought tracking is a quick-fire strategy to allow the actors to express how they are feeling or who they are in a freeze frame. The teacher can tap the student on the shoulder and the student expresses who they are in the scene, what purpose they have in the scene and even how they feel. If a student is depicting an inanimate object, such as a table, they can also express how they feel or what they have seen!

Action Clip is when the teacher claps hands and the freeze frame move into a short improvisation. The people or items in the freeze frame come alive and interact. The action stops and freezes again when the teacher says "cut" or "freeze".

Fairy-tale

- Players will be divided into groups of 4/5 and each group will be given a fairy-tale that they have to represent.
- Each group can be given the same fairy-tale (it is interesting to see how different ideas form between groups even when the story is the same) or they can each perform a different one.
- Be sure to recap the fairy tale before beginning, focusing on key moments of action.
- Players will delegate the characters amongst themselves and narrow down which moments of the fairy tale they are going to re-enact.

- It is useful to split the fairy-tale into 4/5 short scenes, so it doesn't seem as daunting as recreating the entire story.
- Players will begin to practice their scenes, deciding on lines and movements and making them move fluidly from one to the other.
- Each group will then perform their fairy-tale for the rest of the class, making sure to include feedback from peers after each group.

Fairy-tale combined with Freeze Frame

This can be useful for groups of a younger age or groups that are very new to theatre games as they can take the fairy-tale step by step and gain more knowledge and confidence as they progress.

- Stage One: Each group will create the fairy-tale using freeze frames, with each person playing a part in each tableau. The story can be told using three or four tableaux, three would be best for a younger age group.
- Stage Two: After each group has presented their fairy-tale through tableaux they will go back into their groups and add one word per person into each scene and they can also add movement.
- Stage Three: Again, each group will present their fairy tales with words and movements. They will then progress to making sentences, again making sure each person speaks in each scene. Now when they present their fairy tales for the last time they should look like a short piece of theatre.

Funky Chicken Game

A silly but fun game that gets the players moving in a group without the pressure of performance. The idea of the game is as follows: one person (leader) presents the text, the rest of the group answers, then some moves are made. A useful introduction for Flash mobs.

Text:

Leader: „I want to see your funky chicken!“

Group: „What's that you say?“

Leader: „I said I want to see your funky chicken!“

Group: „What's that you say?“

All: „I said oo, ah, ah, ah, oo, ah, ah, ah!“

During the last two lines of the text, all players move towards the centre of the circle, doing the movements that have been asked by the leader.

Then, the text is repeated but the funky chicken will be replaced with a different dance move. Each time, all the moves suggested are repeated (for the last two lines).

Examples of moves:

Frankenstein:

Hold your arms and hands in front of your chest and move around like a zombie

Elephant:

Use your arms to form an elephant's trunk

Queen Elizabeth:

Form a saucer and a cup with your hands and drink some tea like the queen would

Superman:

Pose like superman when flying around

Pink Flamingo:

Stand on one leg and jump around

Sumo Wrestler:

Stamp each leg, with arms bent and fists clenched, like a sumo wrestler preparing for the fight

This is Your Life

Based on the well-known TV series where a celebrity is confronted with faces from their past, not necessarily in chronological order and they reminisce over times gone by. Relate to earlier The Age Walk only this time the life history is a group effort. Discuss briefly the significant moments and relationships that can make up a life.

One player sits in a chair at the open top of your horseshoe of chairs. It is to be their life but at the moment they know nothing about it. Individually, players approach the central character and initiate scenes from the character's life. Each player 'tags out' the previous player and begins a completely different scene. Each scene must include both who and where the characters are and when in The Life the scene takes place. A player can interact with the actor more than one time as long as their character remains constant. I.e., the boyfriend of the first date becomes the lover who wrecked the marriage and then be the one who sold the second-hand car that killed the only child, etc. The role can change but the character stays the same. When repeating the exercise with different central characters, urge the group to invent radically different lives.

Gibberish Advert

One player holds any random object and does a selling pitch trying to convince the audience to pay the object. The player describes the function, the advantages over other similarly like objects the amazing price that it's been sold for. This is all done in GIBBERISH. Standing beside player 1 is player 2 whose job it is to translate everything that player 1 is saying. This activity leads to spontaneous improvisation, quick thinking and a lot of laughs.

Gibberish Musical

A simple but effective exercise that allows players to engage with their range and performance without having to concentrate on remembering words. The most important thing for this exercise is to tell the players to be free and not think too much about what they are doing, as this will allow them to create more effectively.

- Players should be put into pairs or threes.
- A type of musical can be given to each set of partners for example, comedy, romantic, tragedy. For beginners or younger players, they can choose a musical they both know and tell the story through gibberish.
- It should just be a short scene, only 8-10 lines.
- One person sings to their partner in gibberish.
- They then answer in gibberish.
- Then they come together in a beautiful/terrifying gibberish duet at the end of the scene.
- As an introduction to this exercise, a musical scene can be created using the vowel sounds, rather than jumping straight into gibberish as this can be a hard task for beginners. As each partner moves through the scene, each line can be sung using a different vowel for example “A, aaa, a, aaa, a” with the partner responding with a new vowel.

The Good the Bad the Ugly Advice

Three players sit in a line in front of the group. They are the good, the bad and the ugly. The audience asks questions or describes problems for which they need advice. The three players provide good, bad, and really bad advice to each problem at a time.

The teacher controls the questions and answers and makes sure each problem/question receives a response from each going down the line. If the ‘bad advice’ is really bad, then the ugly advice should be even worse. Add a new ‘good guy’ every so often and move answerers down the line or depending on group size cycle all three every few questions.

Guided Story

- All the players lie on the floor, encourage them to relax their bodies.
- Start by engaging their senses, ask them what they can hear, close and far away, and invite them to take a journey in their mind.
- Invite them to go for a walk in their mind. For instance, they go down a street that they’re very familiar with, then down a smaller street they don’t know.
- Then something unexpected happens, the players imagine what this is.
- Ask the players to settle with their action. They open their eyes, gently get back up and exchange their stories.

Guided Walk

- Players in pairs decide on roles A and B. A is the guide, B is to be guided.
- B closes their eyes, and A is instructed to guide B with their voice on a journey around the environment they find themselves in.
- A is instructed not to touch B. The guided walk should engage as many senses as possible.
- After an appropriate amount of time, change roles.

Group Mime

This can be completed in several stages as described below:

Knife and Fork/Ten Second Objects

- Players will work in pairs.
- The teacher will ask the pairs to create different objects and they have 10 seconds to do this.
- Each group will then show how they created the object.
- After a couple of rounds, it is good to ask them to make the sound of the object and then make it move.

Examples of objects:

Volcano

A flower in a flowerpot

A pyramid

A knife and fork

Miming a large moving vehicle

- One player may be the driver or passenger but the other must form the vehicle.
- Players should add sound effects.
- Players should try to represent not only the part but how it functions. If we see train doors, how do they open?
- To help the players they can look at different types of vehicles and examine their major component parts.
- Players should be given enough time to prepare.

Group Household Appliance Mime

- In groups players must mime a household appliance. One player can be the operator.
- Ask for sound effects. As in the previous mime it helps if the players can discuss what the individual components of their item are and how they function.
- During their mime they should try to show all the possibilities and functions of their appliance. If they mime a washing machine, they can demonstrate the machine filling with water, rinsing and they can demonstrate the different speeds. They can also demonstrate off/on.

Group Animal Mime

- In groups of five to eight the players choose an animal which they'll mime together as a team.
- The players should think about all the parts of the animal and how they work together to create the form and movement of their animal.
- The animal should not be static but should get up and walk around, make noises and then go to sleep.

Hot Spot

Hot Spot is a game which helps to strengthen improvisation techniques and allows players to get ideas of storytelling flowing.

- Hot Spot begins with the group standing in a circle.
- A suggestion may be given by the teacher or other players, but it is not necessary. One person will step into the centre of the circle and begin telling a story, for beginners it can be a story that the group would be familiar with. For more advanced groups they can begin improvising their own story.
- After a few lines of the story someone must tap out the player in the centre and take their place. That player then begins telling a new story somehow inspired by the previous story. For example, they could use a character from the previous story, a theme or the setting.
- That becomes the pattern, as player after player taps into the centre of the circle to tell a story. Players in the surrounding circle may support by adding in sound effects, for example if there is a creaking door, rain, a baby crying etc.
- The circle also provides support by tapping in to move the exercise along and not leave the player in the centre for too long.

This can also be played using song to get players comfortable with singing.

- One person goes into the middle and sings an existing song.
- That person is tapped out by someone else.
- They sing a related song.
- Each person should only be in the middle for a few seconds before being tapped out.
- It can also be played with elimination as you can go in the order of the circle, giving the next person 10 seconds before they have to take over singing and if they hesitate too long, they are eliminated.

Journalists

A practical lead into The Documentary and The Discovery, working on multiple perspectives. Leader/facilitator performs a routine, without announcing the activity, behaving out of character. When the routine finishes the audience are asked as individuals to write down all that they have observed.

In groups, compare stories and compose a composite story with all the details. From the composite story the groups are then challenged to create a multimedia news outlet. They could be a broad sheet, a tabloid, a magazine, a YouTube Channel etc. They then create a news item from the composite story in a style appropriate to their readers/viewers expectations. News items should be presented/broadcast at the end of the activity.

Just a Minute

A very effective and entertaining preparation for The Panel Show. Taken from the classic BBC radio game. Four players are chosen and given the instruction that they have one minute to speak on a subject chosen by the teacher or group. One player begins with the instruction that if they repeat them-selves, hesitate or deviate they may be challenged by the other player(s). A player makes a challenge by interrupting the player who is speaking and saying “REPETITION,” “HESITATION,” or “DEVIATION.”

The referee decides (with the group’s help) whether the challenge is valid. If it is, then a point is awarded to the player who made the challenge, and that player must then begin talking about the subject for the time that remains or until challenged.

When a player is incorrectly challenged, they are awarded a point and can continue talking about the subject. The player speaking at the end of the 60 seconds is awarded two points and a player who speaks without interruption for the full minute gets 5 points. Encourage challenges.

The Living Museum

A great lead into The Exhibition and The Documentary. One player will act as a night guard and the others are museum exhibits. The museum’s displays can be adapted to any classroom content needed: prehistoric, animal kingdom renaissance, 20th century, cultures etc.

All the players spread out in the space and ‘become’ a museum artefact/display in frozen tableaux. As the night guard begins to walk around the museum (they could be given a ‘torch’ as a prop) the displays change position. The object is for players to constantly change positions without the night guard seeing them move. If the guard sees an artefact move, they are removed from the museum.

Adaptations: The artefacts could be placed in different group sizes, coming up with and creating tableaux together, like tribes’ people fishing or a group elephant, and then having to work as a team to move and stop moving from the guard.

Lucky numbers

- Three numbers are written on the board that are related to the Leader’s life, e.g., shoe size, number of siblings and house number.

- Players have twenty questions to find out what these numbers are about, and the leader may only respond ,yes' or ,no'.
- If players are struggling, then clues may be given but only if asked nicely!
- Variations can be done using different subjects e.g., geography, history, culture etc.

Name the Obvious to Experts

Naming the Obvious is as the name suggests. The players begin by observing, pointing and naming objects that they can see. Gradually the linguistic complexity is increased until the final stages the players are experts and storytellers.

- All players move around the space pointing and naming everything they see.
- Vary the movement; suggest hop, jump, run, etc.
- Keep it simple.
- Describing now in short sentences: 'The carpet is brown' 'The floor is wooden' 'The walls are grey'.
- Suggest different ways of naming loudly, whispering, and singing, in another language.
- Challenge players' observations while building language skills.
- Name objects and describe in detail –colours, shapes, textures.
- Move towards players being experts in what they see.
- Follows on from Naming the Obvious where players describe their environment moving to describe their relationship to the space.
- All players describe what they see and do, naming everything in the present tense or present continuous in a self-narration, short sentences. 'I am walking towards the blue door. I see the broken handle. I hear people laughing outside'.

Press Conference

This fun game will enable players to enhance their interview skills in preparation for any interviews carried out in The Documentary. It will also help them prepare to become informative characters for The Exhibition or The Panel Show.

- This game can be played in smaller groups or as an entire class.
- One player leaves the room, while the audience of the press conference will provide the name of a famous historical person.
- The 'absent' player will then have to give a press conference, but they do not know who they are.
- The rest of the players act as the journalists, and they will ask questions that will provide indications to who the person is giving the press conference.
- The game will end when the player guesses who they are, and it can then move to a new player.
- The players playing the journalists should really try and get into character. They can pretend to take photographs or have a fight about who gets to ask the next question.

The Selling Game

A player stands in front of the rest of the group imagining he's entered a shop where the shopkeeper can't speak their language. They have to describe what it is they want to buy without naming it. The person who guesses first becomes the client. Players can either be told what it is they have to mime or choose their own item; in the second case they should write it down on a slip of paper and give it to the leader before starting.

Slide Show

Players are placed into groups of four to six. The group is given one big activity, perhaps a trip through the jungle, a laboratory experiment, or exploring the world of a novel. One player needs to present a slide show to the group; the other players will play what is in the slides.

The idea is that the story is built both by the presenter, and by the images the other players present in the slides. Give the groups time to discuss the full narrative, the key scenes they will need to present each activity and how to construct the action in the slides. They should be reminded that slides are still images and each slide/scene must remain frozen. Set a time limit for the presentation but no limit to the number of slides to be used.

You can coach the players not to simply just 'build' what the narrator has described, they can also extend it, to build or show the next step in the story or the outcome of a slide description. If they feel that their activity is too closed and they don't have enough material to create a lot of slides, tell them they can provide background information, or follow-on material that is outside the direct environment of the activity.

Storyboarding

An extremely helpful technique that was used by famous practitioners such as Stanislavsky and Brecht. They can be used to break down the layout of a scene but also an entire story. It also allows for visual thinking and planning in which the group can brainstorm together. Storyboards allow participants to see their vision before they start the creative process.

- For beginners it is good to take a story that they already know, for example from a movie or play.
- They can begin by writing down the characters that appear, the setting and the time period.
- The storyboard should then be treated like a comic book in terms of the layout. Choose 10 moments from the movie or play that are important and help to move the action along.
- Split an A3 piece of paper into 10 sections, if groups have good artistic skills, they can illustrate the action in each section or they can bullet point the main points of the 10 moments.
- Make sure each group then talks through their storyboard with others. This will allow for constructive feedback on anything that can be improved or clarified further.
- If working with an advanced group or a group that has a longer time period, allow them to create their own story, following the same guidelines.

Notes:

