

Monkey Baa

**Teacher Resource
Materials**

Emily Eyefinger

*Based on the popular series by Duncan
Ball*

*Adapted for the stage by
Monkey Baa*

**Learning experiences
for students from
Early Stage 1 to Stage 2**

Vision

To be recognised nationally and internationally as a leader in the creation of meaningful and innovative theatre for young people, and to engage young audiences through the telling of Australian stories that entertain, inspire and encourage a greater understanding of the world and their place in it.

Monkey Baa

Theatre for Young People Ltd

Monkey Baa was established in 1997 by three actors, Tim McGarry, Sandie Eldridge and Eva Di Cesare. Based in Sydney, the company has achieved critical acclaim for its work and today enjoys a national reputation for producing quality theatre programs for young people. Australian stories adapted from established literature from well-profiled authors are presented with high production values. Monkey Baa's relationship with its audience is distinctive and many young people (including some from isolated areas) have the advantage of sharing the skills of Monkey Baa's creative team in comprehensive and inventive workshop programs.

Our **Mission** is to produce high quality theatre programs for young people, their families, teachers and communities throughout Australia and internationally.

Monkey Baa has adapted, produced and toured Tim Winton's **The Bugalugs Bum Thief**, Gillian Rubinstein's **The Fairy's Wings**, Morris Gleitzman's **Worry Warts**, Andrew Daddo's **Sprung!** Stephen Michael King's **Milli, Jack and the Dancing Cat**, Susanne Gervay's **I Am Jack**, Sonya Hartnett's **Thursday's Child** and Jackie French's **Hitler's Daughter**. The script for **Hitler's Daughter** was published by Currency Press and the production received the **2007 Helpmann Award for Best Children's Presentation**. The Company also received the 2010 Helpmann Award for Best Presentation for Children for Thursday's Child.

In 2011 Monkey Baa will showcase their highly successful production of **Hitler's Daughter at Internatinal Performing Arts for Youth(IPAY) in Florida, USA**. The company will tour Emily Eyefinger throughout NSW and also creatively develop a theatrical script based on Elizabeth Fensham's Goodbye Jamie Boyd which will premiere in July 2012 in collaboration with Buzz Dance WA.

Monkey Baa is passionate about providing arts education opportunities, and conducts theatre workshops throughout metropolitan, rural and regional Australia and workshop details can be found in greater detail on the Company's website.

For more information about Monkey Baa www.monkeybaa.com.au

Emily Eyefinger

Based on the popular series by Duncan Ball

Emily Eyefinger is the story of an adventurous heroine, Emily, who was born with an extraordinary gift, an eye on the end of her finger. But Emily has a dilemma. "Am I Emily because of my eyefinger or am I Emily because of me?"

Emily struggles with being different, and confiding in her best friend Malcolm, begins to contemplate life without her eyefinger, even considering surgical removal!

As Emily ponders her dilemma, she embarks on her biggest adventure yet. With her Great Aunt Olympia, Emily heads into a deep dark jungle where she rescues Malcolm and his father Professor Mousefinder, foils a kidnapping attempt by the evil Arthur Crim and solves the mystery of the Ancient Caves of Tutenkamouse.

With the help of those around her, Emily eventually finds pride in her 'bit of difference' and acknowledges that sometimes it's better to leave things as they are.

Duncan Ball's **Emily Eyefinger** is a light-hearted joyous work with resonating themes of identity, respect, self worth and friendship.

Education Resources

A set of Education Resource materials has been developed to enhance attendance at this wonderful production. The materials include *pre-performance* and *post-performance* activities, focusing on the integration of creative arts in the classroom. The materials are designed to prepare students, engage and extend their thinking in regard to the performance and connect to a broader range of curriculum areas.

The teacher notes target students from Early Stage 1 to Stage 2. Specific adaptation suggestions have been made in the notes to tailor the activities for different age groups. Focusing primarily on engaging students in the production and story via the creative arts (drama, dance, music and visual art), activities are presented in a step-by-step format allowing teachers with minimal or no experience in the arts to implement them successfully.

The key themes addressed within the production include:

- Identity exploration
- Respecting individuality and difference
- Concept of a 'journey' or 'adventure'
- Understanding of right and wrong (this theme is implicit within the other activities)

Technical aspects of the production are addressed including the place of sound, lighting and stagecraft. In addition, an investigation of Ancient Egypt and the place of artefacts will also be considered.

While all activities provide specific detail, minor adaptations should be made depending on the specific cohort, their experience in the Arts as well as any expectation for 'product' and depth of discussion. In addition, suggested classroom management strategies for doing drama in the classroom have been included to assist with the implementation of the creative arts activities in this resource kit.

Prepared for Monkey Baa Theatre for Young People by
Rachel Perry (2010)

Classroom Management Suggestions for Drama

Drama in the classroom can be used to support learning in a variety of key learning areas, giving students the opportunity to explore ideas and issues in a meaningful and realistic manner. Drama has been considered to assist with the development of self-esteem, communication skills, problem-solving abilities and in the development of focus and team building through fun activities.

Incorporating drama in a primary school classroom presents a number of challenges for teachers, but reaps many rewards for all involved when attempted. The following suggestions are designed to provide some food for thought in relation to doing drama in the classroom and are intended as a guideline only.

When doing drama in the classroom ensure:

- a clear work space is available for the drama activity. If desks cannot be moved in the classroom, try to use the hall or outside open area.
- you talk to the students about the creation of a 'safe space'. In this space students don't laugh at each other, but support and encourage (forming a circle at the beginning and end of a session or sitting with eyes closed are simple ways to focus students for a drama session)
- incorporate a reflection session at the end of every drama activity. This allows the students to consider what has been done and take more meaning away from the activity than it just being fun (which it will be!)
- be firm with the students. If a student does not follow instructions, they should be removed from the activity. This will allow the other students to see that you as the teacher are assisting in maintaining the safe space for them to work.
- always begin every drama session with a warm-up. This could include a focus activity, drama game or pure physical warm-up. There are good books and websites available with suggestions of warm-up activities and drama games.
- don't be afraid to participate in the activities yourself. The students like to see you as the teacher taking a role in an activity. This can also allow you to help any improvisations or role plays flow and move forward more easily. (Dorothy Heathcote's work on Mantle of the Expert and Teacher in Role discusses this in more detail)

Monkey Baa

Emily Eyefinger

Based on the series by Duncan Ball

Adapted for the stage by Monkey Baa Theatre for Young People

Activities for Early Stage 1, Stage 1 and Stage 2 Students

These activities provide suggestions only and teachers are strongly encouraged to adapt or alter suggestions to suit their schools and individual classrooms. Each group of activities should be completed together, however the order of activities within the notes can be altered. If activities are designed for specific ages, this will be mentioned. If no reference to a stage is given, the activity is suitable for all students.

Pre Performance

Introduction to 'Emily Eyefinger'

Topic/Theme	Learning Experiences	Curriculum Area
Introduction to Emily Eyefinger	<p><i>If students have not read an Emily Eyefinger novel</i></p> <ol style="list-style-type: none"> 1. Discuss the title 'Emily Eyefinger'. Brainstorm what the play may be about. 2. Identify the key themes: identity, difference, journey/adventure. Compile a list of ideas to be used later for comparison post-performance. 	Drama English
	<p><i>If students have read an Emily Eyefinger novel</i></p> <ol style="list-style-type: none"> 1. Discuss with students the common elements across her stories they believe would be important for including in a theatre production. 2. Consider challenges e.g. what of her adventures might be difficult to portray on stage? What suggestions do they have for overcoming these? 3. Identify the key themes: <i>identity, difference, journey/adventure</i>. Compile a list of ideas to be used later for comparison post-performance. 	
	<p><i>For UPPER STAGE 1/STAGE 2 groups</i></p> <ol style="list-style-type: none"> 4. Look at examples of play scripts and consider how an <i>Emily Eyefinger</i> novel may be represented as a script. What information may need to be omitted and how might this impact on the overall understanding of the story?. <i>(These can be referred back to later).</i> 	

Introduction to Performance (Drama)

Topic/Theme	Learning Experiences	Curriculum Area
Introduction to performance	<ol style="list-style-type: none"> 1. Elicit from students their past experiences of theatre performances. Discuss expectations in relation to being an audience member in this style of professional performance. 2. Brainstorm with students the differences between 'drama' they would do in their classroom and the 'drama' that is viewed as theatre performance. Also consider the difference to what they think theatre performance is versus the television they may watch at home. 3. Discuss the link between theatre and storytelling – that live theatre provides another medium for telling a story. Brainstorm other ways that stories can be told (books, radio, television, face to face etc) 	Theatre Storytelling

Post Performance

Evaluation & Response

<i>Topic/Theme</i>	<i>Learning Experiences</i>	<i>Curriculum Area</i>
Evaluation & Response	<p><i>EARLY STAGE 1/STAGE 1</i></p> <ol style="list-style-type: none"> 1. Students discuss response to the performance considering themes, issues and personal impact. 2. Students to create a publicity poster for the performance (individual or class). They should be encouraged to include the aspects they feel were most successful or that they enjoyed. 3. These can be published in the classroom or school newsletter. Students can also submit their publicity posters through the 'Your Say' section (www.monkeybaa.com.au) 	Drama English
	<p><i>UPPER STAGE 1/STAGE 2</i></p> <ol style="list-style-type: none"> 1. Students discuss response to the performance considering themes, issues and personal impact. 2. Students to write a review of the performance with language and structure appropriate to publishing in a newspaper. It would be important to discuss the style of writing appropriate for newspapers and provide students with some examples of theatre reviews as a model for their work. 3. Publish the written reviews. Consider placing best reviews in the school newsletter or submitting them to the local paper. Students could also submit their reviews on the Monkey Baa website (www.monkeybaa.com.au) in the 'Your Say' section 	

Physical Response to Performance

<i>Topic/Theme</i>	<i>Learning Experiences</i>	<i>Curriculum Area</i>
Physical response to performance	<ol style="list-style-type: none"> 1. Establish a 'safe space' where the following activities will take place. Ensure all students understand the importance of respecting all interpretations by their peers during these activities. 2. Conduct physical warm-up with students. (<i>Refer 'Classroom Management Strategies' at the beginning of these notes</i>) 3. Ask students to move freely around allocated space. When teacher calls out the name of a character or moment, students are to freeze in a position they feel embodies that character or moment for them. E.g. Characters: Emily, Malcolm, Aunt Olympia, Professor, Arthur Crim, Doug, Mouse Mummy, Fussy Moments: Finding the map, Landing at the Obelisk, seeing Arthur/Doug, Emily captured, opening the tomb 	Drama

Exploring Roles - Understanding the Story

Topic/Theme	Learning Experiences	Curriculum Area
Exploring Roles: Understanding the story	<p>Upper Stage 1/Stage 2</p> <ol style="list-style-type: none"> 1. Choose one of the headlines referred to in the play (please find a list in (Appendix A) 2. Students are to work in pairs to develop the full newspaper article related to their headline. These can be collated into an 'Emily Eyefinger adventure archive' or displayed in the room. 3. Once completed, each pair is to split up into the interviewee and a television reporter. The interviewee could be <i>a character from Emily Eyefinger</i> or an 'expert' brought in to be interviewed on live television in relation to the detail in newspaper article. Students should be encouraged to write the questions, however, the answers should be improvised based on the information written in their article. The interviewee should also expand on the detail where appropriate. <p><i>NB If time allows, students could switch roles so all students have a chance at being both roles.</i></p>	English Drama
	<p>Early Stage 1/Stage 1 – Newspaper development</p> <p>Follow above procedures, however create the newspaper article as a class rather than in pairs.</p> <p>Early Stage 1 - Interview</p> <p>The interview could be done using a 'Teacher-in-Role' where the teacher becomes the character and the students are the interviewers. Questions could be pre-discussed and recorded to assist student memory. If experience allows, some students could opt to take on the character role in a 'hot-seat' scenario where they are questioned by their peers.</p> <p>Stage 1</p> <p>Conduct the interview as a 'hot-seating' activity where students sit in a circle and the 'character' is placed on a chair in the middle. Students then ask questions and the 'character' responds. The questions could be pre-discussed or left to the moment depending on the experience and interest of the students.</p>	

Theatre Design

Topic/Theme	Learning Experiences	Curriculum Area
Theatre Design	<p>Upper Stage 1/Stage 2</p> <p>1. Discuss with students the set used for the performance of 'Emily Eyefinger'. Consider scene changes (transitions), use of specialised equipment, lighting and props. Brainstorm a list of ideas regarding important aspects of set design e.g. Realistic space for actors to work in, appropriate design for storyline, suitable for space available.</p> <p>2. Students to select a favourite scene from the performance. They need to consider any special or unusual effects required for that scene. Students are to design a set for the selected scene. (<i>Encourage students to create their own and not reproduce the set from the production</i>).</p> <p>3. Students to make a model (using an open box as the theatre) for their designed set. Students should explain their design to the class justifying their choices and describing how they have overcome issues within the selected scene (<i>this can be a small group activity for older students and a teacher-directed activity for younger</i>).</p>	<p>Theatre</p> <p>Drama</p> <p>Visual Arts</p> <p>Science & Technology (Design)</p>

Thematic Exploration

Topic/Theme	Learning Experiences	Curriculum Area
Thematic Exploration	<p>1. Elicit from students what they considered to be the key themes within <i>Emily Eyefinger</i> e.g. <i>Identity, difference, journey/adventure, right and wrong</i> Compare these with the list made during pre-performance activities.</p> <p>2. As a class record and discuss each of these themes in relation to the play (it may help to use a large sheet of paper to write brainstormed ideas on for each theme - these can be referred to later).</p> <p>3. Ask students to reflect on these themes and how they may be played out in their lives and society in general today – this can be done individually, in small groups or as a class depending on time and student ability.</p>	<p>English</p> <p>Drama</p>

THEME – INDIVIDUAL IDENTITY AND RESPECT FOR DIFFERENCE

Identity and Difference – Understanding Identity

Topic/Theme	Learning Experiences	Curriculum Area
Understanding Identity	<p>1. Brainstorm with students what they believe the word ‘identity’ refers to. Looking at definitions in dictionaries and online if required. It would be positive to incorporate a consideration of ‘hero’ and how this is portrayed in Emily Eyefinger. How does it differ to other ‘hero’s’ students may have been exposed to? Is Emily a ‘hero’? Do the students believe that the ‘hero’ status guides who Emily is?</p> <p>2. Students to select/be allocated a character from the play. Elicit from students what they consider to be the key features of that character – things that encompass their identity. It is important to discuss with students that identity is made up of both outward appearance and inner thoughts and emotions. Students should incorporate both in the discussion of their characters.</p> <p>3. Students to create an artwork representing their character and what they believe are the key aspects that embody that character’s identity. Students should be encouraged to use a variety of techniques including sculpture, painting, collage, mosaic, sketching etc Attention should also be given to choice of colour, line and shape as they relate to the ‘mood’ of the character and how the student wishes them to be portrayed.</p> <p>4. Students to explain their artwork to the class justifying their choice of material and style <i>NB Having examples of a variety of artworks in various styles would assist students in exploring various media and techniques for their artworks.</i></p> <p>5. Elicit from students some of the common traits found in their discussion of identity. What does this tell us about differences between people?</p> <hr/> <p>6. Have all portraits displayed. Elicit from students the differences between them. How else might we see ‘difference’ in society (<i>If desired, you could incorporate a discussion of disability and acceptance of people who appear different on the outside here</i>).</p> <p>7. Discuss with students the way that ‘difference’ is portrayed in the play. What is difference about Emily? How do the student believe that makes her feel? Is everyone different? <i>NB There is opportunity here to chart or graph the ‘differences’ in the class e.g. eye and hair colour, height etc</i></p>	<p>English</p> <p>Personal Development</p> <p>Visual Arts</p> <p>Technology (if incorporated)</p>

Identity and Difference – Portraits of Self

Topic/Theme	Learning Experiences	Curriculum Area
Portraits of Self	<p>1. Elicit from students different ways we are able to see ourselves e.g. mirror (reflection), photograph, painting, video. Explain to students they are going to need to create their own ‘portrait’ based on the way they wish for themselves to be viewed by others.</p> <p>NB <i>Early Stage 1/Stage 1 should only do the drawn portrait option for ease of activity.</i></p> <p>2. Show students examples of portraits – you could ask them to bring in a photo or image of him or her, search for some on the internet or in books. Discuss the different focus in the portraits e.g. face or whole body, front or side view etc. The following questions may help to stimulate discussion.</p> <ul style="list-style-type: none"> • What part of the body was used in the portraits? Is this typical? • What is different between the drawn and photographic portrait? • What do the students believe the individuals were wishing to represent about themselves in the various portraits – assuming they had a say? <p>NB <i>For Upper Stage 1/Stage 2 a digital camera or web camera is required for the following activity – if one is not available, doing this with just drawn portraits and a photograph brought from home would work</i></p> <p>3. Students to work in pairs and select either ‘<i>drawn portrait</i>’ or ‘<i>photographic portrait</i>’. (If desired, all students could do both style of portrait if time allows.)</p> <hr/> <p><i>Drawn Portrait</i></p> <p>3. Students should work in their pairs to draw a portrait of each other’s face with the ‘drawer’ emphasising elements of their partner’s personality they find most appealing - <i>a variety of materials could be used for this activity - crayons, pencil, charcoal, paint etc</i></p> <p>4. Pairs should compare the portraits and discuss the areas emphasised/focused on to gain an understanding of the way they are perceived by their partner.</p> <p>5. Pairs should then reflect on how this compares with their own perception of what may be appealing about themselves</p> <p><i>Photographic Portrait</i></p> <p>3. Students to discuss one thing they believe typify themselves. In pairs, students should plan a photograph of their face that allows for that aspect of self to be revealed.</p> <p>4. Pairs should take the photographs, upload and print them for further discussion.</p> <p>5. Pairs should reflect on their photographs and how their plan actually translated into image – did it show what they hoped? Did the photograph reveal anything they were not expecting?</p> <p><i>NB If you wish to do this with younger students, the teacher or parent could act as photographer</i></p>	<p>Visual Arts</p> <p>English</p> <p>Drama</p>

Stage 2 students only

Pairs to swap images with a pair from the other option (drawn/photographic) for the following activities.

Wider response to image

6. Ask students to recreate one of the two photographs considering lines, shapes, overall composition. Various media can be used for the recreation including pencil, crayon, charcoal or paints.

Detailed response

7. Provide each student with a toilet roll (if not available, a rolled up piece of paper will also work). Instruct students to look through their roll and focus on one part of their chosen image (drawn/photographic). Through lines and shading, students to recreate only this small section as a complete artwork. (Similar media to the wider response to be used for this activity)

8. Students are to consider their two pieces of artwork and brainstorm words they feel complement each piece. Students are to choose an appropriate colour and create a border for their artwork on which their selected words have been printed.

NB These borders can be created via a computer if desired.

EARLY STAGE 1/STAGE 1

9. As a class, reflect on the process engaged in with photos. What did it help the students understand about themselves and their classmates?

10. Display the portraits around the classroom or in a book.

STAGE 2

Collective Discussion

9. A 'Drawn Portrait' and 'Photographic Portrait' pair should be brought together to make a group of four. In these teams, students should consider all four images and discuss the differences. Which parts of the body were represented, why were there differences? Would the mood/information given be different if the whole body and not just face were revealed?

11. Teams should report their ideas to the whole class and this information should be used as a stimulus for whole class discussion.

NB This can lead into a discussion/investigation of body language and what it reveals about mood and emotion if you wish.

Theme – JOURNEY/ADVENTURE

Journey/Adventure – ‘Living storyboard’: an Introduction

Topic/Theme	Learning Experiences	Curriculum Area
Journey/ Adventure – Living Storyboard: an Introduction	<p>1. Elicit from students the key themes in Emily Eyefinger and which they consider to be the most important.</p> <p>2. Explain they are going to focus on the area of ‘journey/adventure’ for the following series of activities. Through the process they are going to develop a ‘Living Storyboard’.</p> <p>NB <i>The process is for Upper Stage 1 and Stage 2 students. If you wish to explore this theme with Early Stage 1/Stage 1, you can follow the same process but do it as a whole class facilitated activity. Volunteers should be called for each scene in the storyboard and only 1 tableaux for each.</i></p> <p>3. Discuss the theme. What do the words ‘journey’ and ‘adventure’ mean to them? Where have they experienced an adventure/journey personally or in literature? What is their personal response to watching or hearing of a journey/adventure (excitement, fear etc)</p> <p>4. Collate a list of what the students believe may be the key characteristics of a journey/adventure – ensure this is kept for future reference.</p> <p><i>NB If desired, Stage 2 students could do this as a small group activity</i></p>	English Society and Environment

Journey/Adventure – Storyboard development

Topic/Theme	Learning Experiences	Curriculum Area
Journey/ Adventure – storyboard development	<p>1. Explain to students they will be working in groups to develop a ‘Living Storyboard’ to represent the ‘journey/adventure’ experienced by Emily in the play. They will need to keep in mind the key characteristics discussed and recorded in a previous lesson.</p> <p><i>NB Would be helpful to show the students a series of storyboard images portraying the key moments in a story. Using a simple story such as Goldilocks and the Three Bears would work well.</i></p> <p>2. Students should:</p> <p>a) Discuss the plot and identify 5 key moments that could show the flow of the play</p> <p>b) Record which characters appear in each ‘moment’</p> <p>c) Sketch/create using technology an image to represent each moment for the group</p> <p>3. Present their moments and images to the class.</p>	English Drama Technology Visual Arts

Journey/Adventure - Character Development

<i>Topic/Theme</i>	<i>Learning Experiences</i>	<i>Curriculum Area</i>
<p>Journey/ Adventure - Character Development</p>	<p>NB <i>Prior to starting this activity, you will need to have decided on the 5 'moments' you will be portray in the class 'Living storyboard'.</i></p> <p>1. Reveal to the class the 5 'moments' you have selected from their small group storyboards for inclusion in the 'Living Storyboard'. Ask each group to nominate which one they wish to portray. The groups will then need to decide on which character each of them are going to play. Encouraging them to reflect on the earlier identity and difference activities will enhance their experience here.</p> <p>THE FOLLOWING ACTIVITY WILL HELP STUDENTS DEVELOP THEIR CHARACTER MORE EFFECTIVELY – FOR EARLY STAGE 1/STAGE 1 STUDENTS, YOU COULD GIVE THEM INDIVIDUAL CHOICE OF ANY CHARACTER IN THE PLAY FOR THIS ACTIVITY.</p> <p>2. Students are to design and make a mask that they feel represents the chosen character. Consideration should be given to choice of colour and line as well as decoration for each mask. Students to be encouraged to plan their mask as a design before constructing the original.</p> <p>3. Students to physically explore the way the mask they created may move. Consideration should be given to the age of the character and their mood. Once students are confident with their character, they should start to respond while moving around to the other masked characters in which they come into contact. e.g. Emily/Malcolm – friendly, Emily/Arthur – not friendly. Students should also be encouraged to interact in their storyboard groups.</p> <p>Stage 2 ONLY</p> <p>4. Students can be asked to recreate and perform their favourite scenes in mime using the masked characters.</p> <p>5. Students to consider a critical event in the play for the masked character they created. Students are to develop, practice and perform a character monologue discussing this event with the audience. If skill and time allows, <i>Students should write the monologue down as an English activity</i></p>	<p>Drama</p> <p>English</p>

Journey/Adventure – Living Storyboard tableaux development

<i>Topic/Theme</i>	<i>Learning Experiences</i>	<i>Curriculum Area</i>
Living Storyboard tableaux development	<ol style="list-style-type: none"> 1. Students to work in their tableaux groups (Early Stage 1/Stage 1 – as a whole class) and discuss the ‘moment’ they have been chosen to portray. The students should decide and record answers to the following: <ul style="list-style-type: none"> • How would they break down their ‘moment’ into 3 key images. • What is the key message (focus) in each image they wish to share • What mood do they wish to create e.g. happy, tense, excited, relieved 2. Discuss with the students the key elements of drama (dramatic tension, contrast, symbol, time, space, focus and mood). How might they use these to shape the action they are portraying and its meaning. 3. Model the development of a tableaux image – it is helpful to use a scenario unrelated to the play as practise e.g. birthday. Place students varying positions to create a different focus point. Ask for suggestions from the students as to how the mood and focus could change. 4. Groups should then work individually to create the 3 key images they recorded earlier 5. The groups can present their three images to the class. 	<p>Visual Arts</p> <p>Drama</p> <p>Personal Development</p>

Journey/Adventure – Living Storyboard soundscape development

NB The first section of this activity can be skipped if students have had prior experience with soundscapes

<i>Topic/Theme</i>	<i>Learning Experiences</i>	<i>Curriculum Area</i>
Living Storyboard - soundscape development	<p>Introduction to Soundscapes</p> <ol style="list-style-type: none"> 1. Elicit the different parts of the body/clothes that could be used to create sound e.g. clapping, hands on legs, voice, rustling clothes etc 2. Play a consistent beat e.g. tapping legs. Students should join in and follow teacher maintaining the same beat. Once the rhythm is established, a selected student to choose a different body part and shift the beat to that part of the body. The teacher should ask individual students to move to the new body part (aiming for about 1/3 of the class). This process should be repeated again with another 1/3 of the class joining in with the second students elected body part. <i>NB What should result from this process is 3 different body parts playing a consistent beat together.</i> 3. Reflect on the three different body parts – did they sound different? Which were higher or lower? Was there a hollow sound or bright sound? 	<p>Music</p> <p>Drama</p>

4. Students make a musical instrument with their bodies (groups of 3-4). The students should:

- all be involved in the instrument
- arrange their bodies in an interesting way
- connect students i.e. students can tap another's arm and make a
- vocal sound as well.
- construct the instrument so it is progressive (like a factory line),
- where the sounds build like a chain reaction.
- Include sounds of varying tone, are contrasting and have varied
- pitch

NB Modelling an example with a small group would help understanding e.g. Student 1 stands straight and says 'Toot, toot' with hands face up in front, Student 2 slaps S1's hands crouches down and says 'beep', After the slap, Student 3 joins in with the 'beep', bends sideward and taps their knee etc

5. Time should be given for all groups to practice and perform their instruments to the rest of the class.

Soundscape Development

1. Reflect on the previous tableaux development activity and brainstorm what other elements may assist in enhancing the mood/atmosphere of each moment – elicit from students (if they don't suggest it) the use of sound.

2. Reflect on the use of sound and sound effects in the play. How did this enhance/detract from what was being watched? How might their emotions have been enhanced or influenced by it?

4. Explain to students that they will be creating a soundscape based on their 'moment', which will encompass each of the 3 tableau images. The aim is for the sounds to bring the emotion of the 'moment' alive.

5. Students need to work in groups to develop their soundscape. A number of steps should be followed when developing effective soundscapes.

a) Chart the changes in emotion you wish to portray

b) Brainstorm the varied sounds/instruments/body percussion that might demonstrate the identified emotions

c) Consider the volume appropriate for the emotions and how the moment should be represented

NB Students should be encouraged to be exploratory with their use of sound including body percussion and the adaptation of everyday items.

6. Students to practice their soundscapes (aim for a maximum of 20-30 seconds long).

7. Groups to record their soundscapes to play with their tableaux in the 'Living Storyboard'.

Journey/Adventure – Living Storyboard Culmination

<i>Topic/Theme</i>	<i>Learning Experiences</i>	<i>Curriculum Area</i>
<p>Living Storyboard Culmination</p>	<p>1. Students to develop invitations to invite their family, other classes etc to their ‘Living Storyboard’.</p> <p>2. Students should consider any ‘finishing touches’ they wish to add to their tableaux moments e.g. costume, props etc</p> <p><i>NB These are not a requirement and would only be relevant if time allows and you wish to do so. Having a reasonable amount of space would be helpful in portraying the ‘Living Storyboard’ in order with minimal gap between groups.</i></p> <p>3. Have students arrange themselves into the first tableaux of their moments – these should be in order so the audience can follow the ‘Storyboard’.</p> <p>4. The performance should have the recording of the soundscapes played while the students are frozen in each tableaux. The audience should be encouraged to close their eyes between each to allow for the full impact of the tableaux to be demonstrated.</p> <p>5. Students should reflect on the impact/success of their ‘Living Storyboard’. Writing a review or a journal entry regarding:</p> <ul style="list-style-type: none"> • personal role in the storyboard • their reflection on the group work • effectiveness of the 3 tableaux images to portray their moment • the soundscape • overall success of the ‘Living Storyboard’ 	<p>Drama</p> <p>Music</p> <p>English</p>

THEME – ANCIENT EGYPT AND THE PLACE OF ARTEFACTS

Ancient Egypt – Mini Archaeologists

<i>Topic/Theme</i>	<i>Learning Experiences</i>	<i>Curriculum Area</i>
<p style="text-align: center;">Mini Archaeologists</p>	<p><i>Suitable for Upper Stage 1 and Stage 2 students</i></p> <p>1. Elicit from students what they believe an ‘archaeologist’ is. Discuss the role of archaeology and what its key role is in society.</p> <p><i>NB For more information on archaeology which is child and teacher friendly visit incorporating powerpoint presentations and interactive activities - http://ancienthistory.pppst.com/archaeology.html</i></p> <p>2. Set up an archaeological dig in the classroom. Provide a number of typical items and a couple of desks. Have half of the children (Group A – ancient school kids) do basic classroom activities and then on a predetermined sign move away from their things leaving them where they were. Ask the second group (Group B – Mini Archaeologists) to turn their backs while this is occurring. When they have done so, the teacher should cover some of the desks with sheets/cloth etc to conceal what is underneath. The teacher should then lead Group B on an archaeological dig. When a student finds an item the group should stop and consider what this tells them about the people who may have left it behind.</p> <p>NB For <i>Stage 2</i> If the students are sensible, you could turn off the lights and do the hunt by torchlight. Only what is in the beam students can see, everything else needs to be explored by touch.</p> <p>3. Once all students have had turns at being the Ancient school kids and the archaeologists, discuss the key issue of what to do with the artefacts they found. Elicit from students how this issue was addressed in Emily Eyefinger. How do the students feel about having the tomb and all its contents remain secret? Do they believe that sharing the artefacts with the world allows more people to access and understand elements of history? This conversation could be as complex or simple as you and the students choose to make it.</p>	<p style="text-align: center;">Drama</p> <p style="text-align: center;">English</p> <p style="text-align: center;">History</p>

Ancient Egypt – Research

Topic/Theme	Learning Experiences	Curriculum Area
Research	<p>Suitable primarily for Upper Stage 1 and Stage 2 students</p> <p>1. Elicit from students the name of the Tomb being searched for in Emily Eyefinger – Tomb of Tutenkamouse. Discuss with students the name of the real tomb that this was based on – Tomb of Tutankhamun</p> <p>2. Explain that the students will be embarking on a research project to investigate Tutankhamun or another important archaeological aspect of the world e.g. Machu Pichu (Lost City of the Incas), Stonehenge, Skara Brae (Orkney Islands, Scotland) etc Stage 2 students should be encouraged to work in pairs and follow the following steps with their research, Stage 1 students should be led through these steps as a class or in pairs depending on experience and ability:</p> <ul style="list-style-type: none"> • Select the archaeological site to be focused upon • Conduct research on the site to find out a) Its location b) Key importance c) Key artefacts d) Where the artefacts are located e) What have people learned through the discovery of this particular site • Develop a presentation of their research - Students can select the means by which they present their research e.g. poster and verbal presentation, video, slide show, powerpoint etc <p>NB Early Stage 1 could take part in a variation of this activity where the teacher presents information on a particular site to the students as an information sharing and discussion activity.</p>	<p>Drama</p> <p>English</p> <p>History</p> <p>Technology</p>

APPENDIX A – LIST OF HEADLINES

Eyefinger discovers missing Anaconda at Zoo	Eyefinger steers ship to safety
Eyefinger foils Arthur Crim	Eyefinger rescues kittens from burning tree
Eyefinger captures Arthur Crim and his Gang	Eyefinger Spyfinger Secrets revealed
Arthur Crim behind Bars. Eyefinger awarded police medal	Eyefinger International Hero