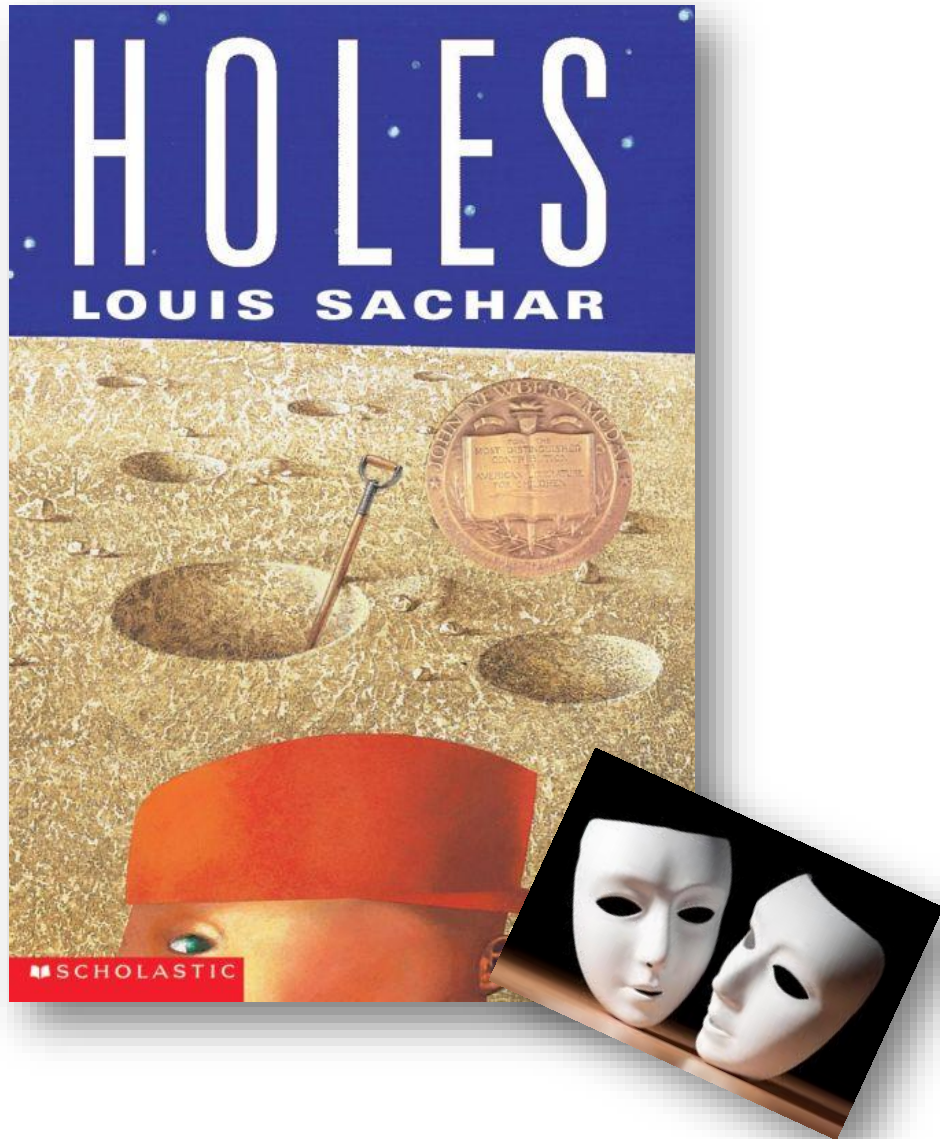


Holes – by Louis Sachar

Drama Teaching Resource Pack



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Introduction

This resource pack was designed for teachers to use Drama in Education strategies that stimulate students' creativity and imagination, in order to explore the themes, issues, symbols, subplots and characters found in the novel, 'Holes', by Louis Sachar. A 10-lesson scheme of work is included, as well as step-by step lesson guidelines, materials and assessment strategies. By taking part in these lessons, students will also learn basic drama skills needed for dramatic exploration and performance. The target age group for this pack is junior secondary school students, 12-14 years old. Given the communicative nature of each lesson, the material is also suitable for learners of English as a second language that are reading 'Holes'. Each activity facilitates the use of a wide-range of speaking skills needed for discussion, presentation, questioning and reflection. Students can also improve their writing skills, as each lesson includes extension tasks that are designed to make use of reflective and creative writing. The writing tasks are designed to deepen students' understanding of 'Holes', as well as new drama skills learnt throughout the scheme of work. The drama experiences and skills learned throughout the 10 lessons culminate in a storytelling performance that students will plan, rehearse and perform.

What is Drama in Education?

Dorothy Heathcote, who was a pioneer of Drama in Education, believed that Drama can *"bring out what children already know, but do not yet know they know"* (Wagner, 1999, p. 1). By providing quality dramatic experiences that focus on a particular moment in time, as well as segments of reflection, students can come to a deeper understanding of learning material and make stronger connections to their own lives and the overall human experience (Wagner, 1999, p. 72).

Process Drama, a component of Drama in Education, is a *"form of theatre applied within an educational context in which learners, in collaboration with the teacher, create dramas for exploration, expression, and learning"* (Bowell and Heap, 2005, p. 60). Process Drama is largely based around improvised

events that are formed from the “*dramatic action, reaction and interaction of its participants*” (Bowell and Heap, 2005, p. 60). Less emphasis is placed on story and character development, and more on problem solving or living through a particular moment (Wagner, 1999, p. 1). Dramatic episodes are created for students to explore the materials they are working on as well as impact and modify them (O'Neill, 1995, p.1). The handling of time and space are also common features, where dramatic episodes can be generated around a text and transported throughout past, present and future events in a nonlinear fashion. Process Drama has close bonds to the traditions of theatre form. In theatre,

Actors train so that they can control gesture; time and space...Directors learn to weave all of the temporal, spatial and physical actions on the stage into the illusion of another world. Playwrights fill the artistic dimensions of time, space and presence with living and immediate representations of human behavior and experience. (Neelands, 1998, p. 149)

In Process Drama, both the teacher and her students assume these roles. It is the teacher's job to weave them into a “*creative, aesthetic and educative crucible in which a powerful artistic partnership is forged*” (Bowell and Heap, 2005, p. 69). However, it is important to note important differences between traditional theatre and Process Drama. In theatre, actors perform for an external audience. In comparison, Process Drama's participants are both the audience taking part in the play, and the participants who create it.

Another approach to Drama in Education is to include the proper learning of drama skills for use as an aesthetic art form. Fleming (2011) believes that Drama as an educational pedagogy needs to strike a balance between ‘*Dramatic Playing*,’ ‘*Drama as Art*’ and ‘*Drama as Role Play*’, in order to reach its potential in educating students (Fleming, 2011, p. 17). This means that too much focus on dramatic episodes with a lack of proper dramatic form can create an unbalanced learning structure. Fleming's (1994) methodology embrace's “*a wide range of drama strategies such as tableaux, depiction, games, script work, living through drama, dramatic exercises and hot seating*”, and acknowledges drama's benefit in being taught as a separate subject or

being used as a pedagogical method, as long as there is a sound theoretical base involved (Bolton, 1999, p. 277; Fleming, 1994, p. 11).

Why use Drama to Teach Holes?

'Holes' presents a wide range of learning opportunities for students, such as the themes of friendship, fate, cruelty, and the importance of history; issues related to racism and revenge; as well as symbolic meanings and other literary devices. By studying a novel like 'Holes', students are exposed "*to complex themes and fresh, unexpected uses of language*" (Lazar, 1993, p. 15). 'Holes', as a part of literature studies, also provides a way "*of contextualizing how a member of a particular society might behave or react in a specific situation*" (Lazar, 1993, p. 17).

By combining literature and drama pedagogy, the themes, issues, and symbols found in 'Holes' can potentially be brought to life. Gale DeBlase (2005) believes that "*using drama to teach literature works because it invites students into the language of the text. It does not matter if students do not know or understand every word, scene, or chapter*" (p. 32). By experiencing 'Holes' through drama, students can uncover its learning potential, as it provides opportunities to interpret the material and make their own meaning of it.

It is their physical engagement offered through the medium of drama - the taking on of a role in imagined situations – that connects and mediates affective and cognitive understandings and deepens student's recognition of who they are in relation to others in a community of learners. (Miller and Saxton, 2004, p. 2)

Resource Pack Guidelines

The dramatic activities found in this resource pack, use a range of drama strategies/conventions that are part of a vibrant process and foster the making, exploration, and communication of meaning through theatre form (Neelands and Goode, 1990, p. 3).

The lessons in this resource pack are aimed to give teachers, who are novices/unskilled at using drama pedagogy, step-by-step guidelines on

creating successful learning through drama. For more experienced drama teachers, activities can be adapted to suit individual teaching needs. The lessons are interconnected and should be taught in sequential order as they gradually progress from the more improvised and reflective work of Process Drama, to learning drama skills needed for a storytelling performance.

A number of lessons begin with warm up activities. A warm-up activity found at the beginning of a lesson is designed to help prepare students for skills needed for a particular dramatic activity found later in a lesson. For example, in Lesson 2, the warm-up activity, 'Words and Movement', was chosen to better prepare students for Activity 4, where students need to add creative movement to a reading of a lullaby. Teachers, who wish to bring more focus on a particular drama skill their students need to improve, may consider adding a warm up activity to suit their students' needs. Warm-up activities are also useful for preparing a class with the correct energy needed for engaging in drama. For more warm-up activities, please refer to Appendix 22, which provides a list of practical drama resources for teachers.

It is important to note that each dramatic activity is accompanied by moments of reflection. These periods of reflection are vitally important and should not be rushed or skipped over as they *serve "as a way of processing what has happened and, especially in the final activities, to help" students "move beyond the particulars of the story to the more universal implications"* (Miller and Saxton, 2004, p. 7). Wagner (1999) believes that *"most groups of children need a teacher to slow down the pace if they are to get into the zone of proximal development where reflection can happen"*. Reflection is an important part of making quality drama as this is when students are able to make meaning of what they have read, questioned, experienced and learnt and brings them to a deeper understanding of the material and how it fits into their lives.

Throughout the 10 lessons, students are expected to keep a drama journal where they will complete a '*Lesson Extension Task*' after every lesson. These tasks are designed to further facilitate students' reflections about the drama

episodes they experienced in lessons, and new drama skills they have obtained. Creative writing tasks are also included for students to write in-role as characters from 'Holes' in a number of writing genres. By consistently writing throughout the scheme of work, students can make better connections with the themes,

The best drama, and the most effective opportunities for linking writing with it, emerge over extended periods, during which children have time and incentive to work their way into the themes, to refocus and change direction, and to edit and present their creations to trusted and understanding others. (Booth and Needlands, 1998, p. v)

These lesson extension tasks also serve as a means for assessing students' progress and will be discussed in further detail in the section on '*Methods of Assessment*'.

Tips for using this resource pack:

- Be sure to set a number of class rules that encourage mutual respect amongst the class.
- Remember the importance of reflection after each activity.
- Students should wear comfortable clothing, such as a P.E. uniform, as many activities require movement.
- Make yourself available to give advice to students while they are working on completing tasks.
- The lessons should be taught in an open space, free of clutter. The majority of activities planned will not work in a normal classroom setting.
- If working with learners of English as a Second Language, encourage the use of English at all times as the activities planned, facilitate meaningful communicative language use.
- Advanced technical theatre equipment, such as lighting and sound, is not required and is discouraged from being used as it may distract from the focus on the lessons.
- Be sure to make use of the materials found the Appendix section. Many activities have worksheets, posters, and handouts that can be photocopied.

Scheme of work

Lesson		Focus	Drama Strategies/Skills	Drama Approach
1	Camp Green Lake (Past and Present)	The setting of Camp Green Lake	Soundscape, Sculpting and Tableaux	Process Drama
2	The Yelnats Family Curse	The thoughts and feelings of Stanley; the theme of unluckiness; and the literary device, metaphor	Mime, Role on the Wall and Words and Movement	Process Drama
3	Life in Camp D	Life in Camp D; the significance of nicknames; and the background and feelings of the boys	Role-play, Teacher In-role and Soundscape	Process Drama
4	The Birth of an Outlaw	The relationship of Kate and Sam; the laws of Green Lake; issues of racism and revenge	Teacher-in-role, Role-play, Hot-seating and Thought Tracking	Process Drama
5	The Destructive Nature of Cruelty	The Destructive Nature of Cruelty (theme)	Improvisation	Process Drama
6	Working with Objects	The symbolic power of onions	Tableaux, Working with Objects and thought tracking	Process Drama
7	Introducing Story Telling	Storytelling	Storytelling	Process Drama + Storytelling
8	Use of Intonation, Gestures and Silence	Storytelling	Adding gestures, intonation, silence and	Process Drama +

			action to an improvised scene for storytelling	Storytelling
9	Bringing Objects to Life	Storytelling	Adding movement and voice to objects	Process Drama + Storytelling
10	Preparing a Storytelling Performance	Storytelling Performance Assignment	Planning a storytelling performance	Performance

Rationale of Scheme

In process drama, a literary text such as a story or novel is referred to as a pre-text and is what gives rise to the assimilation of dramatic action. This dramatic action, which is intertwined linearly or non-linearly, is known as text (O'Neill, 1995, p. 20). Text can only flourish during a dramatic event, and its parts can include students own experiences, knowledge, relationships and literature that is part of the curriculum” (Crumpler, 2005, p. 358).

This scheme of work uses the novel ‘Holes’, by Louis Sachar, as the pre-text, which facilitates a starting point for the dramatic text. Miller and Saxton (2004) believe that the kind of pretexts that are best suited for drama are those which seem to have holes its story, where something must have happened which is not clearly told; for stories which indicate other layers of plot and can show different mindsets of people (p. 4). ‘Holes’ contains a wide range of characters that have many different personalities, mindsets, backgrounds, and exist over a number of different time periods. This provides opportunities to explore a wide range of themes, issues, and subplots that can be used to examine characters decisions, behavior and states. For example, many characters found throughout ‘Holes’ commit small and large acts of cruelty. But what caused these characters to behave in this way? What were they thinking? Did they have other options? Were they influenced by events found in a subplot

not found in the novel? By creating various dramatic episodes and periods of reflection that are centred on the pre-text, students can explore questions such as these and *“begin to draw upon their own experiences and to see story incidents from the viewpoint of themselves and others”* (Booth and Barton, 2000, p. 81).

Aims

The following 55-minute drama lessons were aimed at

- 1) creating dramatic experiences for students to experience and reflect on the themes, issues and subplots found in ‘Holes’, in order to make meaning of the material for themselves.
- 2) providing students with knowledge of basic drama skills for a storytelling performance.
- 3) using drama strategies to facilitate dramatic experiences, the learning of basic drama skills and to provide a communicative setting for each lesson.
- 4) partnering each dramatic episode with periods of reflection for students to communicate their opinions and questions, in order to make better sense of the themes, issues and subplots found in the pre-texts.

Lesson Objectives

On completion of this scheme of work, students will deepen their learning of ‘Holes’ through drama and reflection strategies.

In order to meet the aims of this scheme, a number of drama conventions/strategies, such as teacher in role, hot-seating, tableaux, soundscape, and hot seating will be used to enable dramatic episodes for students to investigate, as well as provide chances to learn and use basic drama skills. Drama conventions/strategies

help to develop enquiry skills, to encourage negotiation, understanding and creativity. They can enhance performance skills such as character development and storytelling and be used

across the curriculum to actively involve students in their own learning. (Farmer, "Drama Strategies," 07.2014)

These drama strategies will allow for students to not only learn how to express themselves through a dramatic form, but also necessitate a wide range of communicative language skills. Although advanced acting skills are not required to finish the tasks, having an understanding and ability to use basic drama skills will permit better engagement with the dramatic events and help students to take on a number of roles in order to encounter the power of drama (O'Neill, 1995, p. xiv).

The drama skills learned in this scheme of work will also be used in planning, rehearsing and performing a storytelling performance based on the themes and subplots of 'Holes'. This allows for students to set their newly acquired drama skills in action in order to express their own understanding of 'Holes'. Storytelling is *"one of the simplest and most compelling forms of dramatic activity"* and allows for students to identify key images or important moments in a story and retell it in their own words (Farmer, "Storytelling," 07.2014). Basic drama skills such as the use of words, sounds, movement, and facial expressions can be used to retell a story. Storytelling in creative drama can involve all the skills and talents of students and opens their eyes to their potential (Zipes, 2004, p. xvii).

Dramatic events in each lesson are followed by segments of reflection. Reflection is an important part of making quality drama for learning as it *"serves as a way of processing what has happened" and helps students to "move beyond the particulars of the story to the more universal implications"* (Miller and Saxton, 2004, p. 7). Moments of reflection foster students' ability to make meaning of what they have read, experienced and reflected upon, and can bring them to a deeper understanding of 'Holes', and what it means to their lives.

Assessment in Drama

In order to make sense of a student's progression in drama, and how to assess them, it is necessary to steer away from assessments of exactitude

and accuracy, and think more in terms of broad indicators (Fleming, 2011, 153). Although assessment in drama should not be taken lightly, it is important to recognize that *“only trivial forms of assessment can claim strict objectivity”*, as there will always be an element of uncertainty throughout the whole process (Fleming, 2011, p. 153). As reflection is a major part of Drama in Education, a student’s way of processing the material, making meaning of it, and expressing their understanding will always be different from his or her peers.

Drama is more difficult than the other arts to reflect upon or contemplate in the classroom because the product – the drama itself – cannot be held up and looked at as can a painting, sculpture, or poem. By the time the participants are reflecting on it, the drama has vanished into air. (Wagner, 1999, p. 74)

By implementing various drama strategies alongside opportunities for reflection, students not only can make meaning of the material they have experienced in drama lessons, but this may also invigorate other areas of the school curriculum, deepening students’ knowledge across a wider latitude.

Assessments that try to validate a particular skill, such as the use of a particular lighting technique, may be easier to administer, but is not appropriate. Being able to perform this one task is *“hardly an appropriate judge of ability in drama”* (Fleming, 2011, p. 154). To allow for teachers to concentrate on a more developmental assessment, schemes of work can culminate in in a piece of work, such as a performance, where making and responding is part of the specific criteria. Assessment can be combined with a teacher’s direct observation of students’ work and written reflections about their experience throughout the process (Fleming, 2011, p. 154).

It is important to understand that assessment for drama needs to *“take account of both content and form: not demonstrate a variety of dramatic form, but demonstrate a variety of dramatic form that explores and communicates ideas with subtlety and depth* (Fleming, 2011, p. 153).

Methods of Assessment

To achieve a balance between students' reflective work and their understanding and use of dramatic form, this scheme of work uses two methods of assessment to measure students' progression.

The first method of assessment is the Lesson Extension Tasks found at the end of each lesson. These written tasks encourage further reflection of the dramatic episodes related to 'Holes', as well as the drama skills students have learned. They also encourage students activate their creativity in order to think beyond the words read in the novel. Students must write for a range of genres, which also sharpens their writing skills. The tasks are to be completed in a drama journal and can help students to *"have a sense of progression"* in drama as they *"structure the learning process"* (Fleming, 2011, p. 155).

Appendix 19 contains a handout explaining the benefits for students to keep drama journals. Appendix 20 provides a marking rubric for teachers and students to follow.

The second mode of assessment is a storytelling performance that is assigned at the end of the scheme for students to plan, rehearse and perform. Placing an assessment that measures students' knowledge of dramatic form at the end of a scheme of work is *"more workable than trying to complete complex grids for each pupil, for every single lesson"* (Fleming, 2011, p.154). This assessment not only can showcase an understanding and practical use of drama skills learnt throughout the scheme, but also highlights students' ability to work cooperatively to express their understanding of 'Holes'.

Appendix 16 and 17 provide a detailed description of the assignment as well as materials to help students plan for their performance. Appendix 18.1 provides a marking sheet for teachers to use in assessing students' performance.

Appendix 18.2 provides teachers with a third option for assessing learners of English as a Second Language. The observation of learners' classwork in

relation to their use of English, understanding of the Novel and effort, are assessed across the scheme of work.

Lesson 1: Camp Green Lake (Past and Present)

Aims:

- 1) To create dramatic experiences for students to experience and reflect on the setting of Camp Green Lake and what caused its changes over time.
- 2) To provide a communicative setting for students to make use of their English language skills.
- 3) To provide students with knowledge of basic drama skills.
- 4) To partner dramatic strategies with periods of reflection for students to communicate their opinions and questions, in order to make better sense of the setting in 'Holes'.
- 5) To provide a lesson extension task that further facilitates reflection and creativity through writing.

Objectives

On completion of this lesson the students will have experienced learning through drama, and applied drama strategies in a communicative setting. They will also be acquainted with the drama conventions, soundscape, sculpting and tableaux.

	Activity	Time
1	Warm Up Activity - 10 Second Objects <ul style="list-style-type: none">• Divide students into groups of 4-6.• Call out the name of an object that is related to 'Holes.'• All groups have to make the shape of that object out of their own bodies, joining together in different ways while you count down to zero.• At the count of zero, everyone must freeze, remain silent and hold their objects until you instruct students to relax.	8 min

	<ul style="list-style-type: none"> Usually, every group will find a unique way to form the object. <i>Examples could be: Stanley's Dad's foot odor machine, Clive Livingston's Shoe, an onion, Mary Lou (the donkey), Kate's School House, The Warden's Hammock, God's Thumb, Yellow Spotted Lizard, Sam's boat.</i> 	
2	Elicit the Setting of 'Holes' <ul style="list-style-type: none"> Group class together elicit the basic details of the setting of 'Holes'. <ul style="list-style-type: none"> → Where did the story take place? → When did the story take place? → What were the details? Instruct the class they are going to create the setting of Camp Green Lake in the next activity. 	5 min
3	Sculpting Camp Green Lake Pt. 1 (Camp Green Lake 100 years ago: <ul style="list-style-type: none"> Bring class to one end of the room and assign 6-8 students to be sculptors, who are going to sculpt the setting of Camp Green Lake according to the passage they hear. The remaining students will become the clay the sculptors will use to create their art. Encourage the sculptors to make use of the entire space. Read the first passage that details Camp Green Lake 100 years ago (Appendix 1). Read as many times as necessary for sculptors to complete their work. Check if sculptors are happy with their creations and if they would like to make any last minute changes. Ask class hold their positions in silence and carefully observe their creation. 	8 min
	Soundscape Pt. 1:	

4	<ul style="list-style-type: none"> • With sculptures holding their positions, ask them to now add sounds that would match the setting (the sounds do not have to match their objects). • Examples of sounds could be: wind, birds, water, laughter, donkey, townspeople, etc. • Ask class to relax and group together <p>Class Reflection:</p> <ul style="list-style-type: none"> • Ask class to reflect on the setting that was created: <ul style="list-style-type: none"> → What sounds did they hear? → What objects were created? → How would they describe the setting that was created? → What time period would this version of Camp Green Lake be set in? → Would they want to live in a place like this? 	8 min
5	<p>Sculpting Camp Green Lake Pt. 2:</p> <ul style="list-style-type: none"> • Bring class to one end of the room and assign 6-8 new students to be sculptors, who are going to sculpt the setting of Camp Green Lake, according to the passage they hear. • The remaining students will become the clay the sculptors will use to create their sculptures. • Encourage the sculptors to make use of the entire space. • Read the second passage that details Camp Green Lake of present time (Appendix 2). • Read as many times as necessary for sculptors to complete their work. • Check if sculptors are happy with their creations and if they would like to make any last minute changes. <p>Ask class hold their positions in silence and let from carefully observe their creation.</p>	8 min
	Soundscape Pt. 2 (Camp Green Lake of present time):	

	<ul style="list-style-type: none"> • With sculptures holding their positions, ask them to now add sounds that would match the setting (the sounds do not have to match their objects). • Examples of sounds could be: wind, yellow spotted lizards, dust, shovels digging, arguments, campers, gunshots, etc. • Ask class to relax and group together. <p>Class Reflection:</p> <ul style="list-style-type: none"> • Ask class to reflect on the setting that was created: <ul style="list-style-type: none"> → What sounds did they hear? → What objects were created? → How would they describe the setting that was created? → What time period would this version of Camp Green Lake have been set in? → Would they want to live in a place like this? → What are the differences in the two versions of Camp Green Lake? → What caused these differences? → Is Camp Green Lake Cursed? 	12min
6	<p>Lesson recap:</p> <ul style="list-style-type: none"> • Elicit from students what took place in today's lesson. <ul style="list-style-type: none"> → What was the main focus of the lesson? → What drama skills were learnt/used today? • Assign lesson extension task (Appendix 3.1) 	6

Lesson Extension Task

What are the main differences between Camp Green Lake 100 years ago and Camp Green Lake now?

What do you think caused Camp Green Lake to become such a harsh environment?

What drama skills did you learn/use in today's lesson? How should these skills be used correctly?

Lesson 2: The Yelnats Curse

Aims:

- 1) To create dramatic experiences for students to experience and reflect on the thoughts and feelings of Stanley, the theme of unluckiness, and the literary device, metaphor.
- 2) To provide a communicative setting for students to make use of their English language skills.
- 3) To provide students with knowledge of basic drama skills.
- 4) To partner dramatic strategies with periods of reflection for students to communicate their opinions and questions, in order to make better sense of the setting in 'Holes'.
- 5) To provide a lesson extension task that further facilitates reflection and creativity through writing.

Objectives

On completion of this lesson the students will have experienced learning through drama, and applied drama strategies in communicative writing. They will also be acquainted with the drama conventions, mime, role on the wall and words and movement.

	Activity	Time
1	Words and Movement (warm up) <ul style="list-style-type: none">• Explain to the class that in life, as in drama we often accompany our speech with movement.• Give class an example using the word <i>Silence!</i> (Add a gesture + movement to get the meaning of the word across).• Ask students to get into pairs and distribute the 'Words and Phrases' worksheet (Appendix 3)• Ask them to experiment with gestures and movement that would	5 min

	enhance the communication of all the words and phrases on the worksheet.	
2	Eliciting the Yelnats' Curse <ul style="list-style-type: none"> Elicit from students if they think Stanley and his family are cursed? → <i>Does Stanley's Family and its ancestors suffer from bad luck?</i> <i>What are some examples?</i> → <i>Are they cursed?</i> → <i>How did this happen?</i> → <i>How do you think Stanley feels about this?</i> 	5 min
3	Role on the Wall <ul style="list-style-type: none"> Divide class into groups of 4-5 Distribute a Role on the Wall Poster to each group (Appendix 4). Inform students that the outline of the person represents Stanley. Instruct groups that they are to discuss and decide what thoughts and feelings represent Stanley and to write them inside his body. Students may also draw symbols. On the outside of the silhouette, students should write known facts about Stanley and his family that may contribute to his thoughts and feelings. Inform groups that they will need to present their work to the class, providing reasons for what they have drawn or written. When finished, groups should post their work on a whiteboard or wall. Class Reflection: <ul style="list-style-type: none"> Groups present their posters and explain the words and symbols they have chosen. Teacher pushes audience and groups presenting to clearly explain elements of their posters. Invite questions from the class as each group presents. Teacher can also highlight any language issues found on posters and 	12 min + 8 min Reflection

	push class to find synonyms for words that are over-used by groups.	
4	<p>Lullaby Reading + Movement</p> <ul style="list-style-type: none"> • Ask class to return to their groups and distribute the Lullaby poster (Appendix 4) • Remind students that this lullaby is what Stanley's dad sings to him all the time (Holes, Chapter 3) • Instruct groups to read the lyrics of the lullaby and to add movement in order to communicate its meaning (Appendix 5). • The movement should be related to the facts/thoughts/feelings that they wrote about Stanley on their posters, and should symbolize the lyrics of the lullaby. • Groups can assign one member to do the reading while others do the movement, or divide the movement and reading amongst their group as they see fit. • As groups rehearse, teacher should take note of 1-2 groups who are pre-paring well and ask them to perform. <p>Class Reflection:</p> <ul style="list-style-type: none"> • <i>After each group performs, get class to reflect on what they saw:</i> <ul style="list-style-type: none"> → <i>What events in Stanley's life did the group link to the lullaby to?</i> → <i>How are they related?</i> → <i>What literary device is used here? (Metaphor)</i> → <i>How could groups have made better use of their drama skills? (Mime, voice projection, blocking)</i> 	20 min
5	<p>Lesson recap:</p> <ul style="list-style-type: none"> • Elicit from students what took place in today's lesson. <ul style="list-style-type: none"> → What was the main focus of the lesson? → What drama skills were learnt/used today? <p>Assign lesson extension task (Appendix 3.2)</p>	

Lesson Extension Task

As Stanley, write a diary entry that expresses his feelings and thoughts about his life and the so-called family curse.

Lesson 3: Life in Camp D

Aims:

- 1) To create dramatic experiences for students to experience and reflect on life in Camp D, the significance of nicknames, and the background and feelings of the boys.
- 2) To provide a communicative setting for students to make use of their English language skills.
- 3) To provide students with knowledge of basic drama skills.
- 4) To partner dramatic strategies with periods of reflection for students to communicate their opinions and questions, in order to make better sense of the setting, themes and characters found in 'Holes'.
- 5) To provide a lesson extension task that further facilitates reflection and creativity through writing.

Objectives

On completion of this lesson the students will have experienced learning through drama, and applied drama strategies in a communicative setting. They will also be acquainted with the drama conventions, student in-role, teacher in-role and soundscape.

*****Please be sure to prepare for Activity #6 before lesson begins*****

	Activity	Time
1	Eliciting Life in Camp D <ul style="list-style-type: none">• Elicit what life is like in Camp D for the boys. → <i>What is life like in Camp D?</i> → <i>Why are the boys there? What crimes do you think they committed?</i>	5 min

	<p>→ <i>What is their daily routine?</i></p> <p>→ <i>What are their names? Elicit both real names and nicknames.</i></p>	
2	<p>Nicknames:</p> <ul style="list-style-type: none"> • Inform the class they will be going into role as the Boys of Camp D. Some of them will be the characters that are mentioned in 'Holes', and the remaining students will all be other boys who's names aren't specifically mentioned in the novel. • Ask students to choose a nametag from a box, hat or bag. (Appendix 6) Students who have assigned names will work in role as that character (i.e. Squid, Armpit, Magnet, etc.) • Students who have blank nametags do not yet have a nickname. • Instruct students to form groups of 4 (groups must be made up of two completed name tags, and two blank nametags). • Inform them that they have finished their long day of digging holes and finally have a chance to talk and get to know each other better. • Groups need to ask each other details about each other's lives <ul style="list-style-type: none"> → <i>Where are they from?</i> → <i>What was life like there?</i> → <i>What are their families like?</i> → <i>What crime did they commit to be sent to Camp D?</i> • Groups must assign a nickname for the two students who have a blank nametag and come up with reasons for the nicknames. 	3 min + 12 min

3	<p>Teacher in Role</p> <ul style="list-style-type: none"> • Inform students that you will be going into role as Mr. Pendanski (Camp Green Lake's counselor) and that they should remain in role as the boys of Camp D. • Inform the students that when you put the hat on (Appendix 7) you are Mr. Pendanski, and they should talk to you as such, but when you take the hat off, you are back as their teacher. • Go into role as Mr. Pendanski, and call the boys in for a group counseling session. • Tell the groups you are calling this counseling session because you understand that most of them no longer wish to be called by their real names and you want to better understand why so you can help rehabilitate them. <p>Class reflection In-role:</p> <p>Suggested questions:</p> <ul style="list-style-type: none"> → <i>What is your name?</i> → <i>Do you have a nickname?</i> → <i>Why do you want to be called that?</i> → <i>Who gave them that nickname?</i> → <i>Why are they at Camp Green Lake?</i> → <i>Are they sorry for their crimes?</i> → <i>Ask nickname inventors why they gave the boys their nicknames?</i> • After listening to their views and stories of a number of boys instruct them that it is time for bed and that they should lie down in pairs head to toe. • Remind them not to make too much noise because they don't want to deal with Mr. Sir's temper. • Settle the boys down until they are all quiet and turn off the lights 	10 min
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	<ul style="list-style-type: none"> Let them stay in silence for 1 min. 	
4	Soundscape <ul style="list-style-type: none"> Ask students to sit up and tell them you have stepped out of role and so should they. Turn the lights on. Elicit from them what the personalities of the boys are like: → <i>Polite? Rude? Aggressive? Understanding?</i> Inform them that they are now going back into role as the boys and to lie down. When they are lying down, inform them that the boys usually obey the rules in terms of not getting out of bed, but they love to create mischief throughout the night by making noise. Ask them to go back into role and create a soundscape of the dorm room at night, once you have turned the lights off. Let the soundscape run for 2-3 min. 	5 min
5	Teacher in Role <ul style="list-style-type: none"> While soundscape is in progress, put on a new hat to signal going into role as Mr. Sir (Appendix 8). In the middle of the soundscape, turn on the lights and abruptly wake up the boys. Tell them that one of them is suspected of sneaking in contraband into the camp. You don't know what the contraband is or who brought it, but you want them to find out for you. Check students understanding of 'contraband' and 	5 min

	<p>explain to them what it is, while still in role.</p> <ul style="list-style-type: none"> • Inform them that they have 5 min find out which one of them snuck in the contraband into camp. • The first one to give up the suspect's name will get two days off from having to dig holes. • If they don't report who the smuggler is, all of them will have to dig 2 holes tomorrow. 	
6	<p>Group meeting:</p> <ul style="list-style-type: none"> • Take off your hat and explain to the class you have stepped out of role, and are now back as their teacher. • Instruct them to get into a new group of four that must not contain any members from the previous tasks in this lesson. • Inform them that they are going to interrogate each other to find out who is the smuggler among them. • If they ask the right questions, they will be able to find out who the smuggler is as one of them has been assigned to be the smuggler before class began • Once they have figured it out they can decide whether to report the smuggler to Mr. Sir or not. <p><i>**Before class begins, assign a student to be the smuggler. Inform them that they must not tell anyone in the class that they are the smuggler unless the right question is asked in their group.</i></p> <p><u>Question that must be asked → "is it drugs?"</u></p> <p><i>If the right question is asked, the guilty person must admit to their group what they did.</i></p>	8 min

	<p><i>It is now up to the groups to decide if they should turn him in.</i></p> <ul style="list-style-type: none"> • If groups turn in the smuggler, whisk him away to the Wardens office and stop the activity. • If groups do not find the smuggler, let them interrogate each other for 5 min, then stop the activity. 	
7	<p>Class reflection:</p> <ul style="list-style-type: none"> • Gather students together and inform them everyone is now out of role and back to being him or herself. <p>Suggested questions:</p> <ul style="list-style-type: none"> • If smuggler is turned in, reflect with the class on the following: <ul style="list-style-type: none"> → <i>Why did the boys turn the smuggler in?</i> → <i>What does that tell you about life in Camp D?</i> → <i>Are any of the boys true friends?</i> • If the smuggler is not turned in, reflect with the class on the following: <ul style="list-style-type: none"> → <i>Did any groups find the smuggler?</i> → <i>If no, would they turn him in to Mr. Sir if they had found out? Why?</i> → <i>If they did find out who he was, why didn't they turn him in?</i> 	12 min

Lesson Extension Task

Why do you think the boys in Camp D love using nicknames so much?

Do you and your friends call each other nicknames? What is yours? Do you like it? Why or Why not?

What drama skills did you use in today's lesson?

Lesson 4: The Birth of an Outlaw

Aims:

- 1) To create dramatic experiences for students to experience and reflect on: the relationship of Kate and Sam; the laws of Green Lake; issues of racism and revenge.
- 2) To provide a communicative setting for students to make use of their English language skills.
- 3) To provide students with knowledge of basic drama skills.
- 4) To partner dramatic strategies with periods of reflection for students to communicate their opinions and questions, in order to make better sense of the themes and issues in 'Holes'.
- 5) To provide a lesson extension task that further facilitates reflection and creativity through writing.

Objectives

On completion of this lesson the students will have experienced learning through drama, and applied drama strategies in communicative writing. They will also be acquainted with the drama conventions, teacher-in-role, student-in-role, hot seating and thought tracking.

	Activity	Time
1	Eliciting the Story of Kate and Sam: <ul style="list-style-type: none">• Elicit the Story of Kate and Sam from students.	2-3 min
2	Writing in Role: the Racial laws of Green Lake <ul style="list-style-type: none">• Explain to the class that they are going into role as the law makers of Green Lake.• It is already well known that one of the laws in Green Lake is that Black people are not allowed to kiss white people.• Instruct students to form groups of 4-5. Distribute posters to groups (Appendix 9)• Instruct groups to come up with one new law	8 min

	<p>regarding blacks and their relationships with whites. (i.e. blacks are not allowed to use the same toilets as whites)</p> <ul style="list-style-type: none"> Once groups have finished writing their laws, ask them to post them up on a white board or wall. 	
3	<p>Teacher in Role:</p> <ul style="list-style-type: none"> Go into role as the mayor of Green Lake. Today you are reminding the town's people of the laws regarding race relations. Announce the laws groups came up with in a serious and commanding tone. Sign the poster in the space provided on the poster to approve the law. 	5 min
4	<p>Teacher in Role + Hot Seating:</p> <ul style="list-style-type: none"> Explain to the class that you are a reporter from the newspaper, <i>'The Green Lake Times'</i>, and are trying to piece together the events of what happened to Sam and Kate. Ask for 2 other students to be reporters with you. These student reporters will assist you in asking witnesses questions about the events that took place. Ask for 10 volunteers to go into role as witnesses to Sam and Kate's romance, Sam's death, and Kate's murder of the sheriff. Assign roles as follows: <ul style="list-style-type: none"> ➔ Students of Kate (2 students) ➔ Witness of Sam and Kate's kiss (1 student) ➔ Witnesses of Sam's death (3 students) ➔ Witnesses to the sheriff's murder (4 students) The rest of the class will go into role as security guards, standing guard and making sure 	20 min + 10 min reflection

	<p>everything stays under control.</p> <ul style="list-style-type: none"> • Elicit from students what the setting should look like. • Ask entire class to assist in setting up the scene with chairs and tables. Once everything is set, begin the interview. <p>Suggested Questions:</p> <ul style="list-style-type: none"> ➔ <i>What was Kate like as a person?</i> ➔ <i>What was Sam like as a person?</i> ➔ <i>What was Kate like as a teacher?</i> ➔ <i>When did their romance begin?</i> ➔ <i>How do you know they were romantically involved?</i> ➔ <i>What is the law regarding a white person kissing a black person in Green Lake?</i> ➔ <i>What did you see when Sam was killed?</i> ➔ <i>Did he deserve to die?</i> ➔ <i>What did you see when the Sheriff was killed by Kate?</i> ➔ <i>How should Kate be punished if she is caught?</i> <p>Class reflection:</p> <ul style="list-style-type: none"> • Ask students to step out of role. Explain that what happened to Sam, really happened to many black citizens in the United States during this time. Can link Green Lake's racist stance to the story of Rosa Parks. <p>Suggested Questions:</p> <ul style="list-style-type: none"> ➔ <i>Were the townspeople of Green Lake Racist?</i> ➔ <i>How is it possible for an entire town to become racist? Where did they learn this from?</i> ➔ <i>Why do you think they didn't allow whites and blacks to be romantically involved with each</i> 	
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	<p><i>other?</i></p> <ul style="list-style-type: none"> ➔ What were they afraid of? ➔ How do you think Kate and Sam felt about breaking the law? 	
5	<p>Thought tracking (Kate visits Sam's grave)</p> <ul style="list-style-type: none"> • Explain to students that after Kate's murder of the Sheriff, she pays one last visit to Sam's grave before going on her robbery and murder spree. • Inform students that because Sam's family was poor, they could not afford a proper tomb stone, and only could purchase a small plate placed on the ground. • Show students the plate and ask one of them to place it on the ground where Sam was buried (Appendix 9). • Ask one student to go into role as Kate and stand in front of the grave. Inform the class that Kate is telling Sam one last goodbye before she leaves forever. • Ask each student to walk to Kate, place their hand on her shoulder and give one thought or idea she is telling Sam. Remind the class to use proper voice projection so the entire class can hear. 	10 min

Lesson Extension Task

You are the reporter from 'Green Lake Times' who interviewed the town's people about the events surrounding Kate and Sam. Write an article detailing the events and providing your opinion of what happened at the end. Are you sympathetic to Kate and Sam, or to the laws of Green Lake?

Lesson 5: The Destructive Nature of Cruelty

Aims:

- 1) To create dramatic experiences for students to experience and reflect on the destructive nature of cruelty.
- 2) To provide a communicative setting for students to make use of their English language skills.
- 3) To provide students with knowledge of basic drama skills.
- 4) To partner dramatic strategies with periods of reflection for students to communicate their opinions and questions, in order to make better sense of the themes and issues in 'Holes'.
- 5) To provide a lesson extension task that further facilitates reflection and creativity through writing.

Objectives

On completion of this lesson the students will have experienced learning through drama, and applied drama strategies in a communicative setting. They will also be acquainted with performing improvised scenes.

	Activity	Time
1	I said, he said, she said...(warm-up activity) <ul style="list-style-type: none">• Students work in groups of 3. In each group, Student A tells a story about a time they experienced cruelty or when they were cruel to someone/something (should not last more than 2 minutes)• Student C makes notes of the story.• Student B only listens but then retells the story as accurately as possible.• Student C comments on student B's re-telling. How accurate and complete was it? Student A can be asked to verify what was said.	5 min

2	Eliciting Acts of Cruelty found in Holes: <ul style="list-style-type: none"> • Group class together • Ask students where examples of cruelty are found in Holes. ➔ Who committed these acts? ➔ Why did they do it? ➔ Were they born cruel or did something cause them to be cruel? ➔ Did they pass this cruelty onto others? 	5 min
3	Scene Performance (Cruelty in Holes) <ul style="list-style-type: none"> • Instruct students to form groups of 4-5. • Inform students that they will prepare and perform a short scene, telling the story of how cruelty is passed from one character to the next in Holes. • Ask one representative from each group to take a slip of paper that gives the context of the dramatic scene they will prepare (Appendix 11). • Inform students that they are to perform their scene using improvised dialogue and may use tables and chairs if needed in their scene. • Each group should give its scene a title which should be read for the audience before the scene is performed. • After each group performance, elicit from class what took place. What good drama practices were used? What could have been done better? 	Preparation 15 minutes + 20 minutes for performance And reflection
	Class reflection; <ul style="list-style-type: none"> • After all groups have performed, reflect on the destructive nature of cruelty with students. Suggested Questions: <ul style="list-style-type: none"> ➔ <i>Why were the characters cruel to one another?</i> ➔ <i>Are people born cruel?</i> 	5 min

	<p>➔ <i>Were people cruel to Stanley? Name some examples.</i></p> <p>➔ Was Stanley cruel to others? (no) What does this tell you about his character?</p>	
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Lesson Extension Task

As seen in 'Holes', characters seem to pass on cruelty to one another like a disease. Do you think this is true in real life? Give 2 examples to support your stance.

Lesson 6: Working with Objects

Aims:

- 1) To create dramatic experiences for students to experience and reflect on the symbolic power of onions.
- 2) To provide a communicative setting for students to make use of their English language skills.
- 3) To provide students with knowledge of basic drama skills.
- 4) To partner dramatic strategies with periods of reflection for students to communicate their opinions and questions, in order to make better sense of the themes and symbols in 'Holes'.
- 5) To provide a lesson extension task that further facilitates reflection and creativity through writing.

Objectives

On completion of this lesson the students will have experienced learning through drama, and applied drama strategies in a communicative setting. They will also be acquainted with the drama conventions tableaux, working with objects and thought tracking.

	Activity	Time
1	The All-purpose Object (Warm-up activity) <ul style="list-style-type: none"> • Instruct students to form groups of 4-5 and give each group a <u>real object</u> and a sheet of paper. Objects could include a tie, shoe, sock, roll of tape, stick, box etc. (Appendix 12) • Inform students the goal of this activity is for them to stretch their imagination by thinking of many alternative uses for common objects. • Instruct groups to discuss and list out as many uses for their object as possible. • Ask each group to present their work to the class and to demonstrate how the object could be used. • Invite questions from the audience. 	15 min
2	Elicit the importance of onions in ‘Holes’ from students <ul style="list-style-type: none"> • Group students together and show them a real bag of onions (Appendix 13). ➔ How were onions important to people in ‘Holes’? ➔ Elicit specific examples from the novel. 	5 min
3	Tableaux + Thought Tracking <ul style="list-style-type: none"> • Ask groups to get into groups of 4-5. • Instruct students to create 3 tableaux that can represent 3 different instances in ‘Holes’, where onions helped people. • Distribute a few onions to each group. • Inform groups that they should block each image so that the onions are the main focus of the image from the audience’s perspective. • Give students time to block and rehearse. • When students are close to ready, inform them that they will be doing <u>thought tracking</u> during the performance of their tableaux. That is, when the 	15 min rehearsal + 20 min reflection

	<p>teacher or another student taps a performer on the shoulder, that students must give the thoughts or the person they are in role as. Remind students they must use proper voice projection.</p> <p>Performance + Reflection:</p> <ul style="list-style-type: none"> • As each group performs, elicit from the audience which part of the story each tableau represents. • Invite a member of the audience to go into the tableau and tap characters on the shoulder, signaling to hear the thoughts of characters. • After all groups have performed, create a class discussion about which image they thought was the most powerful and really emphasized the power of the onion. • Once the class has reached a consensus, invite that image to be re-performed by the group. Elicit from audience what makes this tableau so effective: <p>Points of discussion:</p> <p>➔ <i>Blocking, facial expressions, focus, use of levels.</i></p> <p><i>How do these things affect meaning?</i></p>	
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Lesson Extension Task:

Write a diary entry on behalf of the little girl who was suffering from a serious stomach ailment, but was cured by Sam's onion medicine.

Lesson 7: Introducing Story Telling

Aims:

- 1) To create dramatic experiences for students to experience and reflect on the power of storytelling as well as the themes, characters and setting of 'Holes'.
- 2) To provide a communicative setting for students to make use of their English language skills.
- 3) To provide students with knowledge of basic drama skills for storytelling.
- 4) To partner dramatic strategies with periods of reflection for students to communicate their opinions and questions, in order better understand drama techniques used in storytelling.
- 5) To provide a lesson extension task that further facilitates reflection and creativity through writing.

Objectives

On completion of this lesson the students will have experienced learning through drama, and applied drama strategies in a communicative setting. They will also be acquainted with the drama convention of storytelling.

	Activity	Time
1	Introduction of Story Telling Pt. 1: <ul style="list-style-type: none"> • Elicit how much students know about storytelling and what they think it is. • Play the first video for students (may play it twice if students request to see it again) https://www.youtube.com/watch?v=67rdEmSTqMY • After playing the video, elicit more details about storytelling: <ul style="list-style-type: none"> → <i>Who is behind us when we tell a story?</i> → <i>In olden times, where were many stories told?</i> → <i>Who carried many stories? How?</i> → <i>What does the speaker compare the women's storytelling to? (Knitting/sewing/embroidery)</i> • Hand out the worksheet on storytelling to students 	5 min

	<p>(Appendix 12), and go over the 'What is Storytelling in Drama' and 'Storytelling vs. Theatre' sections.</p> <ul style="list-style-type: none"> Explain to students that the next four lessons will be focused on Story Telling and they will be putting together a story telling performance based around a section of 'Holes'. 	
2	<p>Introduction of Story Telling Pt. 2:</p> <ul style="list-style-type: none"> Explain to students that the next four lessons will be focused on the techniques of storytelling and that they will be putting together their own storytelling performance based around a section of 'Holes'. Play the video, 'The Story of Ashputtel', for students and explain that this storytelling performance is by a group of secondary school students, who are re-telling the story of Ashputtel. https://www.youtube.com/watch?v=0Al5FbTbszk Instruct students to write down what drama techniques they see used in the group's performance. <p>Reflection:</p> <ul style="list-style-type: none"> <i>What drama techniques could students identify in the story telling video?</i> 	15 minutes
3	<p>Trying out Storytelling</p> <ul style="list-style-type: none"> Instruct students to form groups of 4 Ask each group to discuss the story of Stanley and the school bully, Derrick Dunne. Instruct each group to prepare a short storytelling performance about one instance of Derrick Dunne bullying Stanley. Groups can use any combination of drama techniques to best tell their story. 	20 min discussion and preparation

	<ul style="list-style-type: none"> As students rehearse, go around to each group and give advice on their work <p>Class reflection:</p> <ul style="list-style-type: none"> Ask students what drama techniques they saw groups use. <p>→ <i>Which performance was the most effective in telling a story? Why?</i></p> <p>→ <i>What other techniques could other groups have tried using?</i></p>	<p>+ 15 minute performance & reflection</p>
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Lesson Extension Task

What is storytelling? What are some drama techniques you thought worked really well in groups' performance today? Why?

Lesson 8: Use of Intonation, Gestures and Silence

Aims:

- 1) To create dramatic experiences for students to experience and reflect on the power of storytelling as well as the themes, characters and setting of 'Holes'.
- 2) To provide a communicative setting for students to make use of their English language skills.
- 3) To provide students with knowledge of basic drama skills for storytelling.
- 4) To partner dramatic strategies with periods of reflection for students to communicate their opinions and questions, in order to better understand drama techniques used in storytelling.
- 5) To provide a lesson extension task that further facilitates reflection and creativity through writing.

Objectives

On completion of this lesson the students will have experienced learning through drama, and applied drama strategies in a communicative setting. They will also be acquainted with the drama skills of working from a script, and adding gestures, intonation, silence and action to an improvised scene for storytelling.

	Activity	Time
1	Improvisation Warm up: <ul style="list-style-type: none"> • Instruct students to find a partner and to get a slip of paper from you (Appendix 13). • On each slip of paper there are the names of two characters from Holes. • Instruct students to improvise a conversation between the two characters for 1 min. • After 1 minute is up, ask groups to swap their paper with another group and to try improvising a new conversation. • Repeat 2-3 times. 	5 min
2	Improvised Reading <ul style="list-style-type: none"> • Instruct students to continue working with the same partner. • Pass one of the dialogue scripts to each pair (Appendix 14). • Inform students that the scripts are possible conversations from 'Holes'. The scripts have no stage directions or description of setting, and therefore allow students to have full creative control over how the lines are said, and what the setting and context are. • Instruct students to read the scripts 3-4 times. Each time, try experimenting reading the lines using different intonation, volume, pitch and pace. Be as different as possible in each reading. 	10min

	<ul style="list-style-type: none"> Ask 2-3 groups for each dialogue, to perform. <p>Class reflection:</p> <p>→ How was each dialogue read differently?</p> <p>→ How did changes in pitch, pace, intonation and volume change the meaning of the situation?</p>	
3	<p>Improvised Scene with Gestures</p> <ul style="list-style-type: none"> Now that students have read their script a number of times, they should have the majority of the lines memorized. Instruct students to try going through the lines once again, but this time they should add gestures to emphasize meaning. These gestures could be as simple as a head nod, to something more complex with stamping their foot and shaking their fists. The gestures students choose should match the meaning they are trying to convey to their audience. A number of groups should perform for the class. <p>Class reflection:</p> <p>→ How was each dialogue performed differently?</p> <p>→ How did changes in gestures affect the meaning of the performance?</p>	15 Min
4	<p>Improvised Scene + Silence</p> <ul style="list-style-type: none"> Inform students that adding silence between lines can have a big impact on the meaning and reality of an improvised scene. This Silence can be added by including with action. For example, if a scene is taking place in a kitchen, a performer may add silence to a scene by cutting up vegetables or cooking food. Instruct students to re-visit the dialogue they have been working on. Ask them to go through it a number of times and try adding moments of silence with 	20 min

	<p>actions that would fit the context of their scene.</p> <ul style="list-style-type: none"> • Encourage students to do their best to perform the scene without a script. The lines do not have to be memorized word for word. • Ask a number of groups to perform for the class. <p>Class reflection:</p> <p>→ <i>What moments of silence and action did groups add to their scene?</i></p> <p>→ <i>Which group do you think was the most effective in performing the dialogue? Why? What drama skills did the students use effectively?</i></p> <p>→ <i>What could other groups have done to improve their scenes?</i></p>	<p>+ 5 min Reflection</p>
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Lesson Extension Task:

How can adding silence, gestures and movement enhance an improvised scene? Support your answer with examples from today's lesson.

Lesson 9: Bringing Objects to Life

Aims:

- 1) To create dramatic experiences for students to experience and reflect on the power of storytelling as well as the themes, characters and setting of 'Holes'.
- 2) To provide a communicative setting for students to make use of their English language skills.
- 3) To provide students with knowledge of basic drama skills for storytelling.
- 4) To partner dramatic strategies with periods of reflection for students to communicate their opinions and questions, in order to better understand drama techniques that can be used in storytelling.
- 5) To provide a lesson extension task that further facilitates reflection and creativity through writing.

Objectives

On completion of this lesson the students will have experienced learning through drama, and applied drama strategies in a communicative setting. They will also be acquainted with the drama skills of adding movement and voice to objects.

	Activity	Time
1	The Machines Come to Life (Warm-up Activity) <ul style="list-style-type: none"> • Instruct students to form groups of 4-5. • Inform students that they will be making a machine by using all the members in their group. • They must add sounds with their voices and some movement to show what their machine is, and how it works. • Instruct students to introduce their machine by giving one thought the machine has, before it's turned on, as the machine. Groups should then show their machine in operation. • Instruct each group to brainstorm what machine their group will perform, practice for 2 min and 	10 min

	<p>then perform.</p> <ul style="list-style-type: none"> • Complete two rounds of performances with new machines for each round. <p>Class reflection:</p> <p>→ After each performance, invite students to guess what each machine is.</p>	
2	<p>Eliciting Objects found in Holes</p> <ul style="list-style-type: none"> • Gather students together and brainstorm what objects are found in 'Holes'. <p>→ What objects might be found in Stanley's home? Camp D? The Warden's Office? Camp Green Lake? Madame Zeroni's house?</p> <p>→ Ask students to imagine what these objects might say if they could speak?</p> <p>→ Invite students to offer some suggestions.</p>	5 min
3	<p>Bringing Objects to Life:</p> <ul style="list-style-type: none"> • Instruct students to form groups of 4-5 • Distribute an excerpt from 'Holes' to each group (Appendix 15). • Instruct groups to prepare a storytelling performance based on the excerpt they selected. • Students do not have to perform the provided scene description word for word, but can re-tell the scene in their own way, using any drama techniques they think can best re-tell the story. • Inform students each group must include at least one object that is brought to life by communicating a thought or feeling of that object to the audience. • Encourage students not to use a script in their performance. 	20 minutes rehearsal + 20 minutes performance

	<ul style="list-style-type: none"> • Invite a number of groups to perform. <p>Class reflection:</p> <p>→ <i>What objects were brought to life?</i></p> <p>→ <i>What thoughts or feelings did they tell us?</i></p> <p>→ <i>How does this tell us more about the setting, characters or themes in the story?</i></p> <p>→ <i>Which performance was most effective? Why?</i></p> <p>→ <i>Give suggestions on how other groups could have made their performance better.</i></p>	
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Lesson Extension Task

Pretend you are any object found in 'Holes' (i.e. The Warden's Lipstick, Mr. Sir's gun, Stanley's shovel, etc.) Write a diary entry detailing something surprising you witnessed at Camp Green Lake.

Lesson 10: Preparing a Storytelling Performance

Aims:

- 1) To assign a storytelling performance based on 'Holes', for students to discuss and plan.
- 2) To provide a communicative setting for students to make use of their English language skills.
- 3) For students to apply the dramatic skills they have learnt over the course of this scheme of work.
- 4) To provide a lesson extension task that further facilitates reflection and planning for a story telling performance.

Objectives

On completion of this lesson, students will have been assigned a storytelling performance. In a communicative setting, students will have discussed the themes; characters, symbols and issues related to 'Holes', and started planning what drama skills would best help to tell their story

	Activity	Time
1	Assigning a Storytelling Performance: <ul style="list-style-type: none"> • Inform students that you will be assigning a storytelling performance for them to plan, rehearse and perform in three weeks' time. • Distribute the 'Storytelling Assignment' handout to students and go over the details with them (Appendix 16) • Answer any questions students may have about the assignment. • Instruct students to form groups of 4-5. Ensure that each group has a minimum of 4 students. You may need to juggle groups around to get numbers right. 	15 min
2	Planning for Storytelling <ul style="list-style-type: none"> • Distribute the 'Storytelling Performance' handout to students (Appendix 17) 	

	<ul style="list-style-type: none"> • Instruct students to discuss what they would like to do for their storytelling performance and to work on completing their plans. • While groups are discussing, remind them this should be done in English • Check on students' progress and offer advice when needed. 	35 min
3	Reminders <ul style="list-style-type: none"> • Inform students that they should have their plans completed and ready for rehearsal for next lesson. • Students should be aware that they will need to plan and rehearse on their own time in order to prepare for a quality storytelling performance 	5 min

Lesson Extension Task

Fully complete your storytelling performance plan and be ready to start rehearsing for next lesson.

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Appendix 1 –Camp Green Lake 110 Years Ago (Lesson 1, Activity 3)

One hundred and ten years ago, Green Lake was the largest lake in Texas. It was full of clear cool water, and it sparkled like a giant emerald in the sun. It was especially beautiful in the spring, when the peach trees, which lined the shore, bloomed with pink and rose-colored blossoms.

There was always a town picnic on the Fourth of July. Children would play games, dance, sing, and swim in the lake to keep cool. Prizes were awarded for the best peach pie and peach jam. A special prize was given every year to Miss Katherine Barlow for her fabulous spiced peaches. No one else even tried to make spiced peaches, because they knew none could be as delicious as hers. Every summer Miss Katherine would pick bushels of peaches and preserve them in jars with cinnamon, cloves, nutmeg, and other spices which she kept secret.

The jarred peaches would last all winter. They probably would have lasted a lot longer than that, but they were always eaten by the end of winter. It was said that Green Lake was "heaven on earth" and that Miss Katherine's spiced peaches were "food for the angels."

Appendix 2 –Camp Green Lake of Present Time (Lesson 1, Activity 5)

There is no lake at Camp Green Lake. There once was a very large lake here, the largest lake in Texas. That was over a hundred years ago. Now it is just a dry, flat wasteland. There used to be a town of Green Lake as well. The town shriveled and dried up along with the lake, and the people who lived there. During the summer the daytime temperature hovers around ninety-five degrees in the shade— if you can find any shade.

There's not much shade in a big dry lake. The only trees are two old oaks on the eastern edge of the "lake." A hammock is stretched between the two trees, and a log cabin stands behind that. The campers are forbidden to lie in the hammock. It belongs to the Warden. The Warden owns the shade.

Out on the lake, rattlesnakes and scorpions find shade under rocks and in the holes dug by the campers. Here's a good rule to remember about rattlesnakes and scorpions: If you don't bother them, they won't bother you. Usually. Being bitten by a scorpion or even a rattlesnake is not the worst thing that can happen to you. You won't die. Usually.

Sometimes a camper will try to be bitten by a scorpion, or even a small rattlesnake. Then he will get to spend a day or two recovering in his tent, instead of having to dig a hole out on the lake. But you don't want to be bitten by a yellow-spotted lizard. That's the worst thing that can happen to you. You will die a slow and painful death. Always. If you get bitten by a yellow-spotted lizard, you might as well go into the shade of the oak trees and lie in the hammock. There is nothing anyone can do to you anymore.

Appendix 3 – Words and Movement (Lesson 2, Activity 1)

With your partner, experiment with gestures and movement to help communicate the following words and phrases:

Words	Phrases
Silence!	Over here, please!
Wait.	Oh, for goodness sake!
Now?	Take your time.
Who?	So that's it.
Lunch	It's teatime...
Babies.	That'll do.

Appendix 4 – Lullaby (Lesson 4, Activity 4)

"If only, if only," the woodpecker
sighs,

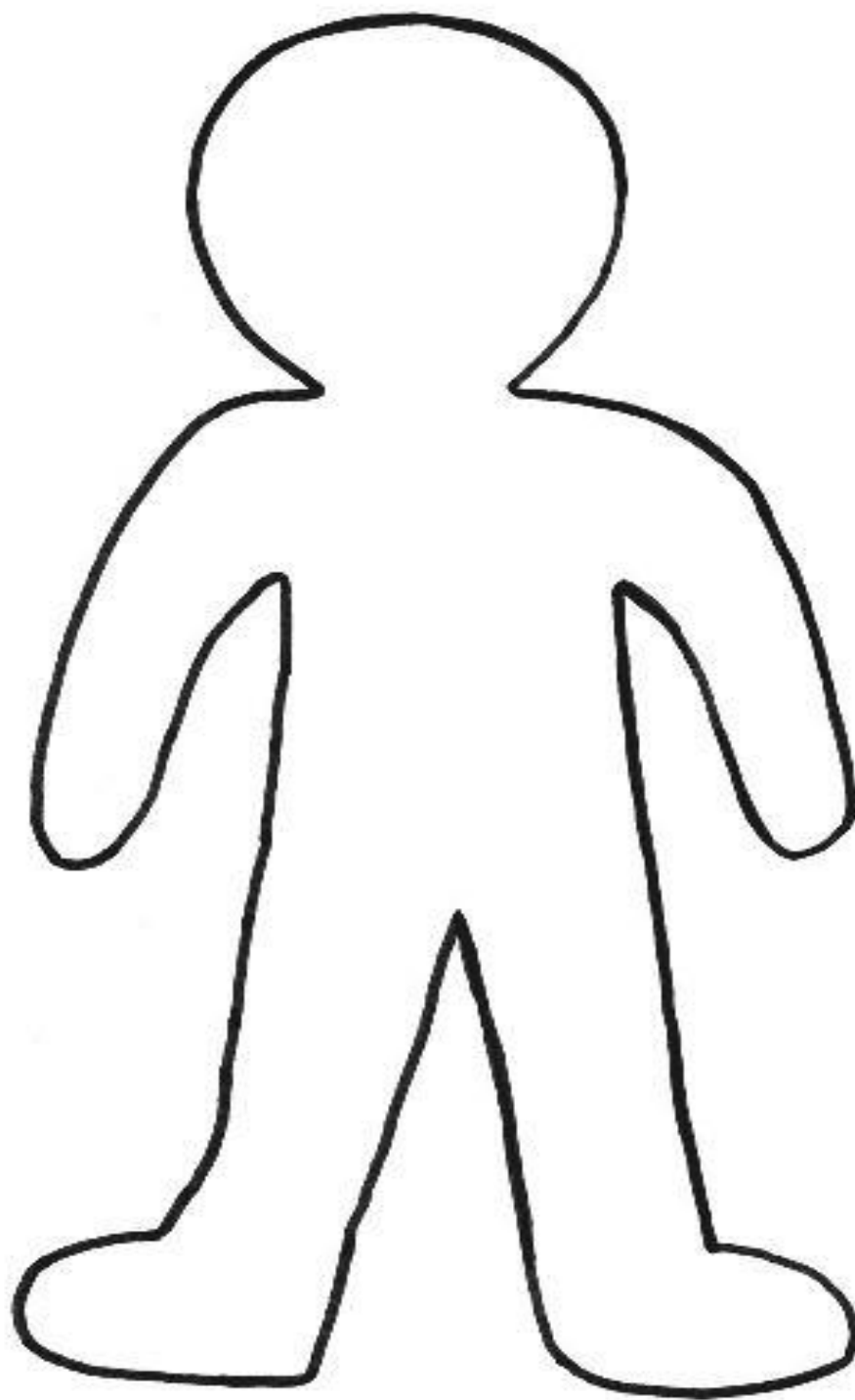
"The bark on the tree was just a
little bit softer."

While the wolf waits below, hungry
and lonely,

He cries to the moo-oo-on,

"If only, if only."

Appendix 5 – Role on the Wall Poster (Lesson 2, Activity 3)



Free resource from www.dramaresource.com

Appendix 6 – Nickname Nametags (Lesson 3, Activity 2)

Cut into name tags. Stick to students with tape.

Camper 133111581	Camper 133111582
Squid	
Camper 133111583	Camper 133111584
	Magnet

Camper 133111585	Camper 133111586
Zig-Zag	
Camper 133111587	Camper 133111588
	X-Ray

Camper 133111589	Camper 1331115810
Armpit	
Camper 1331115811	Camper 1331115812
	Zero

Camper 133111581	Camper 133111581
Caveman	
Camper 133111581	Camper 133111581
	Bass

Camper 1331115813	Camper 1331115814
Ice-man	
Camper 1331115815	Camper 1331115816
	Sling-shot

Camper 1331115813	Camper 1331115814
Marbles	
Camper 1331115815	Camper 1331115816
	Firecracker

Appendix 7 – Teacher in Role Costume Ideas (Lesson 3, Activity 3 + 5)

Mr. Pendanski (not so stylish fishing/sun hat)



Mr Sir (Cowboy hat + Sunglasses + toy gun)



The Racial Laws of Green Lake

X _____
Approved by the Mayor

Appendix 9 – Sam's Grave (Lesson 4, 5)

Sam

The Onion Picker

1861-1885

Appendix 11 – The Destructive Nature of Cruelty (Lesson 5, Activity 3)

Cut into strips.

Death of Sam → Kate Killing Sheriff → Kate becoming Kissin' Kate Barlow

Bullying of Zero by campers and counsellors → Zero hitting Mr. Pendanski with a shovel.

The Warden's father forcing her to dig holes as a child → The Warden forcing campers to dig holes

The Warden attacking Mr Sir → Mr Sir taking his frustrations out on the boys.

Appendix 12 – Ideas for Objects (Lesson 6, Activity 1)



Appendix 13 – Bag of Onions (example)



Appendix 12 (Lesson 7, Activity 1) - Story Telling in Drama

What is Storytelling in Drama?

Storytelling is one of the simplest and perhaps most compelling forms of drama, where imagination can flourish freely. Rather than memorizing stories word for word, and detail by detail, storytelling allows for people to identify key images and important moments within a story and re-tell it in their own words.

In drama, we can combine many different drama techniques together in order to tell a story. For example, tableaux can be used to mark out a key moment within a story, so time can be slowed down for an audience to reflect on what they are watching.

Other important storytelling techniques include use of voice (words and sounds), facial expression and bodily gesture, mime, pace, repetition, rhythm, elaboration and also, engagement with the audience.

Storytelling vs. Theatre - What are the differences?

Storytelling	Theatre play
Low intensity	High intensity
Conversational	Scripted
Informal	Formal
Minimal use of props and costumes	Extensive and elaborate props and costumes
One actor playing multiple roles	One actor being one character
The use of third-person narration	Mostly the use of first-person narration

Watch a Storytelling Performance

Watch the following storytelling performance performed by a group of secondary school students, who are telling the story of Ashputtel. As you watch, try to identify the difference drama techniques this group uses in their performance. Write them in the space below.

Staney/Zero
Zero/Mr Pendanski
Mr Sir/The Warden
X-Ray/Armpit
Stanley Yelnats I/Myra Menke
Clive Livingston/The Auctioneer
Madame Zeroni/Elya Yelnats
Kate Barlow/Charles Walker
Staley's Dad/Stanley's Mum
Stanley/The Judge

Appendix 14 – Improvised Dialogue Scripts (Lesson 8, Activity 2)

Dialogue 1

Warden	Yes?
Mr Sir	There's been a little trouble down at the lake.
Warden	Come in, I suppose.
Mr Sir	Stanley, stole my Sunflower seeds
Warden	I see. That's why you brought him here?
Mr Sir	Yes. But I think he's lying! I think someone else stole the sack and he's covering up!
Warden	I see. Caveman, in that room is a small flowered case. Will you get it for me please?

Dialogue 2

Stanley	Thanks! But why'd you help me?
Zero	You didn't steal the sunflower seeds.
Stanley	So, neither did you!
Zero	You didn't steal the sun flower seeds.
Stanley	Wait! I'll try and teach you how to read if you want. Do you know the alphabet?
Zero	I know some of it. A,B,C,D,E.....
Stanley	Keep going,
Zero	F,G.....H,I
Stanley	J.K.L.
Zero	That's right. I've heard it before, but have never memorized it.

Appendix 15 – Excerpts from Holes (Lesson 9, Activity 3)

1 *The only trees are two old oaks on the eastern edge of the “lake”. A hammock stuck between the two trees, and a log cabin stands behind that. The campers are forbidden to lie in the hammock. It belongs to the Warden. The Warden owns the shade. (Holes, p.3)*

****potential objects to bring to life: trees, hammock, shade, cabin and how they react to campers and the Warden***

2 *She heard a noise outside the door, then suddenly a mob of men and women came storming into the building.*
They were led by Trout Walker
“There she is!” Trout shouted. “The Devil Woman!”
The mob was turning over the desks and ripping down bulletin boards.
(Holes, p 112)

****potential objects to bring to life: desks, chairs, bulletin board, school building and how they react to what is happening to Kate.***

3 *Stanley walked to Zero's hole and watched him measure it with his shovel. The top of his hole was a perfect circle, and sides were smooth and steep. Not one dirt clod more than necessary and had been removed from the earth. Zero pulled himself up to the surface. He didn't even smile. He looked down at his perfectly dug hole, spat in it, then turned back and headed to the camp compound. (Holes, p.37)*

****potential objects to bring to life: hole, shovel, creatures in the environment and their reaction to what is being done, or the feelings of each character.***

4 *Now that they really were almost there, it scared him. Big Thumb was Zero's only hope.*

"Weeds and bugs," he said. "There's got to be water around here somewhere. We must be getting close" (Holes, p 167-169)

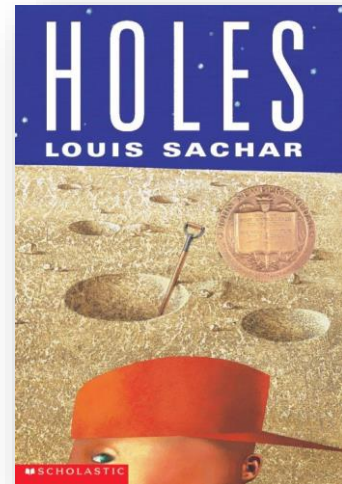
****potential objects to bring to life: big thumb mountain, weeds, bugs, water.***

Appendix 16 – Storytelling Assignment (Lesson 10, Activity 1)

S.2 Drama - Story Telling Assignment

In groups of 4 or 5, create a *storytelling performance* based on one of the following sections or themes found in 'Holes.' Your performance must include a message/moral for your audience.

1. The Story of Kate and Sam
2. The Yelnats Family Curse
3. Life in Camp D
4. Cruelty is a Contagious Disease
5. The Friendship of Zero and Stanley.
6. The Importance of Fate.



Your performance must include all of the following drama techniques used in combination to creatively tell your story. Other Drama techniques not found on this list may also be included.

1. Narration
2. Dialogue
3. Tableaux
4. Use of Silence
5. Creative use of objects
6. Use of Blocking
7. Interaction with audience



Appendix 17 – Storytelling Performance Plan (Lesson 10, Activity 2)

What Section or theme has your group chosen?

What message about this section/theme do you want to communicate to your audience?

With your group, brainstorm 4-5 episodes from the novel that you think best fits into this section/theme (you can choose more if you wish). Write the page number so you can refer back to them easily:

1. _____

2. _____

3. _____

4. _____

5. _____



Fill in the following table to help you plan your Story Telling performance. Don't forget you must use all of the following theatre techniques throughout your performance. Each technique can be used more than once.

Drama Techniques:

- Narration
- Dialogue
- Use of Silence
- Tableaux
- Role-playing
- Interaction with audience
- Use of Levels and Blocking
- Elements of performance (eye contact, voice projection, blocking)
- Creative Use of Objects
- Use of sounds

	Episode	Pages #s	Characters in this episode	Drama techniques	Props needed
1					
2					
3					
4					
5					
6	Message of your performance				

Appendix 18.1 – Storytelling Performance Assessment Sheet

Name: _____

Name of Storytelling Performance: _____

Individual Performance Assessment		2	4	6	8	10
	Performance Skills: → Vocal: projection, clarity, tone, pace, dynamics → Movement: control, energy, spatial awareness, dynamics → Timing: control of delivery, responses to cues, awareness of rhythms					
	Sustaining and developing role/character → Belief/conviction/Energy → Complexity/Dimension → Interaction with other characters/roles → Focus					
Group Assessment						
	Structure and dramatic coherence → Performance as part of an ensemble → Effective use of dramatic techniques → Establishing and maintaining a clear intention and an appropriate relationship with the audience in the context of the performance space. → Demonstration of innovation, flair and integrity in the dramatic work → Effective use of the space in the context of the performance style					
	Storytelling → Understanding of plot, themes, characters, issues and literary devices found in story.					

Total: _____/40 marks

Comments:

Appendix 18.2 - Drama Classwork Assessment Sheet

Name: _____

Individual Classwork Assessment		2	4	6	8	10
Use of English						
	English Usage: Maintains use of English throughout lesson tasks, reflections and performances.					
	Delivery of Reflections and Presentations: accuracy and clarity of pronunciation. Use of intonation and voice projection.					
	Vocabulary: accuracy/range of vocabulary, and accuracy of grammar.					
Understanding of Novel through Oral Reflections						
	Ideas: clear and fluent expression of ideas related to the literary text.					
	Questioning: a range of questions related to the text are put forth.					
	Depth: displays an understanding of themes and issues associated to the literary text and its relation to students' life.					
Effort						
	Focus: tasks are completed in a focused manner					
	Attentiveness: student pays attention to the work of the whole class.					
	Creativity: student displays imagination in their work and is willing to try new ideas and forms of expression.					

Total: _____/90 marks

Comments:

Appendix 19 – Lesson Extension Tasks Student Handout

Lesson Extension Tasks

After each drama lesson, you will be assigned a *Lesson Extension Task* that should be completed, and submitted to your drama teacher within 2 days after your lesson. These tasks are designed for you to reflect on the dramatic episodes you experienced during lessons, as well as new drama skills you learnt or used. Some tasks will require you to write in role as a character or an object, or to complete a newspaper article.

By completing these tasks, you will not only be reflecting on drama, but will also be reflecting on the themes, characters, symbols and issues found in 'Holes', which will better prepare you for literature studies.

Each *Lesson Extension Task* should be completed in a Drama Journal (notebook). You may accompany any lesson task with printed pictures, drawings or articles you think relate to the task.

Each *Lesson Extension Task* will be awarded a mark out of 15, based on **Completion of Task** (5 marks), **Effort** (5 marks), **Reflection** (5 marks).

Lesson Extension Task Schedule:

Lesson		Extension Task	Genre of Writing
1	Camp Green Lake (Past and Present)	What are the main differences of Camp Green Lake 100 years ago and Camp Green Lake now? What do you think caused Camp Green Lake to become such a harsh environment? What drama skills did you learn/use in today's lesson? How should these skills be used correctly?	Short Answer Questions
2	The Yelnats Family Curse	As Stanley, write a diary entry that expresses his feelings and thoughts about his life and the so-called family curse.	Writing in Role (diary entry)
3	Life in Camp D	Why do you think the boys in Camp D love using nicknames so much? Do you and your friends call each other nicknames? What is yours? Do you like it? Why or Why not? What drama skills did you use in today's lesson?	Reflective Journal Writing
4	The Birth of an Outlaw	You are the reporter from 'Green Lake Times' who	

		interviewed the town's people about the events surrounding Kate and Sam. Write an article detailing the events and providing your opinion of what happened at the end. Are you sympathetic to Kate and Sam, or to the laws of Green Lake?	Article Writing
5	The Destructive Nature of Cruelty	As seen in 'Holes', characters seem to pass on cruelty to one another like a disease. Do you think this is true in real life? Give 2 examples to support your stance.	Short Answer Questions
6	Working with Objects	Write a diary entry on behalf of the little girl who was suffering from a serious stomach ailment, but was cured by Sam's onion medicine.	Writing in Role (diary entry)
7	Introducing Story Telling	What is storytelling? What are some drama techniques you thought worked really well in groups' performance today? Why?	Reflective Journal Writing
8	Use of Intonation, Gestures and Silence	How can adding silence, gestures and movement enhance an improvised scene? Support your answer with examples from today's lesson.	Reflective Journal Writing
9	Bringing Objects to Life	Pretend you are any object found in 'Holes' (i.e. The Warden's Lipstick, Mr. Sir's gun, Stanley's shovel, etc.) Write a diary entry detailing something surprising you witnessed at Camp Green Lake.	Writing in Role (diary entry)
10	Preparing a Storytelling Performance	Fully complete your storytelling performance plan and be ready to start rehearsing for next lesson.	Planning

Appendix 20 - Lesson Extension Tasks Marking Rubric

Marks	Completion of Task	Effort	Reflection
5	Task was fully completed and followed the correct genre format. Questions were fully answered and sufficient elaboration and support for answers was provided.	Work was completed above and beyond expectations. Additional material was submitted to enhance extension tasks such as pictures, drawings and articles. Students proof read their work.	Students put a lot of thought and reflection into the dramatic experiences and skills learnt in lessons. Clear connections of were made between the work and student's life.
3-4	Task was partially completed. A few parts were missing. More elaboration support could have been included.	Student completed work. Some spelling and grammar mistakes found.	Student put some thought and reflection into dramatic experiences and skills learnt in lessons making brief connections to their own lives.
1-2	Student misunderstood question/task and did something else	Little effort was put into student's work. Many mistakes in spelling and grammar.	Student put little thought and reflection into the dramatic experiences and skills learnt in lesson.
0	<i>Student failed to submit work</i>		

Appendix 21 – Drama Strategies and Techniques

The following are descriptions of drama strategies/conventions used in this scheme of work and can be found in Jonathan Neelands' book, 'Beginning Drama 11-14', and David Farmer's website, www.dramaresource.com

Drama Strategy	Description
Conscience Alley	A useful technique for exploring any kind of dilemma faced by a character, providing an opportunity to analyse a decisive moment in greater detail. The class forms two lines facing each other. One person (the teacher or a participant) takes the role of the protagonist and walks between the lines as each member of the group speaks their advice. It can be organised so that those on one side give opposing advice to those on the other. When the protagonist reaches the end of the alley, she makes her decision. Sometimes known as Decision Alley or Thought Tunnel .
Hot-seating	A character is questioned by the group about his or her background, behaviour and motivation. The method may be used for developing a role in the drama lesson or rehearsals, or analysing a play post-performance. Even done without preparation, it is an excellent way of fleshing out a character. Characters may be hot-seated individually, in pairs or small groups. The technique is additionally useful for developing questioning skills with the rest of the group.
Improvisation	A spontaneous acting out of a given situation in which students have to respond to the given circumstances – who, where, when, what. A prepared but unscripted performance or a situation that is prepared by one group of students which is improvised with the teacher-in-role or with volunteers from another group.
Narration	Narration is a technique whereby one or more performers speak directly to the audience to tell a story, give information or comment on the action of the scene or the motivations of characters. Characters may narrate, or a performer who is not involved in the action can carry out the role of 'narrator'.
Role on the Wall	A record of a character is kept in the form of a large outline of a figure in which students might write key lines, phrases, ideas or feelings about the character. The outline is kept and re-edited as students discover more about the character.
Roleplay	Role play is the basis of all dramatic activity. The ability to suspend disbelief by stepping into another character's shoes comes quite naturally to most children. Through the structure of the drama lesson this can be used to great effect, challenging children to develop a more sensitive understanding of a variety of viewpoints whilst sharpening their language and movement skills. By adopting a role, children can step into the past or future and travel to any location, dealing with issues on moral and intellectual levels. Thus role play can be easily utilised to illuminate themes across the curriculum.
Soundscape	The leader or one member of the group acts as conductor, whilst the rest of the group is the 'orchestra'. Using their voices (and body percussion if appropriate!), the group paints a <i>soundscape</i> of a particular theme or mood, for example the seaside, a city, a jungle. The leader can control the shape of the piece by raising her hand to increase the volume or bringing it to touch the floor for silence. You may also use simple percussion instruments for this exercise.

Tableaux	<p>In a tableau, participants make <u>still images</u> with their bodies to represent a scene. A tableau can be used to quickly establish a scene that involves a large number of characters. Because there is no movement, a tableau is easier to manage than a whole-group improvisation – yet can easily lead into extended drama activities. It can be used to explore a particular moment in a story or drama, or to replicate a photograph or artwork for deeper analysis.</p>
Teacher in Role	<p>Teacher in role (TiR) is an invaluable technique for shaping the dramatic process. Simply put, the teacher assumes a role in relation to the pupils. This may be as a leader, a peer, or a subservient role – whatever is useful in the development of the lesson. The teacher may ask questions of the students, perhaps putting them into role as members of a specific group and encouraging them to hot-seat her in return.</p> <p>How to do it</p> <p>Teacher in Role does not require great acting skills. A role can be adopted quite simply to communicate the key attitudes and emotions of a particular character. A token piece of costume, a hand prop or special chair can be useful to denote when the teacher steps into and out of role.</p> <p>If you are unsure how to begin, try <u>hot-seating</u> first. This will give you valuable experience of assuming a role in relation to the students and responding to their comments and questions. You can progress to teacher in role by encouraging the students to participate and becoming more active as the character. Reply to their questions as though they are also in role and encourage them to become involved in occupational mime activities.</p>
Thought tracking	<p>A group makes a still image and individuals are invited to speak their thoughts or feelings aloud – just a few words. This can be done by tapping each person on the shoulder or holding a cardboard ‘thought-bubble’ above their head. Alternatively, thought tracking (also called <i>thought tapping</i>) can involve other members of the class speaking one character’s thoughts aloud for them. The technique is most often used in conjunction with <u>image theatre</u> or <u>freeze-frames</u>. Equally, thought-tracking is useful preparation for improvisation.</p>
Storytelling	<p>Storytelling is one of the simplest and perhaps most compelling forms of dramatic and imaginative activity. A good place to start is by telling stories to your pupils and encouraging them to share stories with one another. All of us can become engaging storytellers with a little practice. There may also be members of staff who are particularly skilled at telling stories, or you could invite a professional storyteller (such as Hugh Lupton in the video below) into the school. Listen to each other, watch videos of storytelling and encourage the children to identify techniques they could use in their own stories.</p> <p>Rather than learning stories by rote pupils should identify key images and important moments, and retell the story in their own words. <u>Still images</u> can be used to mark out those key moments, as can drawing storyboards and story maps or (for younger children) sorting pictures into the right order. It is well worth playing some games to develop oral skills and get the creative</p>

	<p>juices flowing. These can help to develop vocabulary, story-making and storytelling techniques.</p> <p>Important storytelling techniques include the use of voice (words and sound effects), facial expression and bodily gesture, mime, pace, repetition, rhythm, elaboration, exaggeration and – most of all – engagement with the audience.</p> <p>Begin with some word association games like Word Tennis and <u>One word at a time stories</u>.</p>
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Appendix 22 – Further Reading

Theoretical Resources

Bolton, G. (1998) *Acting in Classroom Drama: A Critical Analysis*. Portland: Calendar Island Publishers.

Bowler, P., and Heap, B. (2005). A Prelude to Mapping the Practice of Process Drama. *Journal of Aesthetic Education*. 39(4), 58-69

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Practical Resources

Fleming, M. (2011). *Starting Drama Teaching*, 3rd Edition. London: Routledge.

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