

FOR THE BEST



Photograph by Andrew Whittuck





TEACHER RESOURCES

Contents

- Introduction
- The Process of Creating *For The Best*
- The Wellcome Trust
- Preparing to See *For The Best*
- Kidney Transplant Newsletter

Activities

- **Activity 1: Finding Out About Kidneys**

This activity develops scientific knowledge and understanding of the role of the kidneys and understanding of life threatening condition. It also encourages an empathetic response to the experience of others. Teaching and learning strategies: teacher lead discussion; independent exploration of resources.

- **Activity 2: What Do We Know About Hospitals?**

This activity connects to prior knowledge and understanding of hospitals and enables children to infer general points from specific information. Teaching and learning strategies: whole class discussion; talk partners; independent drawing.

- **Activity 3: Autobiographical Poems: If you were a creature...**

This writing activity uses a supportive framework to enable the class to use metaphor to express a sense of identity. Teaching and learning strategies: teacher introduction; whole class discussion; guided writing.

- **Activity 4: Self Portraits**

This art activity introduces a way of expressing identity through visual image based on the autobiographical poems. Teaching and learning strategies: independent work.

- **Activity 5: Whose Shoes?**

This activity introduces a way of empathising with others and their circumstances through imaginative drama and role play. Teaching and learning strategies: teacher introduction; whole class discussion; independent work, work in pairs/small groups.

- **Activity 6: Write a Review – Unity Competition**

How was your experience of seeing *For The Best*? What did you think of the design, the performers, the venue, the sound and lighting? Share your experience with us and you could win theatre vouchers.

Contributors:

This resource has been adapted from the Unicorn Theatre For the Best Resource Pack written by Susanna Steele in 2009. Contributions and updates for the Liverpool project from Louise Flooks - Unity Theatre, Nicky Duirs - Royal Liverpool University Hospital and Anna Ledgard - Artsadmin.

Introduction

'I don't put salt on my dinner any more, it's not fair on him'

Welcome to Unity Theatre Liverpool Teacher Resources for *For The Best*.

For The Best is a theatre production which tells the stories of adults attending the Royal Liverpool University Hospital Renal Unit. *For The Best* was first created in collaboration with the Unicorn Theatre with children attending the Evelina Children's Hospital in London and their families.

For The Best will be an experience that will probably be unlike any other theatre visit your class has made and, consequently, it will challenge many preconceived ideas and expectations of what a visit to the theatre is likely to be.

For The Best is an imaginative and creative exploration of a family's experience of living with renal disease inspired by and created with the adults and family members in the Dialysis Unit at Royal Liverpool Hospital and from children attending the Evelina Children's Hospital in London. In a performance that works through metaphor and allusion as well as narrative, the events, thoughts, feelings and responses of the 'Haemo Family' are expressed through enactment, visual image, movement, music, sound and setting. It will also include work from the patients and families attending the Dialysis Unit at the Royal Liverpool University Hospital from their personal testimonies and shared experiences.

For The Best asks the audience to set aside literal or medical expectations and to engage in a journey of affective response to the experience of living with a life threatening condition.

If, as an audience, you and the children you bring with you are willing to imagine; to respond to shape and colour and to sound and light; to speculate about what you see and hear; and to enjoy the surprising and sometimes puzzling experience of *For The Best*, then we hope that you will discover that what is understood first by the heart can then be understood by the mind. "

For The Best has been commissioned by Culture Liverpool and Liverpool PCT as part of the 2010 Year of Health and Wellbeing.



The Process of Creating For The Best

“Being on dialysis is like being in a washing machine. Your blood is put through a four-hour rinse cycle and you come out squeaky clean. It can drive you mad.”

Child A, Evelina Children’s Hospital

The adults and their families who attend the Dialysis Unit of the Royal Liverpool University Hospital and the Children at the Evelina Children’s Hospital are the originators of what audiences will experience when they come to see *For The Best* as it is their responses to the experience of receiving dialysis, the impact it has on their families and how it shapes their sense of identity that is at the heart of the performance.

Artist Mark Storer worked as artist in residence on the Dialysis Unit in the 2 hospitals with children and adults when they were having their regular dialysis, hearing their stories, enabling them to create poems and to make images. This was, as Mark describes it, ‘*personal and intimate work*’ which took place at patient’s bedsides over three months. It was also a reciprocal process of creation with Mark matching his artist’s vision to the patients’ expressions of personal experience.

The voices and experiences, particularly the metaphors and analogies that the participants on the Dialysis Unit used to communicate the complex responses to undergoing life supporting treatment, then became the touchstone, under the creative guidance of Mark, for the creative process of other artists and performers.

For The Best is not a conventional piece of theatre where audiences are seated and actors act out a story. It is a promenade performance which takes audiences on a journey beyond the stage into the corridors, stairwells and hidden spaces of the Gostins Building in central Liverpool.

There will be encounters with performers along the way that will surprise and intrigue, there will be images of startling beauty and mysterious puzzles that will all piece together to create an experience that explores how we all live within the limits of our bodies and our minds and ultimately transcend them. It will give particular insight into the experience of patients who are receiving on going dialysis and what this is like for their families and for the nurses and doctors who care for them.



The Wellcome Trust

The Wellcome Trust is a major UK medical foundation whose leading research into biomedical science has impact worldwide. As well as producing resources that promote contemporary science in the curriculum, The Wellcome Trust aims, through the projects it funds, to enable young people to engage with biomedical science and the issues it raises.

For The Best is one such project and the third in a series led by Mark Storer and produced by Anna Ledgard. The Wellcome Trust recognises that successful and engaging links can be made between science and the arts in particular and teachers will find examples of past projects on the Wellcome Trust website which will provide “a taste of the depth, diversity and richness that successful interdisciplinary collaborations can achieve”.

The Wellcome Trust Educational Resources are at:
<http://www.wellcome.ac.uk/Education-resources/Teaching-and-education/index.htm>

Preparing to see For The Best

Before coming to *For The Best* there are several things that teachers can do in order to enhance the experience for themselves and their class. Most importantly, it is about understanding the context out of which *For The Best* has emerged.

The Teachers’ Resources also offer ways of creating and reflecting that will help to illuminate the approach taken by artist Mark Storer. The activities also enable children to think about their own experience and sense of identity and how these can be expressed in different ways and through different media.

From the Royal Liverpool University Hospital

The Royal Liverpool University Hospital Renal Dialysis is a centre of excellence, with a family atmosphere. People come in for dialysis as outpatients, so after their treatment, they go home again.

The ethos of the RLUH dialysis unit is to keep people as well as possible, so that they can lead normal lives and not think of themselves as sick people.

The nurses and patients will meet at the unit 3 times a week patients may keep coming to the same unit for many years or their whole life, unless they have a kidney transplant so they get to know each other very well and become quite a community



What is Dialysis? [Di-al-eye-sis]

Dialysis is also called ‘*artificial kidney treatment*’ as it replaces the function of the kidneys. It does not make the diseased kidneys work any better – these are normally left in place inside the body where they gradually lose all remaining function and shrivel up. The dialysis machine cleans all the toxins and waste from the blood and replaces it cleaned back into the body.

The person on dialysis in the unit at the Royal hospital, have a bed and are attached to the dialysis machine for between 4 – 7 hours depending on their condition. Most people sleep for some of this time, or read books, or chat. Sometimes people have hobbies, like knitting or some people have had quizzes and bingo sessions with their friends on the unit who are also having dialysis to help pass the time. People always go to the same dialysis unit, so they don’t like it if they get moved.

What happens to the body in kidney failure?

- **Chemical build up** - The kidneys are meant to get rid of chemical waste from the body. In kidney failure the levels of these chemicals are too high. The body can often tolerate high levels of build-up without any symptoms, but eventually there will be tiredness, sickness, itching and anaemia.

- **Fluid control** - The kidneys control the amount of water in the body. In many people with kidney failure, the amount of the fluid in the body continues to be controlled, but in others the kidneys may lose control and the body can contain too much or too little fluid.

- **High blood pressure** - The kidneys normally control the level of blood pressure in the body. The blood pressure is usually too high in kidney failure.

Having kidney failure does not mean you have to stop enjoying life, but it does change your life

Sources:

Royal Liverpool University Hospital Dialysis Unit

Help! I’ve got kidney failure booklet, published by Roche Products Ltd



For The Best Resources and the Curriculum

The activities included in these resources have been brought together from different sources and by some of the partners in the project. They have been devised to enable teachers and their classes make the most out of the experience of *For The Best*. They are informed by creative approaches to teaching and aim to encourage the skills and abilities that the QCDA defines as being essential aspects of creative teaching and learning:

“Creative pupils think laterally and make associations between things that are not usually connected.

They:

- Recognise the significance of their knowledge and previous experience
- Use analogies and metaphors
- Generalise from information and experience, searching for trends and patterns
- Reinterpret and apply their learning in new contexts
- “*Communicate their ideas in novel or unexpected ways.*” QCDA

For example, Activity 3: What do we know about hospitals? encourages children to use what they already know about hospitals in order to generalise from that experience. There are also connections between the activities and particular curriculum areas.

For example, the autobiographical poem connects to PNS Strand Creating and Shaping Texts and, as a list poem, is in keeping with the forms of poetry children are expected to encounter at both KS1 and KS2.

Teachers will also be able to make specific connections to their plans related to their year group, term themes and school’s focus.



Activity 1: Finding Out About Kidneys

- **Aim:** to develop scientific knowledge and understanding of the role of the kidneys; to develop scientific knowledge and understanding of a life threatening condition; to respond empathetically to the experience of others.

- **Teacher resources:** Kidney Dialysis Information Centre website <http://www.kidneydialysis.org.uk>

- **Resources:** science resources on the Human Body.

- **Time:** 60 minutes teacher-led discussion.

- **Teaching and learning strategies:** teacher lead discussion; independent exploration of resources.

- **CURRICULUM LINKS:** English PNS Strand 3: Group discussion and interaction.

Many teachers will have some knowledge about how the kidneys work and how much depends on them functioning well whilst others may need to do some research so that they can plan how to introduce this aspect of *For The Best* to the class.

Increasing awareness of renal disease is one of the projected outcomes of *For The Best* and the performance originates from the experience of people on dialysis, we suggest that some classroom discussion on what kidneys do and what happens when they stop functioning is essential to providing the background understanding that will deepen children's responses to the performance.

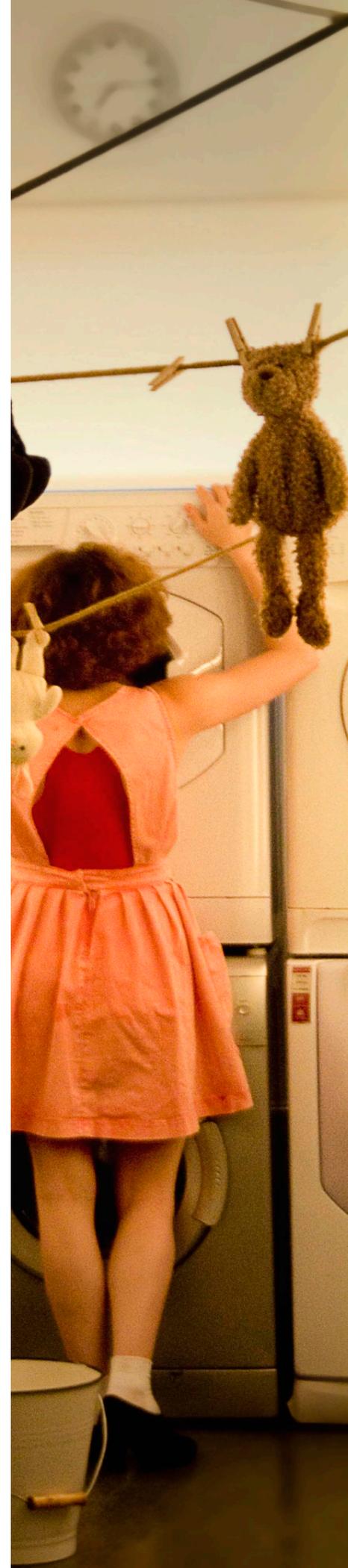
The Kidney Dialysis Information Centre has a very good website that is deliberately written in straightforward language which gives information about how our kidneys work, what dialysis is and why it can be necessary. This will be helpful for teachers and other adults who are coming to experience *For The Best*.

- **Activity**

Teachers will have science resources on the human body available in the school that will be helpful. A book such as *The Human Body* published by Dorling and Kindersley, could be shared with the whole class.

Resources on screen and display of books that children can browse independently or talk about with a partner will help to emphasise the biomedical science that underpins *For The Best*.

There is also the opportunity for the class to create posters about the role the kidney plays in keeping us healthy. Every teacher, however, will be able to use their own discretion and sensitivity as to how to approach this with their particular class.



Share the comment of the patient at the Royal Liverpool University Hospital with the class and ask them to think about why the wife of a patient might have said this:

"I don't put salt on my dinner anymore; it's not fair on him".

Once the link has been made between salt in food and kidney disease, children could do some research about the science behind this fact.

Extended Discussion

- **Kidney Donation**

A kidney transplant is the transfer of a healthy kidney from one person (the donor) into the body of a person who has little or no kidney activity (the recipient).

The most common reason for a kidney transplant is when someone loses most or all of their kidney functions due to chronic kidney disease. The loss of kidney function is known as kidney failure.

- **Living donations**

A person only needs one kidney to survive. Therefore, unlike other types of organ donation, such as heart and liver, a living person can donate a kidney. Ideally, this will be a close relative. This type of donation is known as a living donation. Receiving a donation from a close relative means that there is less risk of the body rejecting the kidney.

Kidney donations are also possible from donors who have recently died. However, this type of kidney donation has a lower chance of long-term success.

- **How common are kidney donations?**

The demand for kidneys in the UK is far higher than the available supply of donors, both living and dead.

The Renal Association is a leading UK kidney charity that runs campaigns for people with kidney disease. It estimates that, each year in the UK, an average of 6,000 people would benefit from a kidney transplant but are unable to have one due to a lack of donors. Kidney donors are particularly required from people of South Asian origin. Chronic kidney disease is highest in South Asian communities, but the pool of potential donors is much lower than in many other ethnic groups.

Information taken from: <http://www.nhs.uk/conditions/kidney-transplant/Pages/Introduction.aspx>



Did you know...

The first successful kidney transplant was in 1954. The first heart transplant took place in 1967.

People from South Asian, African and Afro-Caribbean communities living in the UK are more likely to need a kidney transplant than the rest of the population. This is because people from these communities are more likely to develop diabetes or high blood pressure, both of which are major causes of kidney failure.

One donor can save or transform up to 9 lives and many more can be helped through the donation of tissues.

3,693 organ transplants were carried out in the UK (2009/2010), thanks to the generosity of 2,013 deceased and living donors.

More than 10,000 people in the UK currently need a transplant. Of these, 1000 each year—that's three a day—will die waiting as there are not enough organs available.

<http://www.organdonation.nhs.uk/ukt/>
Tel: 0300 123 23 23
Text: SAVE to 84118

Would you take an organ if you needed one?

Nearly everyone would. But only 28% of us have joined the Organ Donor Register.

Organ donation is the gift of an organ to help someone who needs a transplant. The generosity of donors and their families enables over 3,000 people in the UK every year to take on a new lease of life.

The NHS Organ Donor Register is a national, confidential computerised database which holds the wishes of more than 16 million people who have decided that, after their death, they want to leave a legacy of life for others.

Please help turn people's good intentions about organ donation into action by registering on the NHS Organ Donor Register.



Michael's Story

"I was diagnosed with kidney failure in September 2005. I had been suffering from a bad back for a couple of years, and when I also started getting cramp in my hands, the doctor decided to give me a full blood test. Within hours I received a phone call asking me to go back the next day, where they told me I needed to go to A&E at Aintree University Hospital.

By 11am the next morning I had been admitted to a ward, and was undergoing my first session of dialysis. I was told that that I was unlikely to have survived longer than two weeks had the condition not been spotted. It turned out I had been born with just one kidney and this was operating at about 8%.

It was a very scary time – going from struggling with back pain to being admitted to hospital with kidney problems. I was just 35, I had two children aged six and eight, and I nearly fell apart. Fortunately, my wife and family were really supportive, and they helped get me through it. I had to stop work as dialysis was extremely tiring. I was put on the transplant waiting list and continued on dialysis.

As time went on my family could see how dialysis was taking its toll and how it was restricting my life. My sister and brother decided to be tested to see if they could become live donors. Both turned out to be matches but my sister was a slightly better match and she decided she wanted to donate a kidney to me. On June 26 2008 the transplant took place at the Royal Liverpool Hospital.

I spent the next 10 months recovering, and then in May last year returned to my job as a farmer. I feel much better and been able to take holidays and breaks without worrying about organising dialysis. I have joined the Royal Liverpool Transplant Sports Team and last August took part in the British Transplant Games in Coventry where I won a gold medal in Ball Throw and a silver medal in Javelin. I am also attending this years games in Bath in August and find these a focus for keeping fit and healthy.

I feel I have been given a second chance and will be forever grateful to my sister for her selfless donation. I would urge anyone to consider organ donation as my life is now unrecognisable from the one I had on kidney dialysis."



Activity 2: What Do We Know About Hospitals?

"I come to dialysis three days a week for four hours, and it gets really boring and dull. Have you ever tried sitting down for four hours doing absolutely nothing?"

Child C, Evelina Hospital

- **Aim:** to connect to prior knowledge and understanding about hospitals; to enable children to infer general points from specific information.
- **Resources:** personal experience; statement from Child C (see above).
- **Time:** two sessions of 40 minutes.
- **Teaching and learning strategies:** whole class discussion; talk partners; independent drawing.
- **CURRICULUM LINKS:**
Creativity: recognise the significance of their knowledge and previous experience / generalise from information and experience / reinterpret and apply knowledge in new contexts.
- **Literacy PNS Strand 3:** Group Discussion and Interaction.

The experience of being in hospital is a key theme in *For The Best*. The majority of adults and children have experience of hospitals as primary event - actually being in hospital - as a patient or as a visitor or as secondary experience through seeing hospitals represented in the media. This gives everyone who comes to experience *For The Best* some commonality with the Patients on the Dialysis Unit at The Royal Liverpool University Hospital and their families.

This is not to suggest that seeing an episode of *Holby City* is equivalent to the experience of the patients and children at The Royal. However, thinking and talking about what children and teachers already understand collectively as a class can create a resonance between prior knowledge and understanding and the experience of the individuals and families who participated in *For The Best*.

It is important that teachers also share their experience of hospitals with the class but, as with all activities that are based on personal experience, neither teachers nor children should be expected to tell about any events that make them feel vulnerable in any way.

The Liverpool Primary Care Trust makes sure that there are enough doctors, dentists and hospitals for people living in Liverpool. We also try to help people in the city stay healthy by teaching them about things like eating the right foods and getting exercise.



• Activity:

Session 1: Focus the class on the forthcoming visit to *For The Best* and the fact that it is based on the experience of Adults and families on the Dialysis Unit at The Royal Liverpool University Hospital or Evelina Children's Hospital.

Tell the class that everyone is all going to think about their experience of hospitals.

Start sharing your personal knowledge of hospital with them and respond to questions.

Ask the class to think about what they know about hospitals – have they been in hospital? Have been a visitor or a patient? Have they ever seen a hospital on TV? Ask them to share their thoughts with a talk partner.

Discuss responses with the whole class.

Ask the children to draw their experience of hospitals and to include as much detail in the image as they can of the place and the people. This provides a focus for the next part of the activity and creates work that could contribute to a wall display about the visit to *For The Best*. The benefit of creating a visual record is that the whole class's experience then has a presence that can be referred and the breadth of children's understanding of what goes on in hospitals extended.

Session 2: The next stage is to move from the specific of personal experience to general points about hospitals. Discuss the images together and make a list of what the class knows about hospitals encouraging the shift from the recall of event and personal experience to inferring the categories related to hospitals. This will include people who work there, why people are there; the equipment there might be; how people might feel; what happens in hospitals.

The List could begin: Hospitals are places where:

Share the comment from Child C with the class and discuss how what they have said either adds to or is already reflected on the list.



Activity 3:
Autobiographical Poem: If you were a creature...

"I am a tiger; a roaring, angry, shouting tiger"
 Child D, Evelina Children's Hospital

*"I am water
 Limited water passes my lips but I am water
 I am hospital, my second home, a home is not always
 where you might expect it,
 I am attached, actually attached, physically, emotionally, mentally,
 actually, dialysis is part of me"*
 Child E, Evelina Children's Hospital

*"I am a cabbage, full, wholesome, tight close, into myself, a whole
 person. Compacted my leaves like a new page open up a little at a
 time. The cabbage is like the journey of life its heart lies deep rooted
 within the layers."*
 Child F, Evelina Children's Hospital

- **Aim:** to work creatively within a supportive framework; to use metaphor to express a sense of identity.
- **Resources:** framework for the poem (see below), work from Evelina Children's Hospital (see above).
- **Time:** 60 minutes with opportunity for extension.
- **Teaching and learning strategies:** teacher introduction; whole class discussion; independent writing.
- **CURRICULUM LINKS:**
 Creativity: use analogies and metaphors. Communicate ideas in unexpected ways, think laterally and make connections and associations between things that are not usually connected.
- **Literacy:** PNS Strand 9: Creating and Shaping Texts.

There are ways of thinking about who we are that do not rely on narrative or literal description. In his work artist Mark Storor uses a framework for thinking about who we feel ourselves to be that uses metaphor and the visual language on which metaphor depends can create then opportunity for a visual exploration of the images created initially through words. Teachers will find this a more satisfying activity to do with the class if they have written one for themselves. Read the structure for the activity and consider what you think about your own experience.

For example, think about what you would say about yourself on Friday afternoon at the end of busy week – what sort of colour are you then? What sort of fruit or vegetable? Then write another one based on how you feel on Sunday evening. Teachers will be able to share these with the class when introducing the activity.



• **Activity:**

Discuss with the class how we can feel differently about ourselves in different situations

Explain to the class that they are going to think about how to describe themselves that isn't about physical features – colour of hair, height etc. – but who they are inside and how they feel.

Teachers might want to suggest to the class that they think about themselves and how they feel at different times: going to sleep; doing something they enjoy; doing something they dislike; tackling a difficult piece of work at school; going home at the end of the day. After a general discussion ask the class to choose one to focus on.

Introduce the idea that they are going to think about how they feel at that time and to imagine what sort of animal they could compare themselves to.

Teachers could use the class discussion and their own experience of writing to illustrate what they mean. The extract from Child D (above) can also be introduced. Ask the class to think about why he might have thought of himself as a tiger when he worked with Mark Storor at Evelina Children's Hospital.

Draw attention to the structure of the poem '*I am..*' as this structure will enable them to extend the metaphor beyond a single line. Teachers might also want to discuss what 'the elements' are before starting if they consider it necessary.

Ensure that the class know that they are starting each line with '*I am..*'

Ask the class to work independently and give them time to think about the situation they have chosen when they are deciding what to write.

As you introduce each of the questions, helping the class to focus on their responses will help develop ideas and make them be as specific and as visual as they can in their responses. For example: If you are water think about what sort of water – are you a cool stream in hot desert; or are you a puddle on the pavement after heavy rain? Or maybe you are air: a cold draft under a closed door; or gale that can knock down trees...?

• **Framework:**

- If you are a creature what would you be...?
- If you are an element what would you be...?
- If you are a colour what would you be...?
- If you are a book what would you be...?
- If you are a building what would you be...?
- If you are a fruit or vegetable what would you be...?
- If you are a place what would you be...?

Teachers can ask the more able groups to extend the writing further

to give more detail to each line as Child E and Child F have done.

Share the work with the class and spend making finished copies that could become part of a display. The list poems will also provide material for activity.



Activity 4: Self Portraits

"I am a tiger; a roaring, angry, shouting tiger"

Child D, Evelina Hospital

- **Aim:** to introduce a way expressing identity through visual image; to explore using colour and pattern to express feeling; to translate information from one form to another; to develop aesthetic awareness.
- **Resources:** Paper (A3 or large enough to contain a life image); pastels/oil pastels/coloured pencils, examples of the painting of Frida Kahlo and/or Marc Chagall.
- **Time:** 2 x 60 minutes.
- **Teaching and learning strategies:** independent.
- **CURRICULUM LINKS:**
- **Creativity:** communicate ideas in unexpected ways.
- **Art:** 1: Exploring and developing ideas.
5: Explore a range of starting points for practical work.

This activity offers teachers an opportunity to create self portraits with their class that will develop their experience of using a visual medium to express ideas. The experience will also deepen the children's ability to respond to work that they will see as part of *For The Best*.

The 'I am' poems created in the Autobiographical Poem activity are the source for the visual work in this one. When Mark Storor was working with the children at Evelina Children's Hospital and with some of the adults at the Royal Liverpool University Hospital they created their self portrait using a similar approach and these form part of *For The Best* and the self perceptions expressed metaphorically through these visual images were explored in range of ways by the professional performers who have worked with Mark to devise *For The Best*.

When working with Mark the participants made full size images of their whole body to fill with images. If there is insufficient space available children could use A3 paper and fill it with an outline image of head instead. Teachers also need to decide what medium they will use - pastels or oil pastels would be most suitable for large images but coloured pencils could be used if the image is A3 size.

The aim of the work is to fill the shape with visual elements drawn from the writing to create a richly textured visual representation of their autobiographical writing. Teachers who are interested in using painter's work in the class might also want to introduce the class to the paintings of Frida Kahlo or Marc Chagall in order to extend children's experience and understanding of how these artists use images to tell about their lives.



Activity: 2 Sessions

Return to the autobiographical poems and either ask the class to read them aloud to each other.

Explain that they are going to be using their writing to create self portraits but not one that shows their physical self.

Start by getting the class either to draw round each other to create a full size image on large paper or get each child to draw a head shape on A3.

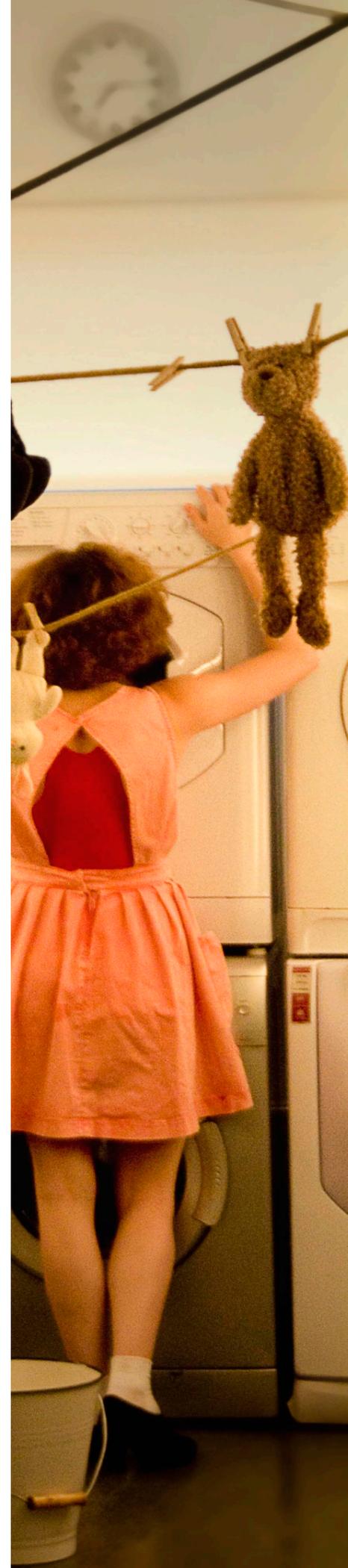
Return to the writing. Choose one piece to work on as an example and choose one line - for example: I am a tiger. Ask the class to think of what part of the tiger they could focus on - for example: the stripes or the claws.

Draw the part of the tiger in the blank figure. By the end of the work the whole of the figure will be filled with elements from the poem.

Model again how to read another line and to focus in on what part of that thing could be included in the shape. For example: I am a sunflower could become a complete sunflower with a stalk and leaves that stretches all the way up the figure or you could choose just to put the flower itself in the space where the head is, or one on each knee.

Children work on their own autobiographical portraits using their writing as the source.

When these surreal images are finished they can be displayed alongside the poems and given the title related to the focus of the poem: such as Self Portrait at Bedtime or Me – when I go swimming.



Activity 5: Whose Shoes? Imagining how one would think and feel in the other's place.

- **Aim:** This activity introduces a way of empathising with others and their circumstances through imaginative drama and role-play. It aims to encourage participants to develop their skills in identifying emotion/s and nurturing a healthy self-awareness of how their thoughts, words and actions can affect those around them.

- **Resources:** Large room/gym or hall, paper, pens, pencils, magazines, newspapers, visual art books/prints

- **Time:** 60-90 minutes and can be expanded through follow-up activities and discussions

- **Teaching and learning strategies:** teacher introduction; whole class discussion/active participation, independent work, work in small groups and pairs.

- **CURRICULUM LINKS:**

Key stage 2

PSHE & Citizenship: Developing confidence and responsibility and making the most of their abilities, Preparing to play an active role as citizens, Developing good relationships and respecting the differences between people, Breadth of opportunities

English: Speaking and listening, Group discussion and interaction, Drama

Art: Exploring and developing ideas.

Key stage 3 English / PSHEe / Citizenship

- **Activity 1** Introduction - Whole group

Begin the session with a discussion about the fact that everybody naturally experiences a range of feelings and emotions in response to the world around us and particularly in relation other people. Ask the children to think of and name out loud some of the emotions and feelings they experience e.g. happy, sad, angry, calm, worried, excited, scared...Write the suggestions down, adding a few of your own if you like to use for the following activities.

Depending on the make up of the group, how well you know them and how well they know each other, the discussion can be expanded in a number of ways at this stage to encourage a more personal enquiry. Asking the group to think about the last time they cried or laughed for example and exploring why and what happened and how they dealt with it or how other people responded to them.

You could then introduce the word "empathy" to the discussion and if appropriate, begin by asking if anyone can think of what this means e.g. "Imagining how one would think and feel in the other's place". The rest of the activities are designed for the group to explore the theme of empathy actively and explore this definition.

Vocabulary: Empathy, Emotion



- **Extended Activity:**

Again if appropriate, you could ask the group to think about an occasion where they have felt an emotion because of someone or something they care about, rather than something that happened to them: maybe someone who needed comfort or encouragement. How did it feel? What did they do? How would they like to be treated if they were feeling the same?

- **Activity 2** - Movement exercise

Whole group – Designed to get the group active, on their feet and exploring non-verbal communication.

Ask the group to walk around the space, exploring the full area and changing directions when they bump into anyone or thing. Discourage them from talking or walking round with friends and ask them to find their own space.

Explain that you will call out some of the emotions that they have identified through the discussion and that you would like them to show this emotion through the way that they are walking. You can then introduce each emotion/feeling in turn.

Suggest that they change the pace that they are walking, how they carry themselves and how much of their body they use to show each one. Highlight a few of the more confident and innovative responses by asking the group to stop and watch them as the exercise progresses, to show different ideas and good examples.

- **Extended Activity:**

Ask them how moving in a particular way made them feel and to think about how their energy levels changed from one emotion to another.

- **Vocabulary:** Body-language, non-verbal communication

- **Activity 3** - Mirror faces

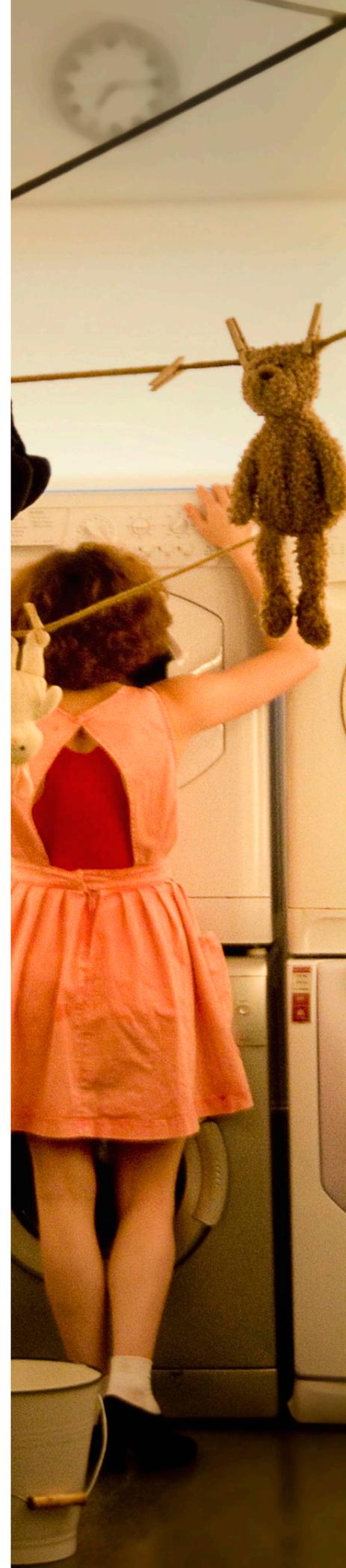
Work in Pairs - The point of this game is to communicate emotion non-verbally to a partner and to try and read another person's feelings.

Using the suggested feelings and emotions from Activity 1, give each pair a few of these examples written down on paper or cards. Explain that you'd like them stand opposite each other and to take it in turns to draw a card and acting out the feeling/emotion without the use of words without letting the other see what is written. The other person tries to guess what feeling is being portrayed.

Once each has had a turn to identify the various emotions, you can extend the activity by then asking each pair to mirror each other's facial expressions and body language, each taking it in turns to lead.

- **Extended Activity:**

Follow up the exercise with questions such as:



How do you know when you are feeling happy/sad/angry?
How do you let someone else know you feel happy/sad/angry?
How do you know when someone else is feeling this way?
What was it like to try to express that feeling without words?

Questions can be followed up with a discussion about when the child experienced these feelings or maybe saw someone else experience them, and what that was like for the child.

- **Vocabulary:** Expression/s

- **Activity 4** Bus Stop

Whole group – This activity aims to encourage a more thoughtful response in reading other people's emotions.

Set the scene for the group, explaining that they will be acting out a scene where people are joining the queue at a bus stop. Split the group into two so you have an audience and a group of actors. Each group will have a chance to swap round so that they get to experience both.

Then, without the audience hearing what is being said, either allocate each actor with an emotion for their character to act out in the scene or allow participants to decide these for themselves. Then, one by one, each actor will enter the scene expressing their given emotion/feeling through non-verbal communication. For less confident performers you could suggest that they can pair up with another person to enter the scene and act out the same emotion together.

The audience must try and determine what emotion is being expressed in each case. Depending on the skills and confidence of the performers, each one may be easy to identify or more ambiguous. In any case, the activity aims to illustrate that there might be a number of ways that feelings and emotions can be read

You can also use many different settings for the activity, for example the 'queue' could be people sitting in a hospital or doctors waiting room.

- **Extended Activity:**

Repeat the activity but this time allowing the pupils to improvise some lines their character may say. This can allow for more articulation of the emotion and encourage a more thoughtful exploration into why someone might have those particular feelings and emotions. Ask the audience how it felt when they were able to listen to the character talk about their feelings. Did it make a difference to how they felt towards that person when they were able to understand them more clearly? Why?

- **Extended Activity:**

Hot-seating – spend a little more time exploring the characters that have been created and the thinking behind them by enabling the group to ask questions of the pupil's while they are 'in character'.



- **Development Work**

This plan can be developed through greater discussion or activities with differing focus points to add scope for explorations for varying ages and abilities. The discussions and project work can focus on a number of themes:

Caring for pets – a project that asks pupils to think about a pet they might own or would like to own. Exploration of taking responsibility for something else and why we do this.

Care for plants – nurturing a growing plant from seed, especially if pupils are encouraged to care for each others in the classroom over a period of weeks and months

Objects – keepsakes, mementos, souvenirs – what have we collected, why are they important to us?

Visual Stimulus - Imagining how another is thinking and feeling – pictures of individuals, group shots, portraits or candid photographs from a magazine/paper/paintings/visual sources – encourage pupils to contemplate an image and describe how they think the subject is feeling. This could be done orally or as a written exercise or as part of character development in drama.



Activity 6: For The Best Review Writing Competition

- **Aim:** To write a review based on pupils visit to see the production For The Best How was your experience of seeing “For The Best”? What did you think of the design, the performers, the venue, the sound and lighting? Share your experience with us and you could win theatre vouchers.

- **Teaching and learning strategies:** teacher introduction; whole class discussion; independent work

A review is a short report that tells people who haven't seen a play how good it is. It will tell people what was good or bad about all the different parts of the show e.g. acting, lighting, costumes and the way the stories have been told. Don't forget to pay attention to the names of the cast and company, the venue and partners. There are prizes for the three best reviews received.

Here are some more tips about things to include in your review:

Describe what the production is about.
What are the main themes in the performance? What stories came out of it for you?

Acting

Do you think the performers were good? Who was your favourite character and why?

Lighting design

How did the lights used help to create different moods and atmospheres? What colours were used? Was it bright or quite dark?

Sound and music

What did you think of the music and sound? Did it help you to understand what was going on or how the characters were feeling?

Costume design

What did you think of the costume design? What colours and styles were used? Did the actors wear make-up or any masks? How did the designs help you to understand the different characters?

You can also include your answers to these questions:

What was your favourite part of the show and why?
How did you feel after watching the performance?
Was there anything that you didn't like or that was confusing?
Was the venue comfortable?
Did the rest of the audience seem to like the performance?
Would you recommend the show to friends or family?

Your review doesn't need to be long; the most important thing is that you have thought about and commented on all of the different parts that go into making the show. Don't just write “It was good” or “It was bad”, tell us why it was good or bad, scary or happy, funny or sad.

