

FROM SCREEN TO STAGE

Subject: English, Drama, Performing Arts

Key Question: How can source material be adapted for the stage?

Objectives: Students will...

- Explore storytelling conventions of animation and live theatre.
- Work as a class and in pairs.
- Analyse text and think creatively to adapt a scene from the animated feature film *Frozen* for the stage.
- Explore how artistic tools such as body, voice, costumes, props, scenery and lighting can be used to convey meaning.

Introduction

Frozen began as an animated feature film before it was adapted into a musical. The creators of the musical had to determine how the story could best be told on stage. By trying their own hand at the process of adaptation, students will learn to think theatrically and appreciate the creative team's work.

Warm Up: Ice Powers

Facilitate a brief discussion on how a snowstorm might be animated in a feature film. Expand the conversation to gather your students' thoughts on all the possibilities of animation to convey a story about ice powers. Make a note of adjectives or emotions and feelings that this evokes. In pairs, challenge the group to create a still image or tableau that embodies these words or phrases.

Join the tableaux to create an ensemble image. Can it move?

Main Activity: Adapting a Scene

In the process of adapting *Frozen* for the stage, the creative team had the opportunity to theatricalise Elsa's ice powers to be performed live. Discuss a list of artistic tools in the theatre (e.g. body, voice, costumes, props, scenery, lighting). Discuss how each of these tools might be used to create ice powers live on stage. Encourage creative solutions that feel plausible, even if improbable. You may want to prompt students (particularly if they have no prior knowledge) that this would include depicting Elsa creating a palace out of ice, a magical ice staircase and a giant snow monster.

Distribute the "Ice Strike" excerpt from the *Frozen* film screenplay and choose three students to read aloud. Note: keep your students safe! This animated scene should simply be read and not performed due to its active nature. One student should read the actions, which are in stage directions. Lead a discussion about how animators realised this moment in the story. What are the strengths of using animation for such a scene? What are the limitations? Ask the students to discuss the strengths and limitations of live theatre to realise this moment in the story.

Working in pairs, challenge students to write a version of the scene for the stage. Encourage the students to think about when this scene is in the storyline and what function it plays in moving the plot forward. Would the students re-write this moment to convey the plot in a way that's more appropriate for the stage? Encourage the inclusion of artistic tools and creative solutions that were discussed earlier in the lesson. If time allows, share the adapted scenes with the class.

Reflection

Facilitate a discussion using the following prompts: How did the scene change in your adaptation?

Which artistic tools were you able to utilise most effectively?

What was challenging about the writing process?

What differences do you notice about storytelling in animation and live performance?

If you could talk with the creators of the musical *Frozen*, what would you want to ask them about their adaptation process?

Variations

OLDER: If you are working with older students, create groups in role as a creative team (e.g. writer, director, designers) and challenge them to collaborate on a design concept. How would the idea be presented to a producer?

YOUNGER: If you are working with younger students, consider narrowing the artistic tools to only props and scenery. Use clay to convey one of the creative solutions discussed for ice powers. Have students write a sentence about their adaptation of ice powers for the stage, utilising the vocabulary discussed as a class.

HOMESCHOOL: If you are working with a homeschool student, reference video excerpts from the animated feature and focus on the role of the writer. Choose an action sequence and challenge your student to write active stage directions to convey the plot point in live performance.

“ICE STRIKE” EXCERPT

“ICE STRIKE” Excerpt: Screenplay p. 4

(Anna fearlessly jumps off a snow peak into mid air.)

YOUNG ANNA

Catch me!

(Elsa makes another peak to catch Anna.)

YOUNG ELSA

Gotcha!

(Anna keeps jumping. Elsa keeps casting magic.)

YOUNG ANNA *(jumping faster)*

Again! Again!

YOUNG ELSA *(struggling to keep up)*

Slow down!

(Elsa suddenly slips. Her magic accidentally STRIKES Anna in the head. Anna tumbles down a snowbank and lands, unconscious.)

YOUNG ELSA *(CONT'D)*

ANNA!

(Elsa runs to Anna and takes her in her arms. A streak of Anna’s hair, where struck, turns white.)

YOUNG ELSA *(CONT'D)*

MAMA! PAPA!

(The room around them fills with frightening ice spikes.)

ENGLAND

UK CURRICULUM LINKS

	KEY STAGE 2	KEY STAGE 3
ENGLISH Spoken Language	Participate in discussions, presentations, performances, role play, improvisations and debates	Using English confidently in a range of formal and informal contexts, including classroom discussion
	Listen and respond appropriately to adults and their peers	Improvising, rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact
ENGLISH Writing	Identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own	Writing stories, scripts, poetry and other imaginative writing
	In narratives describe settings, characters and atmosphere and integrating dialogue to convey character and advance the action	Consider how their writing reflects the audience and purpose for which it was intended
ENGLISH Reading	Continue to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks	Understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play



WALES

	KEY STAGE 2	KEY STAGE 3
ENGLISH Oracy	Communicate for a range of purposes	Communicate for a range of purposes
	Speak and listen individually, in pairs, in groups and as members of a class	Speak and listen individually, in pairs, in groups and as members of a class
	Use a variety of methods to present ideas, including ICT, dramatic approaches, discussion and debate	Use a variety of methods to present ideas, including ICT, dramatic approaches, discussion and debate
	Listen and view attentively, responding to a wide range of communication	Listen and view attentively, responding to a wide range of communication
ENGLISH Writing	Write for a variety of purposes	Write for a variety of purposes
	Write for a range of authentic audiences, real or imagined	Write for a range of authentic audiences, real or imagined
ENGLISH Reading	Read extracts and complete texts	Response and Analysis: Consider how texts are adapted for different media, analysing the purpose and intended effect on the reader/audience
	Response and Analysis: begin to comment on how texts change when they are adapted for different media and audiences	



NORTHERN IRELAND

	KEY STAGE 2		KEY STAGE 3
DRAMA	Develop a range of drama strategies including freeze frame, tableau, hot seating, thought tracking and conscience	Language and Literacy	Writing and presenting in different media for different audiences and purposes
			Participating in a range of drama activities
LANGUAGE AND LITERACY Talking and Listening	Participate in group and class discussions for a variety of curricular purposes		Develop an understanding of different forms, genres and methods of communications and an understanding of how meaning is created
	Know, understand and use the conventions of group discussion		Talking to include debate, role-play, interviews, presentations and group discussions
	Prepare and give short oral presentation to a familiar group	Drama	Devise scripts and use drama forms and strategies effectively to explore and present ideas
LANGUAGE AND LITERACY Writing	Write for a variety of purposes and audiences, selecting, planning and using appropriate style and form		
LANGUAGE AND LITERACY Reading	Read, explore, understand and make use of a wide range of texts		



SCOTLAND

	SECOND	THIRD
EXPRESSIVE ARTS Drama	I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere	Having developed ideas from a range of stimuli, I can contribute to devising, rehearsing and presenting drama or scripts
	I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology	I can create, develop and sustain a realistic or stylised character through the use of voice, movement and language
LITERACY AND ENGLISH Listening and Talking	When I engage with others, I can respond in ways appropriate to my role, show that I value others' contributions and use these to build on thinking	When I engage with others, I can make a relevant contribution, encourage others to contribute and acknowledge that they have the right to hold a different opinion
	I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience	I can independently select ideas and relevant information for different purposes, organise essential information or ideas and any supporting detail in a logical order, and use suitable vocabulary to communicate effectively with my audience
LITERACY AND ENGLISH Reading	Through developing my knowledge of context clues, punctuation, grammar and layout, I can read unfamiliar texts with increasing fluency, understanding and expression.	Through developing my knowledge of context clues, punctuation, grammar and layout, I can read unfamiliar texts with increasing fluency, understanding and expression.
LITERACY AND ENGLISH Writing	Having explored the elements which writers use in different genres, I can use what I learn to create stories, poems and plays with an interesting and appropriate structure, interesting characters and/or settings which come to life	Having explored the elements which writers use, I can create texts in different genres



FROZEN PICTURES

Subject: English, Drama and Performing Arts

Key question: How can a point in the plot be examined from different viewpoints and how can an ensemble convey this to the audience?

Objectives: Students will...

- Be introduced to the moment the story really starts and the rising action of Frozen.
- Explore how the theme of love in Frozen manifests as joy or fear.
- Understand theatrical vocabulary including tableau, action, and reaction.
- Use facial expression and physicality to tell a story in frozen pictures.
- Work as an ensemble to devise a scene
- Write a journal entry from the perspective of a character in the story or director's notes if in drama.

Introduction

In *Frozen*, love is a powerful force that drives several of the characters' decisions throughout the story, causing chain reactions. By physically exploring characters' actions and reactions at specific plot points, students will develop an understanding of multiple perspectives.

Warm Up: Action & Reaction

Begin by reading the first four sentences of the *Frozen* synopsis: *Young sisters Elsa and Anna thrive amid warmth and love in Arendelle. One night while playing, Elsa accidentally strikes Anna with her magic. The Hidden Folk shaman, Pabbie, draws the magic – and memories of it – out of Anna's head. Now frightened of her power, Elsa isolates herself, and the sisters grow up apart.* As a class, identify the sequence of actions and reactions in this part of the story. Then, challenge the class to choose one of the characters and retell the sequence from that character's point of view.

Next, divide the class into two perspective groups, one to represent Anna and the other to represent Elsa. Using facial expression and physicality to create a tableau (a frozen picture that tells a story), prompt the Anna group to show "Do you want to build a snowman?" and the Elsa group to show "To protect you, I must be left alone!".

Facilitate a brief discussion about how each group could achieve their goal, then physically represent a few of the ideas using tableaux. For each action presented by one group, invite the other group to show their reaction. You might extend this by asking volunteers to add dialogue which explores the motivation behind these opposing points of view 'I'm scared I'll hurt you' vs 'Can we be friends'? Ask the class how their character's point of view influences their reactions.

Main Activity: Full Class Tableau

Read the next three sentences of the synopsis: *Years later, Elsa is crowned Queen. When Anna and the visiting Prince Hans suddenly become engaged, Elsa panics and unleashes a blast of ice. The Duke of Weselton calls her a monster, and Elsa flees, triggering an eternal winter*

As a class, create a list of all the characters that might live in the kingdom of Arendelle.

As a full class, create a tableau illustrating the actions and reactions for each plot point of this sequence. Establish a playing space, then invite one student to join the tableau at a time, filling out the setting with as many character perspectives as possible. Challenge students to justify their physical choices to clearly communicate their character's perspective. Prompt students to share their character's inner-thought at this moment of the story when they are tapped on the shoulder. For each tableau, encourage students to explore a character with a contrasting perspective on the situation from the character they previously portrayed.

FROZEN PICTURES

(CTD.)

Reflection: Journal Entry

Start on a practical note, ask the students to do some **Thought Tracking** before they start the writing activity. Ask each student to step out of the Frozen tableau to address the audience about how their character is feeling, perhaps explaining what they are thinking. Everyone must speak in first person as it is their character's thoughts.

In English, in role as the character they portrayed in the tableau, have students write a letter to a family member about what occurred at Queen Elsa's coronation. Ensure your students use language appropriate to the chosen characters. Having students justify their choices might embed the characterisation a little more. If in drama, challenge students to write director notes on how you would direct the scene to ensure the audience understands the action.



Variations:

OLDER: If you are working with older students, pair up students as scene partners for the warmup and allow them to explore a sequence of actions and reactions without interruption. In the main activity, encourage student direction of the tableau. When prompting students to share their inner-thoughts, consider having two characters with opposing perspectives engage in improvised conversation.

YOUNGER: If you are working with younger students, read only the first sentence of the synopsis at the start of the main activity. Keep the class divided in half following the warm up so that half of the class create the tableau while the other half serves as audience. Rather than prompting for inner-thoughts, prompt the students in role as audience to notice physical choices being made by the actors and invite suggestions to make the storytelling of the frozen picture clear. Then, switch groups and repeat with the next sentence. Continuing alternating performers and audience for each of the four sentences in the main activity. In the reflection, challenge students to articulate how they used facial expression and physicality to communicate what their character was feeling and thinking.

HOMESCHOOL: If you are working with a homeschool student, have your student alternate between perspectives in the warmup, noticing the differences in physicality between characters. In the main activity, have your student choose a character to perform the sequence of tableaux as you read the prompts aloud. Repeat the activity from a different perspective. Then, have your student work in role as director to discuss the placement onstage for each character in the plot point.

ENGLAND

UK CURRICULUM LINKS

	KEY STAGE 2	KEY STAGE 3
ENGLISH Spoken Language	Participate in discussions, presentations, performances, role play, improvisations and debates	Using English confidently in a range of formal and informal contexts, including classroom discussion
	Listen and respond appropriately to adults and their peers	Improvising, rehearsing and performing play scripts and poetry in order to generate language and discuss language use and meaning, using role, intonation, tone, volume, mood, silence, stillness and action to add impact
ENGLISH Writing	Identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own	Writing stories, scripts, poetry and other imaginative writing
	In narratives describe settings, characters and atmosphere and integrating dialogue to convey character and advance the action	Consider how their writing reflects the audience and purpose for which it was intended



WALES

	KEY STAGE 2	KEY STAGE 3
ENGLISH Oracy	Communicate for a range of purposes	Communicate for a range of purposes
	Speak and listen individually, in pairs, in groups and as members of a class	Speak and listen individually, in pairs, in groups and as members of a class
	Use a variety of methods to present ideas, including ICT, dramatic approaches, discussion and debate	Use a variety of methods to present ideas, including ICT, dramatic approaches, discussion and debate
	Listen and view attentively, responding to a wide range of communication	Listen and view attentively, responding to a wide range of communication
ENGLISH Writing	Write for a variety of purposes	Write for a variety of purposes
	Write for a range of authentic audiences, real or imagined	Write for a range of authentic audiences, real or imagined



NORTHERN IRELAND

	KEY STAGE 2		KEY STAGE 3
DRAMA	Develop a range of drama strategies including freeze frame, tableau, hot seating, thought tracking and conscience	Drama	Devise scripts and use drama forms and strategies effectively to explore and present ideas
	Develop dramatic skills appropriate to audience, context, purpose and task by exploring voice, movement, gesture and facial expression through basic exploration of a specific role		Adopt a role
LANGUAGE AND LITERACY Talking and Listening	Participate in group and class discussions for a variety of curricular purposes	Language and Literacy	Writing and presenting in different media for different audiences and purposes
	Know, understand and use the conventions of group discussion		Participating in a range of drama activities
	Prepare and give short oral presentation to a familiar group		Develop an understanding of different forms, genres and methods of communications and an understanding of how meaning is created
LANGUAGE AND LITERACY Writing	Write for a variety of purposes and audiences, selecting, planning and using appropriate style and form		Talking to include debate, role-play, interviews, presentations and group discussions



SCOTLAND

	SECOND	THIRD
EXPRESSIVE ARTS Drama	I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere	Having developed ideas from a range of stimuli, I can contribute to devising, rehearsing and presenting drama or scripts
	I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology	I can create, develop and sustain a realistic or stylised character through the use of voice, movement and language
EXPRESSIVE ARTS Participation	I have experienced the energy and excitement of presenting/performing for audiences and being part of an audience for other people's presentations/performances.	I have experienced the energy and excitement of being part of an audience for other people's presentations/performances.
LITERACY AND ENGLISH Listening and Talking	When I engage with others, I can respond in ways appropriate to my role, show that I value others' contributions and use these to build on thinking	When I engage with others, I can make a relevant contribution, encourage others to contribute and acknowledge that they have the right to hold a different opinion
	I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience	I can independently select ideas and relevant information for different purposes, organise essential information or ideas and any supporting detail in a logical order, and use suitable vocabulary to communicate effectively with my audience
LITERACY AND ENGLISH Writing	Having explored the elements which writers use in different genres, I can use what I learn to create stories, poems and plays with an interesting and appropriate structure, interesting characters and/or settings which come to life	Having explored the elements which writers use, I can create texts in different genres



I'M FREE

Subject: English, PHSE

Key question/Goal: to connect with Elsa's feeling of strength & freedom in "Let it Go"

Objectives: Students will...

- Examine the lyrics of 'Let It Go' by applying principles of song writing such as rhythm, rhyming, sequences and structure.
- Identify a personal strength.
- Write original lyrics based on a personal strength.

Introduction

After fleeing Arendelle, Elsa yields her power to build an ice castle, a place she feels most free. The lyrics of 'Let It Go', written by Kristen Anderson-Lopez and Robert Lopez, communicate the strength and freedom Elsa experiences after years of fearing the power within herself. By writing their own lyrics, students will explore the power of their own strengths. .

Warm Up: Lyrics as Poetry

Write the following lyrics on the board:

*"It's funny how some distance makes everything seem small
And the fears that once controlled me can't get to me at all;
It's time to see what I can do; To test the limits and break through;
No right, no wrong, no rules for me; I'm free"*

Read the lyrics aloud and ask the class to suggest what they might mean. Next, explain to the class that 'Let It Go' celebrates the strength and power within Elsa that she's previously feared. Facilitate a brief discussion about lyrics being poetry set to music, often used in theatre to tell a story. Ask the students what they notice about the language choices and rhyming structure in 'Let It Go.'

Main Activity: Write Original Lyrics

Explain that Elsa uses her power to build an ice castle. Ask each student to discuss an imaginary place they would build with their own personal power. Encourage students to choose a power based on a personal strength or personality trait of their choosing. Working in pairs, instruct students to take turns describing their places and their powers. While one student shares, the other should write a list of all the adjectives used to describe the place and all the verbs relating to the power. Then, have students use the lists as inspiration to individually write a verse of lyrics for their personal 'Let It Go' moment. Invite students to share aloud and encourage students to celebrate each piece of writing; it takes a lot of strength to share original work! Ask students to consider how their song might be performed, this could be in a particular place or time as well as the costume, mood, facial expression and actions of performer

Reflection

Facilitate a brief discussion using the following prompts:

- What principles of song writing have we explored, lyrics, melody, structure, sequencing?
- What did you discover about the process of writing lyrics?
- How would you react if you discovered your power was negatively impacting others?
- What are some similarities among the powers of our class?

Variations:

OLDER: If you are working with older students, challenge the students to choose a personal strength that perhaps they once feared. In the main activity, encourage students to write a chorus in addition to a verse. In the reflection, ask students to identify a style of music for their composition.

YOUNGER: If you are working with younger students, consider reducing the length of the lyric to a rhyming couplet. In the main activity, encourage students to first draw their imaginary place before discussing words to describe it.

HOMESCHOOL: If you are working with a homeschool student, provide the option for the student to write original lyrics from the perspective of a friend or family they respect. In the main activity discussion, have your student identify a descriptor beginning with each letter of the alphabet.

ENGLAND

UK CURRICULUM LINKS

	KEY STAGE 2	KEY STAGE 3
PSHE Health and Wellbeing	About personal identity; what contributes to who we are (e.g. ethnicity, family, gender, faith, culture, hobbies, likes/dislikes)	How we are all unique; that recognising and demonstrating personal strengths build self-confidence, self-esteem and good health and wellbeing
	To recognise their individuality and personal qualities	
	To identify personal strengths, skills, achievements and interests and how these contribute to a sense of self-worth	
ENGLISH Spoken Language	Participate in discussions, presentations, performances, role play, improvisations and debates	Using English confidently in a range of formal and informal contexts, including classroom discussion
	Listen and respond appropriately to adults and their peers	Giving short speeches and presentations, expressing their own ideas and keeping to the point
ENGLISH Writing	Identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own	Writing stories, scripts, poetry and other imaginative writing
	In narratives describe settings, characters and atmosphere and integrating dialogue to convey character and advance the action	Consider how their writing reflects the audience and purpose for which it was intended



WALES

	KEY STAGE 2	KEY STAGE 3
PERSONAL AND SOCIAL EDUCATION	Explore their personal values	Develop an insight into their values
	Feel positive about themselves and be sensitive towards the feelings of others	Develop positive attitudes towards themselves and others
ENGLISH Oracy	Communicate for a range of purposes	Communicate for a range of purposes
	Speak and listen individually, in pairs, in groups and as members of a class	Speak and listen individually, in pairs, in groups and as members of a class
	Use a variety of methods to present ideas, including ICT, dramatic approaches, discussion and debate	Use a variety of methods to present ideas, including ICT, dramatic approaches, discussion and debate
	Listen and view attentively, responding to a wide range of communication	Listen and view attentively, responding to a wide range of communication
ENGLISH Writing	Write for a variety of purposes	Write for a variety of purposes
	Produce poetic writing, using imagery and poetic devices	Produce poetic writing, using imagery and poetic devices
	Use a wide range of written and dynamic stimuli	Use a wide range of written and dynamic stimuli



NORTHERN IRELAND

	KEY STAGE 2		KEY STAGE 3
PERSONAL DEVELOPMENT AND MUTUAL UNDERSTANDING	Identifying their current strengths and weaknesses	Learning for Life and work – Personal Development	Explore and express a sense of self
	Developing self-awareness, self-respect and their self-esteem		
LANGUAGE AND LITERACY Talking and Listening	Participate in group and class discussions for a variety of curricular purposes	Language and Literacy	Writing and presenting in different media for different audiences and purposes
	Know, understand and use the conventions of group discussion		Participating in a range of drama activities
	Prepare and give short oral presentation to a familiar group		Develop an understanding of different forms, genres and methods of communications and an understanding of how meaning is created
			Talking to include debate, role-play, interviews, presentations and group discussions
LANGUAGE AND LITERACY Writing	Write for a variety of purposes and audiences		
	Express thoughts, feelings and opinions in imaginative and factual writing		
	Understand some of the differences between spoken and written language		



SCOTLAND

	SECOND	THIRD
HEALTH AND WELLBEING	I recognise that each individual has a unique blend of abilities and needs	I recognise that each individual has a unique blend of abilities and needs
LITERACY AND ENGLISH Listening and Talking	I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience	I can independently select ideas and relevant information for different purposes, organise essential information or ideas and any supporting detail in a logical order, and use suitable vocabulary to communicate effectively with my audience
LITERACY AND ENGLISH Writing	Having explored the elements which writers use in different genres, I can use what I learn to create stories, poems and plays with an interesting and appropriate structure, interesting characters and/or settings which come to life	Having explored the elements which writers use, I can create texts in different genres



LITTLE BIT OF YOU, LITTLE BIT OF ME

Subject: Arts, PSHE, English.

Goal: to explore how to make art collaboratively and how to bring it to life on stage.

Objectives: Students will...

- Successfully collaborate with a partner or small team
- Design a fictional character that represents their personal qualities.
- Create a theatrical design for a character, taking into consideration artistic tools and practical implications of designing for theatre.

Materials:

- Paper
- Markers
- “A Little Bit of You” music track from *Frozen*
- Music playing device
- “Costume Design Template” handout

Introduction

In *Frozen*, sisters Anna and Elsa work together to create Olaf, a friendly snowman and playmate, who embodies qualities of each sister. Collaborating in pairs, students will explore how two people can create art together using qualities and ideas from each other.

Warm Up

Divide students into pairs and provide each pair with one piece of paper and two markers. Instruct students to determine who is partner A and who is partner B. Then, explain that they will silently improvise a drawing together. Partner A will begin by making a mark on the page. When A lifts the marker, B will make a mark. They will trade on and off until they feel the piece is finished. At which time, whichever partner has the next turn will begin naming the piece of art. Again, the partners will trade off writing a letter until the name is complete. Then, allow students to walk around and see one another’s artwork.

Main Activity:

Play the first 60 seconds of ‘A Little Bit of You’ from *Frozen: The Broadway Musical* (Original Broadway Cast Recording). Ask students to consider what they heard and share how they think Olaf represents both Anna and Elsa. What qualities did each sister imbue him with? How is this represented in his design?

Next, ask each student to write down characteristics of their own personality. You may want to discuss the difference between their personal qualities and things they like to do.

Continuing with the partner from the warm-up, invite students to create their own fantastical character that, like Olaf, should embody characteristics from each partner. Encourage students to begin by considering something they both like as a starting point (e.g. a tennis ball if they both enjoy playing tennis) and then add features that represent each of them separately. Provide paper for them to sketch their idea on, offering guidance and encouragement as needed.

After allowing some time for students to deliberate, challenge them to find a way to bring their creature to life onstage. Facilitate a brief discussion for how they might bring Olaf to life onstage (an actor in a costume, a puppet, etc.). Instruct students to decide how their character will manifest onstage. Prompt the students to think about the colour, size and patterns of a costume, would they have props? If time allows, have students share their character and its design with the class.

Note: you may want to show examples of how characters are brought to life on stage
FrozenTheMusical.co.uk/enrichment or www.lionkingeducation.co.uk

Reflection

Facilitate a brief discussion using the following prompts:

- How did you and your partner’s qualities manifest in the character you created?
- How did you determine whether your character would be costumed or a puppet?
- What considerations do you think directors and designers have when making such decisions?

Variations:

OLDER: If you are working with older students, challenge the pairs to write a design concept statement for the reflection. Consider extending the lesson over several class periods and allow students to bring their design to life using a variety of materials: fabric for costumes, paper and rods for puppets, etc.

YOUNGER: you are working with younger students, provide time limits in the warm up for each partner to draw, and announce transitions. In the main activity, create one creature together as a full class on a large piece of paper or your board.

HOMESCHOOL: If you are working with a homeschool student, invite a family member or friend to participate, or participate yourself as a partner in the lesson. Alternatively, have your student choose two friends or family members in their life, and create an original creature with them in mind.

ENGLAND

UK CURRICULUM LINKS

	KEY STAGE 2	KEY STAGE 3
ART	Produce creative work, exploring their ideas and recording their experiences	To use a range of techniques to record their observations in sketch books, journals and other media as a basis for exploring their ideas
		To use a range of techniques and media, including painting
PSHE Health and Wellbeing	About personal identity; what contributes to who we are (e.g. ethnicity, family, gender, faith, culture, hobbies, likes/dislikes)	How we are all unique; that recognising and demonstrating personal strengths build self-confidence, self-esteem and good health and wellbeing
	To recognise their individuality and personal qualities	
ENGLISH Spoken Language	Listen and respond appropriately to adults and their peers	Using English confidently in a range of formal and informal contexts, including classroom discussion



WALES

	KEY STAGE 2	KEY STAGE 3
ART	Pupils should be stimulated and inspired, where appropriate, by ideas	Pupils should be stimulated and inspired, where appropriate, by ideas
	Design and make: two-dimensional images	Design and make images and artefacts using a variety of materials, processes and ideas
PERSONAL AND SOCIAL EDUCATION	Explore their personal values	Develop an insight into their values
ENGLISH Oracy	Speak and listen individually, in pairs, in groups and as members of a class	Speak and listen individually, in pairs, in groups and as members of a class



NORTHERN IRELAND

	KEY STAGE 2		KEY STAGE 3
THE ARTS Art and Design	Visualise experiences of the real world and imaginative worlds when talking about memories, reminiscences, fiction, fantasies and dreams	The Arts – Art and Design	Express themselves through Art and Design
	Take individual thoughts and ideas as the inspiration for visual work		Work with other pupils to produce a creative response to group expressions of identity
			Developing creative thinking skills and personal creative outcomes through investigating, realising, designing and making
PERSONAL DEVELOPMENT AND MUTUAL UNDERSTANDING	Identifying their current strengths and weaknesses		Develop an understanding of different forms, genres and methods of communications and an understanding of how meaning is created
LANGUAGE AND LITERACY Talking and Listening	Write for a variety of purposes and audiences, selecting, planning and using appropriate style and form	Learning for Life and work – Personal Development	Explore and express a sense of self



SCOTLAND

	SECOND	THIRD
EXPRESSIVE ARTS Drama	Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through activities within art and design	While working through a design process in response to a design brief, I can develop and communicate imaginative design solutions
		I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work
HEALTH AND WELLBEING	I recognise that each individual has a unique blend of abilities and needs	I recognise that each individual has a unique blend of abilities and needs
LITERACY AND ENGLISH Listening and Talking	I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience	I can independently select ideas and relevant information for different purposes, organise essential information or ideas and any supporting detail in a logical order, and use suitable vocabulary to communicate effectively with my audience

