

The Treasure of Trivandrum:

Outline of learning experiences –TEACHER'S PROMPT NOTES

These notes may be kept in hand by the teacher to remind the teacher of what follows, and provide cues for instructions, modelling for teacher-in-role etc. The teacher in this drama used these notes.

Lesson 1

90 Minutes

Drama Content	Learning experiences	Organisation/ Use of space and props
The hook ◆	What we'll be doing this week: Investigating a MYSTERY that is a true-life mystery. It's set in INDIA – start learning a respectful greeting: "Namaste". It's about TREASURE . ◆	Together at Talk chair 5 mins ◆
Intro exercises ◆	So, we're starting with a treasure hunt. You're all HUNTERS finding the clues. Collaborate to find written fragments hidden around the room until everybody's got one. Find the other half of your sentence and pair up with the student that has it. ◆	Hunting round the room 5 mins ◆
Freeze frames ◆	Now put sentences into order to make a story. ◆ Let's imagine what this looked like. In 3 pairs = groups of 6. Single FROZEN NEWS PHOTOGRAPH – opening the temple. You have 5 minutes to PREPARE . One group at a time, let's look at who's in yours. ◆	Round the big table 10 mins ◆
Setting dramatic context ◆	Come back to the talk chair and I'll tell you a bit more of the story. What do we know already? This was in the newspapers just over a year ago... ◆	4 groups in separate spaces on carpet 10 mins ◆
Preparing for experiential role-play ◆	For the rest of this drama, we are going to be the people investigating this mystery, and I'll be in it, too. That wooden floored space with chairs is the ITV (India TV) studio . Every time I put on this Press Identity Card I am Charru, the Senior Producer . Every time you put yours on, you are ITV's top investigative reporters . As you come in, be thinking about how you got the job as a reporter and be ready to tell us your biggest "scoop".	Together, talk chair Show article 5 mins ◆ Introduce next activity 2 mins

♦	♦	♦
Extended role-play with teacher-in-role	<p>(Teacher-in-role: in turn as reporters enter) <i>Namaste, (...name on Press card).</i> <i>Welcome to our top reporting team, specially put together to investigate this amazing treasure story. Some of you may not know each other, so let's hear a few of your top scoops...</i> <i>Now, down to business; there's no time to waste. We have a unique opportunity for a much more important interview: the Maharajah. Even though he is so old and he never gives interviews, he has consented to taking some questions. We will film your questions and send them to him.</i></p>	<p>Put on Press cards and move formally into the "studio" and sit 15 mins</p>
♦	♦	♦
Informal presentation	<p><i>Get into groups of four reporters. What questions do you want to ask the Maharajah? What did he see last time it was opened? What does he think is in Chamber B, will he let it be opened? What does he think the money should be spent on?</i></p>	<p>Into groups of 4</p>
♦	♦	♦
Reflection	<p><i>Plan your questions, two questions per group. In turns, students, face the (imaginary) video camera. Now, in turns, each reporter team puts forward their questions to the Maharajah, remembering to greet him respectfully.</i></p>	<p>Questions to camera 10 mins</p>
♦	♦	♦
	<p><i>Cut the drama and back to the talk chair. What would you like the Maharajah to say? Reflections on the lesson? The drama so far?</i></p>	<p>Together, talk chair 5 mins</p>

Lesson 2

90 Minutes

Drama Content	Learning experiences	Organisation/ Use of space and props
<p>Intro discussion</p> <p>♦</p> <p>Teacher-in-role, whole-group role-play</p> <p>♦</p> <p>Pairs role-play</p>	<p>INTRO: What do you remember about yesterday's drama? Do you remember what the reporters were waiting for? Let's see if he has replied.</p> <p>♦</p> <p>(Teacher-in-role: Charru) <i>Namaste, reporters.</i> <i>We're still waiting for the Maharajah's response; I expect it to be delivered any time.</i> <i>Now, onto our other business, no time to waste. We need, as well as the Maharajah needs, to find out what the people in the street are thinking... As you know, we call that a vox-pop. I want you to go out and get some great interviews...</i></p> <p>♦</p> <p>(Teacher-in-role steps out of role by standing up and putting identity card behind back). That means I'm now out of my role as Charru. Now, everyone do the same, find your original pair, and come out of the studio.</p> <p>♦</p> <p>Decide who is A and who is B. As come and stand over here, but remember your partner; Bs come and stand over here. As, put your Press cards back on, and while I'm briefing the Bs, think of the kinds of questions you might ask to start your vox-pop interview with your partner, who will now be a complete stranger. Bs, change your role to be a busy person in the street; what might you be doing? What are you doing there? Shopping? Working? Sweeping? Are you a policeman or beggar? Let's see the street NOW.</p> <p>♦</p> <p>(Give B group time to imagine a street market and themselves in it, and get into occupational mime.) As, NOW go and interview your partner. (Interviews) Now the reporters go back to the studio, and we're all in-role as reporters again – Bs change role, and put your Press cards back on.</p>	<p>Together, talk chair</p> <p>♦</p> <p>Together, "studio"</p> <p>♦</p> <p>Stand at talk chair</p> <p>♦</p> <p>Students move to new space Designate spaces for As & Bs</p> <p>♦</p> <p>In pairs, A and B</p>

<p>Whole-group role-play</p>	<p>(Teacher-in-role) <i>Welcome back, everybody. What did you find out?</i> (Time for feedback) <i>Here's the Maharajah's reply:</i> [read reply and show picture of Maharajah as 9-year-old] <i>Chamber B will only be opened when I know who should get the treasure, and with respect. There are three worthy causes, which should I choose?</i> <i>We can't give him advice; that's up to the people. Go and get some more vox-pops, discuss the options with the people, and let them help the Maharajah decide.</i></p>	<p>Together, "studio"</p>
<p>Discussion</p>	<p>Take your Press cards off, like me, and come over here again. Out of role, what do we think of the three choices the Maharajah has given? (Out of role discussion to thoroughly clarify the options and discuss them.)</p>	<p>Together, talk chair</p>
<p>Pairs role-play</p>	<p>Now, let's see what the people of Kerala think of these choices... As and Bs again. This time, Bs will be the reporters and As will change roles to become people in the street. Bs, look at the three choices and make sure you remember all of them and be ready to discuss. Give A group time to imagine the street market and themselves in it, and get into occupational mime.</p>	<p>As & Bs in designated areas again</p>
<p></p>	<p>Go and interview your stranger in the street. They will probably have a strong opinion, but try to get them to see the other points of view. Don't be afraid to argue with them, but do so respectfully. (Interviews)</p>	<p>In pairs, B and A</p>
<p>New tension</p>	<p>Right, stop. We'll go back to the studio, and everybody get into role again. Badges on, As. Charru has something very important to say. (Teacher-in-role) <i>Well, what do the people think?</i> (Let some reports and discussion ensue.) <i>Well, while you've been away I've been doing some research, and these are all valuable, but there's something much more urgent: CHILD LABOUR, India's disgrace! Do you realise that there are millions...? And I've found out that the Maharajah's own family is probably involved... We must all do</i></p>	<p>Together, "studio"</p>

<p>◆</p> <p>Reflect- ion</p>	<p><i>some more research. Tomorrow, I'm going to ask our research department to get some of these people for us to talk to. I know of a mother and daughter... You can do some research yourselves tonight to find out more about this problem.</i></p> <p>◆</p> <p>That's the end for today - back to the talk chair. (Reflective discussion).</p>	<p>◆</p> <p>Together, talk chair</p>
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Lesson 3

90 Minutes

With additional assistance of second teacher in role if available

Drama Content	Learning experiences	Organisation/ Use of space and props
<p>Intro discussion</p> <p>◆</p> <p>Bringing to life freeze-frames</p> <p>Respond-ing to each other's drama</p> <p>◆</p> <p>Prepar-ing for extended role-play</p> <p>◆</p> <p>Extend-ed role-play with</p>	<p>What did you find out last night? (Share child labour details and feed in where necessary information such as: children as young as 4 years old from cities work in factories, as children are particularly good at tasks demanding small fingers - kids go blind making filigree jewellery etc, get killed squeezing into tiny spaces, or peddling goods in the traffic; and children from villages are left on the hillside for several days looking after goats).</p> <p>◆</p> <p>(Into mixed groups of 4 or 5: Pictures and bringing them to life). Make a picture of child labour including all of you, possibly including adults showing how hard and dangerous it is. When we unfreeze it, the picture will come to life, with movements and perhaps words, for 20 seconds. (Five minutes to create the group picture. Show the group pictures, "tapping in", with other groups able to interrogate the picture - more than merely guessing - and ask questions about the characters).</p> <p>◆</p> <p>(Back briefly to talk chair). The rest of the morning you will be reporters, and you might use what you have seen to help your questions. There are two tasks today: interviewing the child labourer and her mother, and working out what to tell the Maharajah and how to tell him. I shall be in a different role, (and, if second teacher is available, "_____ will be, too,") when I/[we] wear these shawls. (Designate spaces as "interview rooms").</p> <p>◆</p> <p>(Back to studio. Teacher-in-role as Charru) <i>What did you find out last night?</i> <i>Now, I'm going to see if our interviewees are here – When you hear a bell, this group (halve the class) will go to the interview room A and interview the</i></p>	<p>Together, talk chair 5 mins</p> <p>◆</p> <p>In 5 mixed groups in open space 20 mins</p> <p>◆</p> <p>Together, talk chair 5 mins</p> <p>◆</p> <p>Together, "studio" 10 mins</p>

dual teacher–in-role	<p><i>mother; this group will go to Interview room B and interview her daughter. We'll see how much we can find out about how these people live, what their lives are like, and what they think. Start preparing some questions for the mother and for the child. The bell will ring at the end of the second interview, and then come back to the studio; I will want to know what you have discovered.</i></p> <p>(Take off Charru badge. Move to Interview room; _____ to other room. Put on shawls on).</p>	
	<p>◆</p> <p>(Bell ring signals students move to interview[s] Time for thorough interview – teacher[s] in role give details of life as child labourer and/or parent not making it easy for interviewers – shy and inarticulate).</p>	<p>◆</p> <p>Two “interview rooms”: hot-seat formation. Approx 20 mins</p>
In-role responding to dramatic context	<p>◆</p> <p>(Back in the studio and back in-role as Charru) <i>Well, what have you found out? (Listen to responses). Somehow, the Maharajah has to hear this. How can we persuade him to change his mind and give the treasure to help stop child labour?</i></p> <p>(Discussion and planning: preparing to present the case to the Maharajah.)</p> <p><i>Time to make our presentation to the Maharajah.</i></p>	<p>◆</p> <p>Together, “studio” 15 mins</p>
◆ Informal presentation	<p>◆</p> <p>Students in turn make statements “to camera”</p> <p>End of today’s drama – back to the talk chair</p>	<p>◆</p> <p>Real video camera if possible. 5 mins</p>
◆ reflection	<p>◆</p> <p>Out of role teacher-led discussion).</p>	<p>◆</p> <p>Together, talk chair 5 mins</p>

Lesson 4

90 Minutes

Drama Content	Learning experiences	Organisation/ Use of space and props
Intro discussion ♦	Today, we will start as the reporters listening to the Maharajah's response, but this will then take us into a quite different kind of drama. Let's put our badges on and go to the studio. ♦	Together, talk chair 5 mins ♦
Whole-group role-play New plot, tension	<p><i>Namaste, colleagues. I have the Maharajah's response. It's good news, but it's a bit of a challenge to us, too.</i></p> <p><i>The Maharajah says... (reads letter) He agrees with you and is horrified to hear about the child labour. He's also shocked that his family might be involved and agrees to open Chamber B and make all the treasure available, but on one condition. Apparently in 1931, the Chamber was opened with a respectful ceremony. This year, there was no respect when it was re-opened, only greed and violence. He says that Vishnu may be angry and that this time, we must show Vishnu that we respect him and his power or he may make the treasure bring harm not benefit. The Maharajah asks us if TV Kerala can devise a ceremonial opening fit for Vishnu.</i></p> <p><i>(Out of role) Take your identity cards off and come back to the talk chair.</i></p> ♦	Together, "studio" 10 mins ♦
Task-setting ♦	<p><i>(Narrating) Charru and the reporters worked with TV Kerala's Drama producers and performers to try and come up with a ceremony to satisfy the Maharajah. They decided that there should be some dance, some words of respect, an offering to the god Vishnu, and a procession.</i></p> ♦	Together, talk chair 5 mins ♦
Dance/ movement exercises	<p><i>(Kathakali training).</i></p> <p><i>(Game to practise some skills that will help with the ritual.</i></p> <p><i>Group clap; group "Hah!" at low, medium, and high level.</i></p> <p><i>Travelling "Hah!" as part of Mill and Seethe. On the call, take up the position of a Hero, Monster, Prince, Princess, Maharajah, Vishnu, Evil.</i></p> <p><i>Mirror Work. Demonstrate/practise a "walk" as per Kathakali dance. Follow the leader; walk in teams around the space. Beat is kept on drums.</i></p>	Together in open space 15 mins ♦

<p>◆</p> <p>Devising and rehearsing formal presentation</p> <p>◆</p>	<p>Show students images of hand positions from Kathakali. Allow students to practise hand positions.)</p> <p>◆</p> <p>(Get into four groups. Ask students to think of how they might combine some of the elements from today (walk, hand positions, mirroring, postures) into a short ritual sequence. 8 x 4 beats.)</p> <p>Add a prayer/chant asking for Vishnu's favour or the chamber to be opened.</p> <p>Working in 4 groups plan and devise this work.</p> <p>Allow time to prepare the rituals.</p> <p>◆</p> <p>Share the groups' rehearsals, with a drum keeping the beat or background Indian music. Discuss strengths/weaknesses of the material shared.)</p> <p>◆</p> <p>Out of role teacher-led discussion</p>	<p>◆</p> <p>In four groups in designated rehearsal spaces</p> <p>Music or Signal drum (tambour)</p> <p>40 mins</p> <p>◆</p> <p>Performing in turns</p> <p>10 mins</p> <p>◆</p> <p>Together, talk chair</p> <p>5 mins</p>

Lesson 5

90 Minutes

Drama Content	Learning experiences	Organisation/ Use of space and props
Intro discussion	<p>Today we will start by presenting our ceremonies for the Maharajah, and see whether they have convinced him to open Chamber B. If he does, we might see what's in there. Then we are going to take a time jump forward to imagine what might have happened to that child labourer and her mother. First, let's see if the ceremonies are good enough for the Maharajah...</p>	<p>Talk chair 5 mins</p>
<p>◆</p> <p>Formal presentation</p>	<p>◆</p> <p>(Presenting the ceremony: The four groups each present the ceremony for the Maharajah; music or percussion as for lesson 4)</p> <p>◆</p> <p>(The Maharajah was satisfied with the ceremony, and Chamber B was opened.) What was in it? What did they find?</p>	<p>◆</p> <p>Open space: In 4 groups 20 mins</p> <p>◆</p> <p>Together, talk chair 5 mins</p>
<p>◆</p> <p>Informal presentation</p>	<p>◆</p> <p>(Frozen effigy: ten seconds of action developed in five minutes planning, which is then in turn brought to life with thought-tracking)</p>	<p>◆</p> <p>In 3 groups 10 mins</p>
<p>◆</p> <p>Reflective discussion</p>	<p>◆</p> <p>Back to the talk chair for a moment. (Out-of-role discussion about the labourer's family five years on) What changes might have happened for them? Would it all be wine and roses? (Teacher to insert if it doesn't come up: "What about the factory owners, having to pay more for staff? What about them?")</p>	<p>◆</p> <p>Together, talk chair 5 mins</p>
<p>◆</p> <p>Pairs role-play</p>	<p>◆</p> <p>(ITV last interviews: life after the treasure. Straight into pairs as for Day 1/2 naturalistic interviews with A and B.) A is interviewer - put on your name badges - and B is child labourer's parent five years on... "What is your family life like, and how has it changed?" Reverse role-plays: B is now the interviewer (swap name badges), where A is the child. The same questions are posed, but are centred on looking towards the future, not what has happened in the past.</p>	<p>◆</p> <p>On chairs in separate pairs facing each other 10 mins</p>
<p>◆</p>	<p>◆</p> <p>Report-back.</p>	<p>◆</p> <p>Together, "studio" 15 mins</p>

<p>Reflect- ion-in- role</p> <p>◆</p> <p>Final reflect- ion</p>	<p>All students are in-role as ITV Reporters and teacher-in-role as the Producer. Each reporter, in turns, makes one statement around the square, starting: “My informant told me...”)</p> <p>◆</p> <p>Together at the talk-chair, teacher out of role asks for final reflections on the whole drama: “What did you like best? What was most memorable? Were any parts difficult? What have you learned about India, and about drama?”</p>	<p>10 mins</p> <p>◆</p> <p>Together, talk chair 10 mins</p>
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