

## How night came from the sea

A drama based on a picture book by Mary-Joan Gerson and Carla Golembe

### 1. Move if:

- You have ever stayed awake all night
- You have ever been in a country where it does not get dark in the Summer
- You have ever had to work outside all day in hot sunshine
- You sleep with a light on

2. **3D Landscape:** Enter one at a time, and place yourself as a landscape feature, stating what you are and giving one additional piece of information.

3. **Tableau/Occupational Mime:** It is a hot day and you are a villager, doing a job outdoors in the heat. Enter the space one at a time, say what your job is and get into a working position. The scene is then brought to life.

4. **Teacher as Storyteller:** The teacher narrates the scene, e.g. 'It was another hot day...the villagers were working in the sunshine ...'. The teacher can include their occupations and tasks in the narrative.

5. **Collective Role:** The goddess' daughter writes a letter home to her mother. She loves the place, the people and the sunshine. Anyone can speak aloud, a sentence she writes. No-one can speak two sentences in a row. Gradually the letter is completed by the class, a sentence at a time.

6. **Thought-walk:** Gradually, the woman gets to dislike the constant daylight and sunshine. She misses the night. Individually, the children walk around the space, speaking in role to themselves, as the woman.

7. **Passing Thoughts/Thought-tracking:** Class circle. The teacher stands in the centre, as the woman. Anyone can pass by her (crossing the circle). As they pass by, they speak her thoughts aloud.

- 8. Improvisation:** In pairs, one is the husband and the other his wife. She is telling him that she is not happy and misses the night. She describes the night to him and tells him what she misses about it.
- The use of metaphor and simile could be encouraged, i.e. 'Night is a ...' and 'Night is like ....'
  - Sensory sentence stems could be used. 'I can hear ...' 'I can smell...'
- 9. Eavesdropping:** The teacher passes each pair in turn and they continue their conversation when the teacher is near them. They freeze again, as the teacher moves on to the next pair. The teacher could gather any metaphors and similes about night.
- 10. Teacher in Role:** Tell the servants that they need to go on a dangerous sea journey, talk with the goddess (his mother-in-law) and ask her if they can bring back a bag of night for your wife.
- 11. Active storytelling/Mime:** The teacher narrates the journey descriptively and the class mime it individually, e.g. surging waves, over hills of sand, past razor-sharp corals, across pointed pebbles, through waving seaweed, etc. Use positional language, e.g. under, between, alongside, around, through, across, over, etc.
- 12. Group mime:** In groups of 3, pick up the long bag and carry it around the room.
- 13. Conscience Alley:** Shall we open the bag? Two straight lines, facing each other. One line tries to persuade the 'teacher' passing by, to open the bag. The other line tries to persuade the 'teacher' not to open it.
- 14. Voice collage:** When the bag is opened, what escapes from it? Using adjectives with nouns, everyone gathers together, closes their eyes and has the opportunity to state something that has escaped from the bag, e.g. a screeching bird, a hissing snake, a fluttering butterfly. These can be repeated (fully or in part). The voice collage reaches a crescendo and will

end in silence. The class keep their eyes closed and moving in slow motion, they all end up lying on the floor 'asleep'.

- 15. Improvisation/Rumours:** This is the villagers first experience of night. What did they hear and see? What did they think? They move around the room excitedly sharing their experiences, thoughts and feelings about night-time
- 16. Improvisation:** In pairs (one a child and the other a village elder). Most of the children in the village nowadays, were born after the coming of night. They need to be told the story by a village elder.
- 17. Whoosh!** The story can be retold at the end by the teacher, with children in turn (in groups) acting out each part as it is being recounted by the teacher.
- 18. Still Images/Storyboarding/Performance Carousel:** Groups of 4. Each group is designated part of the story. They create a still image of their allocated episode. The images in turn are presented seamlessly and chronologically, a group at a time.
  - The husband and wife are happy in the sunshine
  - The wife starts to long for night
  - The servants go on a dangerous journey across the seabed
  - The servants carry night in a long bag
  - Night escapes
  - The people of the earth can rest

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