

## ‘The Tunnel’ by Anthony Browne

### Using Drama Strategies to explore and tell the story

	Drama Strategy	Activity
1	<b>Teacher in Role</b> <b>Hot-seating</b>	<ul style="list-style-type: none"> <li>Meet the mother (TiR). She will answer your questions about her two children.</li> <li>You could also meet the children, one at a time.</li> </ul>
2	<b>Still Image</b> <b>Improvisation</b> <b>Freeze Frame</b>  <b>Small Group</b> <b>Playmaking</b>  <b>Eavesdropping</b>	<ul style="list-style-type: none"> <li>In pairs, make a still image of the brother and sister together, at a typical moment, i.e. <b><i>‘Whenever they were together they fought and argued all the time’</i></b>. We aren’t told what they argue about. We can invent this.</li> <li>Improvise one of their argument scenes OR rehearse and present part of an argument scene</li> <li>As the teacher passes by each pair start to re-enact part of the argument, freezing the scene, once the teacher moves on by.</li> </ul>
3	<b>Role on the Wall</b>   <b>Talking Columns</b>	<ul style="list-style-type: none"> <li>What do you now know (and think you know) about each of the children?</li> <li>Record it together (on ‘post its’ around an outline of the character).</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>Allocate an area of the room to each of these 3 questions about the characters?  <i>Area 1: What do you know?</i>  <i>Area 2: What do you think you know?</i>  <i>Area 3: What do you want to know</i></li> <li>Participants enter their chosen area and say aloud, what they know, think they know or want to know about either of the characters (referring to them as ‘he’ and ‘she’).</li> </ul>
4	<b>Soundscape</b>	<p><b><i>‘She would lie awake, listening to the noises of the night.’</i></b></p> <ul style="list-style-type: none"> <li>In groups of 4, create a soundscape of the noises that keep her awake.</li> <li>Class closes eyes and a group performs the soundscape.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>The whole class closes their eyes and improvise a soundscape that reaches a crescendo and then ends in silence.</li> </ul>
5	<b>Scripted scene</b>	In pairs, stage a short performance of the following:

		<p><b>Him:</b> Why did you have to come?  <b>Her:</b> It's not my fault. I didn't want to come to this awful place. It scares me.  <b>Him:</b> Oh you baby. You're frightened of everything.</p> <p>These sentences come from the book but others could be improvised.</p>
6	<b>Follow my Leader</b>	<p><b><i>'They went to a piece of waste ground.'</i></b></p> <ul style="list-style-type: none"> <li>Teacher walks as the boy and the class follows, as the girl, muttering her thoughts as she walks</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>The activity can be done in pairs, with both the boy and girl muttering as they walk</li> </ul>
7	<p><b>Thought-tracking</b></p> <p><b>Passing Thoughts</b></p>	<p><b><i>'She waited and waited but he did not come.'</i></b></p> <ul style="list-style-type: none"> <li>Circle. Teacher in centre as the girl. Those in the circle have the opportunity to speak the girl's thoughts aloud as time passes and her brother does not return.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>Those on the outside of the circle can pass by her and speak her thoughts aloud as she sits alone</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>Pass by her and speak in role as 'her fears'</li> </ul>
8	<b>Improvisation</b>	<p>In pairs, the girl tries to persuade the boy not to enter the tunnel. Finish with the girl saying, <b><i>'We have to back by lunchtime.'</i></b></p>
9	<b>Conscience Alley</b>	<p>The tunnel itself can become a 'Conscience Alley'.</p> <ul style="list-style-type: none"> <li>The class makes 2 lines and the girl (teacher in role) passes through.</li> <li>As the girl passes through the tunnel, each person can speak her thoughts in the first person), e.g. 'I am afraid of the dark', etc.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>The voices speak TO the girl, e.g. 'Turn back. It is not safe in here.'</li> </ul> <p>This activity could be done twice, i.e. first as the boy and then the girl pass through. This would show their contrasting thoughts as they pass through the tunnel.</p>

10	<p><b>Living Landscapes</b></p> <p><b>Talking objects</b></p> <p><b>Storytelling</b></p>	<ul style="list-style-type: none"> <li>In turn, each child adds themselves physically, to the 'scary' landscape that she (TinR) then passes through, as the girl. Find ideas in the pictures and then add others. As each child adds themselves to the landscape, they verbalise what they are representing, e.g. ' I am the long nose of the most powerful witch...' ' I am a rope that can move by itself.' The ideas can come from known stories or be new ideas that could stimulate new stories later.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>The landscape can tell its own stories, as the girl passes by, e.g. 'Everyone was afraid of the witch with the longest nose ...' 'There was once a living rope that used to like to wander.'</li> </ul>
11	<p><b>Sculpting</b></p>	<p><b><i>'There was a figure, still as stone'.</i></b></p> <ul style="list-style-type: none"> <li>In pairs. A is a lump of clay and B gently sculpts A into a statue.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>A sculpts B by giving verbal instructions only ( no use of gesture). B follows A's instructions.</li> </ul> <p>Swap over, so both have a turn as 'sculptor' and 'sculpted'.</p>
12	<p><b>Statues</b></p>	<ul style="list-style-type: none"> <li>The girl (T inR) is walking through the forest, followed by the class. Whenever the teacher (the girl ) turns around, the class freezes 'as still as a statue'.</li> <li>When the teacher passes by the statues, they can come alive again.</li> </ul>
13	<p><b>Storytelling</b></p>	<p>At the end of the book, the children do not tell their mother what happened in the forest. Imagine that they did tell their mother. What would they say?</p> <ul style="list-style-type: none"> <li>In pairs, with one as a child and the other as the mother, the child tells the story of going through the tunnel into the forest, etc.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>Class circle, with the teacher as the mother, the children in turn tell the story, with each adding just a sentence.</li> <li>The mother (TiR) should listen to the class version of the whole story first. When it is</li> </ul>

		finished, she can ask questions that any of the class can answer in role as brother or sister.
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Reasons for writing, can be linked with the drama, e.g.

- Write an extract of the hidden diary 'she' writes about 'him'. Write excerpts from before and after the rescue.
- What might the children's school reports look like?
- Maybe they get home and find a note on the table from their mother. What does it say?
- Maybe a different child goes missing at a later date and the papers report it. What would the 'Missing' poster look like and say? What would the newspaper report look like?
- What would a police report of the tunnel incident look like, if they had reported it?
- If this story was rewritten as a poem, how might it start ... and continue....and end?
- Take an image from the book and give it speech and thought bubbles
- Re-write a scene from the text as a playscript.
- Create the page of the book that 'she' was reading at bedtime.
- There is a page with graffiti on it at the start of the book. Add now to that graffiti (as 'him'), using your knowledge of the story.
- Take a few pages of text afterwards and elaborate on them, as if they are the 'bare bones'. Flesh them out, now that you have lived the story!
- Create additional pages and text, e.g. on the way to the waste ground...on the way back.
- Tell the story again (and then write it) from the experiences and point of view of 'him' or 'her'.

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