

# SWALLOWS & And AMAZONS

## RESOURCES & EDUCATION PACK

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# SWALLOWS & AMAZONS

CREATED BY SHEREE VICKERS

A new musical play with book by **Helen Edmundson** and songs by **Neil Hannon**.

Directed by **Tom Morris**.

Based on the book by **Arthur Ransome**.

[www.swallowsamazons.co.uk](http://www.swallowsamazons.co.uk)

All aboard The Swallow! Follow Captain John and his able crew as they set sail to Wildcat Island on an exotic adventure to encounter savages, capture dastardly pirates and defeat mortal enemies. An action-packed musical adventure for the whole family, SWALLOWS & AMAZONS is a story of an idyllic era, of endless summer evenings and the beauty of youthful imagination.

## INTRODUCTION

Welcome to the SWALLOWS AND AMAZONS Resources and Education Pack. Most of the activities included are aimed at Key Stage 2 pupils however there is scope for adaptation for a wider range of ages. The pre-show activities provided can help give an understanding of the story and characters while the remainder are designed to help pupils expand and reflect upon their experience. Aside from English Speaking and Listening skills, the activities included can also support the National Curriculum for History, Geography and Citizenship.

The activities in this pack range from simple worksheets to springboard ideas that will hopefully be as fun and inspiring as the show itself.

Enjoy!

## ABOUT SHEREE VICKERS

Sheree is a very experienced drama facilitator, writer and director with over 15 years of experience in leading groups of all ages and abilities. She is the Artistic Director for SAVVY Theatre Company and has written numerous magazine articles and teacher reference materials on her work within the youth drama sector. She is also the author of several books including the ACTIVE DRAMA PLAYSRIPTS series, DRAMA SCRIPTS FOR PEOPLE WITH SPECIAL NEEDS and THE STORIES WITHIN.

All photography is from the original Bristol Old Vic production of Swallows & Amazons.  
Photographer: Simon Annand.

# PRE-SHOW PREPARATION

## A SYNOPSIS OF THE PLAY

### Act 1

The play opens with Titty as an old woman, remembering the games she used to play in her youth. Very quickly the play travels back in Titty's mind to a summer when she was staying at a farm in the Lake District with her childhood friends, John, Susan and Roger Walker. A letter arrives from their father who has granted them permission to camp on the nearby island. The group name themselves The Swallows (after their boat) and after packing everything they need, wave goodbye to their mother imagining she is Queen Isabella waving off the Spanish conquistadores.

The group sail past a houseboat and spy a man on the deck writing on a typewriter. As he has a pet parrot, the Swallows suspect he may be a pirate. On their journey they also spot a small, bare island full of huge sea birds called cormorants; one of them swoops in and snatches Roger's bread and the group name the bare island 'Cormorant Island'. They eventually land on the main island and look for a place to make camp and settle down for the night, however a huge bang wakes them all the following morning and they rush out of their tents to discover two girls on a boat named Amazon sailing past them.

John finds out from people on the mainland that the man on the houseboat has accused the Swallows of trying to damage his boat. While discussing this they are attacked by the girls from the Amazon boat. These 'Amazons' (Nancy & Peggy) claim this island (Wild Cat Island) is theirs. The two groups soon decide to form an alliance against the man on the boat (as long as they can still have some small battles amongst themselves for fun)!

The man on the houseboat is Nancy and Peggy's uncle Jim, but the Swallows and Amazons declare that he is in fact a retired pirate and name him Captain Flint and decide to launch a pirate attack on his boat. In order to decide which of the two groups will lead the charge against Captain Flint however, they devise a challenge in which each group must try and capture the other's boat.

To win the challenge the Swallows come up with the idea of capturing the Amazon's boat after it gets dark and they leave Titty behind to guide them back to the harbour when they return. However when they get to the Amazon's harbour they see the boat has gone - they have been tricked! Meanwhile, Titty is waiting alone for the Swallows to arrive back. When she hears the secret signal and puts up the lights to guide them in she realises it is the Amazons!

### Act 2

John, Susan and Roger try to get back to their part of the island but get caught in a storm so they dock where they are as it is too dark for them to navigate. As Nancy and Peggy get off the Amazon, Titty (who has been hiding) takes the opportunity to jump aboard and sail it out of the harbour. She drops anchor and settles down to sleep, but is disturbed by a strange dream in which she sees pirates burying stolen treasure on an island full of big birds.

The next morning John and the others see the Amazon floating on the lake and are delighted to see that Titty has been successful in stealing the rival boat. They return to the island and meet the Amazons who reluctantly congratulate them on winning the battle. As final preparations are being made for the attack on Captain Flint a policeman arrives and tells them they must leave the island immediately, accusing them of vandalising and breaking into Captain Flint's boat. He leaves and the Swallows start to pack their things away.

Unexpectedly, as the Swallows and Amazons were planning to put a Pirate Curse on him, Captain Flint arrives on the island. He has come to apologise them for wrongly accusing them and explains that the book he has been writing all summer has been stolen. Titty remembers her dream and they work out that the book was probably hidden on Cormorant Island. They travel there and follow clues to find a treasure chest containing his book. To celebrate they agree to a huge pirate battle of the Swallows and Amazons versus Captain Flint.

The great battle begins! The Swallows and Amazons eventually take Captain Flint captive and win the battle. At that moment Mother arrives dressed as Queen Isabella. She congratulates all the adventurers and they all have great fun as they make Captain Flint walk the plank and Titty is given his pet parrot as a present.

The Swallow and Amazons say their goodbyes but promise that they will meet next year and every year after that for more adventures.

“Swallows and Amazons Forever!”

## SWALLOWS & AMAZONS: DRAMA PICTURES

Using the Drama Picture worksheets on the following pages, ask pupils to speculate on what might be happening in each photograph.

This can be done through discussion or by physically re-creating the image and even 'bringing the re-created image to life' with sound and/or movement.

Consider also the looks on the characters faces and how these might help to tell the story.

*All photography is from the original Bristol Old Vic production of Swallows & Amazons. Photographer: Simon Annand.*

# DRAMA PICTURES WORKSHEET I



**WHAT MIGHT THE CENTRAL CHARACTER BE FEELING?**

**WHERE IS THE ACTION TAKING PLACE?**

**WHO (OR WHAT) ELSE IS IN THE PICTURE?**

**HOW DOES THE PICTURE MAKE YOU FEEL?**

## DRAMA PICTURES WORKSHEET 2



**WHAT MIGHT THE CENTRAL CHARACTER BE FEELING?**

**WHERE IS THE ACTION TAKING PLACE?**

**WHO (OR WHAT) ELSE IS IN THE PICTURE?**

**HOW DOES THE PICTURE MAKE YOU FEEL?**

# A GLOSSARY OF THEATRE TERMS

It might be interesting to point out to pupils that apart from the performers they can see onstage, there are also a number of very important people who have helped to create the show and who also work backstage to help keep the show running. Below is a glossary of theatrical terms with a few guide notes related specifically to the production of *SWALLOWS & AMAZONS*. The questions included with each may be asked while waiting for the performance to begin or in a follow-up session after the theatre trip.

## THE STAGE

The space on which the **ACTORS** present the show. Most theatre's in England have a traditional Proscenium Arch stage, which means the audience sits facing the performers, not unlike sitting in a cinema. The audience can also sit quite high and look down on the stage. Often a proscenium arch theatre has a curtain, which rises at the beginning of the performance.

*Other styles of STAGE include 'Thrust' (in which part of the stage juts out into the audience) and 'The-Round' (in which the audience sits on all sides of the STAGE).*

**Q.** Did a curtain rise at the beginning of *SWALLOWS & AMAZONS*? How did the **AUDIENCE** know that the show had begun, e.g. **ACTORS** walking onto the stage, a change in lighting, music started playing or a combination of all three?

## LIGHTING

During the technical rehearsal (which happens before the show opens), each individual light is hung on a rig high above the stage. Each rig is connected to the lighting desk (which is usually located in a small booth at the back of the theatre). During the show, someone sits at this desk and on each lighting cue given by the Stage Manager, pushes a button to create the next effect. Lighting is very important in a theatre as it helps the audience to see the show. It can also help to set the mood of the piece, for example, happy/sad or daytime/night-time. The lighting in *SWALLOWS & AMAZONS* changes colour and sometimes goes out entirely. The lights are operated by a **TECHNICIAN** or **STAGE MANAGER**.

**Q.** What mood does the **LIGHTING** create, e.g. was the performance set at night or during the day? Was it scary? Did the lighting change during the performance? Did the change affect the mood or help create different locations? What colours and effects did they see?

## ACTORS

A person who performs for the entertainment of others. The cast of *SWALLOWS & AMAZONS* has a number of lead roles. These **ACTORS** play the same part throughout the show, however there is also a **CHORUS** or **ENSEMBLE** of actors who play a variety of different roles throughout the show.

**Q.** Aside from the lead actors, what other characters appeared in the show? For example, those playing the portrait pictures at the beginning of the show or the ensemble group of musicians who also aided the action.

## COSTUMES

The clothes worn by the **ACTORS** on **STAGE** which also help define their character. The **COSTUMES** in *SWALLOWS & AMAZONS* are worn throughout and there are very few costume changes. Each costume gets washed after every performance. This is especially important as stage lights are **VERY** hot and actors tend to sweat a lot in their clothes – particularly when planning a war!

**Q.** How did the costumes help define each of the characters, for example the Amazons? Did the group notice the clever costume change at the beginning of the show when Titty went back in time and became younger?

## PROPS & SET

A prop is any item used on STAGE by an ACTOR. This could be something as simple as a letter or more complicated such as a the flying Harpies! The background used to represent a place on the STAGE is called the SET. The unique SET of SWALLOWS & AMAZONS allows for the musicians to not only be seen, but help create a multitude of locations.

**Q.** How many different uses of props and set in SWALLOWS & AMAZONS can the group remember? For example, the use of bamboo poles and ribbons in the creation of 'The Swallow' boat or the opening of the trap-door at the beginning of the play as the older Titty climbs into the attic (the trap door is also cleverly used at the end of the play when Captain Flint is forced to walk the plank)!

## STAGE MANAGER

Responsible for 'running' the show and making sure that everyone is doing their job. The stage manager 'calls' for sound and lighting cues to happen as well as calling actors from their dressing rooms to the stage. These 'calls' are made over a backstage speaker system (so the Stage Manager doesn't have to yell) and are not heard by the audience. Deputy Stage Managers are also responsible for making sure that all the props are pre-set before the show ready to be used by the actors. This is a particularly important job in SWALLOWS & AMAZONS as the props help to create the various locations throughout.

## DIRECTOR

The person who has overall responsibility for putting everything in place, from casting the ACTORS to working with the SET designer and helping to decide on the mood created with LIGHTING. They put the whole show together.

## MOVEMENT DIRECTOR / CHOREOGRAPHER

Not every production has a movement director or choreographer. If there is a dance sequence it will usually have been arranged by a choreographer and in the case of any physical action a movement director will be responsible for staging it.

**Q.** Can the pupils identify any sequences in SWALLOWS & AMAZONS that may have been the responsibility of a movement director? For example, the swimming sequences involving Titty 'diving' into the arms of the other actors.

## AUDIENCE

The people who watch the performance. Generally in the theatre, an audience quietly watches the show, showing their appreciation through applause. However in SWALLOWS & AMAZONS there are a few opportunities for the audience to (literally) become a part of the action.

Aside from the above list of people that help to maintain the show, there are also a multitude of people that helped bring SWALLOWS & AMAZONS to the stage and pupils might be interested in discovering more about the team effort involved. See the official show programme for further details on the Creative Team, which includes information on people such as the writer, composer, set designer and producers.

# THEATRE ETIQUETTE

Discuss with your students what they are expecting from the production.

Prompt with questions such as:

- What does the title of the show suggest?
- Do they think it will be funny or sad?
- Do any of them know the story or have read the book?

Create a list you can refer back to once you have seen the production.

## DRAMA: THEATRE TRIP ROLE-PLAY

Before you come to the show, you may wish to develop a Code of Conduct with your group. Ask them to think about turning off any mobile phones and the effect eating or talking may have on those around them. (It may help to remind them that the performers can hear them too!) You may want to create a document or poster with either drawings or photographs of pupils enacting what is unacceptable behaviour. The following role-play can aid in the development of this Code of Conduct.

**Time Allowance:** 30minutes

**You Will Need:**

- a classroom or a sports hall
- enough chairs for each student
- some mock theatre tickets

If necessary, wear a hat or scarf to denote when you are playing the role of the naughty student. By removing this, you can then resume your teacher role when needed.

**The Set-Up:**

Explain that you are going to do some drama and go on a pretend trip somewhere.

**The Activity:**

- Take a register of everyone's names, asking each participant if they have ever been to a theatre before. (Explain the difference between a cinema and the theatre, such as live action on-stage.)
- Lead the group with a statement such as "Well, now that we are all here, how are we going to get to the theatre?" and take some suggestions as to the mode of transport you will be using such as a bus.
- "How do we normally catch the bus? Do we line up or just run and grab any seat possible? Line up? OK, who would like to be in charge of lining the group up and getting them on the bus?"
- Set up some chairs in the room for the bus and decide where the door to the bus will be. Cast a participant in the role of 'teacher' and explain that you are going to be a naughty student. In role, demonstrate the bad behaviour that would be unacceptable during a bus trip such as pushing in line, yelling out, eating etc... (you may even like to cast someone as the bus driver and have some fun with a group movement exercise such as turning corners).
- Once you have arrived at the theatre, resume your normal teacher role and explain that the theatre tickets need to be checked by an usher and everyone needs to take their seats. Set up the space again (and all the necessary roles - including someone in charge of the group) before resuming the drama to enter the theatre and take your seats. The naughty student character can then start misbehaving again such as talking loudly or putting their feet up on the seats. Encourage the group to disapprove of this behaviour and suggest what behaviour would be acceptable.
- End with a follow-up discussion, listing what happened in the drama and what the naughty student did that was wrong.

# I. EXPLORERS

## Famous Explorers

The following is a brief introduction into the lives of some of history's most famous explorers. Looking at the brief timeline of events, you might like to speculate with your class on what characteristics a famous explorer would need, such as curiosity, passion, determination and fearlessness.

### Christopher Columbus (1451-1506)

- As a youngster Columbus went to sea and travelled extensively. His passion was for a westward voyage to the Orient - his 'enterprise of the Indies'. He went to France and Spain appealing for backing for this project.
- **1451:** King Ferdinand and Queen Isabella sponsored the expedition. Columbus sailed across the Atlantic and discovered a number of islands including the Bahamas (which he believed were the Indies), Hispaniola and Cuba.
- Columbus was made 'Admiral of the Seven Seas' and within a few months set off on a second and larger voyage. More territory was covered, but the Asian lands that Columbus aimed for his entire life continued to remain elusive.

### Sir Francis Drake (1540-1596)

- **1567:** Drake made one of the first English slaving voyages, bringing African slaves to work in the 'New World'. All but two ships of the expedition were lost when attacked by a Spanish squadron as they considered Drake a pirate.
- **1572:** Drake commanded two vessels in a marauding expedition against Spanish ports in the Caribbean. He returned to England with a cargo of Spanish treasure and a reputation as a brilliant privateer.
- **1577:** Drake was secretly commissioned by Queen Elizabeth I to set off on an expedition against the Spanish colonies on the American Pacific coast. To reach the Pacific, Drake became the first Englishman to navigate the Straits of Magellan.
- **1579:** Drake travelled west across the Pacific. His travels took him around the Cape of Good Hope. He arrived back in England in September 1580 with a rich cargo of spices and Spanish treasure and was knighted for this achievement.
- **1585:** Drake sailed to the West Indies and the coast of Florida where he continued to plunder Spanish cities.
- **1588:** Drake was Vice Admiral of the fleet that defeated the Spanish Armada. Drake's last expedition, with John Hawkins, was to the West Indies. The Spanish were prepared for him this time, and the venture was a disaster. Drake died on 28 January 1596 of dysentery off the coast of Panama.

### Sir Walter Raleigh (1552 – 1618)

- **1578:** Raleigh sailed to America with Sir Humphrey Gilbert.
- **1585:** He sponsored the first English colony in America on Roanoke Island (now North Carolina), however the colony failed along with another attempt in 1587.
- Has been credited with bringing potatoes and tobacco back to Britain (although both of these were already known via the Spanish).
- **1580:** Came to the attention of Queen Elizabeth I, was knighted and appointed Captain of the Queen's Guard for helping to suppress an uprising in Munster.
- **1584:** became a member of parliament and received various estates in Ireland
- **1592:** the Queen discovered Raleigh's secret marriage to one of her Maid's of Honour and imprisoned him in the Tower of London. When released he set off on an unsuccessful expedition to find El Dorado, the fabled 'Golden Land'.
- **1603:** Was accused of plotting to kill King James I who sentenced him to life imprisonment. Whilst in the Tower of London he wrote his first volume of 'History of the World.'

- **1616:** Released to lead a second expedition to find El Dorado. The expedition was a failure and Raleigh defied the king's instructions by attacking the Spanish.
- **1618:** Executed for treason on 29<sup>th</sup> October.

### **Captain James Cook (1728- 1779)**

- **1755:** Cook enlisted in the Royal Navy, where he learnt to survey and chart coastal waters.
- **1769:** Cook was sent to observe the planet Venus as it passed in front of the Sun (a rare event visible only in the southern hemisphere), however his more secret motive was to search for the fabled Southern continent.
- **1769:** His ship 'Endeavour' continued on to New Zealand, and then sailed along the length of Australia's eastern coast, which had never before been seen by Europeans. Cook claimed it for Britain and named it New South Wales.
- **1772:** Cook set out on a second voyage to look for the southern continent. His two ships sailed close to the Antarctic coast but were forced to turn back due to the bad weather.
- Cook's went to find the North-West Passage that was believed to link the Atlantic and Pacific oceans. Unable to find the fabled route, Cook took his two ships south and explored the island of Hawaii. Bad relationships with the islanders occurred after the theft of a ship's boat. Cook tried to take the local leader hostage but was stabbed and killed.

### **David Livingstone (1813-1873)**

- **1841:** As a missionary doctor Livingstone was posted to the Kalahari Desert in Southern Africa. He wanted to reach people in the interior of Africa; freeing them from slavery and introducing them to Christianity.
- **1842:** Livingstone began a four year expedition to find a route from the upper Zambezi to the coast.
- **1855:** Livingstone discovered a spectacular waterfall which he named 'Victoria Falls'. He reached the mouth of the Zambezi on the Indian Ocean in May 1856, becoming the first European to cross the width of Southern Africa.
- **1866:** Went on a final expedition to central Africa, attempting to find the source of the Nile. He died on this expedition.

### **Captain Robert Falcon Scott (1868-1912)**

- **1880s/1890s:** Scott attracted the notice of the Royal Geographical Society, who appointed him to command the National Antarctic Expedition
- **1901-1904:** The expedition reached further south than anyone before them and Scott returned to Britain a national hero. He planned an expedition to reach the South Pole.
- **1910:** Their ship 'Terra Nova' left Cardiff and the expedition set off from base camp with ponies, dogs and mechanical sledges. The ponies and sledges couldn't cope, and finally the dogs turned back too.
- **1912:** Only 5 men remained on the expedition. They reached the South Pole but discovered a Norwegian Party had beaten them there. They began their journey home where all 5 men died, one of frostbite and the remaining (including Scott) of starvation.

# TIMELINE OF GREAT EXPLORERS



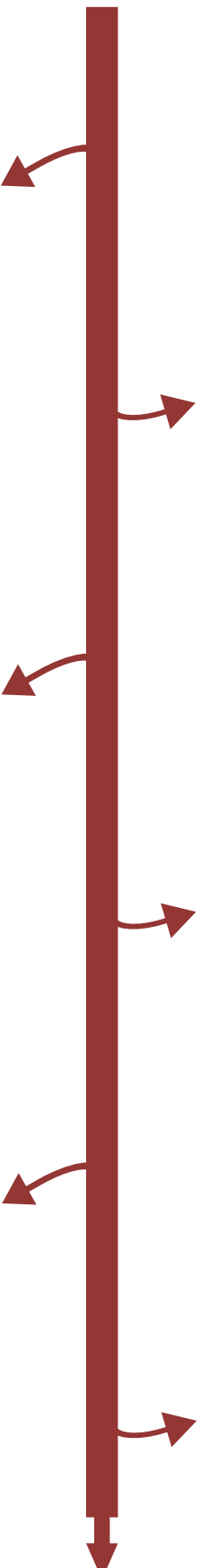
Sir Francis Drake (1540 – 1596)



Captain James Cook (1728 - 1779)



Sir Robert Falcon Scott (1868 – 1912)



Christopher Columbus (1451 – 1506)



Sir Walter Raleigh (1552 – 1618)



David Livingstone (1813 – 1873)

## DISCUSSION: Leadership Qualities

**Time Allowance:** 20minutes

**You Will Need:**

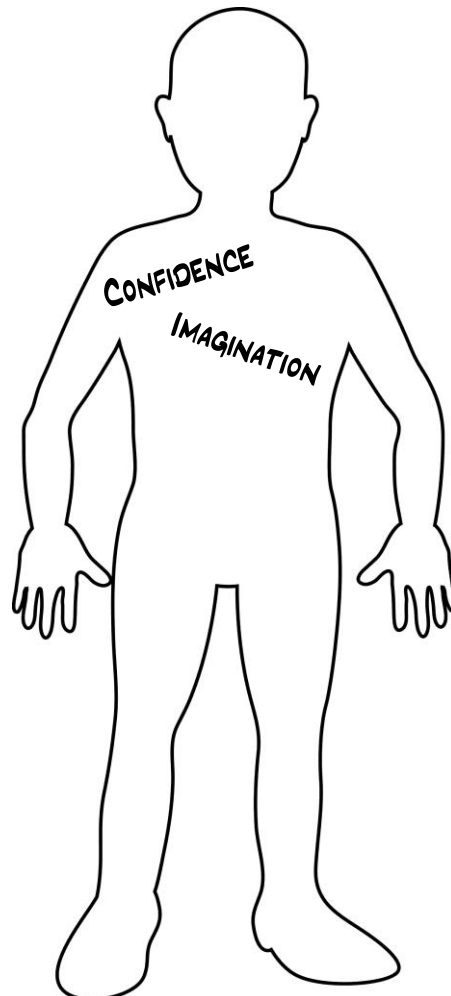
- a large piece of paper or white board
- marker pens

Draw the outline of a person on a large piece of paper or white board. The group then brainstorm words to describe the qualities a leader of an expedition would need. These are recorded inside the image.

(You might also like to write words to describe what other people might think of someone leading an expedition into the unknown around the outside of the image.)

Review these words with the group and in small groups get them to choose the three words they believe to be the most important. Share these with the rest of the group.

You might like to get the group to mould themselves into a shared 'Leader Stance' showing clearly the three qualities they have chosen (the rest of the class might like to see if they can guess which words have been 'moulded').



## WORKSHEET: Describing the Landscape

**Time Allowance:** 20minutes

**You Will Need:**

- paper and pens for each pupil
- copies of the following two images for each pupil

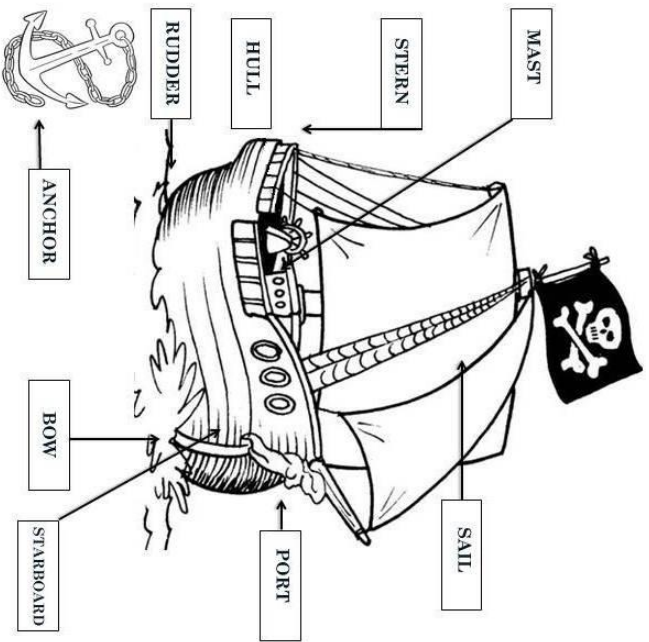
Explorers would discover and record unknown landscapes as they journeyed into newly discovered territory. This exercise asks pupils to describe one of the following images from *SWALLOWS & AMAZONS* to their classmates who must accurately draw what is being described. It is important that the person who is drawing does not see the image. After 5 minutes get the group to share their drawings, comparing it with the original photograph. Discuss with the group how those describing could change their language to help those recording. Swap over so the group get the chance to experience both sides of the exercise.



## 2. ALL ABOARD

### The Pirate Ship: Answers

Opposite is a worksheet for pupils to label the various parts of the ship using the words provided, cut off this sheet and photocopy. Answers below and labelled.



### RESEARCH TASK: Life at Sea

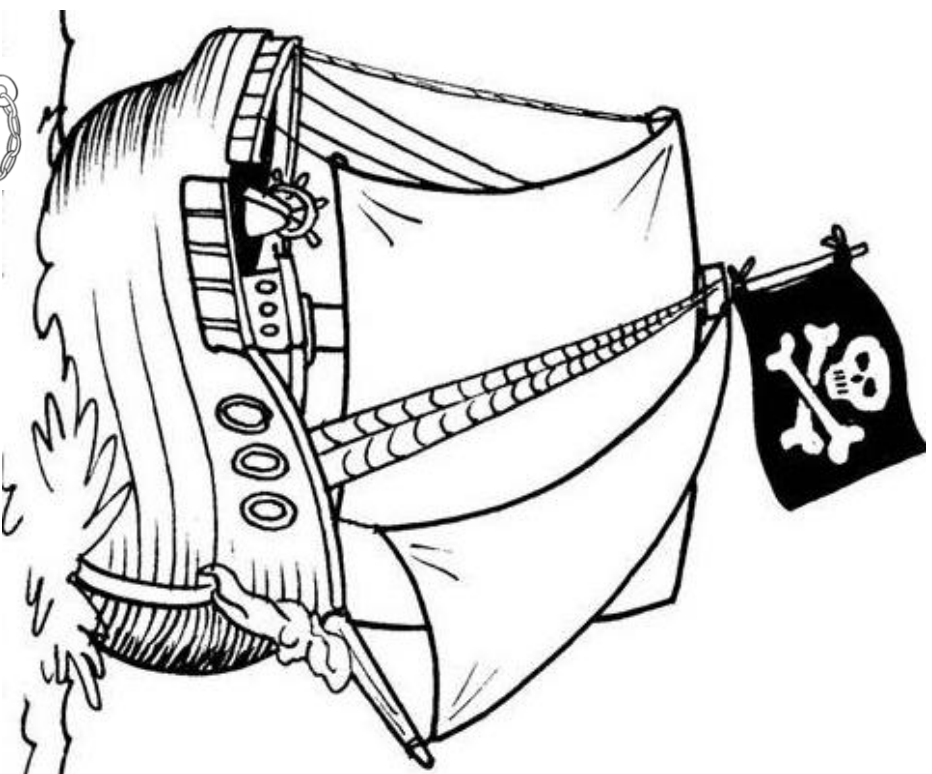
Aside from treacherous seas and the threat of attack, pupils might like to spend some time researching what life was really like at sea – from cramped living conditions to Scurvy. The following websites can help to instigate their research task:

- The National Archives (Lord Nelson): [www.nationalarchives.gov.uk/education/nelson.htm](http://www.nationalarchives.gov.uk/education/nelson.htm)
- The National Maritime Museum: [www.nmm.ac.uk](http://www.nmm.ac.uk)
- International Transport Workers Federation (for sea workers today) [www.itfseafarers.org/life\\_at\\_sea.cfm](http://www.itfseafarers.org/life_at_sea.cfm)
- Shanties & Sea Songs: <http://shanty.rendance.org>



# THE PIRATE SHIP

Label the parts of the Jolly Roger using the word bank below:



PORT	STERN	RUDDER	STARBOARD
BOW	SAIL	MAST	HULL

## QUIZ: ROLES & RESPONSIBILITIES

Using the Pirate Ship worksheet on the following page, ask the class to see if they can identify who is responsible for the following jobs on board ship:

- In charge during a battle
- Scrubbing the decks
- Knowing where they were going
- Unfurling the sails
- Keeping the cannons free from rust
- Stitching up wounds
- Running the ammunition from below deck to the cannons
- Dealing with any crimes committed on board
- Ensuring the boat stayed in good condition
- Hoisting the anchor
- Keep an eye on the weather
- Making the Captain's tea

### Answers:

- In charge during a battle – CAPTAIN  
Unlike in the Royal Navy where the captain was someone of great experience and complete authority, a Pirate captain was voted in by the crew and only had complete power in the heat of battle or when giving chase to another ship.
- Scrubbing the decks – SWABBIE  
Named after the 'swab' that was used to mop up. The swabbie was the lowest order on board ship.
- Knowing where they were going – NAVIGATOR  
A highly prized skill involving a combination of looking at the stars, instruments, maps and guesswork!
- Unfurling the sails – RIGGER  
A highly dangerous job involving climbing to great heights along the 'rigging' - often in treacherous seas.
- Keeping the cannons free from rust – MASTER GUNNER  
Their job involved (among other things), maintaining the ships weapons and keeping the ammunition dry.
- Stitching up wounds – SURGEON / SHIPS CARPENTER  
Often the job of performing operations (even amputations) was given to the ships carpenter and he would use the same tools he used to mend the boat (and there was no anesthetic either for the patient)!
- Running the ammunition from below deck to the cannons – POWDER MONKEY  
Usually performed by a young boy, they would need to be fast as their job was in demand during the heat of battle.
- Dealing with any crimes committed on board – QUARTER MASTER  
The Quarter Master had a great deal of authority and was often considered equal to the Captain.
- Ensuring the boat stayed in good condition – BOATSWAIN  
From the general woodwork, to the ropes and sails, the Boatswain ensured they stayed afloat!
- Hoisting the anchor – FIRST MATE  
A 'Mate' on board ship was actually an apprentice to people such as the Boatswain, Carpenter, Navigator and so forth. As there were usually several 'mates' on board the rankings such as 'First Mate' became important.
- Keep an eye on the weather – ABLE BODIED SAILOR  
These men were the backbone of the vessel, responsible for pulling the rigging and sailing the ship.
- Making the Captain's tea – CABIN BOY  
As servant on board, these young boys were usually run-aways looking for a better life.

# ALL ABOARD!

In order for pirates to sail the seven seas and find buried treasure they need to work as a team. Each pirate has a different job with different responsibilities. Match the pirate to their job, using different colours to match each one...



**First Mate**



**Captain**



**Swabbie**



**Able bodied Soldier**



**Cabin boy**



**Quarter Master**



**Rigger**



**Boatswain**



**Surgeon/Ship's Carpenter**



**Powder Monkey**



**Navigator**



**Master Gunner**

In charge during a battle

Running the ammunition from below deck to the cannons

Scrubbing the decks

Knowing where they are going

Unfurling the sails

Keeping the cannons free from rust

Stitching up wounds

Dealing with any crimes committed on board

Ensuring the boat stays in good condition

Hoisting the anchor

Keeping an eye on the weather

Making the captain's tea

## ACTIVITY: ON BOARD DUTIES

This is a memory action game in the vein of 'I went to the shop and bought a ...'

Mark the outline of a large boat on the floor with either masking tape, chairs or benches. Define where the entrance is and ask pupils to one by one to enter and perform an action in the space appropriate to life on board ship. For example, the first pupil enters and might scrub the deck. When the next pupil enters they must first scrub the deck before adding their own action such as raising the sail or peering through a looking glass and calling 'Ship Ahoy'!

Encourage each pupil to try and perform each activity in roughly the same position as they were originally done. Remind them also to exit the space via the same place (they can't just walk through the wall) and remind them that simple words or sentences may also be spoken as part of the action (those watching might also like to join in by creating group sounds such as the wave or sea birds).

As an extension to this activity, smaller groups can prepare and present their daily activities to the rest of the class. These boats could then be invaded by imaginary pirates – with colourful soundscapes and mimed fighting actions (the mimed actions should help enforce the rule that at no time should pupils actually physically attack each other)!

## DRAMA GAME: Captains Coming

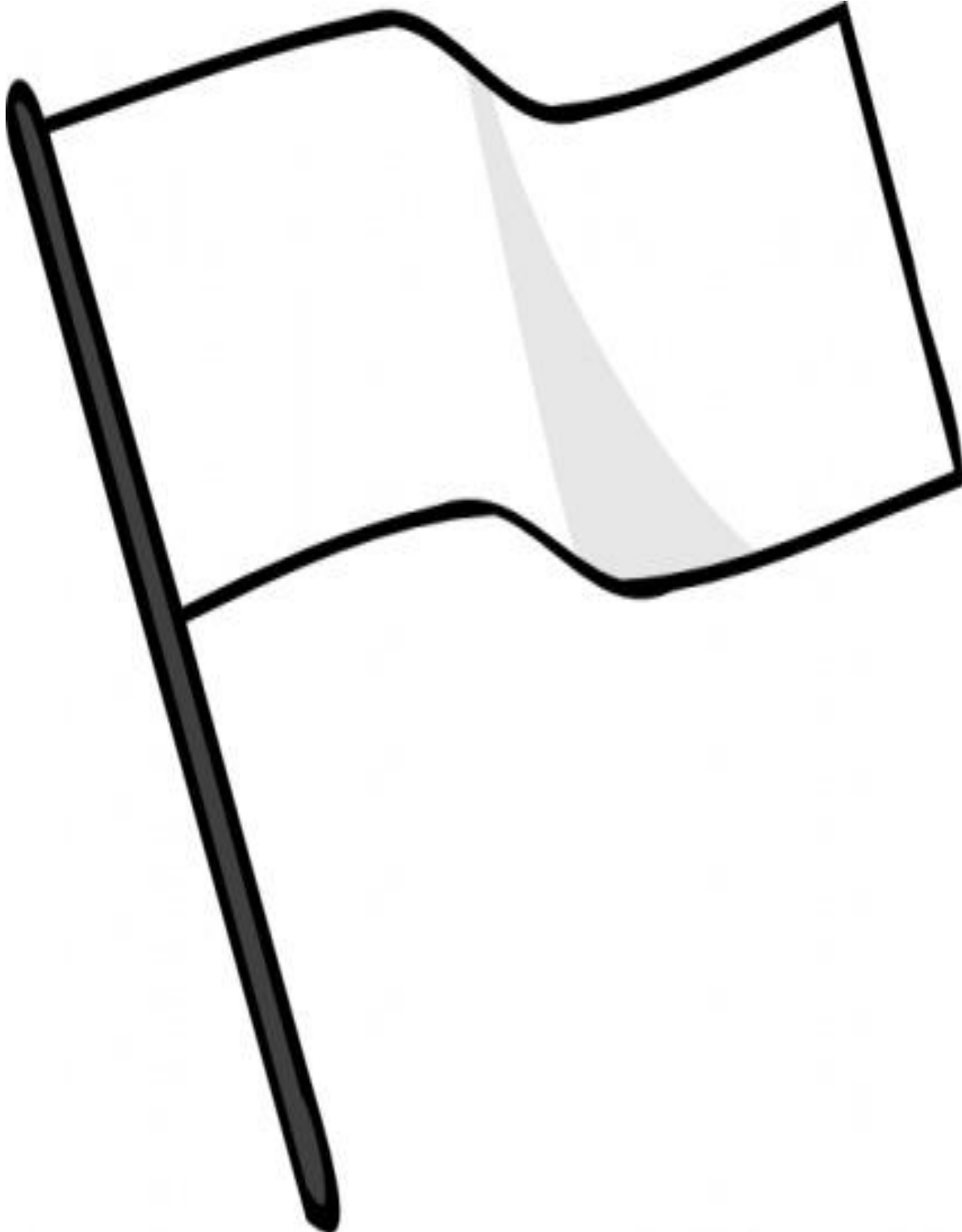
Choose someone to be the Captain or take the role on yourself. In role as Captain, call out the following orders while the rest of the group perform the appropriate actions. Anyone not able to perform them sufficiently (or quick enough) is out!

Suggested orders:

- **Captain's Coming!**  
*Everyone stands at attention and salutes. They can't move from this position until the Captain says "At Ease"! (If they laugh or break from the attention, they are also out.)*
- **Port Side**  
*Players run to the left.*
- **Starboard**  
*Players run to the right.*
- **Man Overboard!**  
*In pairs, one person drops to their knees and the other stands behind them, putting a hand on their shoulder. Both scan the ocean for the overboard man.*
- **Crow's Nest!**  
*Three players stand backs to each other and lock arms at the elbows to form the Crow's Nest.*
- **Mess Table!**  
*Four players squat in a circle like sitting at table and pretend to eat saying "YUM YUM YUM!"*
- **Walk the Plank!**  
*Five people stand in a single file row hands on the shoulders of person in front of them.*
- **Land Ahoy!**  
*The whole group sit in pairs in a long line and pretend to row a boat.*

## DESIGN A PIRATE FLAG

Traditional pirate flags are recognised by the skull and crossbones design however pupils might like to design their own unique pirate flag, inspired with the ideas from *SWALLOWS AND AMAZONS*, for example 'Cormorant' or 'Wild Cat' Island.



# IMAGINATIVE PLAY

*SWALLOWS & AMAZONS* utilises set, props and actor's bodies to tell the story. It is a team effort, not just between the performers, but with the audience also, who must use their imaginations to help create the world of the play.

## I. CREATING A SCENE

The following activities are designed to get the group using their bodies, some everyday objects and their imaginations to work together to create a number of different scenarios just as the actors do in *SWALLOWS AND AMAZONS*.

### **ACTIVITY: The Wind**

Get the group to imagine that a wind is blowing. How can they convey a windy day to an audience? Practise waving their coats, hats, scarves and even hair. Experiment with the difference between a gentle breeze and a tornado wind.

### **ACTIVITY: Using Props**

In *SWALLOWS AND AMAZONS* a large white bed sheet becomes the sails of the boat, curtains and even a flag. Put a scarf in the centre of the circle and ask the group to come up with as many different ways of using the object in ways other than a scarf. For example, it could become a horse's tail, a magic carpet, a sling or even a blindfold.

### **ACTIVITY: Using Bodies**

As a whole group, get pupils to make a series of shapes using just their bodies. Simple shapes for the class to create all together could include a circle, a triangle and the capital letter 'A'. Tell them to freeze and hold their shapes once completed for you to inspect. Move onto objects. For example, ask the group to create a clock face (telling a specific time), a pair of spectacles or even a camera.

### **ACTIVITY: Putting It Together**

Ask the group to create the shape of a sailboat. Add some props, for example a broomstick for the mast and some material for the sails. Can the group 'sail' the boat with a gentle wind blowing? What about during a storm?

## 2. DREAMS

As Titty curls up for the night in the stolen boat AMAZON she is haunted by the sounds and images she imagines are all around her.

1. Start by discussing dreams in general with the group.
  - Does anyone remember any dreams they may have had?
  - Had they ever come true?
  - What 'qualities' do dreams have? (They are rarely linear. Dreams have the ability to jump locations and time-frames and can often appear in the abstract.)
2. Discuss with the group how Titty might be feeling as she drifts alone on the water (you might like to revisit the Leadership Qualities 'ROLE-ON-THE-WALL' activity to record their responses).
3. In small groups, ask pupils to prepare either a short scene or tableau showing a moment from Titty's dream.

As dreams often take a different form to everyday scenes, so the enactment of a dream sequence often employs a variety of theatrical techniques. You might therefore like to introduce the group to some of the following strategies for incorporation into their dream scenes:

- repetition, freeze-frame and rewind (both movement, sound & dialogue)
  - slow-motion (particularly in movement, but can also be applied to words)
  - sounds (both inner thoughts and words or sounds to create mood and atmosphere)
  - mirroring actions
4. Each dream scene is then presented twice. The first time the audience close their eyes and LISTEN to the scene being performed, commenting afterwards on any images that were created in their own minds. The second time the scene is WATCHED with the group sharing any additional ideas for the use of the strategies mentioned above.
  5. A number of these nightmare scenes could then be presented simultaneously around the room with a selected 'Titty' walking through the space.

# WORKSHEETS & OTHER ACTIVITIES

## ACTIVITY: Mask Making

Birds feature throughout SWALLOWS AND AMAZONS, from the name of the boat, to Cormorant Island and Captain Flint's parrot.

The following bird mask template can be either worn or displayed (depending on the materials used to decorate it). Pupils might like to focus on colour and how different colours might affect the character of the bird created. For example, a pure RED bird mask might create a fiery and energetic character, whereas BLUE might represent a more gentle sea bird.

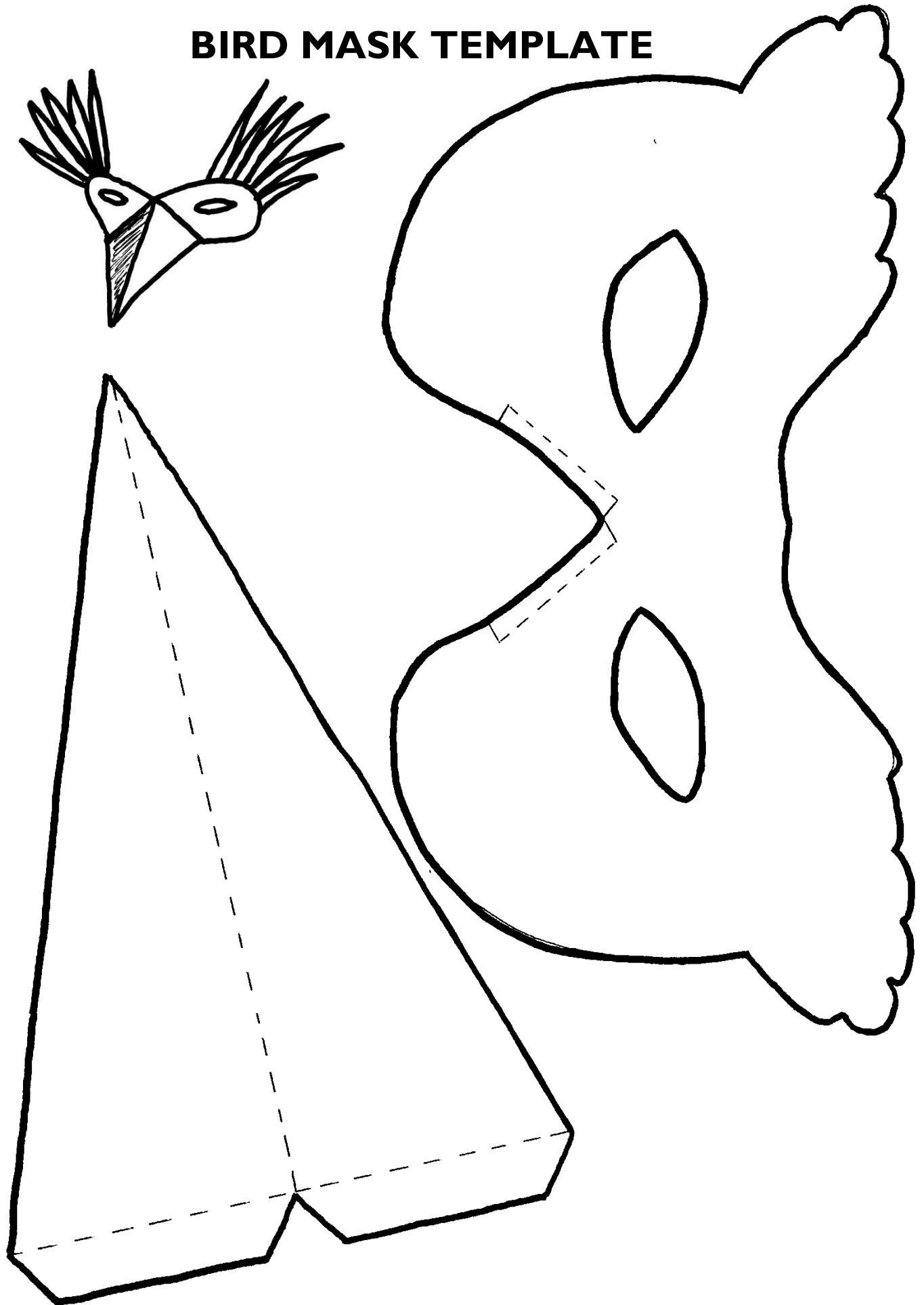
### YOU WILL NEED:

- copies of the Bird Mask template (photocopied onto coloured card)
- elastic (optional)
- extra cardboard
- feathers (optional)
- marker pens
- glitter & glue (optional)
- feathers (optional)
- scissors
- stapler
- cellotape

### INSTRUCTIONS:

1. Cut out the template of the mask and beak (one for each pupil).
2. Get students to decorate both the mask and the beak with patterns using the marker pens.
3. Using the extra cardboard, cut long thin strips to add as 'feathers'. Alternatively you might like to add real feathers (most are available from either craft stores or pound shops).
4. Additional decoration can be added with glitter & glue (although this might affect whether the masks can be worn).
5. When complete, fold the BEAK in half along the dotted line and fold the two tabs back.
6. Staple the beak's tabs to the main mask section.
7. Finally, attach elastic!

# BIRD MASK TEMPLATE



## MOVEMENT ACTIVITY: Bird Flight

1. Choose three different types of bird, for example, a sparrow, an owl and an eagle. Each of these birds must have a different type of flying style (feel free to also include a unique bird song). Explore these with the group.
2. Participants sit on chairs in a circle, facing inwards. One person (who doesn't have a chair) is in the centre.
3. Give each participant (including the person in the centre of the circle) the name of one of the birds.
4. The person in the centre of the circle calls out one of the three bird names. All of the participants given that particular bird name (such as OWLS) must move to another chair (with appropriate flying motions and sounds) while the person in the middle tries to take one of the empty seats.

**NOTE:** If “Bird Flight” is called, all participants must change chairs.

5. The person left without a chair then stands in the middle and calls another bird name and the game continues.

## RESEARCH TASK: Endangered Species

Pupils might like to spend some time researching birds (or other animals) currently on the endangered list around the world. Alternatively they might like to develop a poster on how to spot and care for birds you might find in the average English garden.

ROYAL SOCIETY FOR THE PROTECTION OF BIRDS: [www.rspb.org.uk](http://www.rspb.org.uk)

WILDLIFE TRUSTS: [www.wildlifetrusts.org](http://www.wildlifetrusts.org)

WORLD WILDLIFE FUND: [www.wwf.org.uk](http://www.wwf.org.uk)



## ACTIVITY: How to make a Teleidoscope

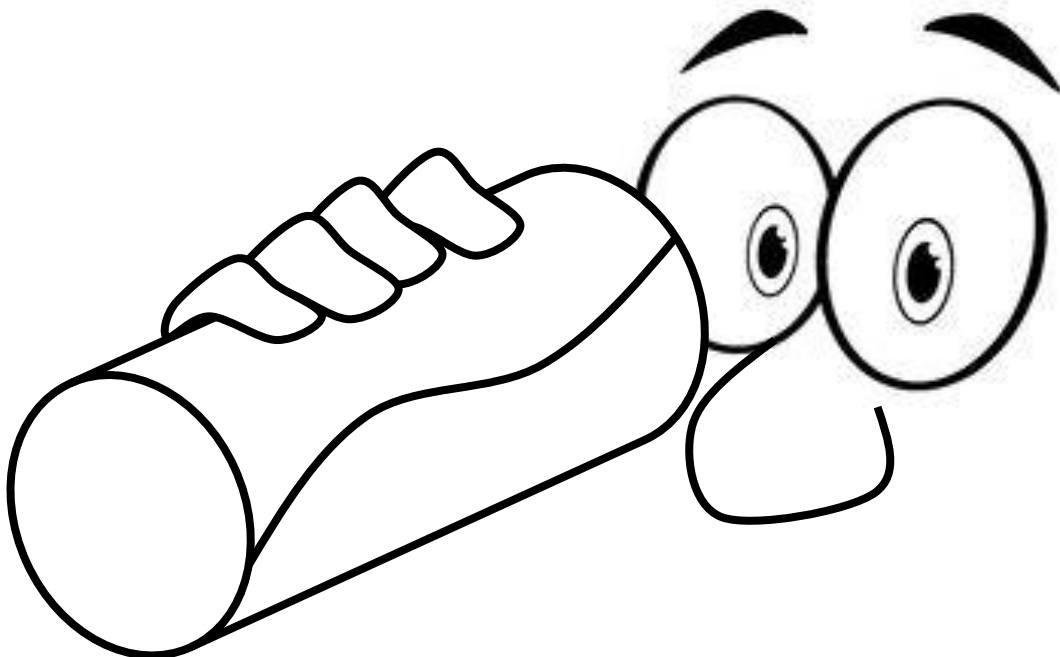
In *SWALLOWS & AMAZONS*, the characters look through telescopes to discover characters and explore their environments. Instead of a simple tube, pupils might like to create a simple Teleidoscope, enabling them to discover their world anew!

### YOU WILL NEED:

- a cardboard tube from a roll of paper towels
- a piece of A4 paper
- an A4 piece of clear, shiny plastic (a binding cover is ideal and found in most stationary shops)
- marker pens, glue, glitter and other decorations

### INSTRUCTIONS:

1. Put the plastic cover and the A4 paper together.
2. Roll the long edges of the plastic and paper together into a cylinder, with the plastic on the inside. Ensure this cylinder is smaller in diameter than the cardboard tube.
3. Insert the paper-plastic cylinder into the cardboard tube and let it unwind to fit the inside of the cardboard tube. Ensure the ends of the paper-plastic tube are aligned with the ends of the cardboard tube.
4. Look through one end of the tube, searching for especially bright, colourful objects. Notice how the shapes and colours swirl up the inside of the tube.
5. Decorate the outside of the cardboard tube with glue, glitter and the other decorations.



# THE NEWS REVIEW

Discuss the production with the group and record their answers on the board.

Possible questions could include:

- What was the funniest moment?
- What was the saddest moment?
- What was the most frightening moment?
- Which character did you like the best?
- Which character did you like least?
- Did any of the characters change as the story progressed?
- What different moods did the music create in the play?
- How did the lighting help change the mood or atmosphere in the play?
- How did the set help to create the different locations of the story?
- What did the actors do to make the audience believe in their characters?

**NOTE:** There are no right or wrong answers to these questions, but do encourage pupils to try and justify their answers. It is important to remind them that a review is only one person's opinion and everyone likes different kinds of shows.

If a focused group discussion is difficult, try casting the group as reporters and structuring the lesson as a group preparing for a TV news broadcast. Pupils could then take on the role of journalists, camera operators, actors from the show (arriving on the red carpet) and a panel of reviewers giving varied opinions to viewers at home. You may even want to film or record the final result for pupils to watch back.

## THE NEWS REVIEW

PHOTO

PHOTO

### YOUR HEADLINE HERE

**SWALLOWS & AMAZONS REVIEW:**

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**SWALLOWS & AMAZONS WORD SEARCH**



**WORDS TO FIND**

SWALLOWS  
 AMAZONS  
 PIRATE  
 TITTY  
 JOHN  
 SUSAN

ROGER  
 CAPTAIN FLINT  
 QUEEN ISABELLA  
 CORMORANT  
 WILDCAT ISLAND

**ANSWERS:**

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