

The Pied Piper



Strand
Drama

Possible links

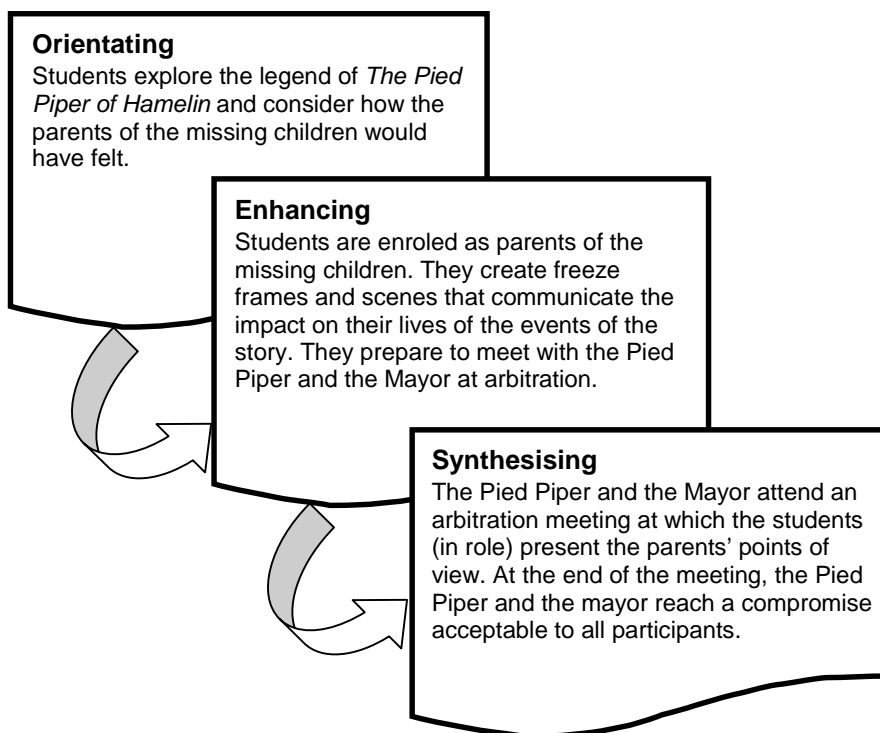
The Arts strands of Dance, Media, Music, Visual Arts
English
Studies of Society and Environment

Purpose

Students engage with the form of storydrama while exploring roles, ideas and issues relating to the tale of *The Pied Piper of Hamelin*. In role as parents of the missing children, they consider implications for themselves and the town of Hamelin and construct arguments that will persuade the Pied Piper and the Mayor to reach a compromise.

Overview

Students explore the legend of *The Pied Piper of Hamelin* and consider how the parents of the missing children would have felt. They make choices about the roles of the Pied Piper, the Mayor and the parents of the missing children as they participate in a storydrama. The students explore ideas and solutions by participating in the developing drama and, while in role, share these with others. Activities are based on a learner-centred approach and are organised into the planning phases of:



Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. It provides one way of addressing the core learning outcomes and may be adapted to suit the particular context of a school. Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

The module offers opportunities to make links to learning in the Dance, Media, Music and Visual Arts strands of The Arts, and the key learning areas of English and Studies of Society and the Environment (SOSE). If activities from these strands and key learning areas are included, allow additional time to ensure students are able to demonstrate the outcomes that have been identified.

Activities also contribute to learning in literacy, numeracy, lifeskills and a futures perspective and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices in this module include speaking and listening, making meaning through applying a developing understanding of the elements and conventions of drama, structuring ideas, communicating meaning orally and in written forms, and increasing vocabulary. Numeracy includes applying mathematical skills to practical activities by planning the use of space, counting, measuring, designing, mapping and calculating. Lifeskills included are personal development skills, social skills and self-management skills. The futures orientation in this module encourages thinking ahead, thinking creatively, considering multiple, possible futures and the consequences of decisions and actions.

The following Studies of Society and Environment modules can be used to complement this module:

2.3 *Read all about it: Participating* — Students participate in an enterprise that assists them to practise active citizenship and understand their rights and responsibilities in that context.

2.7 *Telling stories: Stories and perspectives* — Students develop an awareness and understanding that:

- stories are a product of various cultures
- stories can be presented through a variety of media
- stories have different purposes
- stories can selectively represent events, people, places and perspectives.

Students consider and critically reflect on:

- how different cultures and times value different things
- how a familiar story may be told differently in various places and times.

Module organisation

The module is designed to be flexible in delivery and to respond to individual class contexts. There are three phases and the following table outlines the essential features of each phase.

Orientating	Enhancing	Synthesising
In this phase students: <ul style="list-style-type: none"> • listen to the story of <i>The Pied Piper of Hamelin</i> • identify issues within the story • create a framework to develop the role of the Pied Piper • write in role as a parent of one of the children. 	In this phase students: <ul style="list-style-type: none"> • agree to participate in the drama • participate in role in a meeting to find solutions to the problem of the missing children • create short scenes and freeze frames that communicate the impact on Hamelin of the events of the story. 	In this phase students: <ul style="list-style-type: none"> • re-enact the scenes prepared in the previous phase • contribute to the arbitration meeting between the Pied Piper and the Mayor until a compromise is reached.

At the end of the activities in each phase, you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations are also included to provide ideas, suggestions and clarification relevant to the activities.

Teacher resources

A range of adaptable teacher resources can be found on pages 14 to 20. Teacher resources 3 to 6 provide suggestions of complementary activities for Dance, Media, Music and Visual Arts that may be integrated within this module at your discretion.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Drama strand of the *Years 1 to 10 The Arts Syllabus*.

Level statement: level 2

Students, individually and with others, explore and use selected elements and conventions while in role. Stories are drawn from fables, traditional tales, picture books, storybooks and personal experiences. Students make choices about language, space and objects while building dramatic action within whole-group roleplays appropriate to the selected form or style. They use simple props and costumes to establish role.

Students re-enact events for informal audiences of peers and small groups. They use developing performance skills in voice and movement to be seen, heard and understood by others. Within teacher-guided responses, students express opinions and exchange viewpoints about drama experiences and presentations.

- DR 2.1 Students make choices about and develop roles to build dramatic action.
- DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.
- DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.

The complementary activities described on Teacher resources 3, 4, 5 and 6 support learning related to the Dance core learning outcomes DA 2.1, DA 2.2 and DA 2.3, the Media core learning outcomes ME 2.1, ME 2.2, ME 2.3, the Music core learning outcomes MU 2.1, MU 2.2, MU 2.3 and the Visual Arts core learning outcomes VA 2.1, VA 2.2, VA 2.3.

Other key learning areas

English core learning outcomes

The core learning outcomes in this key learning area were in development at the time of publication. The identified activities could contribute to learning in the English key learning area.

Studies of Society and Environment core learning outcomes

Time, Continuity and Change

TCC 2.4 Students describe cause and effect relationships about events in familiar settings.

Culture and Identity

CI 2.2 Students explain how they and others have different perceptions of different groups including families.

CI 2.4 Students identify how their roles, rights and responsibilities change in different groups.

Systems, Resources and Power

SRP 2.4 Students analyse information about their own and others' rights and responsibilities in various settings.

Core content

This module provides a learning context for the following concepts and skills, which are developed from Level 2 core content from the syllabus in addition to the core content from previous levels.

- | | |
|---------------------------|---|
| elements | <ul style="list-style-type: none"> • language • objects • space |
| conventions | <ul style="list-style-type: none"> • create roles from simple props and costume • whole-group role as expert • build narrative • use available materials to define drama space |
| forms and styles | <ul style="list-style-type: none"> • storydrama • written — writing in role |
| performance skills | <ul style="list-style-type: none"> • awareness of cues and turn-taking • demarcation of and awareness of performance space • movement — awareness of who needs to be seen and where • voice — volume and pace (for a classroom setting) |
| audience | <ul style="list-style-type: none"> • informal — peers, teacher, small group |
| purpose | <ul style="list-style-type: none"> • re-enactment of events |

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p>DR 1.1 Students create and accept roles while participating in dramatic play.</p> <p>DR 2.1 Students make choices about and develop roles to build dramatic action.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • make suggestions for the development of roles by contributing to discussion • interact in role as townspeople within the developing drama • enhance roles by using language, space and objects to convey meaning. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • student–teacher consultation <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • anecdotal records. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> • create and accept roles such as Pied Piper, townspeople of Hamelin relevant to the drama? • interact in conversations with the teacher-in role and peers while in role? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> • accept expert roles as needed to develop the drama? • select objects, props or costumes to initiate dramatic play and enhance the role or the dramatic moment? • use appropriate language registers to convey the role? • change aspects of the classroom or drama space to represent the location of the drama? • offer ideas and suggestions in role when participating in dramatic action?
<p>DR 1.2 Students share drama with others by participating, listening and watching.</p> <p>DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • take note of others as they share parts of the drama. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • anecdotal records • photographs. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> • show awareness of observers as they participate in the storydrama? • pay respectful attention to others as they participate in and share the storydrama? <p>Level 2 When sharing in small groups, do students:</p> <ul style="list-style-type: none"> • maintain the role and concentrate for the duration of the sharing? • move their bodies so that the dramatic action can be seen, without blocking the views of others? • speak slowly and clearly enough to be understood? • speak loudly enough to be heard in the classroom?
<p>DR 1.3 Students describe ideas and feelings experienced during the making and shaping of their dramatic play.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • discuss the drama identifying the ideas and feelings explored and experienced. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • focused analysis • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • checklists/anecdotal records • student folios • reflection sheets. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> • communicate how they felt about participating in the drama and independent dramatic play by using language such as 'I felt very brave and proud when ...' and 'I liked playing the role of an adult because I felt ...'? • express ideas that emerged in the drama, such as 'It was a good idea to use the scene from the future because it showed how sad Hamelin would be without children'?

This table is continued on the next page...

Outcomes	Gathering evidence	Making judgments
DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.		Level 2 Do students: <ul style="list-style-type: none"> • use learned drama vocabulary from the core content when describing a personal response? • express opinions about their own and others' involvement in the drama? • distinguish between key moments or roles in the drama? • when writing in role describe experiences and express ideas about the drama?

Background information

Story dramas are more than simple re-creations of existing story narratives. They involve the teacher (usually in role) leading the students in a dramatic exploration of an idea or event drawn from a story. The focus is on an event, role or detail that is not fully explored within the original story. The Pied Piper uses the issues, themes, characters, mood and conflict from the tale of *The Pied Piper of Hamelin* (see Teacher resource 1) as a frame for improvisatory exploration. The original tale is the starting point for dramatic exploration of a previously unwritten part of the story. By doing this, the story is opened up for investigation and the exploration of new ideas.

Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

arbitration	Mayor	role-on-the-wall
costume	objects	space
councillors	Pied Piper	storydrama
Hamelin	props	whole-group roleplay
language	Re-enact	writing-in role

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Drama can be found at www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students. Resources referred to in this module are identified with an asterisk (*).

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Teacher reference

Neelands, J. 1990, *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama*, Cambridge University Press, Cambridge.

Queensland Department of Education 1991, *Drama Makes Meaning*, Brisbane.

*Tarlington, C. & Verriour P. 1991, *Role Drama*, Pembroke Publishers Ltd, Ontario.

*Winston, J. & Tandy, M. 1998, *Beginning Drama 4–11*, David Fulton Publishers, London.

*Woolland, B. 1993, *The Teaching of Drama in the Primary School*, Addison Wesley Longman Limited, U.K.

Picture books

Biro, V. 2000, *The Pied Piper of Hamelin*, Oxford University Press, Oxford.

Browning, R. 1928, *The Pied Piper of Hamelin* (illustrated by M. Tarrant), Dent, London.

Browning, R. 1967, *The Pied Piper of Hamelin* (illustrated by A. Howard), Faber, London.

Browning, R. 1971, *The Pied Piper of Hamelin* (illustrated by C. W. Hodges), Chatto & Windus, London.

Browning, R. 1985 *The Pied Piper of Hamelin* (illustrated by K. Greenaway and E. Evans), View Productions, Sydney.

Carruth, J. 1963, *My Book of the Pied Piper* (illustrated by Lupatelli), Odhams, London.

Ferguson, D. 1974, *The Piper of Hamelin* (illustrated by T. Goffe), MacDonald and Co, London.

Jacobs, J. 1963, *The Pied Piper and Other Fairytales of Joseph Jacobs* (illustrated by J. Hill), Macmillan, New York.

Electronic

Websites

(All websites listed were accessed in March 2002)

Jonas Kuhn's Pied Piper Homepage: www.ims.uni-stuttgart.de/~jonas/piedpiper.html

Queensland Association for Drama in Education (QADIE): www.qadie.org.au/

Queensland School Curriculum Council: www.qscc.qld.edu.au/

*United Nations Convention on the Rights of the Child: www.hria.net/un-instruments/crc.html

Computer programs

*Polette, N. 1982, *The Pied Piper Pipes Again*, Book Lures, O'Fallon, Missouri.

Activities

Phase 1 — Orientating

Students use a selection of dramatic conventions to begin investigating ideas and issues from the story of *The Pied Piper of Hamelin*.

All activities should follow the suggested sequence.

Outcomes	Drama activities	Gathering evidence
<p>Drama</p> <p>DR 2.1 Students make choices about and develop roles to build dramatic action.</p> <p>DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.</p> <p>DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.</p> <p>English Writing and shaping.</p> <p>Studies of Society and Environment TCC 2.4 Students describe cause and effect relationships about events in familiar settings.</p>	<ul style="list-style-type: none"> Teacher models storytelling by relating the story of <i>The Pied Piper of Hamelin</i> (see Teacher Resource 1 and Teaching considerations). Recap the key events in the story by creating a story map as a whole class. Sequence the events in the story to create a board game similar to 'Snakes and Ladders'. Small groups choose a different moment from the story map and prepare a freeze frame (see Teaching considerations) that shows this key moment. As each group shares its freeze frame, the other groups suggest captions for the image. List the issues from the story. Deconstruct the language used in the story — for instance, the word 'extraordinary' to describe the Pied Piper or what it means for the Mayor to say 'Your kind is not welcome here'. List the questions the students would like to ask about the story. Consider what we know about the Pied Piper and create a role-on-the-wall for him. (See Teaching considerations). You may also wish to complete a role-on-the-wall for the Mayor, a councillor or a parent. Discuss how the Pied Piper might feel after he took the children from the townspeople. Discuss how the Mayor and council might feel about breaking their agreement with the Pied Piper after he took the children. Teacher models a letter in role as a parent begging the Pied Piper to reconsider his decision and return the children. Students contribute to the developing letter. Students individually write a letter in role as a parent to the Pied Piper based on the modelled letter. 	<p>DR 2.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <i>focused analysis.</i> <p>Do students:</p> <ul style="list-style-type: none"> distinguish between key moments or roles in the drama? describe experiences and express ideas about the drama when writing in role?

Focus questions

- Where might the Pied Piper have come from?
- Why did the Mayor refuse to pay him?
- What can we do to persuade the Pied Piper to return our children?
- How might the children feel now?
- Why were the children attracted to the Pied Piper's music?
- What else could the people of Hamelin have done to rid themselves of the rats before giving the job to the Pied Piper?

Teaching considerations

Tell the story rather than read it. This allows you to interact with the students in a much more direct and intense way. It is not necessary to memorise the exact words when you are storytelling. Personalise the story by using your voice, facial expressions and eye contact to highlight important information.

To prepare for storytelling:

1. Read the story several times.
2. Break the story into manageable sections (100 words or so). Use the natural rhythm of the story to provide the breaks.
3. Read the first section aloud and then put down the written version and try to speak that section (in your own words if you like) as though you are telling it to your class.
4. Repeat with the second section. When you are confident, join the first two sections together.
5. Repeat with the third section and so on.
6. Try to make the storytelling interesting by using a range of pitch, volume and character voices. You might even like to add gestures and props or a costume.
7. Tell the whole story from beginning to end a few times. Tell it to anyone who will listen, even your dog.
8. Tell the story to your class.

Sensitivity is required when dealing with issues raised by students in relation to this story. Consider those children who have been 'taken' from their parents, tricked or betrayed by people of significance in their lives or who may feel threatened by such a possibility. The opportunity to explore these events and issues in a fictional context may assist some children to express personal ideas and concerns, while others may feel uncomfortable dealing with these matters. It may be useful to use this module as an opportunity to discuss authority figures and when it is important to do exactly as they say and when it is not.

Freeze frames: Students use their faces and bodies to make a frozen image that shows ideas or feelings relevant to the drama. At Level 2, most children are comfortable working in pairs or small groups to prepare and present freeze frames.

Role-on-the-wall: Draw the outline of a figure to represent the Pied Piper on a large sheet of paper or the whiteboard. The outline should be as close to life-size as possible. Record words and phrases that describe the Pied Piper's appearance on the exterior of the outline and words and phrases that illustrate his feelings on the interior of the outline. Display this so that all students can see the information.

Phase 2 — Enhancing

Students are enrolled as parents of the missing children and create freeze frames and scenes that communicate the impact on their lives of the events from the story. They prepare to meet the Pied Piper and the Mayor at arbitration.

Outcomes	Drama activities	Gathering evidence
<p>Drama</p> <p>DR 2.1 Students make choices about and develop roles to build dramatic action.</p> <p>DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.</p> <p>DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.</p>	<ul style="list-style-type: none"> • Divide the class into seven groups. Give each group one line from the extract of the poem on Teacher Resource 2. Explain or clarify vocabulary as required. Each group prepares a movement sequence to illustrate the line it was given. • Students present the movement sequences in order, saying 'Rats!' between each phrase. • Think/pair/share to reflect on what is known about the town of Hamelin and the incident with the Pied Piper. • In pairs or groups complete four Y-charts for Hamelin (Student resource 1) showing: <ol style="list-style-type: none"> 1. Hamelin before the rats. 2. Hamelin with the rats. 3. Hamelin as it would be the day after the children left. 4. Hamelin as it would be ten years after the children left. • Ask the students if they want to explore the story through drama. When they all agree, tell them that they will all be in role as the parents of Hamelin. Allow time for them to reflect on the role. • Set up the classroom as if for a meeting. • Teacher-in-role as a parent of Hamelin (see Teaching considerations): <i>Thank you all for coming to this meeting. It is hard to leave home at the moment. I keep looking out of the window, hoping to see my children coming back to me. I'm glad no-one has mentioned this meeting to the Mayor. It is important that we all feel free to say what we feel. We have to get the Mayor and the Pied Piper to communicate and sort out this problem. I've never seen such angry and stubborn people. What can we do?</i> • Teacher-in-role chairs the meeting as the 'parents' offer ideas. Accept and discuss all suggestions. • The students (in role) write or draw one thing they would like to say to their children if they could see them right now. • Collect the notes and, without reading them, put them in a container such as a small wooden box. <i>'We'll keep these safe until our children return.'</i> • Teacher-in-role closes the meeting and moves out of role. • Students record their ideas and opinions about the drama to this point in written or visual form. • Discuss and list ideas about what the children might be doing wherever the Pied Piper has taken them. 	<p>DR 2.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation.</i> <p>Do students:</p> <ul style="list-style-type: none"> • accept expert roles as needed to develop the drama? • use appropriate language registers to convey the role? • change aspects of the classroom or drama space to represent the location of the drama? • offer ideas and suggestions in role when participating in dramatic action? <p>DR 2.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation.</i> <p>Do students, when sharing in small groups within the classroom:</p> <ul style="list-style-type: none"> • maintain the role and concentrate for the duration of the sharing? • move their bodies so that the dramatic action can be seen, without blocking the views of others? • speak slowly and clearly enough to be understood? • speak loudly enough to be heard in the classroom? <p>DR 2.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment.</i> <p>Do students:</p> <ul style="list-style-type: none"> • use learned drama vocabulary from the core content when giving a personal response? • express opinions about their own and others' involvement in the drama? • distinguish between key moments or roles in the drama?

This table is continued on the next page...

Outcomes	Drama activities	Gathering evidence
<p>Studies of Society and Environment CI 2.2 Students explain how they and others have different perceptions of different groups including families.</p> <p>SRP 2.4 Students analyse information about their own and others' rights and responsibilities in various settings.</p> <p>English Writing and shaping.</p>	<ul style="list-style-type: none"> • Create a simple costume for the Pied Piper (such as two pieces of red and yellow crepe paper or fabric to wear as a tunic) and the Mayor (such as a chain of office). These roles will be taken by selected students. Select the students (or co-teachers or students from another year level if they are available) to take on the roles of the Mayor and the Pied Piper. • Prepare and share scenes that might occur the day after the Pied Piper has taken the children. Consider how the following groups would have reacted: <ul style="list-style-type: none"> – parents – councillors and Mayor – children • the people on the other side of the mountain. • If you have a 'playspace' in the room, allow time for the students to explore possible solutions to the problem through dramatic play. • Write a class letter to the Mayor and to the Pied Piper inviting them to an arbitration meeting to try to solve the problem. • Divide the class into four groups. Each group prepares a freeze frame/still image for one of the following circumstances. Some groups may prefer to prepare a scene. <ol style="list-style-type: none"> 1. Hamelin before the rats. 2. Hamelin with the rats. 3. Hamelin as it would be the day after the children left. 4. Hamelin as it would be ten years after the children left and have not returned. <p>Refer to the Y-charts prepared earlier.</p> • Share and discuss freeze frames. 	

Focus questions

- What will the children do without us?
- What will we do without our children?
- What might be on the other side of the mountain?
- What might the Pied Piper have in mind for the children?
- What emotions might the children be feeling?
- Why do you think the children were attracted to the Pied Piper?

Teaching considerations

In this phase consideration is given to:

- children's contributions to the family unit, including roles and responsibilities
- parents' contributions to the family unit, including roles and responsibilities
- notions of what a family may be (nuclear, one parent, extended and so on).

Allow time for class reflection and discussion of these concepts.

Where classroom space is available, set up a 'playspace' where the students may independently play in role as parents of Hamelin, children, the Pied Piper, the Mayor or the councillors. Make simple props or costumes relating to each of the roles available. Exploratory dramatic play is an important process which contributes to the development of drama skills and meaning-making for students. You may wish to use some or all of the following extracts from the United Nations Convention on the Rights of the Child, 1990, in the debate with the Mayor and the Pied Piper. Make sure the extracts are understandable and meaningful to the students.

- Article 3 — 'Parties undertake to ensure the child such protection and care as is necessary for his or her well-being, taking into account the rights and duties of his or her parents, legal guardians, or other individuals legally responsible for him or her'.

- Article 9 — ‘Parties shall ensure that a child shall not be separated from his or her parents against their will, except when competent authorities subject to judicial review determine, in accordance with applicable law and procedures, that such separation is necessary for the best interests of the child’.
- Article 11 — ‘Parties shall take measures to combat the illicit transfer and non-return of children abroad’.
- Article 20 — ‘A child temporarily or permanently deprived of his or her family environment, or in whose own best interests cannot be allowed to remain in that environment, shall be entitled to special protection and assistance provided by the State’.

Teacher-in role: When taking on a role you are simply representing a point of view as someone other than yourself. There is no need to wear a costume or use another voice. A simple prop such as a child’s handkerchief, book or toy will be sufficient to indicate that you are in role as the parent of a missing child. Your belief in the role that you are undertaking will enable the students to accept the role and the fiction.

Enrolling the students: In this module, the ‘enrolling’ is managed through the monologue spoken by the teacher-in role. The students have prior knowledge about the roles, relationships and events in Hamelin and have agreed to explore issues from the story through drama. The teacher’s monologue establishes the space, roles and some tension at this point in the drama. It also models the language usage that is suitable for the role and the situation.

Phase 3 — Synthesising

The Pied Piper and the Mayor attend an arbitration meeting at which the students in role present the parents' points of view. A resolution is reached.

Outcomes	Drama activities	Gathering evidence
<p>Drama DR 2.1 Students make choices about and develop roles to build dramatic action.</p> <p>DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.</p> <p>DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.</p> <p>Studies of Society and Environment SRP 2.4 Students analyse information about their own and others' rights and responsibilities in various settings.</p> <p>CI 2.4 Students identify how their roles, rights and responsibilities change in different groups.</p>	<ul style="list-style-type: none"> • Set up the classroom for the arbitration meeting, with a place for the Pied Piper and the Mayor. • The Pied Piper and the Mayor take their positions. • Teacher-in-role as a parent of Hamelin: <i>'We are meeting today so that you two can come to some agreement about our children. This meeting will not finish until everyone here is happy with the compromise we reach. Before we start the meeting, our people have some scenes to share with you so you understand what Hamelin has been like and what it might be like in the future if we can't agree. The first scene is of Hamelin when everything was normal, before the rats came. (The groups share scenes.) Now you understand why this is so important to us. People of Hamelin, do you have anything you want to say to the Mayor or the Pied Piper?'</i> • The students in role as parents talk to the Mayor and the Pied Piper according to formal meeting procedures (see Teaching considerations). • The Pied Piper and the Mayor ask the students any questions they find relevant. • Teacher-in-role chairs the meeting until a satisfactory compromise is reached. • Out of role discussion about the drama. Debrief with the students about the compromise reached, the process of arbitration, the attitudes of the participants to the drama and other possibilities. • As a class, create a chart showing the relevant points made by both sides of the argument that students can refer to in their self-assessment. • Students record a response to the drama and describe at least one significant thing they learnt in their learning log. 	<p>DR 2.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation.</i> <p>Do students:</p> <ul style="list-style-type: none"> • accept expert roles as needed to develop the drama? • select objects, props or costumes to initiate dramatic play and enhance the role or the dramatic moment? • use appropriate language registers to convey the role? • change aspects of the classroom or drama space to represent the location of the drama? • offer ideas and suggestions in role when participating in dramatic action? <p>DR 2.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation.</i> <p>Do students:</p> <ul style="list-style-type: none"> • maintain the role and concentrate for the duration of the sharing? • move their bodies so that the dramatic action can be seen, without blocking the view of others? • speak slowly and clearly enough to be understood? • speak loudly enough to be heard in the classroom? <p>DR 2.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation.</i> <p>Do students:</p> <ul style="list-style-type: none"> • use learned drama vocabulary from the core content when giving a personal response? • express opinions about their own and others' involvement in the drama? • distinguish between key moments or roles in the drama? • describe experiences and express ideas about the drama when writing in role?

Focus questions

- What can be done to make the situation in Hamelin better?
- Why has the Mayor allowed this to continue?
- Should the Mayor step down from his position?
- Should we ask the Mayor or the Pied Piper for some form of compensation for the loss of our children?
- How can we ensure that this will never occur again?
- Should the Pied Piper be paid as the Mayor promised?
- How can we warn other towns and villages in case something similar happens to them?

Teaching considerations

Formal meeting procedures: Model this activity on real-life practices and set up the room as if for a formal meeting — for example, table and chairs at the front of the room for the meeting chair, Pied Piper and Mayor; rows of chairs for the 'parents of Hamelin'. The room arrangement should be discussed and negotiated with the students. Before the meeting begins, develop a list of procedures that you will follow so that the meeting can be conducted smoothly. These may include raising a hand to indicate that you wish to speak, identifying oneself by name and perhaps the name of the missing child and one question being asked at a time.

Adult roles: As this phase of the drama involves three adult roles — parent of Hamelin, Mayor and Pied Piper — it may be necessary to engage other adults in the storydrama. Ask the principal, deputy principal, teacher aide, librarian or parent helper for assistance. The class teacher will take place on the role of the parent who chairs the meeting. During the arbitration meeting, the Mayor and Pied Piper need to be represented by other adults or older students.

The Pied Piper of Hamelin — an abbreviated version**Teacher resource 1**

Once, long ago, the people of a town called Hamelin had a dreadful problem. Rats! They were everywhere! They fought and squealed. They chewed the doors and furniture! No food was safe. They even bit people on their toes and noses. Hundreds of rats, thousands of rats, millions of rats.

The people got so fed up they went to the Mayor and councillors and demanded they get rid of the rats. 'You can do anything,' they said. 'We don't care what. Anything. Just get rid of them.' The Mayor and the councillors thought and thought, and discussed and discussed, and thought some more. But they couldn't think what to do, so they sat in gloomy silence. A tapping sound came through the door. 'What's that?' cried the Mayor. 'Another rat?'

In through the door came an extraordinary figure. Dressed half in red and half in yellow was the tallest, thinnest person you might ever have seen. His long, dark hair hung to his waist where a silver flute dangled on a silken cord. He scanned the council chamber with sharp, bright eyes and bowed. 'I am the Pied Piper,' the young man said. 'I heard you have a small problem with rats.'

'A small problem!' said the Mayor. 'Our problem is huge.'

'I can fix it for you,' said the Pied Piper. 'All I ask is a thousand guilders.' And that was a LOT of money in those days.

'If you can get rid of these rats we'll give you fifty thousand guilders,' shouted the Mayor. 'Yes! Yes!' agreed the councillors.

'No,' said the Pied Piper. 'One thousand is enough. When I get rid of the rats, will you pay me one thousand guilders?' They all agreed and shook hands on the deal.

Out in the town square the Pied Piper raised his flute to his lips and began to play. The most amazing thing happened. The rats poured out of the houses and the sewers, the bins and the vats, and began to dance around the Pied Piper. Hundreds of rats, thousands of rats, millions of rats, dancing and squeaking and swirling. It even seemed as if they were smiling. The Piper led them to the banks of the River Weser and played and played until each and every rat had tumbled into the muddy waters and drowned. The music stopped.

The people of Hamelin shouted and cheered. The Mayor shook hands with everyone. Then the Pied Piper put out his hand. 'My thousand guilders, please,' he said.

The Mayor looked confused. 'Pardon,' he said.

'You promised me a thousand guilders if I got rid of your rats.'

'Oh, dear,' said the Mayor. 'I don't remember agreeing to that, do you?' The councillors looked puzzled too and shook their heads.

The Piper stamped his foot. 'Pay me what you promised,' he roared, 'or you will regret you ever saw me.'

'Don't threaten me, young man,' said the Mayor. 'Take yourself off! Your kind is not welcome here.'

'Will none of you pay me what is owed?' asked the Piper. But no-one would meet his eyes. So, once again, he raised his flute to his lips. This time the music froze the townspeople to the spot. They could not move a muscle as their children ran out of their homes. They could not reach to touch them as the children skipped, and laughed and danced past them. They could not even twitch as the Pied Piper led the children of Hamelin down to the river and over the bridge to the base of the mountain. They still could not move as the side of the mountain opened up to let the Piper and the children in. The mountain closed. The townspeople of Hamelin could move again, but their children were gone.



Rats

- 1. They fought the dogs and killed the cats**

- 2. And bit the babies in the cradles**

- 3. And ate the cheeses out of the vats**

- 4. And licked the soup from the cooks' own ladles**

- 5. Split open the kegs of salted sprats**

- 6. Made nests inside men's Sunday hats**

- 7. And even spoiled the women's chats.**

Source: Robert Browning's *The Pied Piper of Hamelin* (1849), Lines 10–17.



Complementary Dance activities

Teacher resource 3

Level 2 Dance outcomes and relationship to lesson activities



DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.

Students may explore aspects of the story of The Pied Piper of Hamelin by creating short movement sequences that use dance components such as:

space — pathways through space, personal and general space
 time — duration
 energy — collapsing, percussing and swinging
 form — narrative
 action — locomotor and non-locomotor movements.

Additional activities:

- Choose a character from the story. Brainstorm and explore ideas for movement that depicts aspects of the chosen character — for example:
 - a) the Pied Piper playing the flute and dancing to his own music
 - b) the Mayor being angry when the Piper wouldn't leave
 - c) the children running out joyfully to meet the Piper after hearing his music
 - d) the parents looking sad when their children are taken away.
- Move in a range of pathways like the rats crawling all over town — up, down, through, around, over, under, across. Try moving through a range of levels — low (on all fours), medium (on hind legs), high (scuttling up the side of a table leg).
- Move like the rats using different timing — for example, make a creeping movement, take a long time, then a short time; stay frozen, then quickly dart off through a gap.
- Gather ideas about favourite or visually effective ways of moving and use them to make a short dance sequence about the characters from the story. Sequence the movements so that they reflect the order of events in the story.

DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.

Students may perform their narrative dance sequences for peers and teachers.

Activities:

- Divide the class into groups. Each group is to practise the sequence prepared in activities for DA 2.1 and perform it for their peers. Their peers may like to accompany the performance by reading out specific sentences from the story, playing live or recorded flute music, or clapping the rhythm with their hands.

DA 2.1 Students identify dance components when responding to their own and others' dance.

Students may identify the dance components they used in dances about The Pied Piper of Hamelin.

Activities:

- Identify likes and dislikes about the movement sequences, and state why.
- Identify aspects of space, time and energy that were used — for example, the rats crawled everywhere: down low, up high, through small spaces.
- Draw images of the characters performing movements from the class dances.
- Recreate shapes and movements with their own bodies to help explain what they saw their peers perform.
- Match an image of a character from the story to words or images that describe how the character moved in the class dances.

Complementary Media activities

Teacher resource 4

Level 2 Media outcomes and relationship to lesson activities

ME 2.1 Students select and combine images, sounds and words in sequences to create media texts for familiar audiences.

Students may combine words and images to create a basic storyboard of the story of The Pied Piper of Hamelin.

Additional activities:

- Sequence a set of drawings from *The Pied Piper* of Hamelin into a storyboard. Label the drawings and write text to accompany the images.
- Select a section of the story to recreate as a cartoon strip.
- Experiment with cropping images to create various representations of the Pied Piper.
- Cut, drag and paste images into a sequence using basic software. *The Pied Piper Pipes Again* (Polette, N. 1982), a story sequencing and storyboarding computer program, is a useful resource.

ME 2.2 Students use display techniques to present media to a familiar audience.

Students may present their storyboard during an informal small-group sharing session.

Additional activities:

- Students present their storyboard to another class member. That class member recounts the events depicted in a whole-class discussion.
- Create a full cartoon version of the story as a comic book by collating the cartoon strips in chronological order.
- Frame and caption cropped images of *The Pied Piper of Hamelin* to create a class or school display.

ME 2.3 Students identify ways in which representations are created in media forms.

Students may describe how a character is physically created in media forms.

Additional activities:

- Collect images of the Pied Piper from books, websites, videos and cartoons and discuss and compare the differences and similarities portrayed.
- List the characteristics of the Pied Piper from various media representations.



Complementary Music activities

Teacher resource 5

Level 2 Music outcomes and relationship to activities

MU 2.1 Students aurally and visually recognise and respond to Level 2 core content in music they hear and perform.

Additional activities:

- Listen to:
 - ‘Flight of the Bumble Bee’ from *The Tale of Tsar Sultan* by Rimsky-Korsakov. (A flute version recorded by James Galway is available.) Students may also listen to a version played on the violin and discuss the difference in tonal quality.
 - ‘Badinerie’ from *Suite No 2 in B Minor* by Bach. Students may listen and find words to describe the mood of the music. Students may be able to detect the ti-ka ti-ka (♩♩♩) passages. Listen for stringed instruments accompanying the flute. Discuss tempo.
 - ‘Dance of the Reed Pipes’ from *Nutcracker Suite* by Tchaikovsky. Use this music to represent the children happily scampering after the Pied Piper.

Students do not need to be told the titles of these pieces. Use them as examples of flute playing and encourage students to imagine the rats running and tumbling out of all sorts of places and following the Pied Piper.

- Invent melodies for a section of the poem on Teacher Resource 2 using the *do* pentatonic scale (*do-re-mi-so-la*).

MU 2.2 Students sing a varied repertoire of pentatonic songs and play instruments, individually and with others, in unison and in two parts.

Additional activities:

- Sing the following songs:
 - *The Bear Went Over The Mountain (Tune In Level 2)*. Have students write relevant words such as ‘The children went into the mountain ...’
 - *Rocky Mountain (Tune In Levels 2 and 3)*
 - *Rig-a-jig-jig (Tune In Level 3)*. Substitute relevant words in place of ‘a little friend I’, such as ‘the Pied Piper, we’.
- Sing the following songs in role as the children in the drama narrative:
 - *A-hunting we will go*
 - *Little Mouse be Careful!* (substitute ‘rat’ for ‘mouse’.) (*Tune In Level 2, Catch a Song*). You may wish to refer to the Level 1 Music module, *Singing stories*.

MU 2.3 Students read and write short musical patterns containing Level 2 core content.

Additional activities:

- Write the following rhythmic patterns from dictation:



Ba-bies in the cra-dles bit-ten by the rats



Fought the dogs and killed the cats and spoiled the wo-men’s chats



Made nests in hats and fought dogs and cats

- You say and clap each rhythm. Students echo and then write the rhythm.
- You clap each rhythm. Students echo and then write the rhythm



Complementary Visual Arts activities**Teacher resource 6****Level 2 Visual Arts outcomes and relationship to lesson activities**

VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.

Students choose art media and create a portrait of the Pied Piper or another character from the story.

Additional activities:

- Select from drawing, painting, collage or a combination of mixed media. Design and create a portrait of a character from the story. Focus on the use of line, shape, colour and texture to imbue the portrait with personality and emotion.
- Create a frieze of the events from the story.

VA 2.2 Students select and arrange images and objects for personal display.

Students create and display an exhibition of their portraits within their classroom.

Additional activities:

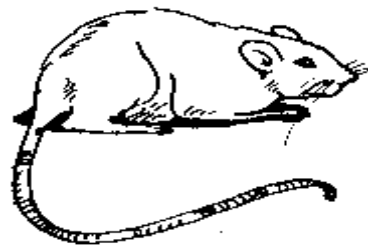
- Make a frame for their character portrait from junk materials.
- Arrange portraits for viewing in the classroom space.
- Rearrange portraits according to character, size and colour.

VA 2.3 Students identify elements and additional concepts to interpret images and objects from a variety of cultural and historical contexts.

Students critique their own art work and the work of others.

Additional activities:

- Each student talks about their portrait. They explain how it was constructed, what it represents and what feelings and ideas they were trying to express.
- Identify similarities and differences between portraits of the same character.
- Discuss how the use of line, colour and texture are interpreted by the viewer. Suggest feelings the 'artist' may be trying to convey about the character.
- Each student writes a short statement comparing two portraits of the same character, stating their likes and dislikes.



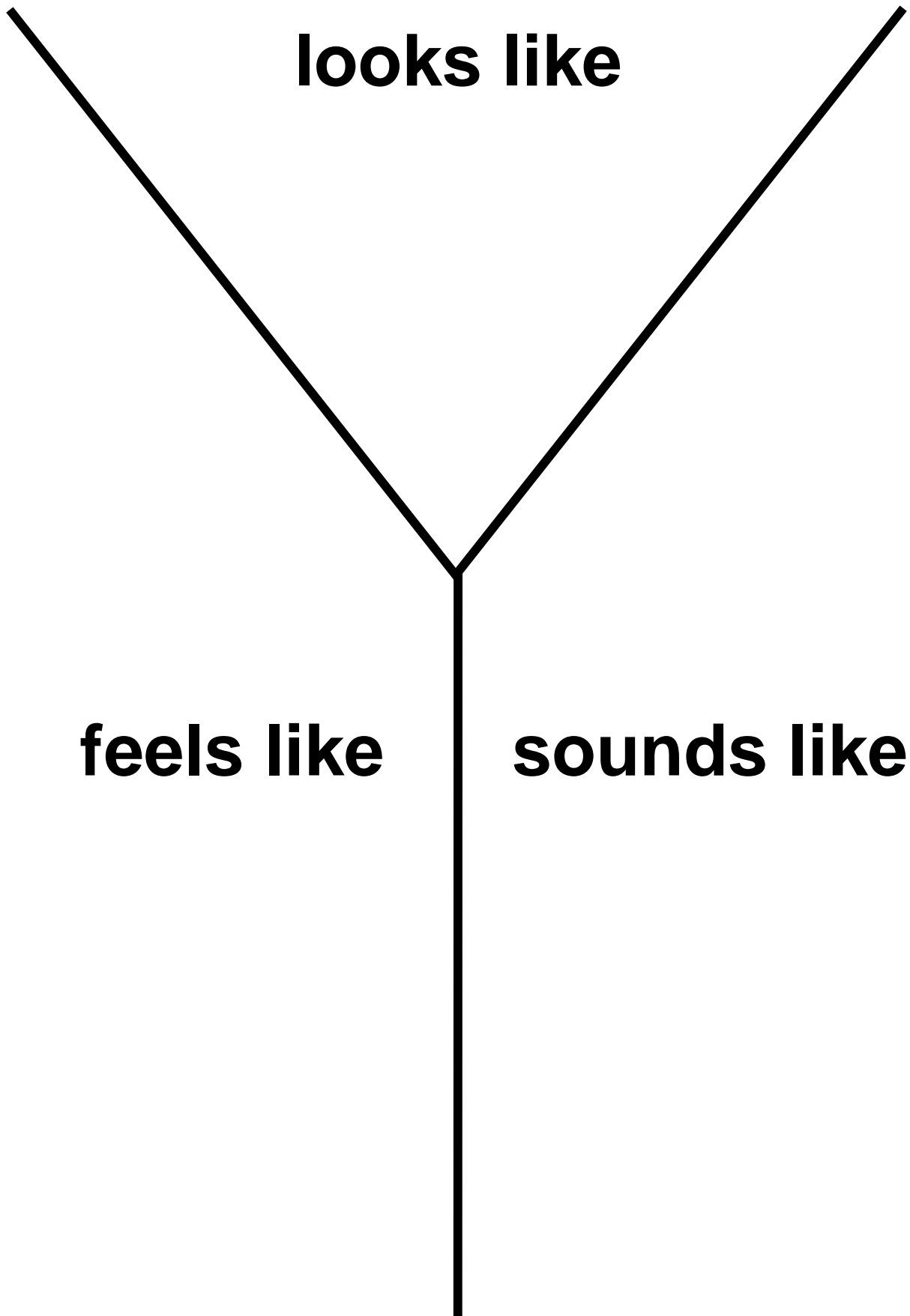
Sample class record sheet **Teacher resource 7**

Drama core learning outcomes from Levels 1 and 2 for *The Pied Piper*.

Students' names	DR 1.1 Students create and accept roles while participating in dramatic play.	DR 2.1 Students make choices about and develop roles to build dramatic action.	DR 1.2 Students share drama with others by participating, listening and watching.	DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.	DR 1.3 Students describe ideas and feelings experienced during the making and shaping of their dramatic play.	DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.

Y-chart

Student resource 1



Acknowledgments

This module was developed collaboratively with Sandra Gattenhof, Arts Educator.

This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

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