

Diary: Day Three

Plenary

Warm up and general information. Cheryl told the story, “Old Woman And The Pumpkin” (traditional story from Bangladesh)

Morning Session Cheryl

C told story, **Mr. Wiggle and Mr. Waggle**. C told story from Japan, **The Red Monster Who Cried** using picture cards. Discussion about presentation and ways of bringing writing ‘alive’, engaging the class/audience, using eye contact, voice, facial expression, body and gesture when telling stories or presenting material.

Using the anthology, **Short Poems!** (collected by Michael Harrison ISBN no.0-19-276253-2) and Quentin Blake’s **Mr. Magnolia** (ISBN no. 0-00-661879-0) participants were invited to choose something to present to the group and receive feedback on their presentation.

Morning Session Franz: Voices

Value-Added Dialogues

In pairs write dialogues: participants write the first turn of the exchange, which has to be one word, then exchange the sheet with their partner and write a two-word response to their partner’s opening word. They exchange and write a three-word response to the previous turn etc. This goes up to seven-word statements. At the end each pair has two dialogues in which every turn is longer by one word than the previous one.

Variation I: After the seven-word turn the dialogues are continued until the turns are just one word again.

Variation II: Start with a seven-word turn and work the dialogues back to a one-word turn.

Variation III: Every participant writes a single word on a slip of paper. These are collected and then dealt out randomly. The partner write dialogues in which the first one-word turn is the word on the slip of paper. They go up to five-word turns and then back to one word turns. (It is also possible to use the word handed out as the last word of the exchange so both partners have to try and work the dialogue towards that last word.)

Riddles

Participants are given a word on a post-it sticker which is the solution to a riddle in the *New Exeter Book of Riddles*. They then write a list of the characteristics of the object, trying to make sure that what they write is correct but not obvious (use metaphors / imagery, double meanings, puns etc.): These are combined into a text that has a pleasant flow to it. Last stage: around the room there are the postcards with riddles from the *New Exeter Book of Riddles* (<http://www.amazon.co.uk/New-Exeter-Book-Riddles/dp/1900564319>). The participants try to find the riddle for the same word and stick their post-it sticker to the published poet’s riddle.

Afternoon Session Cheryl

Dramatic Storybuilding method. Using a series of questions (Big, Scary, Strong) ideas were gathered to build a story together which was told and re-told using some sound, gesture and enactment.

We had a discussion about other ways the story might be preserved (through drawing/illustration with captions, scripted or written as a narrative) and also how the method might be adapted for use with groups at different levels.

Afternoon Session Franz: Working with Songs (and Stories)

Streets of London

With the first line of the verses given, the participants try to reassemble the song from the list of lines. Attention is to be paid to pronouns and words belonging to the same thematic areas as clues to how to combine the lines.

The Band Played Waltzing Matilda

The song is cut up into four-line elements (three of which make up a stanza). The participants try to put the elements in the right order after being told that the story is about a young Australian going to Gallipoli (World War I).

Froggie Went A-Courting

Some of these activities are specifically designed to work with this song, but many can be transferred to yesterday's material or any other song.

Note: Songs that tell a story like this one (or "The Band Played Waltzing Matilda" or – in *Ready for English* – "Rock'n'Roll I Gave You All the Best Years of My Live") can be used to practice past tense forms.

- ⇒ Children act out the story with the children representing the animals.
- ⇒ Pictures are made for each stanza. As the song is sung the children put the pictures in the right order.
- ⇒ Cut out the words of the animals and leave space for pictures to be fitted in instead.
- ⇒ Leave out the second rhyming word. The children either write it in or sing it. (The missing words could be in a box at the bottom of the sheet.)
- ⇒ Worksheets with pictures of lots of animals with a tickbox next to them. For each animal mentioned in the song the children tick a box.
- ⇒ Distribute the second lines to the children. The song with only first lines goes up on a pinboard. The children stick their lines in the right places.
- ⇒ The whole text is cut into strips. While the song is sung, the children have to find their partner with the other line of their verse.
- ⇒ Cut the song up into individual verses. The children order them and, when the song is sung, check the sequence.
- ⇒ Check the song for verbs and put them into three categories: -ed, others, verbal constructions using "did".
- ⇒ Cut out rhyming words and jumble them. Children find rhymes first and then fit them into the correct slots at the end of lines.
- ⇒ The children find other animal names and substitute them with the existing ones, the loonier the better.

- ⇒ Listening exercises: blank out one word per line and write four possible choices after the line; by listening the children have to figure out which one is correct by listening to the song.
- ⇒ Substitute one word per line with another one that would make sense too or that sounds/looks similar. By listening or reading the children try to figure out which word it is and correct it.
- ⇒ Mix up the order of the words in every line; the children need to reorder them.
- ⇒ Use the song as a slot-and-filler exercise; the focus can be on items of vocabulary, past tense, etc.
- ⇒ All the lines are cut up and the children try to order them to reassemble the song.
- ⇒ Words to be substituted for other words.
- ⇒ Reading/singing the song in a variety of styles; boys like girls, girls like boys, angry, posh, newsreader, etc.
- ⇒ The song is changed into a role play and acted out

Deep River Blues

Improvising a couplet to form the next verse in a blues song that can be sung communally:

Let it rain, let it pour
 Let it rain a whole lot more
 Cause I've got them Deep River Blues
 Let it rain, let it pour
 Let it rain a whole lot more
 Sing Lord, Lord! I've got them Deep River Blues.

Song Lyrics

Streets Of London

Have you seen the old man In the closed-down market
 Kicking up the paper with his worn out shoes?
 In his eyes you see no pride And held loosely at his side
 Yesterday's paper telling yesterday's news
 Chorus: So how can you tell me you're lonely, and say for you that the sun don't shine?
 Let me take you by the hand and lead you through the streets of London
 I'll show you something to make you change your mind

Have you seen the old girl who walks the streets of London
 Dirt in her hair and her clothes in rags?
 She's no time for talking, she just keeps right on walking,
 Carrying her home in two carrier bags.

In the all night café at a quarter past eleven,
 Same old man is sitting there on his own
 Looking at the world over the rim of his tea-cup,
 Each tea last an hour, then he wanders home alone

And have you seen the old man outside the seaman's mission
 Memory fading with the medal ribbons that he wears.

In our winter city, the rain cries a little pity
For one more forgotten hero and a world that doesn't care

The Band Played Waltzing Mathilda Eric Bogle

When I was a young man I carried my pack,
And I lived the free life of a rover.
From the Murrays green basin to the dusty outback
I waltzed my Mathilda all over.
The in 1915 the country said "Son,
It's time to stop rambling, there's work to be done."
And they gave me a tin hat and they gave me a gun
And they sent me off to the war.
 And the band played "Waltzing Mathilda"
 As our ship pulled away from the quay.
 And amidst all the cheers, flag-waving and tears,
 we sailed off to Gallipoli.

How well I remember that terrible day
How the blood stained the sand and the water
And how in that town that they called Suvla Bay
We were butchered like lambs to the slaughter.
Johnny Turk he was ready, he'd primed himself well,
He chased us with bullets and he rained us with shells,
and in five minutes flat he'd blown us all to hell,
nearly blew us right back to Australia.
 But the band played Waltzing Mathilda
 As we stopped to bury our slain.
 We buried ours and they buried theirs
 Then we started all over again.

Now those that were left, well we tried to survive
In a mad world of blood, death and fire.
And for ten weary weeks I kept myself alive,
But around me the corpses piled higher.
Then a big Turkish shell knocked me arse over head
And when I awoke in my hospital bed.
I saw what it had done and I wished I was dead,
Never knew there were worse things than dying.
 For I'll go no more waltzing Mathilda
 All around the green bush far and near
 For to hump tents and pegs, a man needs both legs
 no more waltzing Mathilda for me.

So they collected the cripples, the wounded, the maimed
And they shipped us back home to Australia:
The armless, the legless, the blind, the insane,
Those proud wounded heroes of Suvla.
And as our ship pulled into Circular Quay,
I looked at the place where my legs used to be.
And thank Christ there was no one there waiting for me,
To grieve and to mourn and to pity.
 And the band played Waltzing Mathilda

As they carried us down the gangway.
But nobody cheered, they just stood and stared
Then they turned all their faces away.

And now every April I sit on my porch
And I watch the parade pass before me.
And I watch my old comrades, how proudly they march
Renewing their dreams of past glory.
The old men march slowly, all bent stiff and sore,
Those tired old men from a forgotten war,
And the young people ask "What are they marching for?"
And I ask myself the same question.
And the band plays Waltzing Mathilda
As the old men answer the call
But year after year, their numbers grow fewer,
Some day no one will march there at all.

Waltzing Mathilda, waltzing Mathilda
Who'll come a-waltzing Mathilda with me?
And their ghosts may be heard as you pass by the Billabong.
Who'll come a-waltzing Mathilda with me.

Froggie Went A-Courting

Froggie went a-courting and he did ride. Uh-hmm, (repeat)
Froggie went a-courting and he did ride
A sword and pistol by his side. Uh-hmm.

He went down to Missy Mousie's door
Where he had often been before.

He said, "Missy Mouse, are you within?"
"Yes kind sir, I sit and spin."

He took Missy Mouse upon his knee
And said "Missy Mouse, will you marry me?"

"Without my Uncle Rat's consent
I wouldn't marry the president."

Uncle Rat laughed and shook his fat sides,
To think his niece would be a bride.

When Uncle Rat gave his consent
The weasel wrote the publishment.

Where will the wedding supper be?
Way down yonder in a holler tree.

What will the wedding supper be?
Two green beans and a black-eyed pea.

The first to come was the little white moth
She spread out the tablecloth.

The next to come was the bumblebee
Played the fiddle upon his knee.

The next to come was a little flea
Danced a jig with the bumblebee.

The next to come was Missus Cow
Tried to dance but didn't know how.

The owl did hoot, the birds they sang
And through the woods the music rang.

They all went sailing 'cross the lake
And got swallowed up by a big black snake

There's bread and cheese upon the shelf
If you want any more you can sing it yourself.

Final Plenary

Show and Tell session: everyone who wanted to performed something they had written or worked on during the week.