Teaching Resources

To accompany a performance of ‘CyberBuddy’, a TiE production by Hopscotch Theatre Company

Touring 19th April – June 2016
CyberBuddy Teaching Resources

About the Pack

The activities in this pack are designed to follow up themes explored in the CyberBuddy story and to offer suggestions of creative approaches to the topic of internet safety. Most of these are geared towards CfE Drama and the Expressive Arts although they also contain a strong element of interdisciplinary learning.

A selection of experiences and outcomes across subject areas is included among the appendices although there will undoubtedly be other curricular links. The learning strategies resonate with all the CfE principles of curriculum design but with Challenge and Enjoyment and Personalisation and Choice in particular.

Time spent on each activity should be at the teachers’ discretion, as this will often depend on class size, age and ability. Children should be allowed the opportunity to run with creative ideas if they are engaged and if the activity isn’t working for them, they can move on. This kind of flexibility is a feature of Education Scotland’s impact review - Creativity Across Learning 3 – 18 and reflects indicators of successes and achievements in HGIOS4.

It is important to recognise that the tasks should not be seen as prescriptive and we would encourage you to adapt them as you see fit and make them your own.

Acknowledgements –

This pack was produced by

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Replico Productions

www.replico.co.uk
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### SUBJECT KEY

Please refer to Experiences and outcomes on page 29

- **EXA** = Expressive Arts
- **HWB** = Health and Wellbeing
- **LIT** = Literacy and English
- **TCH** = Technologies
S.M.A.R.T. Strategy

For more information about the SMART Strategy please visit www.Childnet.com

SAFE Keep safe by being careful not to give out personal information, – such as your full name, e-mail address, phone number, home address, photos or school name – either to people you are chatting with online or by posting it online where other people can see it.

MEETING Meeting someone you have only been in touch with online can be dangerous. Only do so with your parents’ or carers’ permission and even then only when they can be present.

ACCEPTING Accepting e-mails, IM messages, or opening files, pictures or texts from people you don’t know or trust can lead to problems – they may contain viruses or nasty messages!

RELIABLE Information you find on the internet may not be true, or someone online may be lying about who they are.

TELL Tell your parent, carer or a trusted adult if someone or something makes you feel uncomfortable or worried, or if you or someone you know is being bullied online.

ACTIVITY KEY

<table>
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<th>Group and Game</th>
<th>Creative Writing</th>
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<td>Individual</td>
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PRINTER FRIENDLY
Ice Breaker Games

Ice breaker games are a good way to focus the group and break down inhibitions but can be time consuming so here a just a few.

Zip Zap Boing
The group stands in a circle. – Zip is a signal sent to your neighbour. Zap reverses the direction sending the Zip the other way. Make sure that the body and eyes and gesture are focused in the direction the signal is to be sent. Establish pace and focus sending the signal round the circle and back the way. Then introduce Boing, which sends the signal across the circle to whoever eye contact is made with. You can substitute the zip, zap, boing with text or social media clichés such as epic, woah and awesome!

Group Web Tangle
The group stands in a circle. Everyone puts one hand into the centre of the circle and takes hold of another hand. They then put their other hand into the centre of the circle and take hold of a different persons hand. The group then has to untangle itself without letting go.

Clueless Whispers
This old game has a certain resonance in an age of predictive texts and misunderstood conversation threads. The group stands in a circle and the teacher shows or whispers a short phrase or sentence to one member. The message is then passed quickly round the group as a whisper, each person telling the next what they thought they heard. By the time it gets back to the original person the phrase will be completely transformed. This game can be linked to the social media thread activity on page 18.

Trojans (aka Torpedoes)
The group stands in a circle. – One person starts the ball in motion by walking slowly and deliberately towards someone (preferably at the other side of the circle). – This person must then make eye contact with someone else in the room and make them (without speaking) say their first name out loud. Only then can they move. The person who was walking towards them then takes their place. – The idea is to keep concentrating and “keep the kettle boiling…”

Stage Directions
This game establishes basic terminology for stage positions and can be incorporated into the Command Game on the next page. Establish the performance area and audience area within the space. Get pupils to all go into the performance area and face “the audience”. Explain the different stage positions – upstage (furthest from the audience), downstage (nearest the audience), stage right (the actors’ right when facing the audience), stage left (the actors’ left when facing the audience) and centre stage (in the middle of the stage). Call out positions for them to find, such as – Everybody move stage left! Everybody face upstage! Everybody move stage right and face downstage! You can isolate small groups ie Kevin, Abbi and Katie move downstage left and Amy, Robbie and Jordan move centre stage. Everyone else move slowly upstage etc
Command Game

This game requires a decent sized space (gym hall or large GP room) and should take on the feel of an old-fashioned computer game like pacman or space invaders.

Get the pupils to spread out across the space facing in different directions.

On the command (eg 3 -2 -1 – GO!) pupils start walking rhythmically at a gentle pace in whatever direction they are facing in a straight line. If they are about to collide with anyone or anything, pupils must turn on the spot and head off in the opposite direction keeping the rhythm all the time. On the command (eg READY – STOP!) they should come to a halt. A steady gentle drumbeat can help establish the rhythm.

Once you have established the ground rules and the group can move around the room safely and rhythmically, start building in other commands as appropriate such as

- READY – LEFT: Pupils turn left from the direction they are walking in
- READY – RIGHT: Pupils turn right
- READY – MARK: Pupils mark time on the spot
- READY – TURN: Pupils rotate on the spot
- READY – MOVE OFF: Pupils move off

Once they become proficient at the basic commands build in other dynamics such as

- READY – LOW: Pupils stoop at the knees as they walk
- READY – HIGH: Pupils stretch their arms up
- READY – GLUE: Pupils walk as if they are on a sticky surface
- READY – ICE: Pupils walk as if they are on a slippery surface
- READY – HOT: Pupils walk as if they are on hot sand
- READY – ZOMBIE: Pupils walk like zombies
- READY – CLOWN: Pupils walk as if they have massive clown shoes on

If you want to build in a competitive element you can get pupils to freeze if they collide, or if they fail to comply with the command, thereby creating added obstacles.

It’s important to keep a rhythmic mechanical quality while avoiding becoming too military.
SMART EMOJI

This simple board-style game is a suggestion that can be used in a number of ways.

It could be printed out on A3 for use by individual players with counters and dice or projected onto a smart board with team representatives indicating progress with smart board pens.

A selection of SMART questions is included on the following pages. These could be used on their own as a quiz to introduce the SMART topic. Pupils should be encouraged to add their own challenge questions.

A blank grid is included for older groups to design their own game on page 12. An understanding of grid layout and simple commands is a good foundation for computer games design. Pupils should be encouraged to be creative in the way they use the grid and set out the challenges and rewards.

Younger groups might want to design their own avatar. A print and cut out template is included on page 13. However, these characters were all made with Microsoft Word autoshapes so you could try making your own on a word document as an ICT challenge.
SMART EMOJI  Can you cheer up these grumpy emojis?

Use dice to travel round the board.
To pass through a colour you must answer a challenge question correctly.

SAFE    MEETING    ACCEPTING    RELIABLE    TELL    RANDOM
## Challenge Questions

Here is a selection for each SMART category and a few RANDOM challenges but you can add your own.

You could print them on card and cut them out, or just appoint a quizmaster to read the questions

<table>
<thead>
<tr>
<th>SAFE</th>
<th>MEETING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Someone sends a message teasing you or calling you nasty names. Is it best to...</td>
<td>If someone you've only ever met online asks to meet, when is it ok to agree?</td>
</tr>
<tr>
<td>Reply and tell them to stop bullying</td>
<td>Never</td>
</tr>
<tr>
<td>Reply calling them names</td>
<td>As long as you get parent's or carer's permission</td>
</tr>
<tr>
<td>Don’t reply</td>
<td>Only with permission and with parents or carers present</td>
</tr>
<tr>
<td>How old do you have to be to have a Facebook account?</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>If you meeting someone your age in a chat room it’s ok to give out your phone number</td>
</tr>
<tr>
<td>13</td>
<td>True</td>
</tr>
<tr>
<td>14</td>
<td>False</td>
</tr>
<tr>
<td>If you have a social media account when is it ok to accept friend requests?</td>
<td>Someone you met online asks for your picture. Should you send it?</td>
</tr>
<tr>
<td>Only if you are sure you know them.</td>
<td>No</td>
</tr>
<tr>
<td>If you think you’ve met them.</td>
<td>Yes</td>
</tr>
<tr>
<td>If they look or sound cool</td>
<td></td>
</tr>
<tr>
<td>It’s ok to post a picture of yourself in school uniform on your social media profile?</td>
<td>A friend has told you they are going to meet someone they met in a games chat room. Do you...</td>
</tr>
<tr>
<td>True</td>
<td>Ask if you can come too</td>
</tr>
<tr>
<td>False</td>
<td>Tell them not too</td>
</tr>
<tr>
<td></td>
<td>Tell them to check with parents or carers</td>
</tr>
<tr>
<td>Is it safe to surf YouTube?</td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td>A chat room friend invites you to a party. Do you...</td>
</tr>
<tr>
<td>No</td>
<td>Accept the invitation</td>
</tr>
<tr>
<td>Only if parental controls have been set</td>
<td>Say you’ll need to check</td>
</tr>
<tr>
<td></td>
<td>Say no politely</td>
</tr>
<tr>
<td><strong>ACCEPTING</strong></td>
<td><strong>RELIABLE</strong></td>
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<tr>
<td>----------------</td>
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</tr>
<tr>
<td><strong>What should you do if pop ups (unwanted ads) appear on your screen?</strong></td>
<td><strong>You get a message from your internet service provider asking for your password.</strong></td>
</tr>
<tr>
<td>Exit the site and shut down device</td>
<td><strong>Should you give it out?</strong></td>
</tr>
<tr>
<td>Tell someone you trust</td>
<td>Yes</td>
</tr>
<tr>
<td><strong>Both</strong></td>
<td>No</td>
</tr>
<tr>
<td><strong>If a well known organisation asks for your details to enter a competition, should you give them out?</strong></td>
<td><strong>You get a message from a charity asking you to show support by clicking on a link. Do you –</strong></td>
</tr>
<tr>
<td>Yes</td>
<td>Delete the message</td>
</tr>
<tr>
<td>No</td>
<td>Click on the link</td>
</tr>
<tr>
<td><strong>Only with parent’s or carer’s permission and supervision</strong></td>
<td>Let your parents see the message before deciding</td>
</tr>
<tr>
<td><strong>You get a message from someone you don’t know asking you to click on a link</strong></td>
<td><strong>Everything you read online is true</strong></td>
</tr>
<tr>
<td>Reply asking for more information</td>
<td>True</td>
</tr>
<tr>
<td>Delete the message</td>
<td>False</td>
</tr>
<tr>
<td>Click on the link</td>
<td><strong>You get an e-mail saying you have won a prize. Do you</strong></td>
</tr>
<tr>
<td><strong>You get a friend request from someone really famous. Do you -</strong></td>
<td>Ignore it it's a scam</td>
</tr>
<tr>
<td>Accept the request</td>
<td>Organise a party</td>
</tr>
<tr>
<td>Send a message asking for ID</td>
<td>Message all your pals</td>
</tr>
<tr>
<td>Ignore it. It probably isn’t genuine</td>
<td><strong>You get a pop-up message asking you to download anti-virus software. Do you</strong></td>
</tr>
<tr>
<td><strong>You see a free offer on a website asking for your personal details on a form</strong></td>
<td>Ignore it</td>
</tr>
<tr>
<td>Ignore it and leave the site</td>
<td>Close the window</td>
</tr>
<tr>
<td>Accept the offer and fill out the form</td>
<td>Exit the site and tell someone you trust</td>
</tr>
<tr>
<td>Accept the offer and leave the form blank</td>
<td><strong>Everything you read online is true</strong></td>
</tr>
</tbody>
</table>
### TELL

**Someone sends a message teasing you or calling you nasty names. Is it best to...**

- Delete the message and don’t tell anyone
- Save the message and tell an adult you trust
- Show your best friend the message and then delete it

**Someone you have met in a games chatroom keeps asking you personal questions**

- Ignore them
- Tell an adult you trust
- Talk to your best friend about it

**You join a group or game and you are asked to activate your webcam. Do you -**

- Activate your webcam
- Check with parents or carers
- Phone a friend

**What should you do if you see something scary or unwanted online?**

- Close the window and exit the site
- Tell someone you trust
- Both

**A well known company asks for your network username and password. Do you give them out?**

- Yes
- No
- Only with parent’s or carer’s permission and supervision

### RANDOM

- Move back three squares
- Move back to the nearest red square
- Miss a turn
- Move forward to the nearest challenge square
This grid can be used to design your own games on paper, or you can create your own template using tables in Microsoft Word.

You might want to try plotting out your own 2D version of a popular computer game such as a Mario race circuit or a Mine-craft labyrinth. How inventive can you be with the grid?
Design a CyberBuddy Avatar

These elements were all made from autosshapes on Microsoft Word
Script

This “skeleton” script can be used as a creative writing exercise or as a starting point for an improvised scene. Pupils should try and create a brief conclusion in which decisions are made and action is taken. There could be a version that reflects SMART behaviour and an alternative unSMART one.

Use the script tips below as a guide.

* Nikki / Nick is looking at her / his phone and is obviously upset. She / he starts writing a text. Friend (F) enters.*

**F** Hey. *(N looks up. Forces a smile.)* Who are you texting?

**N** No one.

**F** Uh…texting no one. That’s sensible.

**N** Ha ha. *(Pause)*

**F** This about the picture? *(N nods)* I know it’s none of my business but…

**N** Did you see it? *(F nods)*

**F** What are you going to do? *(N shrugs and continues texting.)* Is that for her / him? *(N says nothing)*

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
Script Tips: You need to establish the following –

Characters

Who are these people? What is their relationship? What other characters might there be? Give them names.

Given circumstances

Where are they? Where have they come from? Why are they there?

Action

What are they doing? What happened before? What happens next?

Intention

What do they want?

Allow some time for reactions. Please try to be specific.
Improvisation

Improvisations (impros) are scenes that are made up without a script. Some people find impro difficult and prefer the secure structure of a script. However, impro is a great way to explore themes and characters and the fear factor can be minimised by offering some “scaffolding” such as -

Give the pupils a clear sense of what the scene is about and who the characters are.

Be specific with regard to character, given circumstances, action and intention. This is as important to improvised work as it is to scripts. (see Script Tips p15)

Characters should reflect different points of view (such as SMART and unSMART). This can give rise to dramatic tension and conflict.

Keep furniture to an absolute minimum. Props should be mimed. Get pupils to practice operating invisible phones, tablets etc.

Like all stories impros should have a beginning, a middle and an end. If an impro begins to “wander” teachers should encourage performers towards a conclusion.

The following scenarios are based around the CyberBuddy story. The characters Poppy and Nikki have been substituted with the initials P and N (non-gender specific). Emojis indicate character/group numbers.

N has been upset by a photo that has been posted online.
She / he is deciding what to do about it when a friend arrives. (See script)

P is showing some of N’s so-called friends the photo that was taken in class and are having a laugh about it when N appears. (See social media thread)

N’s friends have just found out about P’s behaviour and are deciding what to do about it when N appears.

N’s friends have just found out about P’s behaviour and are deciding what to do about it when P appears. P is persuaded to apologise.

P apologises to N and they eventually make up.
Hot Seating

Hot seating is when the audience cross-examines a character to get a better understanding of their behaviour and personality.

For actors, it is a good way of gaining insight into the character’s intentions and personality traits. You can apply this process not only to stage plays but characters from other stories or figures from history.

Select a character at a specific moment from the play. (The scene when Poppy is feeling sorry for herself is in the appendices on page 28 but you could choose any character or scene). A member of the group will assume that role and take a seat in the centre of the space (the hot seat). The remainder of the group should arrange themselves in a horseshoe and ask questions of the character in the middle. The teacher should act as a moderator and encourage original questions from the group but the ones here can be used as a prompt.

- Why did you do it?
- How would you feel if someone did this to you?
- Do you regret what you did to Nikki?
- How are you feeling right now?
- What will people think of you when they find out what you’ve done?
- What would you say to anyone thinking of doing something like this?
- What are you going to say to Nikki?
- What have you learnt from this experience?
Social Media Thread

Use this social media or chat room thread as a discussion stimulus. In 2s or 3s, use the template on the following page to create your own thread.

- see poppy’s nikki pic?
- OMG SOOO funny! LOL 🤣
- best one yet. # TP tee hee!
- haha
- hey! what pic?
- nikki in ICT
- lets see
- taken down now. 😞
- saved it. 😜
- can u send it?
- blutooth u later

If you saw this thread what would you say or do?

?
Social Media / Chat room thread template.

Use colours to indicate different speakers.

Add your own emojis
Tableaux

A tableau is an action freeze-frame or human sculpture that captures the essence of a scene. It is a useful exercise to explore staging possibilities, character movement and dramatic action and can be used in relation to any kind of story or historical event.

Arrange the class into groups of 4 or 5 and explain that they are creating a freeze frame of one moment connected to the story such as the ones described below. They are not trying to reproduce what they saw performed by the company, but a re-imagined version of their own making. Group members can represent characters or elements of the setting (such as furniture or a computer screen).

One person assumes the role of director to help organise the group into position, making sure the audience sees what they want them to see and no one is being accidentally masked. Present the tableaux to the rest of the group after a standby and countdown so the tableaux appear on cue.

Scenarios could include the following episodes or any others associated with the play.

NIKKI BEING ENTHUSIASTIC IN MR MONTGOMERY’S CLASS. POPPY TAKES THE PHOTO (DISCRETELY) WHILE OTHER CLASS-MATES REACT

NIKKI FEELING LEFT OUT AT BREAK TIME WHILE POPPY AND PALS LAUGH AT THE PHOTO ON HER PHONE

POPPY “STUCK” IN CYBERSPACE WITH FRIENDS LOOKING ON AND REACTING

POPPY BEING “HAUNTED” BY ALL THE CYBERSCARIES

CYBERBUDDY RESCUING POPPY FROM CYBERSCARIES

MOMENT OF RECONCILIATION

TIPS FOR TABLEAUX

- Experiment with levels, body language and expression
- Avoid straight lines. Use the space effectively
- Concentrate on what the characters are doing (action)
- Make sure you can hold position without losing balance
- Think about where eyes and bodies are focused
- Make sure everyone can be seen by the audience
- Make bold decisions and stick to them once settled
Animated Tableaux

Tableaux are a great way to start a scene and they can be brought to life as part of an improvised or scripted presentation.

Use the scenarios above as a stimulus for an improvisation and develop a short scene. Then see whether the scene can “grow” out of the tableau. This will take some practice. You can also try creating a tableau at the end of a scene or in the middle, a bit like a pause button. At these points, the teacher or “director” can go from character to character inviting the audience to suggest thought bubbles. It’s a bit like hot-seating but in reverse.

You can also try these ideas with the script exercises and impro scenarios elsewhere in the pack.
Thought Tunnel

Poppy is about to make fun of Nikki by posting a picture with an unkind caption

Get the group to form two lines - one on either side of the space. One group member will role-play Poppy by walking slowly between the two lines. One line will call out “SMART Poppy” thoughts and the other line “UNSMART Poppy” thoughts as Poppy progresses through the tunnel. This should be done in an audible stage whisper but groups can experiment with volume levels. Poppy can do this with eyes closed but only if guided physically by someone responsible.

Here are some examples but try to get the group to think up their own thoughts. This exercise can be adapted to any context in which the character experiences a dilemma.

What if that was you?

- It’s only a photo
- You’ll hurt their feelings
- It’ll be a right laugh
- That’s really mean
- Everyone does it
- Have you thought this through?
- Lighten up!
- Is that any way to treat a friend?
- Where’s the harm?

Get the group to quiz “Poppy” about how the tunnel experience felt. Which side was more persuasive?
Thought-tracking

Compliments and subtext

Even well meaning text messages and online comments can be misunderstood. Insults can sometimes disguise themselves as compliments and innocent statements can be taken the wrong way. This exercise explores how the way we say things can reveal true intentions and that what we say, whether spoken or written, isn’t always what it seems. In drama, we refer to this as subtext.

Get the group into pairs (A & B). Get them to think of three compliments they could pay to each other.

Try to avoid making them all about personal appearance.

Example

A  That’s a really cool hairstyle.  B  You’re great at that aren’t you?
A  Your shortbread was delicious.  B  Like the trainers.
A  That’s so funny. You should be on telly.  B  That’s some skill you’ve got.

Once they have their compliments, get them to choose one each and practice as a short scene. If they’re stuck they can use one of the examples but encourage the group to modify and make them their own.

Establish simple settings using furniture if necessary but nothing too elaborate. Props should be mimed.
As always, try to be specific about setting and context. Where are they? What are they doing?

In front of the group, get pairs to perform their compliment exchange as if they really mean it. Then get them to use the same words but use them in a sarcastic way, in which they mean the very opposite. Ask the audience to observe the use of voice and body language and feedback after the two versions have been presented.

What is the difference?
How can we tell if people are being sincere in written language such as a text message?
Character Diary

Diary Entry

Choose a character from the play. Take a specific point in the story and make a diary entry for that character at that time.

For example

Nikki has just found out about the photo Poppy has posted.

The diary entry could say something like the one here, but feel free to choose a different character or even invent a new one.

Remember, a personal diary can be kept private, whereas comments made online are seen by many people.

Dear Diary Tuesday

This has been the worst day ever. Poppy was supposed to be my friend and now she’s posted this horrible picture on fakebook. She’s not even old enough to be on fakebook and now everyone thinks I’m a teacher’s pet etc…

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Now transport yourself to the bedroom of the character. What does their room look like?

What books are on the shelves? What posters on the walls? What toys are there? Where are the doors or windows in relation to the bed and other furniture?

In your imagination, map out every detail of the character’s room.

Now, play out a scene in which you are writing your diary entry, but speak the words aloud.

This can be performed to the whole class or to smaller groups who can then discuss the scene or hot-seat the character if they prefer. In this exercise the hot-seating can start with questions about the surroundings.

For example -

Is that a poster of Harry Stiles I can see next to your bed?
Storyboard

A storyboard is a sequence of images used by moviemakers to establish the visual narrative and to give information to the camera and production crew. It works very much like a comic strip, but with movies we have to consider action, point of view, camera movement as well as shot composition.

Storyboards are also a useful way to stimulate creative writing as some learners find working with text challenging. Starting with an image sequence and following up with thought or speech bubbles and dialogue can encourage reluctant writers.

The quality of the drawing is not as important as the composition. A good way to practice this skill is to show a short section of a movie and pause each time the shot changes getting the pupils to sketch what’s in each frame.

This storyboard sequence relates to the CyberBuddy story and could be derived from the script and impro material elsewhere in this pack. It can be used in a number of ways.

A full-page version and a blank template are included on the following pages.

What is happening in this scene and can you suggest what is being said or done?

Insert thought and / or speech bubbles.

Write a script for the scene. Include camera directions - what do we see?

What kind of camera movements (if any) would work well?

Create a sequence that shows what happens next. Focus on how the frame is filled.

Use this technique to explore other scenarios or stories.
Script Extract

Poppy:  Fine go tell him. See if I care. Stop being so sensitive about it. I'm not a troll. I'm not. [Pause] It's just a silly thing that I put up online. So what does it really matter? I don't want you to come to my birthday party anyway. Or let me copy her classwork. She doesn't need to be my profile pal anymore. I can give her back that rubbish present. [Pause] I mean it's not like... Oh no. What happens if she does tell everyone, and everyone thinks I'm a horrible troll? And then my new phone gets taken off of me? Oh... Nicki? Come back. How can I have a party when my best pal isn't even around? Nicki? Oh no. I am going to get into loads of trouble, with Mr Montgomery, with home, maybe even the police. I don't want that to happen. D'you think there is any way I can make it up to her? [Asks audience] D'you think maybe if I said sorry? Showed her I wasn't a troll? How about if I got, like, CyberSmart? Yeah? So ‘S’ was for... Anyone?

Links to other resources

http://www.childnet.com
http://www.kidsmart.org.uk
https://www.ceop.police.uk
http://www.vodafone.com/content/parents.html
CfE Experiences and Outcomes

Health and Wellbeing

I understand that there are people I can talk to and that there are a number of ways in which I can gain access to practical and emotional support to help me and others in a range of circumstances. **HWB 0-03a – HWB 2-03a**

I am aware of how friendships are formed and that likes, dislikes, special qualities and needs can influence relationships. **HWB 0-44a – HWB 2-44b**

I know that friendship, caring, sharing, fairness, equality and love are important in building positive relationships. As I develop and value relationships, I care and show respect for myself and others. **HWB 0-05a / HWB 1-05a / HWB 2-05a / HWB 3-05a / HWB 4-05a**

(Relationships) I understand that a wide range of different kinds of friendships and relationships exist. **HWB 2-44a**

I am aware of the need to respect personal space and boundaries and can recognise and respond appropriately to verbal and non-verbal communication. **HWB 0-45b / HWB 1-45b / HWB 2-45b / HWB 3-45b / HWB 4-45b**

Technologies

I enjoy exploring and using technologies to communicate with others within and beyond my place of learning. **TCH 0-04a**

I am developing my knowledge and use of safe and acceptable conduct as I use different technologies to interact and share experiences, ideas and information with others. **TCH 1-08a / TCH 2-08A**

As I extend and enhance my knowledge of features of various types of software, including those which help find, organise, manage and access information, I can apply what I learn in different situations. **TCH 1-03a / TCH 2-03a**

I explore and experiment with the features and functions of computer technology and I can use what I learn to support and enhance my learning in different contexts. **TCH 1-04a / TCH 2-04a**

Using appropriate software, I can work collaboratively to design an interesting and entertaining game which incorporates a form of control technology or interactive multimedia. **TCH 2-09a**

Literacy and English

Talking and listening

I regularly select and listen to or watch texts, which I enjoy and find interesting, and I can explain why I prefer certain sources. **LIT 1-01a / LIT 2-01a**

I regularly select subject, purpose, format and resources to create texts of my choice. **LIT 1-01a / LIT 2-01a**

Reading

I regularly select and read, listen to or watch texts which I enjoy and find interesting, and I can explain why I prefer certain texts and authors. **LIT 1-11a / LIT 2-11a**

I can:

- discuss structure, characterisation and/or setting
- recognise the relevance of the writer’s theme and how this relates to my own and others’ experiences
- discuss the writer’s style and other features appropriate to genre. **ENG 2-19a**
Writing

I enjoy creating texts of my choice and I regularly select subject, purpose, format and resources to suit the needs of my audience. **LIT 1-20a / LIT 2-20a**

By considering the type of text I am creating, I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience. **LIT 2-26a**

Having explored the elements which writers use in different genres, I can use what I learn to create stories, poems and plays with an interesting and appropriate structure, interesting characters and/or settings which come to life. **ENG 2-31a**

Expressive Arts

Drama

I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology. **EXA 2-12a**

Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama **EXA 0-13a / EXA 1-13a / EXA 2-13a**

I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere. **EXA 2-14a**

I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others’ work. **EXA 0-15a / EXA 1-15a / EXA 2-15a / EXA 3-15a** I have the opportunity to choose and explore an extended range of media and technologies to create images and objects, comparing and combining them for specific tasks.

Art and Design

I have the opportunity to choose and explore an extended range of media and technologies to create images and objects, comparing and combining them for specific tasks. **EXA 2-02a**

Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through activities within art and design. **EXA 0-05a / EXA 1-05a / EXA 2-05a**
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We hope you enjoyed Hopscotch Theatre Company’s performance of ‘CyberBuddy’ and that these Teaching Resources helped support your pupils learning back in the classroom. For further information on ‘CyberBuddy’ visit Hopscotch Theatre Company’s website by clicking on the link below.

www.hopscotchtheatre.com

Please send your feedback about Hopscotch’s resource pack to: info@hopscotchtheatre.com

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