

## EXPRESSIVE ARTS

The Expressive Arts Curriculum provides opportunities for Creating, Presenting and Evaluating of work. The ideas for Music, Dance, Drama and Art offered here show ways to explore these opportunities.

### Music

The Boy in the Bunnet gives a perfect introduction to different styles and instrumentation of traditional Scots style tunes.

For non-specialists here is a short guide from composer James Ross to help you become familiar with the styles he has used in his composition.

Neil's theme is a **JIG**. A dance tune in 6/8 time with two main beats in the bar. If children say the word straw/berry or rasp/berry then they will get a sense of the rhythm of a 2 beat bar in 6/8 time. JIG's can be played on any traditional Scottish instrument. If you wanted to dance a JIG 'Strip the Willow' is a dance that would work to a JIG tune.

Cat's theme is a **STRATHSPEY**. A uniquely Scottish dance tune defined by its rhythm. In 4/4 time. Again if children say the words - chicken's feet - they will get an idea of the Scottish snap rhythm in a strathspey. If you wanted to dance a Strathspey try dancing to the 'Highland Fling'.

Craw's theme is a **REEL**. Another dance in a 2/2 beat. Saying Double decker, double decker will give a sense of this rhythm.

Urisk's theme is a **DURGE** - in 3/4 time a dark minor key played at the lowest end of the piano on all bass notes. It is an exploration of the unknown through these slow, low notes. Try creating your own durges using the low notes on a keyboard or piano.

Selkie's theme is a **WALTZ** - in 3/4 time, played on the harp. A waltz is a dance often used at a Ceilidh or on a concert stage.

Stag's theme is a **MARCH** - in 6/8 time it is a Pipe March in four part tunes. Try doing some MARCHING to a simple beat on a drum.

Granny's theme at the start is a slow **REEL** in 4/4 but then appears at the end of the piece in **JIG** time 6/8.



### **SCOTS SONGS**

James, the author, has written words for three songs based on characters in The Boy and the Bunnet which you can listen to or download on the website. You might like to learn them as a class or try and make up your own tunes for these words.

Encourage the class to write their own tunes or songs.



### **SOUNDSCAPES**

Using classroom percussion consider different places in the story where sounds are made like Neil's feet on the bridge for example 'clattery-battery on the brig', the stag's footsteps, the Selkie swimming through the water, wind in the trees in the wood. Try creating a series of different sounds which together tell the story in sounds.

### **Visual Arts**

The music and story lend themselves to considerable creative interpretation visually. Here are just a few suggestions of ways you might like to explore the story further through the visual arts.

### **PUPPET MAKING**

There are many sorts of puppets you could make inspired by the characters in the story.

#### **SHADOW PUPPETS**

Make some cardboard cut-out shapes representing the different characters. Put them onto a short piece of doweling or a stick and standing in front of a powerful light source, blocking the light with the puppet, cast a shadow onto a plain wall or screen and tell the story using the puppet characters and your own words.

#### **SOCK PUPPETS**

Using an old sock glue on eyes, antlers, fur, feathers as appropriate to represent the characters from the Boy in the Bunnet. Re tell the story using the sock puppets.

#### **PAPER CUP PUPPETS**

Using a simple paper cup (upside down) as the body of a character make a head and arms and decorate as a character from the story. Put your hand up inside the cup to use as a puppet.

### **ANIMATION**

The story lends itself to creating simple animations of the tale. Using children's drawings then stop-frame animation, or filming visual components using iMovie or create graphics to animate your class could create the cartoon version of The Boy in the Bunnet.

### **DRAWING LOCATIONS**

In groups, pairs or individually the class could create different visuals for each location in

the story. If done digitally these could then be projected while the story is read out, changing the image as the story moves onto a different setting. If created using paints/crayons/pastels or any other media for applying marks to paper a long piece of lining paper could be used with the locations drawn chronologically along the length and the paper can then be rolled out to each setting as needed when telling the tale.

### **MODEL BOX**

Using a shoe- box children could create a part of the world from the boy in the Bunnet. Making small scale trees, Grannies house, the wood or whatever they chose they could then tell the tale using small characters they have made in their shoe box set.

### **MASK MAKING**

The illustrations of all the characters in the story show something of how they might look. Taking these illustrations as a starting point use them to create your own versions in 2D. Make these life sized and stick them onto card. Cut out holes where the eyes are so when you hold the drawing to your face you can see through the eyes. Put elastic or ribbon onto the card so you can wear the mask or fix it onto a stick to hold in front of your face. The story can now be acted out by children as the characters wearing the masks.

### **HATS OF THE WORLD**

Because the Bunnet is such a feature of the story do a class project on researching hats from around the world. Are the hats ceremonial? Functional? What materials are they made from? Down load images of them, draw them and make them if you can.

### **MAKE A TOORIE (POM POM)**

Cut two pieces of card into a circle the size you would like the torrie to be. Cut a smaller hole in the centre of the large circle, about 3 cm diameter. Wrap wool round the card starting from the smaller hole and going over and over and fully around the whole card until it is no longer possible to pass the wool through the central hole. With a separate piece of wool at the ready start cutting the wool at the edge of the circle all the way round. Using the spare piece of wool anchor the torrie at the centre by putting the wool down between the two pieces of card and pulling it round and tying it off tightly.

## **Dance**

The class could try an interpretive telling of the story through dance. Using the different parts of the music to stimulate different sections of dance.

The class could learn to dance a jig or a reel.

Younger children could try marching to the music .

## **Drama**

Younger children can 'play – out' the story of The Boy in the Bunnet, taking on the different characters with the teacher narrating from the story.

Older children could try some small group work and decide collectively the reasons behind why Neil might be living with his Grandma. What is the back story? Who is in the story? Once you have made clear decisions about what has happened prior to when we meet Neil then decide on some characters to present this information through in the form of a short dialogue/script. Use stage directions to explain anything unspoken that you think the audience would need to know.

This script could be used in a Dramatic presentation or form the starting point for an improvisation.

The group could also try creating some role play between the characters in the story. What would the crow and stag say to each other if they used speech? Can the class create some dialogue in Scots?