

Creative Learning using:

THE BOY AND THE BUNNET

Composed by James Ross & written by James Robertson

The aim of the music and story of The Boy and the Bunnet is to introduce in an immediately accessible way Scots traditional music and language to children. However the breadth of creative learning activity that can be explored in conjunction with the piece covers many curriculum areas and meets learning experiences and outcomes within those areas.

The Boy and the Bunnet story, told in Scots, has characters in the narrative that are represented by different musical instruments each having their own individual traditional style theme tune.

THE STORY

Neil lives in a house in the country with his Granny and her cat, beside the sea where his friend the selkie lives. The Boy and the Bunnet follows his adventures as, fascinated by the appearance of a handsome stag, he leaves the safety of the garden and enters the nearby wood. Deep in the wood, a place supposedly inhabited by the mysterious and frightening Urisk, he becomes lost and injured. All the animals, including the mischievous crow who has stolen Neil's distinctive blue bunnet, with its red toorie, work together, to alert Granny to the danger he is in, by sending the bunnet on an elaborate journey home.

The work is suitable for primary aged children, particularly p 4–7 and the 30 minute piece can be followed by a number of creative learning activities in the classroom. The activities can meet some experiences and outcomes from the Curriculum for Excellence for Level 1 and 2 Primary aged children.

The materials in this resource pack are designed to inspire you and your class to engage with The Boy and the Bunnet. There are suggestions of ways into listening to the story and music and ideas for exploring the themes through pupils own discussion, creative writing and presentation and their creative responses to the story.

There are a number of exercises and ideas for teaching and learning and some suggested creative approaches to respond to the listening. The ideas and activities in this pack also provide ways for children and adults to access and enjoy the piece out with the classroom. A glossary of Scots words from The Boy and the Bunnet can be found with this resource to help support pupils storytelling and an understanding of the story itself.

Icons throughout the guide help to navigate the various kinds of activities included:



SPEAKING



Further Study



READING



Glossary



WRITING



Downloads



LISTENING

SUGGESTED LESSON FRAMEWORK

Listening to the story 🕒 1 hr

Give the children a short summary of the story by introducing the characters and their musical themes. You can do this by playing the first 8 sections on the CD, pausing in between each.

You will hear them in this order;

Neil's theme; Granny's theme; Cat's theme; Stag's theme; Selkie's theme; Bunnet theme; Craw's theme; Urisk theme.

This will give the class a sense of each of the musical styles they will be listening to within the story.

Listen to the recording 🕒 30 mins

Break this down into shorter chunks with younger children – 2 x 15 minutes playing, stopping at the point where the story reaches a climax with Neil frightened in the wood. The CD is in chapters allowing you to find the natural break.

Make sure the class are ready to listen by structuring some activities to lead into the recording. Often it is a good idea to do something physical like stretching or doing a quick brain exercise like a simple counting game to shake off previous thoughts and things that may be going on in their heads and start the focus of the mind preparing to listen carefully.

They need to be sitting comfortably and not have distractions. It might be useful for them to have paper and pencils in front of them to note down or draw things that occur to them while they are listening.

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?

LANGUAGES

Literacy, Speaking and Listening

The story uses Scots language to tell the tale. With this resource you can also download a glossary of terms used in the story. Encourage older children to look up the words that they are not sure of. The story can be read in a small group by confident readers, taking turns to read a few pages each.



Ask the children to talk about the story once they have heard it and read it.

- Which bits did they enjoy?
- Why did they like these sections?
- Why do you think that James, the author, chose to write the story in Scots?
- What difference would it make if it was in English?



Consider the use of Scots words and language by looking at some of the different Scots words in the story. What is the difference between words like hoose, mair, aipple, heid and girn, crabbit, breengin, fashed?

Teaching note: the first set of words with their English cognates house, more, apple, head, whereas the second set have no direct English equivalents.

Think of more Scots words that have English words very like them (toun/town, doon/down, nicht/night, flair/floor etc) and then try to think of Scots words that don't (e.g. wee, pinkie, scunner, dreich, oxtar, lug). Where do different words come from?

James Robertson created the Boy and the Bunnet story. He is a well-known Scottish author and the children may want to do some research about other books James has written. He writes poetry, novels and has written many children's books in Scots. He is co-founder of Itchy Coo who publish books for children in Scots. For lots more information and resources in Scots look at www.itchy-coo.com.



Other Scottish languages

You might like to go further with your class and look at other Scots dialects, perhaps used in your own area. For example Doric - from Aberdeen and certain dialects used in the Highlands and Islands. This could form an interesting piece of research for older primary pupils.

Writing



The story has some beautifully descriptive passages identifying the main characters.

Ask your class to read these – or read them out to the group – what other descriptive words or phrases could be used for the characters?

Ask the class to write descriptions of Granny, Neil and the cat in their own words.



They can find scots words to use in the Glossary if they want to choose some appropriate words.

Here are James Robertson's words for a few of the characters:

THE CRAW: The Crow is a crabbit, girnin kind o bird. He bides in an auld aipple tree in the gairden

THE STAG: He had a muckle handsome heid, and strang shooders and a brow russet coat, and on his heid he had a fine perr o antlers, wi sax sherp points on each yin.

THE URISK: The Urisk wis a fierce, wild beast that steyed in the deepest, daurkest pairt o the widd. Its tap hauf wis like a man and its bottom hauf wis like a goat, and it had horns and lang hair and hairy shanks and lang sherp teeth and it slaivered and snochtered as it roamed through the trees at nicht lookin for wee laddies tae hae for its supper.

THE SELKIE: The Selkie is a shy, sleekit craitur that sometimes paps her heid oot o the watter tae see whit's gaun on.

Storytelling



Have a discussion with the class about Stories in general. What makes a good story? What elements do you need for a good story? Why?

Explain to them that of all the stories that exist it is said that there are really only seven plots, which centre round the following;

Boy meets girl

Hero beats Villain – or overcoming the monster

The Journey and return

The quest

Tragedy

Comedy

Rags to Riches (like the Cinderella story)

The Boy in the Bunnet falls into category three – the journey and return.

Creating a group story in Scots



In a group chose your plot from this list and start planning the tale. This is a story to speak out loud, not to write down so just collect all your elements together, character, action, order of happenings, ending etc. and decide who will tell which part of the tale. Make some notes if this will help. Try to include as many Scots words as you can, using the glossary for Boy in the Bunnet to help you.



Once you have created your story you could;



Chose a piece of music to play behind the group telling of the tale, or create your own music experimenting with sounds and rhythms to fit the words.

Share the story with other's in your class and allow time for comments on each other's work.

NUMERACY AND MATHEMATICS

There are several opportunities to explore Numeracy and Maths using The Boy in the Bunnet.

CLASS MAP

The class could create a map of the locations of the story. From Grannies house to the sea, across the burn, to the wood etc and then work out the distances that Neil, the Stag, and others travel during the story. They can discuss the best routes and ways to travel.

The map could be made to teach following and recording routes by adding in signs which show the direction Neil and the others travel. The map could be drawn on squared paper offering the chance to explain a grid reference in relation to for example Grannies house, the sea etc.

Creation of the story map could also be used as a means to teach scale and also used for measuring.

TECHNOLOGIES

3D models of the locations within the story could be made using different materials. The class could work in small groups, each group having responsibility for making for example Grannies house, the wood etc.

The class might create map's electronically of Neil's or the Bunnet's journey.

They can experiment with using colour and drawing techniques to represent objects from the story.

The class can create and manipulate sounds electronically recording their songs, soundscapes or stories.

Work can be written up on computers and presented for display using graphic techniques and application of creative fonts and colours.

HEALTH AND WELLBEING

In class discussion after listening to the Boy in the Bunnet the work can be used as a way into talking about emotions and feelings.

How does Neil feel when he gets lost? Have you experienced being lost? How did you feel?

Why did the Stag stay with Neil?

How did the music make you feel?

SOCIAL STUDIES

Using the woods, mountains and sea referred to in the story as a starting point your class might consider their own local environment. What is it like? What features does it share with nearby places or how is it different? What is the landscape like?

The story features a number of typical Scottish environmental features; the burn, the mountain, the sea, the woods, using these as a discussion starting point the class can begin to look at the geology of developing landscapes. How they evolved and why.

And don't forget you could explore Mythical creatures from the story.

You might also want to look at the indigenous animals that live in woodland near to your school community.

Glossary

A	craiturs – creatures	H
ahint – behind	cried – called	hauf – half
ain – own		heid – head
aipple – apple	D	hechin – huffing
atween – between	dae – do	heelstergowdie – head over
auld – old	daurkest – darkest	heels
aw – all	dinna – don't	hirple – limp
awa – away	dirdum – racket, noise	hoo – how
aye – yes, always or still	docken – dock leaf	hoose – house
	doon – down	hyne – far off
B	drookit – soaked, drenched	
beekin – warming, toasting		I
beglamoured – bewitched	F	ither – other
ben – mountain	fashed – bothered	intae – in to
bides – lives	feart – afraid	
birlin – spinning	fleg – fright	J
bittie – a bit	forbye – except	jist – just
bonniest – most beautiful	forfochen – exhausted	
braw – fine, splendid	frae – from	K
brawest – finest		keeked – looked
breengin – rushing	G	ken – know
breid – bread	gairden – garden	
bricht – bright	gaed – went	L
bunnet – hat	gang – go	lang – long
	gangs – goes	linns – waterfa
C	gaun – going	lugs – ears
cauld – cold	gey cannie – very cautious	lum – chimney
chittery – shivery	gey lang while – very long	
craw – crow	time	
claes – clothes	girnèd – moaned	M
couthie – comforting or cosy	girnìn – moaning, complaining	ma – my
crabbit – grumpy, bad-	gloamin – twilight	mair – more
tempered	guid conceit o himself – was	maist – most
craiked – croaked	very proud of himself	maks – makes

Glossary *continued.*

makkin – making

mooth – mouth

muckle – big

murned – grumbled

O
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onywey – anyway

onywhaur – anywhere

oot – out

ower thrang – too busy

P
.....

paps – pops

pairt – part

pechin – puffing

pits – puts

prood – proud

R
.....

raxed – reached, stretched

reid – red

reek – smoke

rugged up – snuggled/tucked

up

S
.....

sae – so

saicont – second

sherp – sharp

shooders – shoulders

shoogle – shake

shooglin – shaking, trembling

skinklin – shimmering, shining

sakraiked – screeched

slaivered – drooled

sleekit – smooth or sly

snaw – snow

snochtered – snorted

soonds – sounds

soondit – sounded

stane – stone

stap – stop

staunds – stands

stertit – started

strang – strong

steyed – stayed

streekit – stretched

sunlicht – sunlight

T
.....

tae – to

takkin – taking

tap – top

telt – told

tither – the other

toorie – pom pom

twa – two

W
.....

waarm – warm

waashin – washing

wabbit – tired out

wantit – wanted

warkin – working

watter – water

wha – who

when – few

wheesht – hush

whitever – whatever

whit's – what's

wi – with

wid – would

widd – wood

widna – would not

wee – little

wey – way

Y
.....

ye – you

yett – gate

yin – one

yince – once

THE SELKIE'S SANG

I am the selkie, sae bonnie and free,
doukin and joukin in the cauld blue sea.
I'm keekin at you, and ye're keekin at me
doukin and joukin in the cauld blue sea.
If I could be you, wid ye like tae be
doukin and joukin in the clear blue sea?
I am the selkie, sae bonnie and free,
doukin and joukin in the cauld blue sea.

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THE STAG'S MAIRCH

Ower the brig and ower the burn, clattery blattery, clattery blattery,
up tae the tap o the ben and turn, clattery blattery, hame again.

.....

THE CRAW'S SANG

Haw haw haw, I'm a muckle black craw.
Hear me kaw, whit a lot o blethers!
Haw haw haw, am I no awfie braw
In ma shiny feathers?

Haw haw haw, he's a muckle black craw.
Hear him kaw, whit a lot o blethers!
Haw haw haw, oh he's no awfie braw
In his dirty feathers!

Neil's theme

Musical notation for Neil's theme, measures 1-18. The piece is in G major and 6/8 time. It consists of a single melodic line in the treble clef. Measure numbers 7 and 13 are indicated at the start of their respective lines.

19 Granny's theme

Musical notation for Granny's theme, measures 19-36. The piece is in G major and 4/4 time. It consists of a single melodic line in the bass clef. Measure numbers 23 and 28 are indicated at the start of their respective lines. The notation includes accents and slurs.

37 Cat Theme

Musical notation for Cat Theme, measures 37-54. The piece is in G major and 6/8 time. It consists of a single melodic line in the treble clef. Measure numbers 41 and 45 are indicated at the start of their respective lines. The notation includes triplets and a final double bar line with repeat dots.

54 Stag Theme

Musical notation for measures 54-60 of the Stag Theme. The key signature is one sharp (F#) and the time signature is 6/8. The melody consists of eighth and quarter notes.

Musical notation for measures 61-65 of the Stag Theme. The key signature is one sharp (F#) and the time signature is 6/8. The melody continues with eighth and quarter notes.

Musical notation for measures 66-70 of the Stag Theme. The key signature is one sharp (F#) and the time signature is 6/8. The melody concludes with a double bar line and a 3/4 time signature change.

71 Selkie Theme

Musical notation for measures 71-76 of the Selkie Theme. The key signature is two flats (Bb, Eb) and the time signature is 3/4. It features a piano accompaniment with chords in the right hand and a melodic line in the left hand.

Musical notation for measures 77-81 of the Selkie Theme. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The piano accompaniment continues with chords and a melodic line.

Musical notation for measures 82-86 of the Selkie Theme. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The piano accompaniment concludes with a double bar line and a 4/4 time signature change.

Craw Theme

Musical notation for measures 87-90 of the Craw Theme. The key signature is one sharp (F#) and the time signature is 4/4. Chords are indicated above the staff: C, Bm, Am, Bm, C, C, D, Em, F#m, B7.

Musical notation for measures 91-94 of the Craw Theme. The key signature is one sharp (F#) and the time signature is 4/4. Chords are indicated above the staff: Am, Bm, C, Bm, Bm, C, C, Am7, Bm7, C, Bm, Em.

Musical notation for measures 95-98 of the Craw Theme. The key signature is one sharp (F#) and the time signature is 4/4. Chords are indicated above the staff: C, Bm, Am, Bm, C, C, Bm, A/C#, D, B7/D#.

Musical notation for measures 99-102 of the Craw Theme. The key signature is one sharp (F#) and the time signature is 4/4. Chords are indicated above the staff: Em, D/F#, E/G#, Bm/A, Bm, C, Am7, Bm7, C, Bm, Em.

Musical score for 'Urisk Theme' in 3/4 time, measures 103-116. The score is written for piano in a key signature of one flat (Bb). The piece features a melody in the right hand and a bass line in the left hand. Measure 103 starts with a treble clef and a bass clef. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of a steady eighth-note accompaniment. Measure 111 is marked with a repeat sign and a fermata over the first measure. Measure 116 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score concludes with a double bar line.