

<b>Topic</b> Silly Billy	<b>Class Level</b> Year 3 -4
<b>Description of class and likely learning needs/issues:</b> Mixed ability class of approximately 30 students. Students may or may not have had any previous drama experience. Less confident students can participate with the support of peers. ESOL and students with specific learning needs can participate at their level. Throughout the unit there are opportunities to share work back to class. For students that this might be too challenging, you can ask several groups to share at the same time (e.g freeze frames), or only choose a few groups to share role plays.	
<b>Curriculum Level 2</b> <b>Strand(s)/Achievement Objectives:</b> <u>Develop Practical Knowledge in Drama (PK):</u> <b>Students will explore and use elements of drama for different purposes</b> <u>Developing Ideas in Drama (DI):</u> <b>Students will develop and sustain ideas in drama, using personal experiences and imagination</b> <u>Communicating and Interpreting in Drama (CI):</u> <b>Students will share drama through informal presentation and respond to elements of drama in their own and others' work</b> <u>Understanding Drama in Context (UC):</u> <b>Students will identify and describe how drama serves a variety of purposes in their lives and their communities</b>	
<b>Learning Intention:</b> <ul style="list-style-type: none"> <li>• To deepen students' understanding of complex emotions and how to deal with them.</li> <li>• To work in role, develop techniques in communicating a character and their feeling using body language, voice and facial expression.</li> <li>• To contribute to discussion to develop a deeper understanding of the key ideas in story.</li> </ul>	<b>Context:</b> This unit is based on the picture book 'Silly Billy' by Anthony Browne about a boy who is worrier. This unit allows students to identify with the central character and his feelings and relate their own personal experiences to the story.
<b>Key Competencies covered</b> Thinking Managing Self Relating to others Participating & contributing Using language, symbols and text	<b>Values covered</b> Excellence Equity Innovation, inquiry and curiosity Community and participation Ecological sustainability Diversity Integrity
<b>Success Criteria:</b> Students will: <ul style="list-style-type: none"> <li>• Act in role and sustain it through to a conclusion.</li> <li>• Communicate their character using body language, facial expression and voice.</li> <li>• Work collaboratively with others, offering and accepting ideas.</li> <li>• Learn drama specific language.</li> <li>• Discuss and reflect on the use of elements within a shared work.</li> </ul>	

- Write in role sharing a character's feelings and thoughts.
- Participate in freeze frames, thought tapping, role play and mime.
- Learn to actively listen to others, share ideas and contribute to class discussion.
- Use critical thinking, problem solving skills and personal experience to explore ideas.

**Resources:**

Silly Billy, Author, Anthony Browne. ISBN 978-0-7445-7017-5

[https://www.youtube.com/watch?v=nz4H9p\\_0Em8](https://www.youtube.com/watch?v=nz4H9p_0Em8)

History of Worry Dolls: <http://blog.shamansmarket.com/the-legend-of-the-worry-dolls/>

## Silly Billy

**A process drama exploring the big question of “How do we deal with worries?” by Judy Norton, based on the picture book by Anthony Browne.**

I use a lot of picture books in my drama work. They provide rich material to work with and immediately engage the students. Anthony Browne's picture books are visual stunning and explore a vast range of themes. They open up not just opportunities for students to foster their imagination and creativity, but allows students to use critical thinking and explore universal themes that are vital to them.

“Talking with children about the possible meanings and different perspectives in a story and sharing questions and ‘wonderings’ are also vital if children are to go beyond surface meanings and explore issues, themes, dilemmas, characters and their motivations more deeply” (Ewing and Saunders, The School Drama Book, 2016).

Silly Billy is a story thats instantly identifiable. At one time or another, children have all worried. It provides a spring board to discuss feelings and identify appropriate strategies to deal with them.

This book also allows for an integration of multiple curriculum areas. Students can respond to the text in literacy, with opportunities for descriptive, diary or imaginative writing.

There are art opportunities including creating their own worry dolls. They could paint or draw worry dolls. There is the option to explore the history of worry dolls, sample food from Central America and learn more about Guatemala.

I have created an 8-lesson unit, each lesson would take approximately 50 minutes. There are opportunities for additional or alternative activities at points during the unit.

## Teaching Sequence

### Lesson 1: Introducing Book

WALT:

- To collaboratively brainstorm a list of words which describe feelings (with vocal expression and gesture)
- Introduce central character and key theme in text
- Delve into Billy's world by collectively creating his room and environment

#### **Vocab/Warm up activity:**

Standing in circle, each student says a feeling, e.g. happy, sad, scared etc. thinking about tone of voice, using gesture or body language that compliments word.

**Read:** Page 1 "Billy used to be a bit of a worrier." ... to... "giant birds."

#### **Discussion:**

- *why do you think Billy worries so much?*
- *what else might he have worried about?*

#### **Creating Billy's Room:**

Students sit in a large circle.

Have one student enter circle, they imagine they are Billy lying in bed.

Teacher Questions:

*I wonder what his bed feels like?*

*What might be beside his bed?*

*I wonder what he might have on his walls, where might his door be? What might he have on the floor?*

Each student comes into room and adds to scene – as an object – e.g. wall, bedhead to create Billy's world.

Alternative activity:

Each student enters and lies down as a Billy in the room and shares additional information about room using either "I see, I feel, I can touch..."

#### **Extension Activities:**

Literacy opportunity – write a description of Billy's Room.

Alternatively – Draw a picture of Billy's Room – label objects.

### Lesson 2: Worries:

WALT:

- To work in role using body and movement
- Identify the way our movement change for different emotions.
- Use the convention of mime and 'thought tapping' to communicate Billy's feelings and worries once in bed.

- Explore Billy's worries using personal experience.

**Warm up:**

Students walk around the room and fill all the spaces. Call out words like "cold" "nervous" "angry". When the students hear the words, working individually, they silently communicate the word through a frozen position. After a few examples, this can be extended by asking them to move with that emotion as well. So "excited" movements might be lighter and quicker, smile on face, whereas "frightened" they might move slower, looking around etc.

**Discussion:**

*What did you notice about how your facial expression, body language, movement changed? Which emotions had similar movements – create a list with similar feelings. Then write beside the movements that matched the feeling.*

**Back to story:** What did we learn about Billy last lesson?

Reread beginning of the story exploring the pictures – what do you notice about the way Billy is lying in bed, his facial expression, hands.

**Becoming Billy:**

Students find their own space. Students become Billy getting ready for bed using mime only, no voice.

Ask class for suggestions as to Billy's bedtime routine, then side coach them as they silently get ready.

Begin with finding pyjamas, putting them on, brushing teeth, getting into bed, trying to go to sleep.

*What do you think will happen next? T says "Billy starts to worry".*

*T Side coaching - how would he be lying if he is worried, would he be curled up on side, lying on his back, legs out straight? arms/hands?*

*I want you to imagine what else might Billy worry about, have a movement to think, then as Billy you are going to share your worries.*

Give the class a moment to consider worry to share, remind them that they will be speaking as Billy, what voice might he use? Tell students after you've introduced the scene they may call out their worry in any order, but they need to listen to other students and not speak when someone else is speaking.

Introduce thought tapping with:

*Billy lies in his bed trying to go to sleep, when some worries pop into your head....*

Each student calls out one thing Billy might be worried about.

**Reflection:**

*Why do you think Billy worries so much?*

*Do you worry, what about?*

### Lesson 3: What can his parents do to help?

WALT:

- Through role play explore the relationship between Billy, his Mum and Dad
- Work in a range of roles and consider alternative point of views.

**Read** “His Dad tried to help...to... “We won’t let anything happen to you.”

#### **Activity 1:**

I wonder what it was like when Billy first shared with his parents that he was having this problem.

In pairs create a role play, one student acting as Billy telling his Mum or Dad about his worries.

**Discussion before beginning scene** – *Where might you stage the scene, in his bed, at dinner, after dinner, before getting ready for bed, while a parent is making dinner.*

*How might Billy be feeling, what kind of voice would he use?*

*I wonder how his parents will respond, what might their manner be?*

Students have a couple of minutes to prepare, then share with class.

#### **Reflection:**

*How did we see the Billy’s behaving? What feelings could you see?*

*How did you know he felt like this?*

*How well did you think the Billy’s in the scenes communicated what was troubling him?*

*What about the parents? What tone of voice did they use?*

*Anything different that you noticed between the different scenes?*

#### **Possible extension activity:**

What about how his parents are feeling about Billy’s worrying. What would they be discussing when Billy is not around? What would they be suggesting that they could do to help him. Create a conversation between his parents.

### Lesson 4: What can Billy do about his worries?

WALT:

- Develop critical thinking skills by brainstorming strategies for dealing with worries.
- Work collaboratively in a group, offering and accepting ideas.
- Develop and communicate ideas.

#### **Warm Up: Chair Swap**

Students sit in a circle; one student stands in the middle. The aim is for the student in the centre to steal one of the chairs from a seated student. They do this by calling out something that the seated students might have in common, e.g. “Everyone who is wearing blue swap chairs” or “Everyone who plays soccer swap chairs”. Students must jump up and switch chairs if it applies to them. Whoever doesn’t get to a chair becomes the caller in the middle.

**Discussion:**

*A few lessons ago we discussed some of the things that you might worry about, ask for some examples.*

**Categorising Worries:**

What are the different types of worries, how could we sort them into groups? Create a web with worry categories, e.g. small worries, e.g. I didn't finish my homework", larger worries, "My cat has disappeared, where is it", Impossible worries like Billy's "Giant Birds". Put examples of worries in each bubble.

Discuss which worries you can have control over and you can do something about, which you can't.

**Doughnut Circle**

*Now think about when you worry, what do you do, how do you stop worrying? Think about what you would do if you were Billy.*

Students sit in a Doughnut circle. This means there are two circles, the inner circle faces the outer circle. The students opposite each other become partners.

Students share an idea to their partner of what he could do to make the worry go out of his head, so he can get to sleep. Then, inner students move one place, so they are sitting in front of a new partner, they share their idea and the idea they had just been told and hear their new partners ideas. Discuss which they think Billy could use.

**Group Work.**

In groups discuss the ideas that were shared in the donut circle. They could also brainstorm additional ideas. The group then chooses one to share with class. They need to show Billy using this strategy. They could either create a freeze frame, role play or act it out through mime as a group. All students could be Billy using the same strategy, or one student could act as Billy.

Share with class.

**Reflection:**

*Which idea do you think Billy should use?*

**Lesson 5: At Grandma's**

**WALTS:**

- Explore the relationship between Billy and his Grandmother
- Identify and use techniques to communicate the different characters and their relationship clearly to an audience through freeze frame.
- Make predictions about what happens next

**Read** "But still Billy worried. One night he had to stay with his at grandma. But Billy couldn't sleep. He always worried about staying at other people's houses."

**Discussion:**

- *Do you go and stay at other family members or friend's houses?*

- *How do you feel sleeping at other people's houses?*
- *Is it harder to get to sleep?*
- *What do you do to make yourself feel comfortable?*

Students find a space around the room. Create a freeze frame of Billy lying in bed at Grandma's house – move around room and 'thought tap' to find out what he is thinking before he gets out of bed.

Explain to students that as you read the next sentence, they are going to act out what happens next.

**Read** "Billy felt a little silly but at last he got up and went to tell his Grandmother".

– students act as Billy creeping out of bed and going to look for his Grandmother.

*How would he move around Grandma's house, would he call out for her, open doors, where do you think she will be?* Allow students a minute to sustain their role and look for Grandma.

### **Grandmother and Billy:**

Show students the picture of Billy speaking to the Grandmother (without text below).

Discuss what they notice about the picture, Grandmother's stance and perspective size.

In pairs create a freeze frame of Billy speaking to his Grandmother

**T** Side Coaching – *how are we going to know who is Billy, how are you going to communicate he is the child*

*How about the Grandmother, how are you going to communicate her age?*

After a few minutes to prepare, students share their freeze frames.

Formative Assessment opportunity – take a photo of freeze frames – are they able to communicate role through body language, facial expression, focus, use of levels, status, how are they creating relationship between the characters?

Literacy opportunity – write about their role in the photo. How did they create their character, how might their character have been feeling?

### **Reflection:**

*How were the freeze frames effective?*

*Could you tell which character was which? How did you know?*

*How would you describe Billy and his Grandmother's relationship based on the freeze frames you saw?* Students should justify answer with examples from the freeze frames.

### **Predicting what happens next:**

I wonder what Billy's Grandma says to Billy?

Ask for suggestions from the class.

## Lesson 5: The Solution

WALT:

- Write a diary entry in role
- Consider Billy's feelings and possible change of mood.

Review the suggestions that were made the previous lesson.

**Read** "Well fancy that, love..... to... "He slept like a stone"

As Billy, imagine you've woken up the morning after you've been given the worry doll  
*How might you be feeling?*

### Diary Writing:

In role as Billy, students write a diary entry, the morning after he's told his worries to the worry doll. Write about how well he slept, how he is feeling now he has something to share his worries with. Did he think the worry dolls were going to work? What did he think when his Grandma gave them to them? Describe sharing his worries with them.

Allow ten to fifteen minutes to write.

Each student then chooses a sentence that stands out, it may describe how Billy feels, talk about the worry dolls, how he felt before. They need to underline this sentence.

Students pair up with another student and read their sentence to them.

They are then going to swap sentences. One student will read the other's sentence while the other acts as Billy showing how he feels. This works best, if the student begins facing away from the audience and as the sentences is read, turn and transform into that emotion. Encourage students to also use levels, they can begin sitting, standing, lying down and move to standing or reverse.

Allow students a couple of minutes to practise and discuss how best to communicate the idea expressed in the sentence.

Then each pair shares with the class.

### Reflection:

*Discuss the effectiveness of the movement/transformation*

*Which sentence stood out and why?*

*Were there similar thoughts shared, why?*

## Lesson 6: The Worry Dolls

**Read** "The next morning Billy went home" ...to...But the night after that he couldn't stop thinking about the dolls – all those worries he'd given them.... They must be so worried. It didn't seem fair.

### Discussion:

*Why might Billy be worried about the worry dolls?*



*How might the worries effect the worry dolls? Look at the picture accompanying text – what do you notice?*

### **Becoming the Worry Dolls:**

Students move into pairs, with someone they haven't worked with previously, choose an A and B.

A is to sculpt B into a worry doll. This means B stands in a neutral position, A can move B into a position, or give them instructions on changing their stance, facial expression, position of arms, legs, body language.

After A has sculpted B, they need to discuss what the worry doll might think or say –plan a script for B to say (this only needs to be a sentence or two), discuss what kind of voice the doll might have, would they be speaking fast, slower, what tone?

Give students 3 minutes to prepare. Then ask all the worry dolls to move to one end of the room. Each doll takes up their sculptured position to create a gallery of worry dolls. Once in position, each doll shares script in a random order until all have spoken.

The sculptors view the gallery and hear worry dolls speak – discuss which doll is effective and why.

Then swap roles, so other student gets the opportunity to be the sculptor and worry doll.

Share second gallery – again reflect on effectiveness.

### **Follow up activity:**

Here there is an opportunity to record students work and photograph students in role. Students could then be given the photo of Worry Doll gallery which they are in, they could write a caption and put a speech bubble above each worry doll.

## **Lesson 7: Make a worry doll**

Resources:

Sticks, or pegs, pieces of yarn, fabric

Look at utube and Pinterest for ideas

WALT:

- Explore the origins of worry dolls – see the historical links behind a fictional story.
- Create their own worry doll.

Read “The next day Billy had an idea” ... to ... “some worry dolls for the worry dolls”

Here is a good opportunity to integrate art by having students make their own worry dolls. After they have made them they could give them to friends or take them home.

Before creating their own, its good for students to explore a range of examples, there are plenty of pictures on the internet, you can also buy them. You may also want to explore the history of worry dolls. A concise explanation, which includes the legend explaining how they came to be can be found at:

<http://blog.shamansmarket.com/the-legend-of-the-worry-dolls/>

On utube there are tutorials about how to make them. A basic doll could be made from a wooden peg, yarn and scrap fabric.

## Lesson 8: End of Unit Reflection.

**Read** from “That night EVERYONE slept well” .... to... end of story

Discussion

- *what do you think about Billy’s idea of making his friends worry dolls?*
- What would he say when gave them to them,  
how might they react?

Possible activity – ask students to act this out as a role play

### **Worry Doll Cut Out:**

Draw a large worry doll on newsprint

- Inside Doll: everyone writes a worry.
- Outside Doll –put strategies to deal with worries, e.g. tell a friend

Questions to explore:

How do we learn to deal with worries?

Why do we need to, what would happen if we didn’t?

What strategies could we use to deal with worries? Can this be applied to other emotions, like when you are angry?

*In a circle, share one activity or moment that stood out during the unit?*

### **Other ideas**

Seeing Billy a year later, does he still worry at night?

Devise dream like sequences of Billy’s worries

Hot seat Billy, his parents, Grandma or the worry dolls

Create a short role play/scene about how to deal with worries – present in assembly

“Do’s and Don’ts for dealing with worries”

I’m always keen to hear how your experience with this unit goes, or contact me with questions  
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