

## **6. Planning work around 'The Angry Roads'**

### **6b. Observing young people's responses – and creating 'thinking spaces'**

We share the following CPD activities from work we have done with teacher groups. They will work best if you use them as part of shared planning time with colleagues. However, the notes, ideas and proformas will also be useful for individual planning.

**From our experience, the following structure is a useful one to follow:**

- 1. Think about the skills that young people will need to make the most of the programme;**
- 2. Systematically observe their responses to the programme;**
- 3. Create 'thinking spaces' for young people to develop their responses to the programme.**

#### **1. What skills will young people need?**

You could use Proforma 1 (Skills) on page 2 to think about the following questions:

- What skills will young people need to make the most of this experience?
- Do they have them already?
- How do we find out?

The following ideas may help you get started:

- Young people bring themselves, and their prior experience and learning, to the work. They use this to make sense of the story, the ideas that underpin it, and to place themselves in relation to the drama.
- They draw on a range of pre-developed tools and understandings (e.g. an understanding of binary opposites, or of narrative conventions) in order to make sense of the central dilemmas in the drama.
- They are able to engage in philosophical discussion about the nature of what they were seeing: (e.g. in what ways is Norman's version of what happened "real"?)
- They can problem-solve together, to come up with workable, often complex, solutions. This enhances teamwork and thinking skills.

**Proforma 1:**  
**What skills will young people need?**

**What skills will they need to make the most of this experience?**



**Do they have them already?**



**How do we find out?**

## 2. Observing young people's responses

The second challenge is to think about what you are looking for in terms of learners' responses, how you might go about those observations, and how that can be built on.

Proforma 2 (Observing and reflecting) offers some prompts (page 4). We offer it as a tool for thinking about your own observations. You might also want to consider differentiated impact on various groups within the class, and the use of paired work to elicit responses.

What discrete types of talk might you identify that learners are engaging in? (eg discussion, explanation, reviewing, reasoning, questioning, logic, responding, telling/retelling – including making use of story conventions, using chains and sequences, empathetic, predicting, exploratory, emotional expression).

The following table outlines some observation strategies, and questions you might want to ask yourself about them.

Note-taking	Formal or informal? How can you avoid being intrusive?
Filming/photography	How can you make this something that does not make learners self-conscious? Or can that be an advantage? How might you use it to help evidence learning?
Tracking a small number of children	When might it be better to track a small group, and when to observe a whole class's response?
Participating	What are the advantages to getting involved alongside the young people? What might be the drawbacks? Can you keep a record as well as participating?
Use of colleagues, including non-teaching staff	How might different staff members contribute most effectively? Do you want feedback on young people's responses from the Big Brum Actor Teachers?
Know the narrative	Is it easier to observe pupils' reactions having already seen the programme yourself? Do you potentially lose anything by doing this?

## ***Proforma 2. Observing and reflecting***

How are learners responding?		<i>How will we follow this through?</i>
What emotions are they displaying?		
What sort of ideas are they raising?		
How are they framing questions?		
What language are they using?		
What body language are they using?		
How are they interacting ...		
<input type="checkbox"/> with the actor/teachers and programme?		
<input type="checkbox"/> With each other?		
<input type="checkbox"/> With teaching staff?		
What modes of engagement are they using [eg VAK, enactive, speculative, analytical, discursive, imaginative ...]?		

### 3. Creating 'thinking spaces' for young people

Our third challenge is about how we create "thinking space" – for learners to reflect individually and evaluate their ideas together.

In asking you to think about and develop your own 'thinking spaces', we are asking you to consider four elements:

- What stimuli you will use to set learners thinking;
- What tools you will offer to learners for the development of their ideas;
- Your role as teachers in this process;
- How learners will sort out their ideas with each other.

The following is a 'pick-and-mix' menu of some of the ingredients that you might consider. For example you might take an object from the play, such as one of Norman's toys or the Father's bandages, as a starting point (a lot of Big Brum's work uses real objects to embody and explore meaning). Using the tool of re-telling, learners could work as talk partners to re-tell parts of the drama to each other, focusing on the moments when the object features. As a teacher, you might go around the class, listening in to the different accounts, and thinking about what interpretations and perspectives on the drama the learners are coming up with.

Stimuli	Tools	Teacher modes
Objects/costumes (eg from the play) Photos and images Memories Text and sound Still moments from the play/story Picture packs	Re-telling Drawing/making Re-enacting Soundscapes Talking about it Conventions/rituals (eg circle time) Play	Active/reflective listener Stimulator Observer Prompter Facilitator Teacher-in role Co-learner