







# hello teachers!

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Thank you for joining Visible Fictions for our production of **CLUNK** - we hope you and your class had a wonderful time.

In May 2022, we asked primary school teachers what they wanted and expected to receive when a company visited offering a theatrical experience with creative learning resources/workshops. We asked about which areas of the curriculum should be focused on, the best time to visit a school, the types of activities teachers wanted and the duration of those activities. This creative resource is a direct reflection of what Scottish primary school teachers told us they wanted.

This creative resource is for you to use however you feel would be beneficial to you and your class. It was designed to be as accessible and stress-free as possible – we've added our suggestions for Curriculum for Excellence Experiences and Outcomes, but it doesn't have to be limited to this. There are many ways in which you can use this activity pack: you could give out the booklet to be completed individually, it could be used to link tasks together, it could be given as homework tasks... this resource is for you to use however you like.

We have designed these activities so they can be easily accessible and engaging even for those who haven't attended the performance. Teachers highlighted to us three main skills as being important for us to include in any resource: **Confidence, Creative Thinking, and Teamwork**. You will find all activities reflect this alongside direct links to **Health and Wellbeing, Expressive Arts, and Languages**.

We would love to hear about the work and conversations you have with your class after you've experienced CLUNK. Please feel free to contact us at any point on socials (VisibleFictions), using **#VFClunk** or you can email Suzie our Learning & Engagement Coordinator directly at:

[suzie@visiblefictions.co.uk](mailto:suzie@visiblefictions.co.uk)



## how to use this pack

- You don't have to follow the order of activities. You can pick and choose when/if you want to use them.
- For all questions that have discussion points (Let's Think and Create points 1,2 4 – 9, Lets be Friends points 1&2, Let's Evaluate 1-3)

You could:

- ▶ **Discuss** - it could be a whole class discussion, discussion in smaller groups or pairs with someone feeding back to the whole class.
- ▶ **Visually create** – make a mind map, draw, paint, photograph; if you have access to iPads there are many digital apps you can use.
- ▶ **Make music** – can the class work in a group to create the sound of a 'clunk'? Can the class re-use materials, or do they practice different sounds with their voices? Depending on digital resources this could be created through garage band.
- ▶ **Write** – this could be a timed writing activity; you could select two songs and the pupils have to stop writing by the time the music has finished.
- You have a synopsis of the play to refer to prior or post performance.
- Finally, you know your class best so do what works best for them and you.

## trigger warnings

The content of *Clunk* explores and connects with themes of:

- Bullying/teasing/taunting
- Death of a grandparent
- Complex family dynamics (living with a grandparent and calling your mum by her first name)
- Taking physical risk that unwittingly leads to potentially dangerous harm (entering an electrical substation)

## about visible fictions

Since 1991 we have been creating innovative and dynamic theatrical experiences and creative learning projects for young people of all ages and adults. You can find our work on stage and screen, and in parks, boats, bikes, libraries, and schools. In fact, we take the stories we want to tell and make them happen all over the world. Our aim is to get people thinking, talking, sharing and creating. We do this by mixing things up and turning stories on their head, and as a result

no two Visible Fictions shows are alike but all guarantee an equally memorable and powerful experience. Alongside our professional performance work, the company produces dynamic education and participation projects which also enthuse all who connect to them, helping participants to discover their own artistic potential and inspire their own learning. We are very excited to be visiting you at your school and we look forward to seeing you!



# SYNOPSIS OF CLUNK



For Teachers eyes only! Until after the performance when you can share with your class.

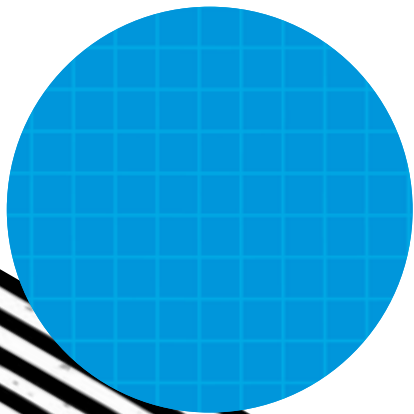
**CLUNK** . . . a shiny, heavy thing falls out of Andy's ear during class one day. What on earth is it? He is going to ask his Gran what she thinks it might be. Andy's home life is happy but complicated, he lives with his Gran above her video shop and his mum, Hayley, who is at college but visits when she can – along with her annoying boyfriend Todd. Gran and Andy tell each other everything, they never keep secrets from each other until one day – this day – they don't.

After school, Andy arrives home to ask Gran what this thing from his ear might be, he is stopped from entering the flat above the shop by Todd. Hayley and Gran have things to talk about that doesn't concern him, Todd explains. Not to be deterred, Andy sneaks behind the shop, into the forbidden electricity substation, where he can see his kitchen and he manages to overhear Gran and Hayley's conversation. "He's too young to know!" he hears. Too young to know what? Andy wonders.

Spotted, Andy is dragged inside the flat and the grown-ups there are clearly awkward and unsure what to say. As Andy tries to deal with his confusion, an argument starts and Gran asks everyone to leave – except of course Andy, who should eat his tea. Usually Thursdays are Movie Night for Gran and Andy – a time to play and share their strong emotional bond by watching a movie in the video shop after it has closed for the night. They watch all sorts, including 18 certificates – one of the more notable ones being 'The Terminator'. This story tells of a robot that travels from the future to the present to alter the timeline and affect how things unfold. Tonight though, Gran isn't in the mood for a film and wants to be by herself.

Andy begins to wonder if the secret that is being kept from him might be that he is part boy, part machine. Maybe he is a robot himself – hence the weird metallic looking thing that fell from his ear. Lying in bed, he knows he can't ask Gran and so decides to phone his mum Hayley – her number is in the filing cabinet in the video shop's office.

In the middle of the night, he sneaks downstairs and searches. He finds a letter from the hospital that explains that Gran is seriously ill. Upset, he returns to his bed and worries so much that he has weird and scary dreams. The next morning, he doesn't like the feelings he has at all – the worry, the sadness and the confusion, and so decides that maybe he should be a robot with no feelings at all.







Upset, Andy runs out of the office and runs home – feeling strong and powerful like the robot he wishes he was. He arrives at the shop and a for sale sign is present. He is angry and crying and wants Gran to still be alive. He thinks that the thing from his ear (which has been in his pocket all along) seems to be encouraging him to bring Gran back. But how? The Terminator in the film goes back in time to change events before they happen – perhaps Andy the robot could do the same. The Terminator uses electricity to time travel and so Andy goes into the electrical substation behind the shop and touches the wires inside the unit.

He goes to school behaving very differently from usual. When some pupils tell him they've heard that his Gran's shop will be closing down, he refuses to accept it and despite asking them repeatedly to take back their accusations, Andy punches one of them.

At the Headteacher's office ready for the worst punishment ever, Andy expecting his Gran to come to the school to deal with his behaviour, sees Hayley instead. His world is turned upside down. Hayley tells him that Gran has died – she had secretly been very ill. The shop has to close due to mounting debts.

There's a loud bang and Andy flies through the air, landing on the ground with a clunk. He wakes up a while later, on an ambulance stretcher at the roadside, with Hayley and Todd beside him. He is ok. Hayley helps Andy connect with what he's feeling – that he isn't a robot, that the thing in his ear is just a piece of wax, and what will happen next for them all now that Gran is no longer here. The family, while now looking very different, is still a loving family after all and they move towards the future more united.



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# let's think and create all about clunk

1. What do you think of when you hear **CLUNK**?
2. Was the show what you expected?

## TEACHER NOTES

### 3. Bingo!

This is a fast-paced memory / evaluation activity.

#### Resources

- Space for pupils to move about
- Something to write with.
- Clunk Bingo print outs, 1 for each pupil.
- Look to page 16 for the print-out of the bingo sheet.

#### Description

- Explain to the class that they're going to receive a sheet of paper that has questions on it.
- They must find a different person in the class each time to answer the questions.
- They must write the name of the person they ask and their answer.
- Once they have written an answer in each of the boxes, the first to shout bingo wins!
- NAMES and ANSWERS will be checked.
- If the same name is written down on the paper twice (and you have 16+ pupils), they don't win bingo and the game continues until we have a winner.
- If you have less than 16 pupils then the same name should appear no more than twice on the paper.



#### 4. What can you remember from the performance?

Let's think about the:

**CHARACTERS** – who did we meet? What did they do? Where did they go? When did this happen? Why did the character feel or act the way they did? How did they make us feel, did we like them or not? Which character did you like the best? What made them your favourite? Is there anything you'd like to know about this character that wasn't told in the show?

**PLOT/STORY** – who did the story follow? What was the story about? Where did the story take place? When was the story set? Why did certain actions happen? How did it make us feel overall? How did specific moments, like when Clunk fell out Andy's ear, or when Andy woke up in the ambulance make us feel?

**OVERALL PERFORMANCE** – what did the show look like? How did the show make us feel? How was the show presented? Did you like it or not – can you explain why? Did anything surprise you in the performance? Did the story remind you of anything that you have read, seen or heard before?

#### CHALLENGE TIME

IN GROUPS, CAN YOU RECREATE THE ENTIRE PERFORMANCE IN LESS THAN 2 MINUTES?

You have 10 minutes to rehearse in a group, remember what you learned in the workshop and use this to help you!

#### TEACHER NOTES

##### For 'CHALLENGE TIME'

- You may wish to have an active timer projected on the smartboard to keep them accountable and reinforce time management.
- The pupils will have done activities like this during the in-person workshop and they will be
- These activities follow the theme of friendship/relationships. Please consider assigning your class differently - what happens to the dynamic if they work with their friends versus when you put them into groups they don't usually work with? Do you repeat the activity and discuss the outcomes?





# let's think and create the impossible

5a. In groups, or pairs, can you think of 3 impossible things that could happen to you? Note them down.

*Like eating lots of Doritos and your skin turning orange.*

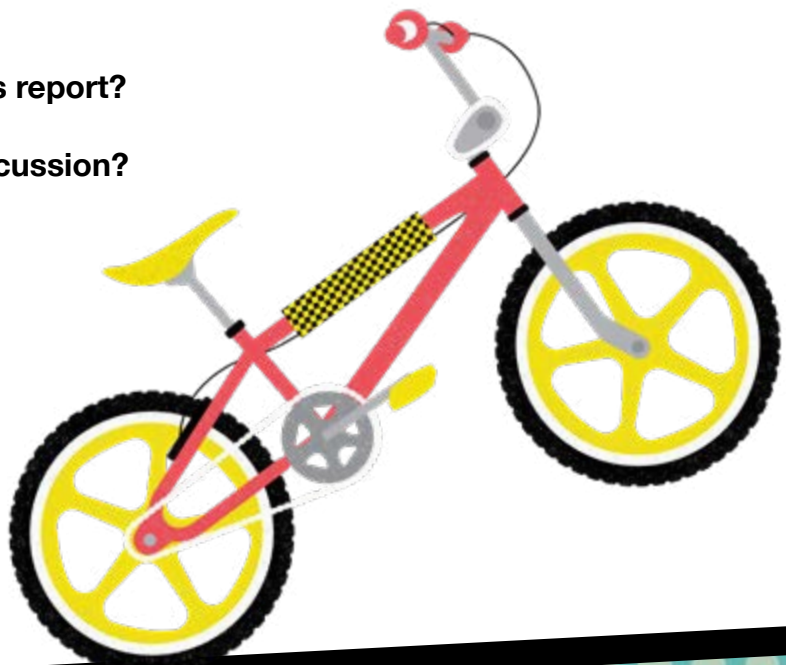
5b. Now, how can you solve them? Pass your 3 impossible scenarios it to another group to see if they can find some answers.

*You need to drink 3 bottles of water to make your skin go back to normal.*

## TEACHER NOTES

How do you share this back with your class?

- Do they do it as a writing exercise?
- Do they create storyboards (like the next exercise)?
- Do they create freeze frames (like what happened during the in-person workshop?)
- Do they present it as a news report?
- Do you have a full-class discussion?



# let's think and create

## T.V. time

6. **What's your favourite T.V Show/Film? Write a synopsis/blurb about it.**
7. **Now, are you ready for a crossover? How could you and your friends add yourselves into the T.V Show/Film story you picked? What role might you have in this story? How might you interact in it? Create a storyboard and/or write a script.**

### TEACHER NOTES

Encourage open discussion.

6.
  - Does anyone have similar tastes.
  - Does everyone in the class know what a Synopsis is?
  - You could share the one we've given for Clunk.
  - A further activity could be to look at book blurbs and evaluate them. Perhaps during their next literacy lesson the pupils might create a blurb and front cover too. They could give their story to a friend to read, and they might have to give a quote to put on their book that encourages someone else to read it.
7.
  - Depending on digital resources, you could use the Comic Draw App to help create a storyboard.
  - You can also visit <https://www.storyboardthat.com> on a computer and create a story board for free.
  - Discussion points here could be 'what makes a good story', and any notes could be taken via a smart board so pupils can refer to them. Ultimately, you want your pupils to state that it has a clear beginning, middle and end. When doing a storyboard, we suggest using 3 x 3 boxes.





# let's think and create onomatopoeia stories

8. What is onomatopoeia?
9. Can you give 3 / 5 more examples?

## TEACHER NOTES

10. Can you take one of those words and write a short story?

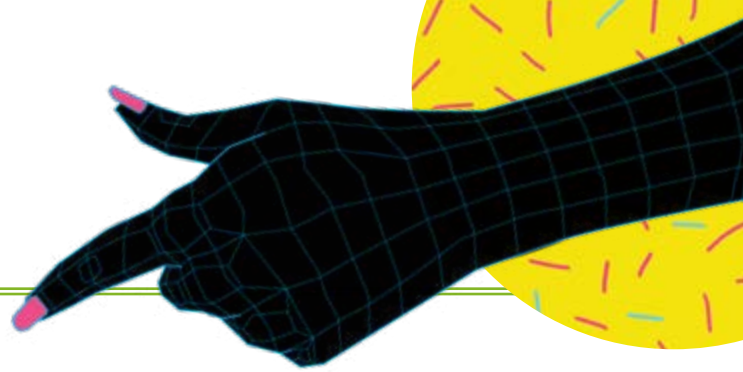
*Either with the onomatopoeic word in your story or using the individual letters from the word as the start of each sentence. Like this:*

- C – Claire enjoys school.
- L – Lucky for her, she sits next to her best friend.
- U – Under their desk is a place they hide their sweets.
- N – No one else knows it's there apart from them.
- K – Knowledge is power!



# let's be friends

## traits of a friend



1a. Write three of your best traits.

1b. Now ask a friend. What do they think three of your best traits are?

## your best pal

2. Working in pairs or small groups, you're going to create a 'best pal' for Andy. We're not replacing the relationship he had with his gran, we are just giving him a friend who will help be there for him.

- Think of ways in which you could help Andy.
- What traits would Andy's 'best pal' have? Are there any similarities between your traits and the character you're making up?
- What's the name of Andy's 'best pal'?
- How do they become friends?

### TEACHER NOTES

For 'Your Best Pal' activity, you could get poster paper and draw round a pupil and they can write the words inside the outline made by their body. Have a discussion about the traits from exercise 1 and is there any crossover? Can the group decide on what are the three most important traits? Do the whole class agree?

### Further Teacher Lead Activities

For the 'Your Best Pal' exercise, can the pupils devise a scene or create freeze-frames of key moments between Andy and their newly invented character?

- It could be a moment of how they met
- It could be how they help Andy in a particular situation.
  - ▶ You can give them starting locations like the playground, an after-school club, the library, a café... Show them a visual of this location on the smartboard.
  - ▶ You can give an opening line:
    1. Leave me alone.
    2. I don't want to do that...
    3. Do you want to join me?
  - ▶ You could use this as a tool to explore a current theme/topic in your class.
- If your class enjoyed the storyboarding/comic book exercises, then you can reuse that.





# emotions cup

3. This may get messy, and water may spill so you may want to do it outside/ somewhere that's easy to clean. This is a discussion-heavy exercise.

## Equipment

- Cups / something to hold water.
- Water

## Breakdown:

- Ask pupils how long they think they can hold an empty cup for.
  - ▶ Give pupils a cup and let them hold it for 60 seconds.
- Then add some water to the cup, explain that the water is our emotions and secrets.
  - ▶ How does it feel now to hold on that together, can they hold for an additional 30 seconds?
- Add more water in - this is even more secrets and feelings we're keeping to ourselves.
  - ▶ How does this feel? Is it becoming too heavy for pupils to hold? Does anyone want to share some of their water.
  - ▶ It's important to keep checking-in with your pupils as they do this.
- If people say they want to share, pass water to another pupil in a different cup, or you as the teacher, take some water into your cup.
  - ▶ Explain that by sharing our water (emotions and secrets) and not holding everything in we can manage our emotions and feelings better and we don't feel burdened by secrets like Andy does. Explain that by sharing what we're thinking and feeling we're not as likely to do something without thinking it through – like when Andy touches the electrical substation at the end of the play.
  - ▶ Before pupils pass to another student, explain that they need to ask permission before pouring water in – after all we don't know how someone is feeling and the water (emotions and secrets) that they are carrying might be too heavy for them as it is already.
  - ▶ It's important to explain to students that they can say no.
- Reflect:
  - ▶ How do we feel when we put the water down or pass a little to someone else?
  - ▶ What is the main message of this exercise?

Once you're finished with the water, what can you do with it now? Can you keep it and drink throughout the day? Do you have any plants you can water? Does a painting activity happen after, and you use the water for cleaning the brushes?

## TEACHER NOTES

- You may wish to do this as a whole class activity and pick 5 pupils to demonstrate this. Or you may wish to let every child experience this activity for themselves. It will all depend on your resources and how you believe each child will react – you know your pupils best.
- Throughout the activity check in with your pupils.



# trusting hand

4. We all need people we trust and can tell our secrets to. It's important that we keep in mind who these people are to us. Can you think of 5 people/ adults that you trust to tell your secrets to, no matter how big or small they may be? They can be family members like aunts and uncles, grandparents, teachers, friends... anyone that you trust.

## TEACHER NOTES

- You may wish to print out an open hand outline for pupils to write in and decorate, or you may wish to encourage them to draw around their own hand.
- Ask them to pause and think about this before quickly filling it out. They should write a name in each finger.
- Can they write the types of topics beside the names that they would discuss with them?
  - ▶ e.g – mum – school worries, when siblings are being annoying...





# let's evaluate write a review!

1. How many stars would you give this performance?
2. Why did you give it this?
3. What did you enjoy the most?

## your time to shine!

4. If you were the director, writer or actor what would you change about the story?
  - Is there another way this could have been shown? How? Can you work together to make the changed version?
  - Did you have questions from the play that were left unanswered for you? Can you find a way to answer them?
  - If you were to perform this what might you do differently?

Points 1, 2, and 3 please refer to the **TEACHER NOTES** section.

### Point 4:

- Again, you can choose one of the 'Notes to Remember' activities.
- You could challenge your class to re-stage a section of the show.
- You will find extracts from the script on Resource Print Outs on pages 16 and 17.
  - ▶ These excerpts have been taken from Draft 5 of Clunk.
  - ▶ You could have a discussion with your class about how making and creating a story/play isn't always easy and doesn't happen first time round. We have to persevere. Are the excerpts you are working with the same text as what you saw performed?
  - ▶ Can the pupils work in groups to stage the script extract, each having at least one director, writer and actor? Are they happy to present it back to the rest of the class?
  - ▶ Further analysis on decision-making can then happen, and groups could even write a review of a different group's performance.
  - ▶ Depending on resources/interest, could this be filmed and sent to the team at Visible Fictions?



# let's evaluate reviews are in!



## 5. Your local newspaper has been informed that you've seen Visible Fictions' performance of CLUNK and ask for a review.

What do you tell them?

When writing a review, try to include:

- The name of the production, the name of the theatre company, the venue, and date of the performance.
- A summary of the performance but avoid spoilers!
- Your opinion – what you really thought of the show. People are interested in your opinion, but remember, people can disagree with you. Justify why you're saying what you're saying but remember, we all have feelings so don't be mean about it. You could answer questions like:
  - ▶ How did you feel at the start and then the end of the performance?
  - ▶ Did the performance make you think of or feel anything?
  - ▶ What do you think about the characters/the plot/the acting/the movement.
- Strong details - if you thought something was amazing, explain WHY? If you thought it was boring, explain WHY?
- If you recommend the reader to go and see the production?

### Further Teacher Led Activities

- Do you have a school newspaper/e-letter that this could be published in?
- Can it be filmed as an interview and shared on social media? Remember, if you do share anything with us, don't forget to use the #VFClunk
- Could they send an email to [suzie@visiblefictions.co.uk](mailto:suzie@visiblefictions.co.uk) with their review? This could be used as a writing activity and how different forms of writing are structured – writing a text to a friend versus a professional letter.





# resource print outs

## clunk bingo!

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<p>Who enjoyed it, why?</p>	<p>Who didn't enjoy it, why?</p>	<p>Who knows what onomatopoeia is?</p>	<p>What are the themes of this story?</p>
<p>Who would travel to the Future? What would they do?</p>	<p>Who would travel to the Past? What would they do?</p>	<p>Who doesn't like the idea of Time Travel? Why?</p>	<p>Who's your favourite character in the play and why?</p>
<p>Where does Gran work?</p>	<p>What does Andy find in Grans filing cabinet in her office?</p>	<p>What is Andy's Mum's name?</p>	<p>Why did Andy get sent to the headteacher's office?</p>
<p>What does Andy think he's turning into?</p>	<p>What is the dangerous place where Andy shouldn't go?</p>	<p>What do you think Clunk was made from?</p>	<p>How many stars would you give this show?</p>



# ANSWERS FOR TEACHER:

Check that no names are repeated.

<p>Who enjoyed it and why?</p> <p>Name and why</p>	<p>Who didn't enjoy It and why?</p> <p>Name and why</p>	<p>Who knows what onomatopoeia is?</p> <p>Name - It is a word that sounds like what it describes, think 'boom' of a firework, or 'tick tock' of a clock and the 'ding dong' of a doorbell.</p>	<p>What are the themes of this story?</p> <p>Name Complex family dynamics</p> <p>Secrets</p> <p>Bullying/teasing/taunting</p> <p>Death of a grandparent</p> <p>Physical risks</p> <p>What we're told and what we're not told</p>
<p>Who would travel to the Future? What would they do?</p> <p>Name and why</p>	<p>Who would travel to the Past? What would they do?</p> <p>Name and why</p>	<p>Who doesn't like the idea of Time Travel? Why?</p> <p>Name and why</p>	<p>Who's your favourite character in the play and why?</p> <p>Name and why</p>
<p>Where does Gran work?</p> <p>Name Video Store / Shop</p>	<p>What does Andy find in Grans filing cabinet in her office?</p> <p>Name NHS letter / NHS pamphlet / Heart Condition letter</p>	<p>What is Andy's Mum's name?</p> <p>Name Haley</p>	<p>Why did Andy get sent to the head-teacher's office?</p> <p>Name For hitting / punching Reece Kyle (a boy) in the face.</p>
<p>What does Andy think he's turning into?</p> <p>Name Robot</p>	<p>What is the dangerous place where Andy shouldn't go?</p> <p>Name Electrical Substation</p>	<p>What do you think Clunk was made from?</p> <p>Name Answer</p>	<p>How many stars would you give this show?</p> <p>Name Answer</p>





# excerpt of the script





## Movie Night

Tonight is MOVIE NIGHT

Thursday is the busiest night in the Video Shop. It was a rush to get the popular Latest Release of the Week.

The film that had just come out on video.

It caused fights! Customers desperate to watch a stupid comedy about mermaids or a film about rude talking babies or shop-front mannequins that come to life and fall in love with some guy with a mullet.

But once the madness had ended and the Video Shop shelves were empty...

The shutters come down and the shop floor turns into our own private Movie Theatre.

Gran has a special projector like at the cinema and rigs up enormous white sheets. We bring the couch down from the flat on to the shop floor which takes an age but is totally worth it.

ALL THE LIGHTS GO OFF!

Gran makes popcorn and we get these special ice-creams called 'knickerbocker glories' and Gran tells me not to worry about the mess.

She pretends to collect my ticket and shows me to my seat and then at the last minute, the very last minute before I sit down, she says,

I just want to double check that you are old enough to watch this title, aren't you, Sir? After all it is an eighteen certificate. It contains violence, bad language. And Arnold Schwarzenger's Bare Bahooky. Then she winks and says, Just this once then.

No-one at school believes me when I tell them that Gran let's me watch 18's. That's probably because their Gran and Granda's like those films that are in black and white and are all

"Oh, Gasp, Fredrick! It will be so frightfully horrid if we are to be parted."

"Oh, Mabel. You women-folk are such a silly little creatures. Now come here and kiss me on my big man poash coupon."

SMOOOOCH!!

Or those old war movies,

"The Enemy are everywhere, Captain, we cannot hold them back any longer!"

"Shall we surrender?"

"Ahm no' havin' that! Surrendur!! Och, naaaaaw! Och, aaaye! Yous lot go and I'll sacrifice masel!!! Take this you Gerry scum!!!"

AAAAAAAH!!!!

Not my Gran.

My Gran likes Eighteens.



When Gran tells you everything and now she's holding stuff back...it's A BIG DEAL.  
Especially if means that you might be robot. If that's what the big secret is.  
When I feel sad and can't sleep Gran tells me to think happy thoughts like,  
What if you turned on the tap and Irn-Bru came out instead of water?

Or

What if a kid was in charge of the country instead of a boring, grey man in a suit? Or  
Wouldn't it be better if they made a toothpaste that meant you only have to brush your  
teeth once a week. That's only 52 times a year!  
But tonight that doesn't work at all.

I want to know and she isn't going to tell me.

And I feel the pain in my hand again where the thing that went Clunk is...

Clunk.

We could ask Hayley or Todd if they know what the problem is, eh, Clunk?

Nah, it's the middle of the night and they'll get a fright and I've never ever phoned them and  
don't even know their phone number. Gran keeps all the phone numbers in a wee book in  
the office at the back of the shop in a filing cabinet.

Probably were she keeps all her other secrets.

Let's go together, eh Clunk?

I take my torch and I sneak out of my room and into the hall. Gran is awake in her room.  
You can tell because of the thin line of light at the bottom of the closed door and the smell of  
cigarette smoke seeps out.

I stand at the top of the stairs,

It's really dark down there.

Dark secrets are kept in the dark, Clunk.

The torch light clicks on and me and Clunk tip-toe down the stairs and it feels like I'm one of  
those burglars or a spy like in James Bond.

The office is a room I never go into. It's boring and is where Gran goes to be angry on her  
own. I've never to go in here and it's probably because the place is filled with secrets...  
whatever they look like.

What is it I'm looking for?

The desk has three ashtrays on it. Three of them, and all full up with used cigarettes.

Her desk is disgusting. This is a waste of time, isn't it, Clunk? Let's go back to bed...  
Hold on though. Where would you keep secrets?



Try the filing cabinet!

I swing the torch round in the direction of the wall and there is a face in here!

Argh!! And I swing out with my torch and batter him across the head and down he goes

What are you doing Andy?! You'll blow the cover.

I turn on the big office light and hold my torch like club and staring back at me is a massive cardboard cut-out of The Terminator that Gran got when it came out on video.

It's head has been torn clean off because it's a metal torch.

Focus. Get back on track and look through the filing cabinet.

I think filing cabinets are supposed to be neat. You seen them in police films where they slide out the drawer and inside are all these files on criminals and that with the case notes inside? They have a system

Gran doesn't.

It is a mess of paper and receipts and unopened letter.

I know one thing that Gran hasn't ever taught me. You never open anyone's post.

But this it's different now.

It's a letter addressed to Gran from the NHS which is the fancy name for the all of doctors and nurses and the hospitals and the ambulances and even the canteen ladies in the hospitals.

I know that it is important if you've got a letter from them, and it shouldn't stay unopened.

I use the edge of Clunk, who's sharp, to open the envelope and inside is a long letter with lots of words and a pamphlet stapled to the corner.

And it says things like,  
'Heart condition and 'Aorta' and 'quadruple bypass'.

I've never seen any of these words before. Not written down anyway but I know what they mean. Because doctors don't send you letters to tell you that you are well. Just letters to tell you bad news; like if you need to see a doctor because you are sick.  
Like Gran does. She is a very sick lady.

She was right;  
It wasn't about me at all.





## The Substation

Then I hear Clunk But it's not a voice. It's a noise

Hmmmmmmmmmm

Like the noise of the substation and  
It's throbbing in my hand and it gets louder and louder and louder and suddenly it starts to  
feel sore in my palm, so I go to throw it away.

I don't want you anymore. (he throws it)  
But it won't come off. I claw at it But it's stuck.  
And it moves

Argh!  
And it's pointing my arm over there  
(his hand is now pointing in the direction of the substation and very, very slightly shaking)

Inside the electric substation And then it does this.  
Andy.  
It says.  
This is the only way we get back to her. It says.

What? Gran?

Of course, Gran. Remember? Like in The Terminator. It starts with the time travel. What  
about it?  
Come on, you galoot. How did they travel back in time? Leave me alone.  
I'm trying to help you, dummy.  
Stop!

You said yourself that you wished you could go back and tell Gran yourself, didn't you? ...  
Didn't you?  
...Yeah

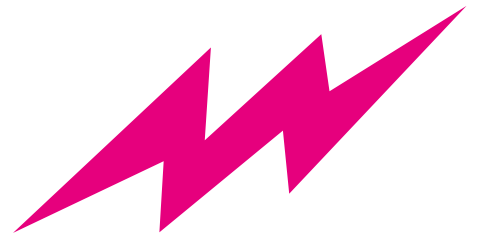
And how do they travel back in time they use... Electricity?  
Exactly.  
But I don't

Oh, c'mon.  
You want me to go in there?

No...  
I want us to go in there ...

In there is 18000V. It's right on our doorstep. It's practically staring us right in the face.  
We use that to get you back to her.

...But isn't that?  
Dangerous?



Of course it is! But you've got to try. Did just say "don't have anyone or anything"? do want to see her again, don't we?

Yes. We...I do.

C'mon then, Andy. It's actually a brilliant idea when we think about it.

So we go

And we are in here.

We need answer from you Gran. Maybe this is the only way that we are going to get close to you.

But what happens next? I feel so powerless.

And I think about that. I am powerless. Right now. Me. Andy. Powerless. Powerless wee Andy.

You're a robot. And robots are powerful.

You're right Clunk.

And this is where things change.

Andy reaches his hand inside the part that hums and fizzes and pops and he takes the Thing. He takes the Thing and presses the Thing against a cable.

At first nothing happens. And if you were to see his face- just his face- you'd see how sad it made him. Not even now can he make this work.

Brilliant.

So Andy decides to turn around and go home.

But he can't. He can't turn around. Because his feet aren't on the ground. They are in mid air.

He is

All of him

Is

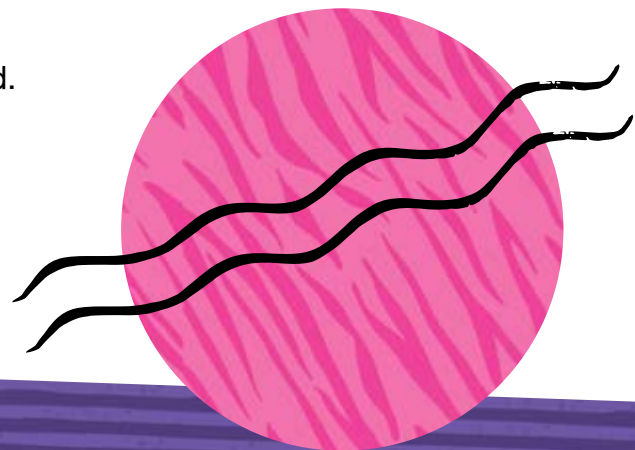
Up.

Andy looks down and he sees where he was. It worked.

Whatever it is.

It's like he has just blasted off.

Whoosh.



# CURRICULUM FOR EXCELLENCE – EXPERIENCE & OUTCOMES

## let's think and create

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### Expressive arts

#### 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

#### Drama

- 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 2-15a

### Literacy and English

#### Listening and talking

- When I engage with others, I can respond in ways appropriate to my role, show that I value others' contributions and use these to build on thinking. LIT 2-02a
- When listening and talking with others for different purposes, I can:
  - ▶ share information, experiences and opinions
  - ▶ explain processes and ideas
  - ▶ identify issues raised and summarise main points or findings
  - ▶ clarify points by asking questions or by asking others to say more. LIT 2-09a

#### 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 2-20a
- I can convey information, describe events, explain processes or combine ideas in different ways. LIT 2-28a

### Technologies

#### Craft, Design, Engineering and Graphics

- I can use a range of graphic techniques, manually and digitally, to communicate ideas, concepts or products, experimenting with the use of shape, colour and texture to enhance my work. TCH 2-11a





# let's be friends

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## Expressive arts

### Art and design

- Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through activities within art and design. EXA 2-05a

## Health and well-being

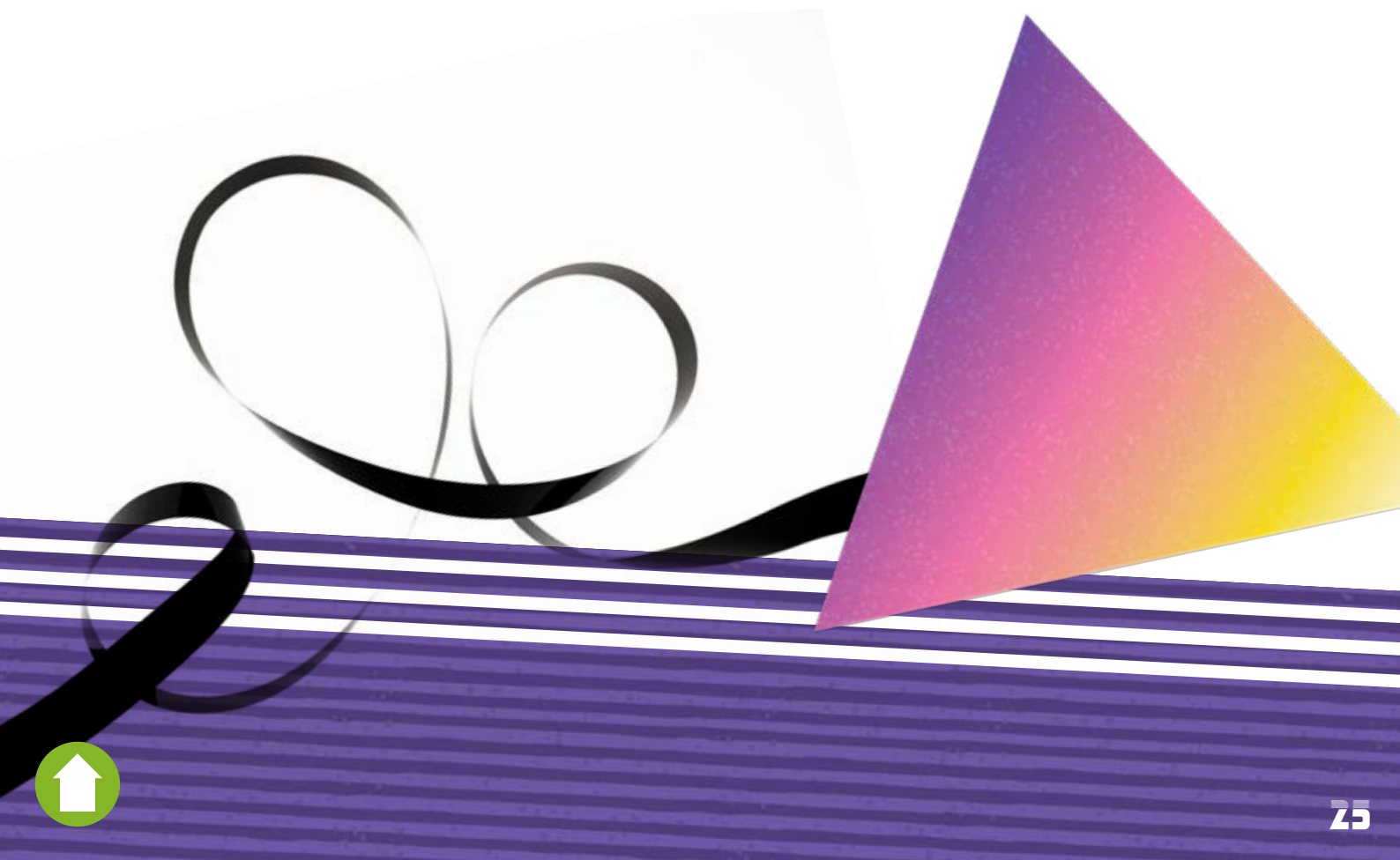
### Mental and emotional wellbeing

- I know that we all experience a variety of thoughts and emotions that affect how we feel and behave and I am learning ways of managing them. HWB 2-02a
- 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 2-03a
- I understand that people can feel alone and can be misunderstood and left out by others. I am learning how to give appropriate support. HWB 2-08a

## Literacy and English

### Listening and talking

- When I engage with others, I can respond in ways appropriate to my role, show that I value others' contributions and use these to build on thinking. LIT 2-02a



## Health and well-being

### Mental and emotional wellbeing

- I am aware of and able to express my feelings and am developing the ability to talk about them. HWB 2-01a

## Literacy and English

### Listening and talking

- I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience. LIT 2-06a
- I can show my understanding of what I listen to or watch by responding to literal, inferential, evaluative and other types of questions, and by asking different kinds of questions of my own. LIT 2-07a

### Writing

- I consider the impact that layout and presentation will have and can combine lettering, graphics and other features to engage my reader. LIT 2-24a
- 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
  - I can convey information, describe events, explain processes or combine ideas in different ways. LIT 2-28a

## engaging with the performance / workshop

### Expressive arts

#### Participation in performances and presentations

- I have experienced the energy and excitement of presenting/performing for audiences and being part of an audience for other people's presentations/performances. EXA 2-01a

#### Drama

- Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 2-13a
- I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology. EXA 2-12a
- I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere. EXA 2-14a



## Health and well-being

### Mental and emotional wellbeing

- I make full use of and value the opportunities I am given to improve and manage my learning and, in turn, I can help to encourage learning and confidence in others. HWB 2-11a
- Through contributing my views, time and talents, I play a part in bringing about positive change in my school and wider community. HWB 2-13a
- I value the opportunities I am given to make friends and be part of a group in a range of situations. HWB 2-14a

### Physical education

- As I encounter new challenges and contexts for learning, I am encouraged and supported to demonstrate my ability to select, adapt and apply movement skills and strategies, creatively, accurately and with control. HWB 2-21a

## Literacy and English

### Listening and talking

- I am developing confidence when engaging with others within and beyond my place of learning. I can communicate in a clear, expressive way and I am learning to select and organise resources independently. LIT 2-10a





# thank you



## Visible Fictions

**Dougie Irvine - Artistic Director**

**Laura Penny - Producer**

**Sophie Ochojna - Marketing & Development Manager**

**Kit Teague Long - Digital Lead**

**Suzie Bell - Learning & Engagement Co-ordinator**

## Creative Team

**Martin McCormick - Writer**

**Ewen Somers - Actor**

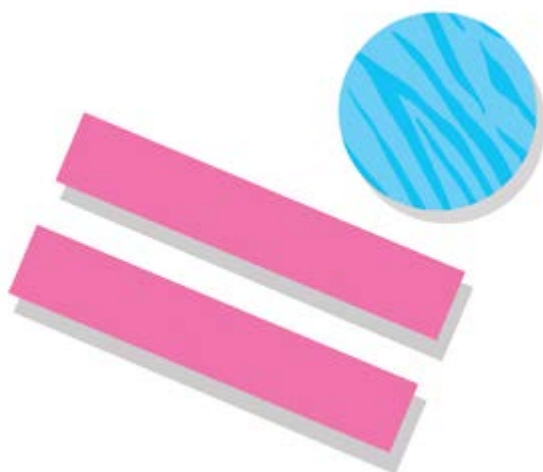
**Dougie Irvine - Director**

**Jamie Hunter - Assistant Director**

**Marion Geoffray - Workshop Facilitator**

**Rachael Keiller - Workshop Facilitator**

**With a special thanks to the Board of Visible Fictions**



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