

## Five freezeframes

*Drama/Literacy*

### LEARNING OBJECTIVES

- To interpret a piece of text
- To create a performance piece using text from the novel or play
- To use movement, language and music in creating a scene.

### SKILLS TARGETED

- Understanding text
- Representing text through movement
- Movement
- Co-operation
- Performance.

### RESOURCES

- Texts from *War Horse* (see below)
- A range of contrasting music which can be played over the texts.

### TIME FRAME

- 30 minutes

#### Step 1

Ask the children to work in groups of 5 or 6.

#### Step 2

Give each group a piece of text with a scene from *War Horse* (see the next page for texts).

#### Step 3

Ask one person from each group to read their text aloud to the rest of their group.

#### Step 4

When everyone has listened to the scene, the groups should make a list of five powerful things they can remember from the reading: striking images, unusual words etc.

#### Step 5

Once they have their lists, the groups can make five frozen pictures of their five images or words.

#### Step 6

When all the images are made, the groups can find interesting ways to link them with movement so that they have a continuous action sequence.

Remind the children to use the physical vocabulary they have learnt in their previous drama work: turns, rolls, slow motion etc, to make the sequences look really interesting

#### Step 7

Once the sequences have been rehearsed, the groups can agree on any words or sounds they would like to add to their sequences, and rehearse these.

#### Step 8

If you have any additional music, instruments or recorded sound available, ask the groups to discuss whether they would like an additional soundtrack for their sequences, eg music from the production of *War Horse*, battle noises etc.

#### Step 9

Have a final rehearsal and show each sequence to the rest of the class.

### SUCCESS CRITERIA

- Children will work collaboratively to create a performance piece based on a scene from *War Horse*
- They will interpret the text through movement and sound.



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### SUGGESTED WAR HORSE TEXTS FOR THE 'FIVE FREEZE FRAMES' EXERCISE

**Section 1 and 5 are extracts from the play;**  
**Sections 2 to 5 are from Michael**  
**Morpurgo's novel.**

#### **Section 1**

Joey and Tophorn react to one another.  
This is a big moment for Joey – the first time  
we've seen him alone with another horse. He  
and Tophorn cautiously explore each other  
... They test each other ... They compete ...  
They spar – both aggressively ... They  
become friends.  
A Bugler sounds commands.  
Soldiers lead Joey and Tophorn onto a ship.  
The ship sails to Calais, France.

#### **Section 2**

As the bugle sounded we charged out of the  
shade of the wood and into the sunlight of  
battle. The gentle squeak of leather, the  
jingling harness and the noise of hastily  
barked orders were drowned now by the  
pounding of hooves and the shout of the  
troopers as we galloped down on the enemy  
in the valley below us. Out of the corner of my  
eye I was aware of the glint of Captain  
Nicholls' heavy sword. I felt his spurs in my  
side and I heard his battle cry. I saw the grey  
soldiers ahead of us raise their rifles and  
heard the death rattle of a machine-gun, and  
then quite suddenly I found that I had no  
weight on my back anymore and that I was  
alone out in front of the squadron.

#### **Section 3**

The ground erupted on either side of me,  
throwing horses and riders clear into the air.  
The shells whined and roared overhead, and  
every explosion seemed like an earthquake to  
us. Only a few horses reached the wire and  
Tophorn and I were amongst them... I could  
see at once that there was no way through,  
that the only way was to jump the wire and  
when I saw Tophorn and Captain Stewart  
leap over where the wire was lowest, I  
followed them and we found ourselves at last  
in amongst the enemy... I looked around me  
for the rest of the squadron to discover that  
we were alone. Behind us the riderless  
horses... galloped back towards our trenches,  
and the hillside below was strewn with the  
dead and the dying.

#### **Section 4**

So that same afternoon after our capture,  
Tophorn and I were hitched up side by side  
to an old hay cart and with the officer directing  
two orderlies, we were driven up through the  
woods back towards the thunder of the  
gunfire and the wounded that awaited us. All  
that afternoon and evening while the battle  
raged we trudged up to the lines, loaded up  
with the stretcher cases and brought them  
back to the field hospital... Hauling our  
ambulance cart of dying and wounded back  
from the trenches we became a familiar sight  
along the pitted track. More than once we  
were cheered by marching soldiers as they  
passed us.

#### **Section 5**

We were back amongst the fearful noise and  
stench of battle, hauling our gun through the  
mud, urged on and sometimes whipped on by  
men who displayed little care or interest in our  
welfare just so long as we got the guns where  
they had to go... I first noticed that Tophorn  
was failing when I felt the gun pulling more  
heavily than before. We were fording a small  
stream when the wheels of the gun became  
stuck in the mud. His eyes told me the pain  
he was suffering and I pulled all the harder to  
enable him to ease up.

#### **Section 6**

Joey stands guard over Tophorn.  
British tank bursts into view and rolls towards  
them.  
Joey flinches and retreats a few steps, then  
returns to Tophorn, and faces the tank.  
There's a stand off.  
Joey doesn't budge.  
The tank's gun is brought to bear on Joey.  
Joey flees.  
Night comes. Joey runs in the dark.  
He runs into barbed wire.  
He screams.  
His efforts to free himself worsen his injuries.  
He's limping in pain.

