

MAYOR OF LONDON

THE LONDON CURRICULUM
KEY STAGE 2

CREATIVE LONDON: SOUTH BANK



THE LONDON CURRICULUM

PLACING LONDON AT THE HEART OF LEARNING

The capital is the home of innovations, events, institutions and great works that have extended the scope of every subject on the school curriculum. London lends itself to learning unlike anywhere else in the world. The London Curriculum aims to bring the national curriculum to life inspired by the city, its people, places and heritage.

To find out about the full range of free resources and events available to London schools please go to:

www.london.gov.uk/london-curriculum.



I have someone I'd like you to meet...
This is Fen the Fox from Fenchurch Street.
He likes to creep about the city,
To inspect and explore the buildings so pretty.
Join him on his journeys to discover
The secret world of London uncovered.
Look out for him along your way,
He might have something interesting to say!

HOW TO USE THIS PACK

This pack is designed to be flexible, to give you control over what you teach and when. The resources in this learning pack all sit within the Creative London: South Bank theme and promote cross curricular teaching.

This learning pack includes activity plans which address learning objectives across the following subject areas:

- ◆ **Dance; Art & Design; P.E.**
(If buildings could dance)
- ◆ **Music; Computing**
(Sounds like South Bank)
- ◆ **History; Art & Design; English; Computing**
(Fast Forward through Film)
- ◆ **Maths; Design & Technology**
(Teams behind the Scenes)

This learning pack is designed so that you can pick and choose between the topics; you're free to teach whichever topics you'd like and in whichever order you'd like. Each activity plan displays an approximate duration time and highlights specific KS2 learning objectives relating to the activities described. The activity plans relating to specific topics often follow on from each other, so we'd recommend that you teach these in succession. The modules in this unit of work are very closely linked and these links can be exploited to whatever extent you choose.

The different cultural partners located on South Bank that are featured within this unit are all in close proximity, so it is recommended that you combine the suggested visits and activities featured in the Explore sections of each module.

The topic-based activity plans follow a similar structure to the lesson plans produced in our Key Stage 3 resources. There are three distinct phases of learning:

Discover

Presenting and analysing background information relating to the given topic



Explore

Contextualise learning from the Discover activities by exploring the concepts in action through a London-based visit



Connect

Task-based activities which connect the background information analysed in the Discover activities with the contextual understandings gained on the visit in the Explore activities



At the end of this pack, there is also some "Come Back" information and links for how your school can continue to build connections with the South Bank Cultural Partnership.

PIONEERING PROFESSIONS, PLACES AND PERFORMANCE ACROSS THE ARTS

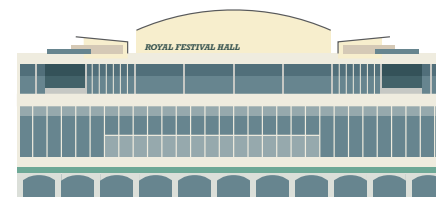
London's South Bank is internationally recognised as a thriving hub of the Arts and has been since the area was developed for the Festival of Britain in the 1950's. Regularly hosting diverse and dynamic exhibitions, productions and performances, it is now home to some of the capital's most prestigious venues and artistic companies. The dramatic architecture of the South Bank, including some of the country's most iconic examples of both Brutalist and modern construction, provides a stunning backdrop to the River Thames. The South Bank attracts both tourists and locals alike to take in the creative atmosphere.

In this unit, you will explore some of the great cultural institutions in this remarkable part of London, finding out about the range of people who work in them to create and continue its vibrant legacy.

Firstly, take a tour around the iconic buildings and unique architecture of the South Bank with Fen the Fox to inspire an exciting piece of choreography for your own dance performance. You'll then follow Fen on his quest to scavenge sounds from the South Bank to compose a soundscape echoing its people and places. You'll see how the South Bank has been represented on film in the past, present and imagine how it could develop in the future. Finally, sneak backstage to discover what goes on behind the scenes at the National Theatre, finding out how both maths and design technology play a vital role in productions.

"People don't fall in love with buildings; they fall in love with the activities made possible by the buildings"

Dennis Crompton, architect.



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IF BUILDINGS COULD DANCE

TAKING INSPIRATION FROM ARCHITECTURE

Learning objectives

DANCE

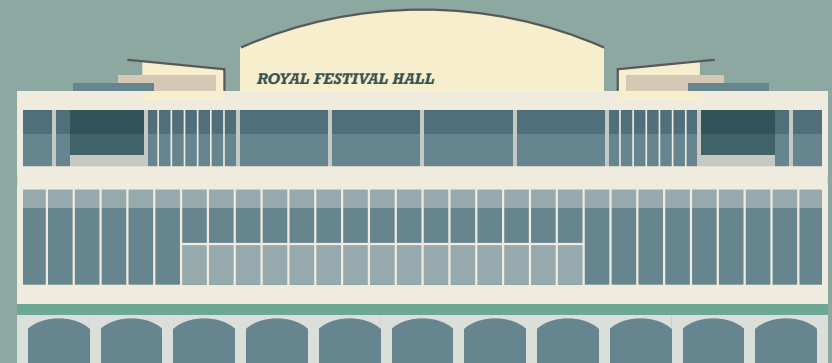
perform dances using a range of movement patterns

P.E.

develop strength, technique, control and balance

ART & DESIGN

learn about great artists, architects and designers in history



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Discover

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Explore

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on South Bank 8–9

Connect

Activity 3: If buildings could dance, how would
they move? 10–12

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Fact sheet 1: Sources of inspiration for choreography 13–16

Activity sheet 1: Trails – The aftermath of movement 17

Fact sheet 2: South Bank cultural establishments 18–21

DISCOVER: WHAT IS INSPIRATION?



Duration: 60 mins

Setting the scene

What is inspiration?
And where does it come from?



Even the most creative individuals need a little help to evolve their ideas. This is what we call inspiration or being inspired – taking prompts from the world and events around us to develop our own thoughts.

Invite the children to suggest and discuss times they have felt inspired. Encourage them to give examples of how their ideas developed or how they actioned them.

For example, they may have seen someone in a job role which they have then gone on to investigate the career path to, or they may have taken up a new sport inspired by watching the Olympics.

Activity 1: Part 1

In a suitable space for movement, read Fact sheet 1: Sources of inspiration for choreography (pages 13–16) where you will discover examples of works from the same dance company that were inspired by different sources.



GREY MATTER

Dancers: Salome Pressac, Hua Han

Photography: Foteini Christofilopoulou

DISCOVER: WHAT IS INSPIRATION? continued



Activity 1: Part 2

Share Activity sheet 1: Trails – The aftermath of movement (page 17).

You may want to display this throughout the session on an interactive whiteboard if available.

Ask the children to discuss the trails and imprints they can see:

- ◆ What has caused them?
- ◆ What leads you to your idea?
- ◆ You will notice some are more obvious (e.g. elephant – How do you know this is an animal?)
- ◆ What part of their body is leaving that trail?
- ◆ How would you describe the movement they are making that leaves that kind of imprint? (“heavy, slow” etc.), and some are more open to interpretation (i.e. the children may suggest types of machinery, such as cars wheels).

Explain that all trails are made by the imprint of a passing movement. Taking inspiration from the images discussed, challenge the students in pairs or small groups to choreograph movements or sequences of movements that would leave these trails behind. Encourage them to think about the speed of the movement, how deliberate it may have been and the level of energy used.

Perform and appraise these in small groups or as a whole class. Start a word bank of any effective vocabulary for describing movement which can be referred and added to in later lessons.



EXPLORE: RAMBERT AND OTHER KEY ESTABLISHMENTS ON THE SOUTH BANK



Rambert

99 Upper Ground, South Bank
London SE1 9PP

www.rambert.org.uk

Rambert offers a range of Primary experience days, where children can learn about Marie Rambert, the company's pioneering founder, and discover all the processes and job roles involved in taking a piece of choreography from initial idea to touring performance (see Come Back p64 for details).

People of all ages and abilities visit to take part in classes, community projects and workshops but as it is the working building of a touring company, access to school groups is by appointment only.



RAMBERT BUILDING.
© Nick Guttridge

EXPLORE: RAMBERT AND OTHER KEY ESTABLISHMENTS ON THE SOUTH BANK



Activity 2

Explore the surrounding area marked on the map opposite to have a closer look at its neighbours and their unique buildings.

Fact sheet 2 – South Bank cultural establishments (page 18) can be used to share key facts with the students about the places you will discover and the design of their buildings.

Please note

the other modules in this unit feature activities for focussed visits to each of these featured buildings which you may want to combine into a more in depth, whole day exploration of the area.

See explore sections in each module or alternatively, book on the architecture tour offered by the Southbank Centre

www.southbankcentre.co.uk/whats-on/festivals-series/southbank-centre-tours



CONNECT: IF BUILDINGS COULD DANCE, HOW WOULD THEY MOVE...?



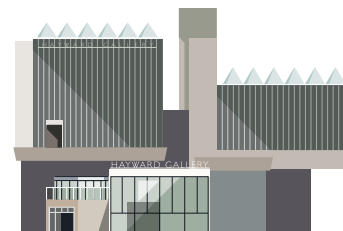
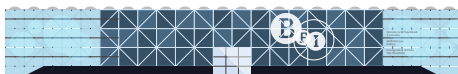
Activity 3

Duration: 60-90 mins
(you may wish to split across two sessions)

Inspired by these magnificent buildings, we are going to choreograph a piece of dance to show what could happen if these buildings could dance.

Setting the scene

Look again at Fact Sheet 2: South Bank cultural establishments (page 18) and recap children's thoughts on the architecture they saw. The four cultural establishments we have investigated are all very different, but on a day to day level they interact and complement each other's purpose. People who work in each place come together over shared projects even though each place has a unique purpose.



CONNECT: IF BUILDINGS COULD DANCE, HOW WOULD THEY MOVE? continued



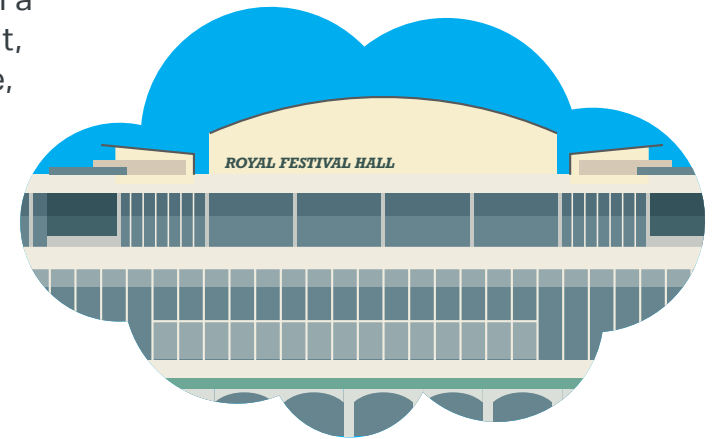
Activity 3: Part 1

Working collaboratively in small groups, begin to discuss the characteristics of each building and how these could be personified through movement – for example, the National Theatre is very large and dominant on the South Bank’s skyline, so it could be represented by jumps, reaching movements and use of levels, whereas the BFI sits under Waterloo Bridge so could be represented by movements close to the floor.

Rambert is the newest building so could be shown using quick, sprightly movements whereas the Southbank Centre, as the oldest building, could be slower, sustained movements. Groups may want to record their ideas on large pieces of paper as mind maps, and you could refer to the descriptive vocabulary word bank you created in earlier activities.

Encourage children to begin translating these ideas into movements in their groups.

- ◆ To begin with, groups should be given a specific building to focus on (Rambert, British Film Institute, National Theatre, Southbank Centre) – depending on class size, there may be multiple groups with the same building
- ◆ Groups develop a short series of dance movements based on their discussions and experimentation which they share with the class. Can the audience guess which building is being represented? How do you know?



CONNECT: IF BUILDINGS COULD DANCE, HOW WOULD THEY MOVE? continued



Activity 3: Part 2

- ◆ Mix the groups up so that now each new group has at least one person for each building in it.
- ◆ Challenge the groups to develop a new phrase which could be based on how the buildings might interact with each other. Do you see a happy relationship between them or one in turmoil? Can you explain your choreographic decisions to your audience?
- ◆ Act upon any feedback given in further rehearsal, preparing for a final performance.
- ◆ It may be useful to record these for students to watch back and self-appraise or to share with a wider audience

Why not:

- ◆ select music to accompany and enhance your choreography? You could follow the **Sounds Like the South Bank** module (page 22–35) and create your own soundscape to use!
- ◆ write an explanation of the inspiration behind your choreography? Successful choreographers are skilled at explaining the relationships they create between dancers and the atmosphere they create.
- ◆ develop a representation of your school through dance? It doesn't just have to be the building or what's within it; you could take inspiration from the feelings you have inside different areas such as the playground.
- ◆ share videos of your rehearsals or performances with the South Bank cultural partnership online? See Come back (page 64).

If you enjoyed learning about the architecture of the South Bank, download the Southbank Centre sculpture and heritage trail to learn more about the art works on public display in the area https://bynder.southbankcentre.co.uk/m/2881756e673e4d39/original/?_

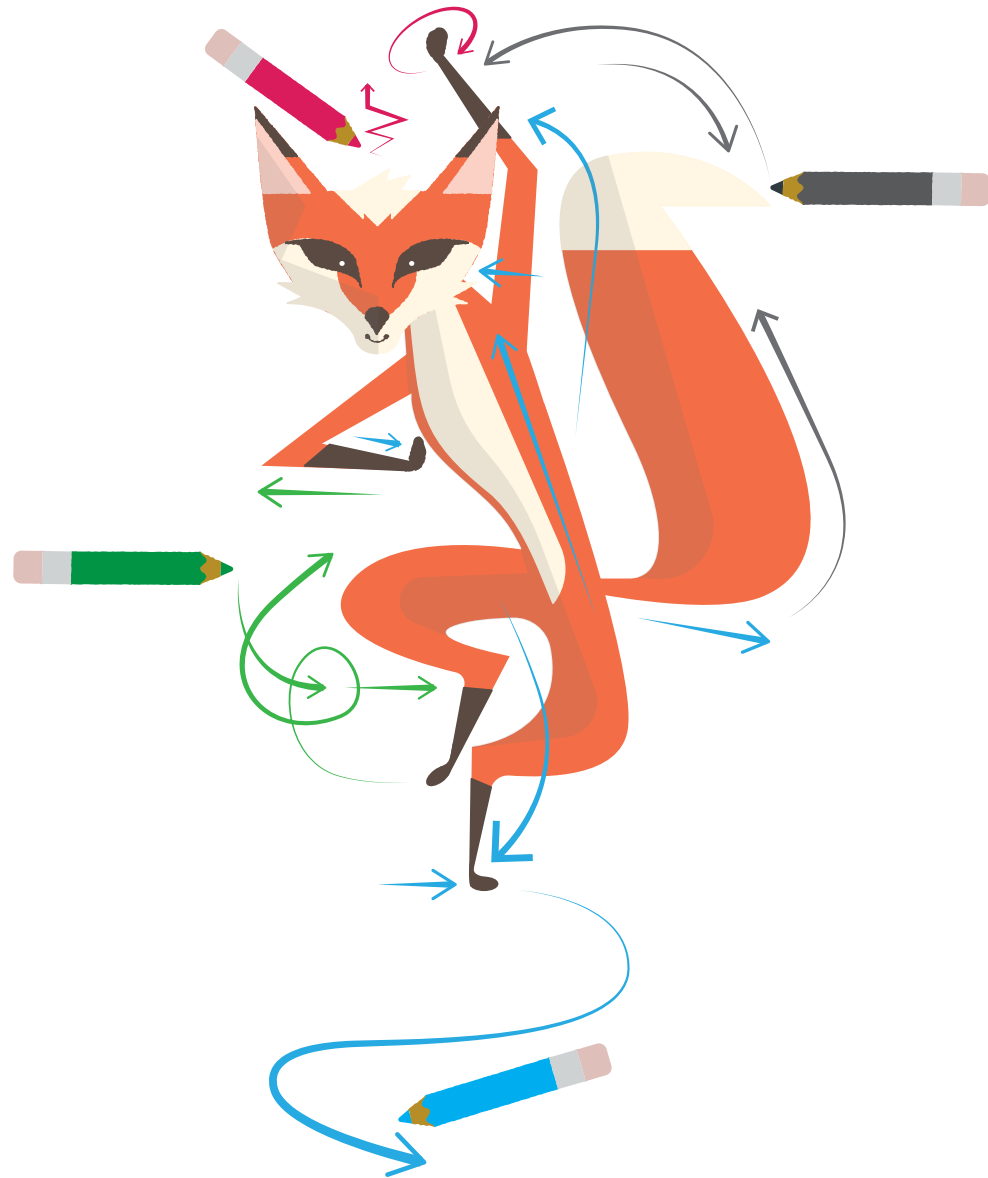


FACT SHEET 1: SOURCES OF INSPIRATION FOR CHOREOGRAPHY



What is a choreographer?

A choreographer is a person that puts together sequences of movements. This term usually refers to individuals who create pieces of dance, but choreographers (or movement directors) may also be used to design appropriate movements across the wider arts, for example, putting together a convincing combat scene for film or theatre. To be successful, choreographers need to be innovative, sometimes even daring, to make their work stand out. Above all, they must be highly skilled teachers so that they can convey their vision to the dancers clearly.



FACT SHEET 1: SOURCES OF INSPIRATION FOR CHOREOGRAPHY continued



Where do they get their ideas from?

Choreographers from Rambert, a contemporary dance company currently based in London's South Bank, have taken inspiration from a wide variety of sources.

Benoit Swan Pouffer (choreographer and Rambert's Artistic Director) used personal experience for the theme of his work *Grey Matter*.

He says "It's going to be a very personal piece. I'm working on fading memories and how someone can have this issue and deal with it. It's about how the community reacts to this issue. It's also about how you can conserve and remember. So, it's about remembering and images fading."

GREY MATTER

Dancers: Salome Pressac, Hua Han

Photography: Foteini Christofilopoulou



FACT SHEET 1: SOURCES OF INSPIRATION FOR CHOREOGRAPHY continued



Where do they get their ideas from? continued

Sidi Larbi Chékouri took inspiration from the book *Invisible Cities* by Italo Calvino, for his piece of the same name. The book is set in the 13th century and sees explorer Marco Polo describing cities within Kublai Khan's vast empire as he was unable to visit the cities himself "Zenobia, a city of joy. Beersheba, a celestial city of gold. Isadora, a city of promise.". The creative team for *Invisible Cities* explain "since Polo and Khan don't share a common language, the descriptions are somehow manifested via physical expression. It is partly the transposition between this physical language and the conjuring of physical space that we will explore on stage – using the movement of the performer(s) to spark a series of visions of architectural visions."



INVISIBLE CITIES
Photography: Jason Bell

FACT SHEET 1: SOURCES OF INSPIRATION FOR CHOREOGRAPHY continued



Where do they get their ideas from? continued



Sharon Eyal's *Aisha and Abhaya* sees two sisters seeking refuge in a new world. Using striking choreography and film, Sharon uses movement to bring to life the mix of emotions you might feel if you left your home to live somewhere new.

Photography: Uldus Bakhtiozina



Merce Cunningham's "Events" are remixes, assembling extracts from different pieces of choreography with new sequences, music and set, arranged specifically for the space (which could be a theatre, gallery, gym, station – any large room). Cunningham said the aim was to make "not so much an evening of dances as the experience of dance".

Dancers: Hannah Rudd and Stephen Wright
Photography: Tony Nandi

ACTIVITY SHEET 1: TRAILS – THE AFTERMATH OF MOVEMENT

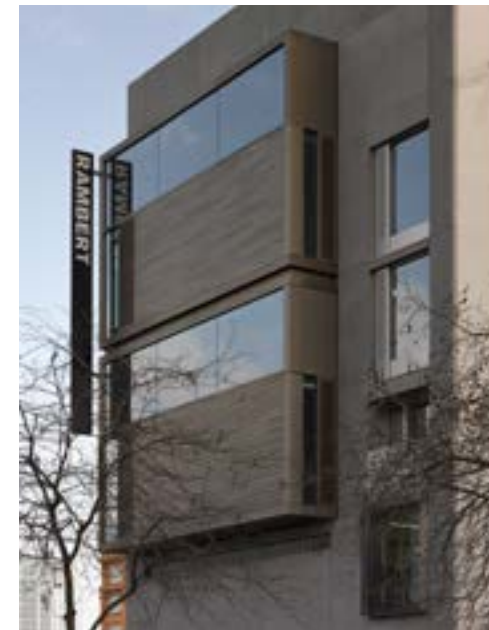


FACT SHEET 2: SOUTH BANK CULTURAL ESTABLISHMENTS



RAMBERT

Rambert's home on the South Bank is one of the newest buildings in the area, officially opened by the Queen in 2014. The building includes five dance studios, treatment and body conditioning rooms, workshops, offices and an archive. The building is a place for making new dance, purpose-built to nurture, develop and realise the creative visions of the best choreographers, dancers and composers of today and tomorrow. The architects wanted its design to open up the creative process, giving visitors and passers-by a peek into the work of a world-class dance company through its many large windows.



RAMBERT BUILDING.

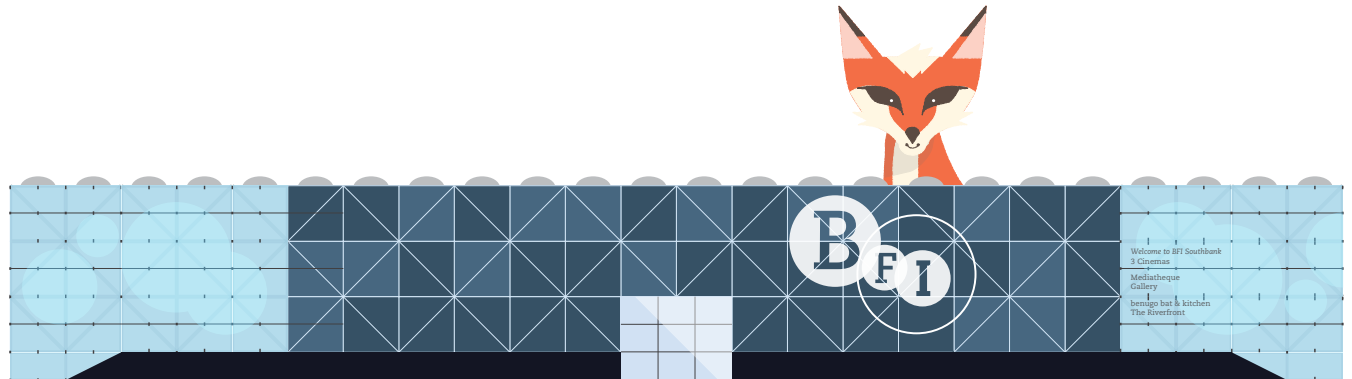
ABOVE: Photography: Phil Starling

LEFT TOP AND BOTTOM: Photography: Nick Guttridge

FACT SHEET 2: SOUTH BANK CULTURAL ESTABLISHMENTS continued



The British Film Institute sits nestled under Waterloo Bridge. It houses four screening auditoriums, a library, and a state of the art Mediatheque for accessing archived material. The building has gradually evolved over 50 years, which can make it quite complicated to navigate inside.



Photography © BFI



FACT SHEET 2: SOUTH BANK CULTURAL ESTABLISHMENTS continued



National Theatre

Designed by Denys Lasdun in the late 1960's, **the National Theatre** is a grade II listed building and considered a very important example of Brutalist architecture. The National Theatre moved here from its past residence at the Old Vic in 1976. This vast building houses three theatres: The Olivier, named after the famous actor and past director Lawrence Olivier, which is used for large productions; The Lyttleton, which seats up to 900 people in its auditorium; and the Dorfman, which although significantly smaller, has flexible seating for a variety of experimental staging solutions. Hundreds of skilled craftspeople, practitioners and artists work together here to produce world-class theatre.



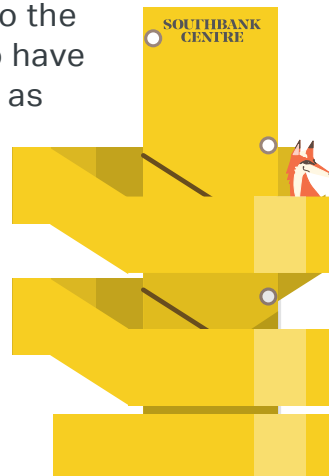
FACT SHEET 2: SOUTH BANK CULTURAL ESTABLISHMENTS continued



SOUTHBANK CENTRE

The **Southbank Centre** is made up of a group of arts venues.

There are three main performance venues: the **Royal Festival Hall**, **Queen Elizabeth Hall** and the **Purcell Room**. Together with the **Hayward Gallery** and the **National Poetry Library**, it is Europe's largest centre for the arts. The Royal Festival Hall was opened in 1951 for the Festival of Britain, whereas the other venues were completed in the 1960's. They are made from concrete blocks set in wooden casts and, similarly to the National Theatre, are considered to have particular architectural importance as examples of Brutalism.



QUEEN ELIZABETH HALL AND
THE HAYWARD GALLERY AT THE
SOUTHBANK CENTRE.

© India Roper Evans



SOUNDS LIKE SOUTH BANK

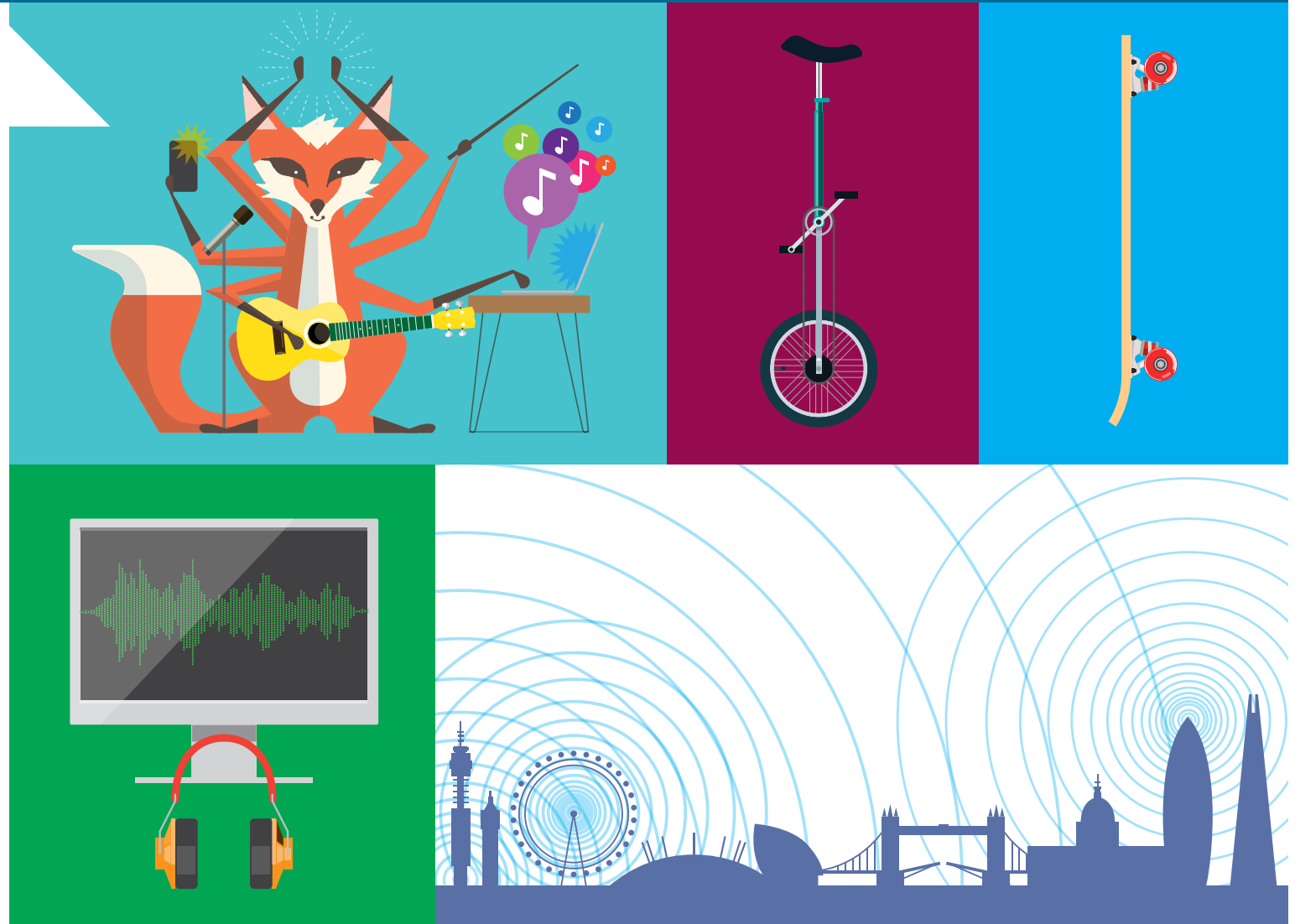
Learning objectives

MUSIC

- ◆ appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- ◆ listen with attention to detail
- ◆ improvise and compose music for a range of purposes using the inter-related dimensions of music

COMPUTING

- ◆ select, use and combine a variety of software (including internet services) on a range of digital devices to design and create a range of content to accomplish a given goal





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London's South Bank 27–29

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Activity sheet 1: Comparing music written about London 32–33

Activity sheet 2: Southbank Centre Scavenger Hunt 34–37

DISCOVER



Setting the scene

Duration: 60 mins

Explain that, in this module, students will learn about what a composer is and how special places can offer ideas for their work. The students will listen to music that has been inspired by the capital and then go on a visit to Southbank Centre to gather ideas and inspiration for their own work using this location as a stimulus. They will then be invited to bring their ideas together to compose a 'soundscape' reflecting the area. As Southbank Centre is a multi arts venue, they are encouraged to use a multimedia mix of instrumentation, spoken word, and recordings they may have taken on site. They will work in groups where members will reflect the different roles that can be undertaken in music production to gain an understanding of careers in the music industry.

London has been a popular subject for composers over hundreds of years.

Why do you think this is?



Discussion points could range from:

- ◆ famous buildings and traditions
- ◆ diverse and multicultural populations, or simply
- ◆ the ongoing hustle and bustle of the city.

Please note:

This discussion can build on what students learn about the concept of inspiration in the previous *If Buildings Could Dance* module (pages 4–21)

DISCOVER continued



Activity 1: Comparing music written about London

Ask children to share any songs or pieces of music they know are about London (e.g. well known nursery rhymes such as *London Bridge is Falling Down* or modern popular music such as *Hometown Glory* by Adele). Explain that music inspired by London isn't always identified by its lyrics. Composers of orchestral or other contemporary instrumental music have created sounds and melodic motifs within their work to reflect the busy nature or majesty of London.

Children listen to and appraise at least two contrasting pieces of music inspired by the capital. Explain that the students should be focusing on how the music might make them think of an aspect or image of the city. A suggested proforma is included – Activity sheet 1: Comparing music written about London (page 32). You may want to choose pieces from different musical genres or different time periods. You could compare music by the same composer but influenced by different aspects of London. Whole class discussion points should include instrumentation, lyrics (where appropriate), "feeling" and images evoked. Children could record their ideas using words or drawings, if these feel more appropriate.

Below is a list of suitable pieces of music, all of which are widely available online:

Water Music – Handel (1717)

London Suite – Eric Coates (1933)

In Honour of the City of London – William Walton (1937)

A London Symphony – Vaughn Williams (1937)

Westminster Waltz - Robert Farnon (1956)

Waterloo Sunset – The Kinks (1967)

Festival of London March – Paul Lewis (1971)

London Town – Paul McCartney & Wings (1978)

London Salute – Phillip Lane (1982)

London's Brilliant Parade – Elvis Costello (1994)

New London Pictures - Nigel Hess (2012)



EXPLORE: VISIT SOUTHBANK CENTRE

Activity 2

Southbank Centre

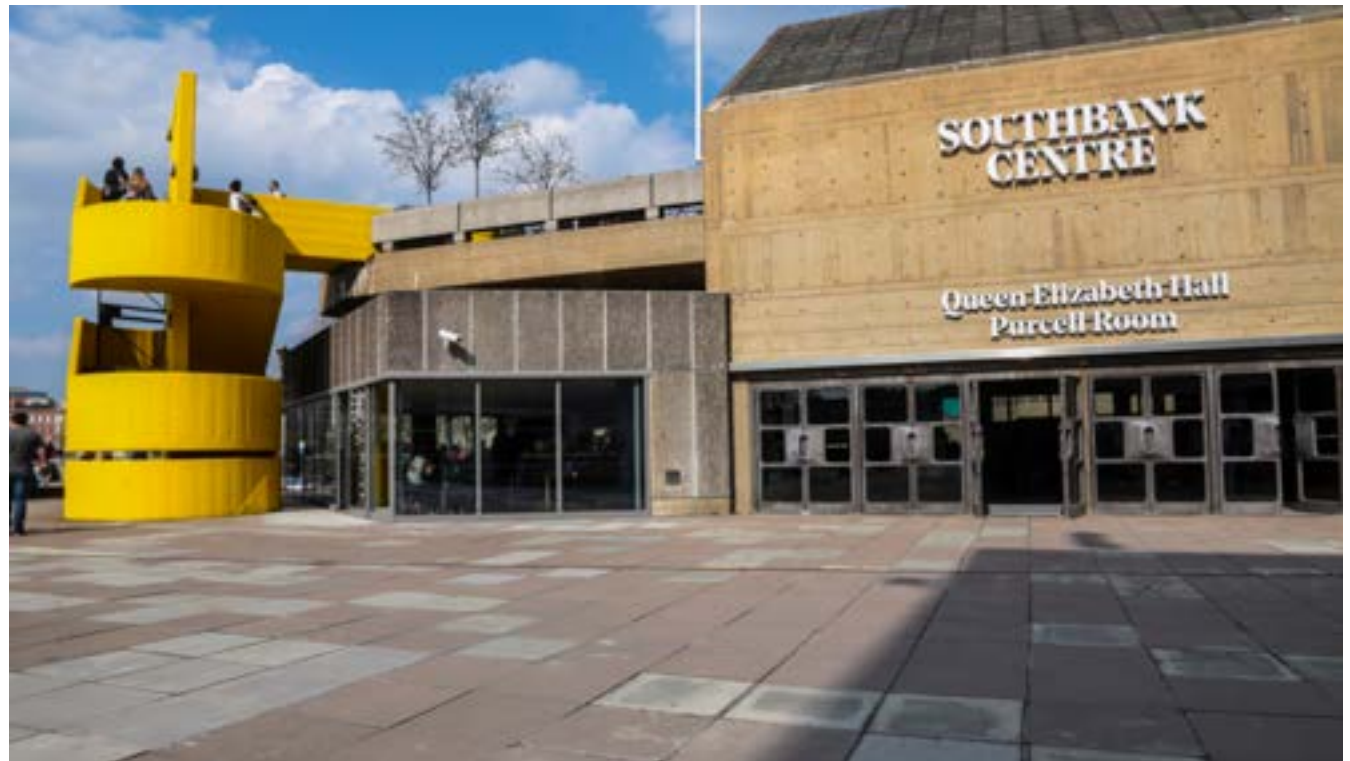
Belvedere Road
London SE1 8XX

www.southbankcentre.co.uk

Mon-Sun 10am–11pm

Visit Southbank Centre, home to some of London's most prestigious concert venues and exhibition spaces, including the Royal Festival Hall, Queen Elizabeth Hall and Purcell Room, National Poetry Library and Hayward Gallery. Wander amongst its concrete pillars to discover sculpture, a lively busking scene and unrivaled vistas across the River Thames. Various workshops, projects and performances are offered via its extensive schools programme but they also welcome self-guided visits. You are advised to check their website ahead of your visit for any special events taking place that may restrict your access.

On your visit, the children should gather experiences, images and sounds that could be used to inspire their own



compositions reflecting the South Bank. You are encouraged to bring digital recording devices on site with you (e.g. iPads, Easi-speak microphones) to take these back with you to school. See Activity sheet 2: Southbank Centre Scavenger Hunt (page 34) which could be undertaken by small, supervised groups to facilitate this.

You can download an access map of Southbank Centre here:

<https://southbankcentre.co.uk/visit/maps-floorplans>

After your visit go to the Welcome Desk in the Royal Festival Hall to collect stickers for everyone in your group.



CONNECT: COMPOSING SOUNDSCAPES TO REFLECT LONDON'S SOUTH BANK



Duration: 60–120 mins
(although flexible, dependent on depth of approach / time available)

Setting the scene

Explain that the students will now use the experiences, images and sounds they collected on their visit as stimuli to create their own soundscape reflecting London's South Bank. Describe that what they produce should make the listener feel immersed in the same atmosphere that they did in person on their visit to the area.



Activity 3: Part 1

Share Factsheet 1 – What is a soundscape? (page 30). As a class, it would be advisable to then listen to a well-produced soundscape together, for example the BBC Planet Earth II selection which are available via YouTube:

[www.youtube.com/
watch?v=KkhGT997hjs](https://www.youtube.com/watch?v=KkhGT997hjs)

or searchable on the BBC website (audio soundscapes of the city and jungles are available for download):

www.bbc.co.uk/programmes/p03c3wd3

Encourage the children to unpick the different layers of sounds and how they build together to submerge the listener into the world the composer is trying to reflect. Can the children think of appropriate sounds that could be added in, or conversely, sounds that would be out of place in the soundscape? (These would be referred to as noise pollution in this context).



VISUAL SOUNDSCAPES – ISLANDS
PLANET EARTH II
© BBC America

CONNECT: COMPOSING SOUNDSCAPES TO REFLECT LONDON'S SOUTH BANK continued



Activity 3: Part 2

Depending on the time and resources available, here are some suggestions for how the students could be encouraged to create their soundscape:

Option A: Perform it

Create and perform the soundscape "live" by playing any recordings they collected on site, alongside any additional vocals, body percussion or sound effects they may want to create themselves. A conductor should be selected to help the group perform with confidence and the final performance could be recorded live using video or audio digital recording devices (e.g. iPad).

Option B: Make it digitally

Create the soundscape digitally by combining the downloads of anything collected on site, plus recording any additional vocals, body percussion or sound effects, using computer software widely available in schools such as **GarageBand**.

Option C: Make a multimedia experience

As above, but also adding a visual element using any photography taken on their visit or related images found online, to create a multimedia composition using widely available software such as **Windows Movie Maker** or **iMovie**.



CONNECT: COMPOSING SOUNDSCAPES TO REFLECT LONDON'S SOUTH BANK continued



Activity 3: Part 2 continued

Why not:

- ◆ instruct each group to focus on one small aspect or area of Southbank Centre with a time limit on duration (e.g. 30 seconds) and the shorter compositions could be combined to make a collaborative soundscape?
- ◆ model using Southbank Centre stimuli to create a soundscape for the class, then challenge students to go through the whole process themselves recording sounds and composing a soundscape for their classroom/ playground/school or other local location pertinent to the students?
- ◆ use your completed compositions, or create further soundscapes using the same process, to accompany film making in the ***Fast forward Through Film*** module, in the **Creating a futuristic vision of your school** lesson, Activity 3, part 2 (page 44)?
- ◆ share recorded performances of your soundscapes with the South Bank cultural partnership online – see **Come Back** (page 64)?



FACT SHEET 1: SOUNDSCAPES



What is a soundscape?

A soundscape is a group of sounds that are combined to create an immersive experience for the listener which is an audio representation of a place or event. You can think of it in similar terms to a landscape – where this shows an extensive view of an area around you, a soundscape “paints” what you can hear around you in a given environment.

A soundscape of a tropical forest might include the sound of falling rain, parrots squawking, monkeys calling, leaves rustling and crickets chirping. A soundscape of a theatre might include various instruments of the orchestra tuning and warming up, audience members chatting, sweet packets being opened or the auditorium chairs folding down into position.

How are they made?

A composer may visit a place or event and collect sounds to layer and balance digitally to create an accurate representation of that place.

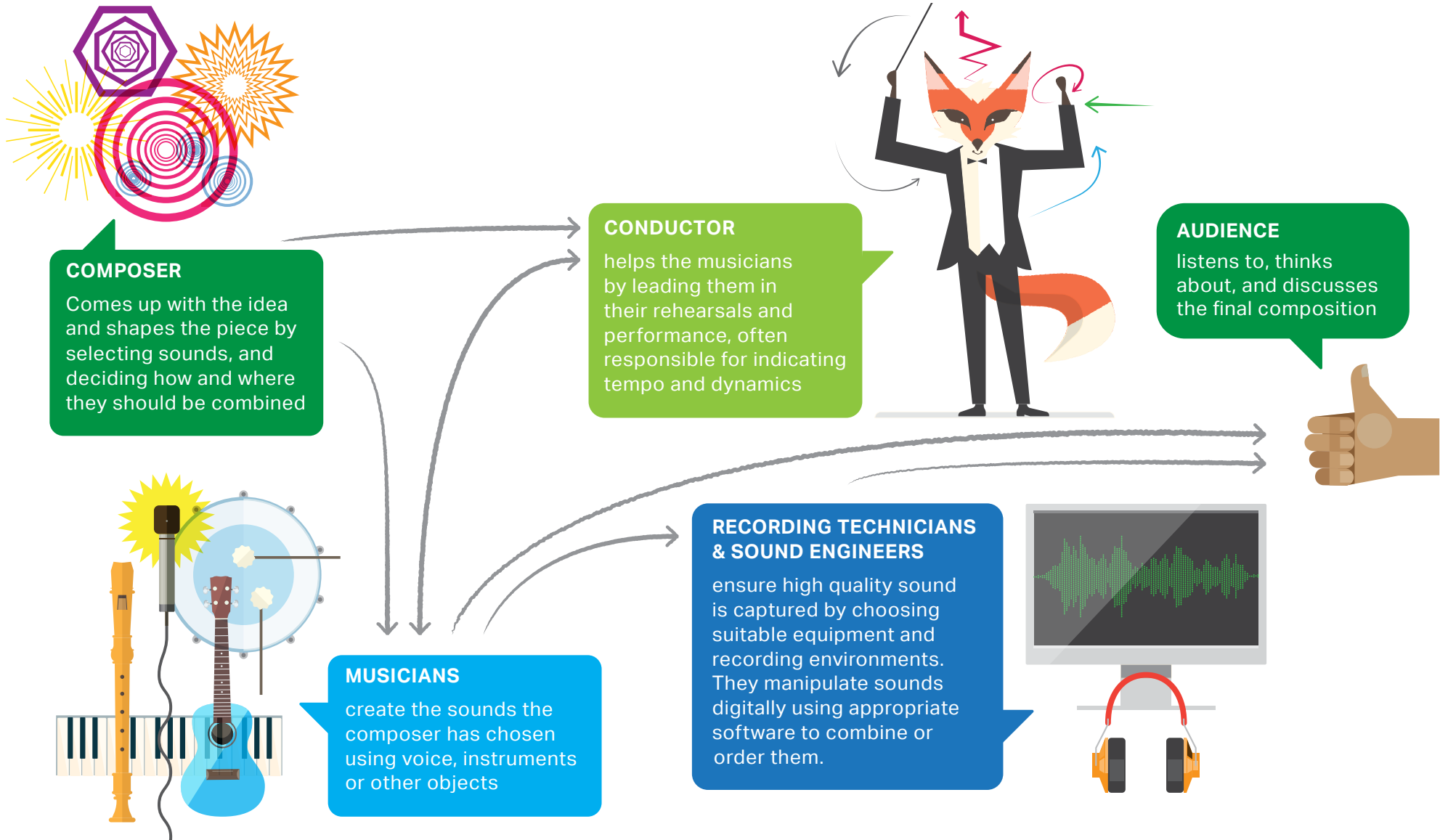
What are they used for?

Soundscapes can help a listener imagine or remember a particular place. They are widely used to give atmosphere and context to tv, film and theatre. For example, soundscapes are often created to play alongside scenes in film or television to add authenticity to a setting which may have been artificially created in a studio. Similarly, they are used in theatre productions to add an audio dimension to a set, giving the audience a more immersive experience of the place where the plot is unfolding.

Also, soundscapes often play alongside footage in wildlife documentaries to help their audience feel like they are watching the action unfold in real life, rather than from their living room.



FACT SHEET 2: ROLES IN MUSIC PRODUCTION



ACTIVITY SHEET 1: COMPARING MUSIC WRITTEN ABOUT LONDON



NAME:

NAME OF PIECE & COMPOSER

A

B

What instruments can you hear?

e.g. voice, violin, piano, guitar?

Are there any lyrics or melodies that refer directly to London?

Are there any clear lyrics or musical references (such as *London's Burning* or *Oranges and Lemons*) at all?

Any melodies that remind you of the river or monarchy?

What feeling does the music have?

Is it celebratory? Melancholic?
Fast and frantic? Graceful and majestic?

ACTIVITY SHEET 1: COMPARING MUSIC WRITTEN ABOUT LONDON continued



NAME: _____

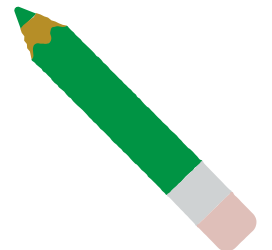
NAME OF PIECE & COMPOSER

A

B

What images of London does it evoke?

Does it make you think of the River Thames? Police walking the streets? Quiet corners of a park? Famous landmarks or events that take place in London?





ACTIVITY SHEET 2: SOUTHBANK CENTRE SCAVENGER HUNT

Part 1: IN THE ROYAL FESTIVAL HALL

Stand in the Clore Ballroom, the heart of the foyer space in the Royal Festival Hall.

Notice the steps in the ceiling above you. These are the seating platforms in the auditorium this special building encapsulates! Take a recording of what you can hear.

Visit the 5th floor and walk out onto the balcony.

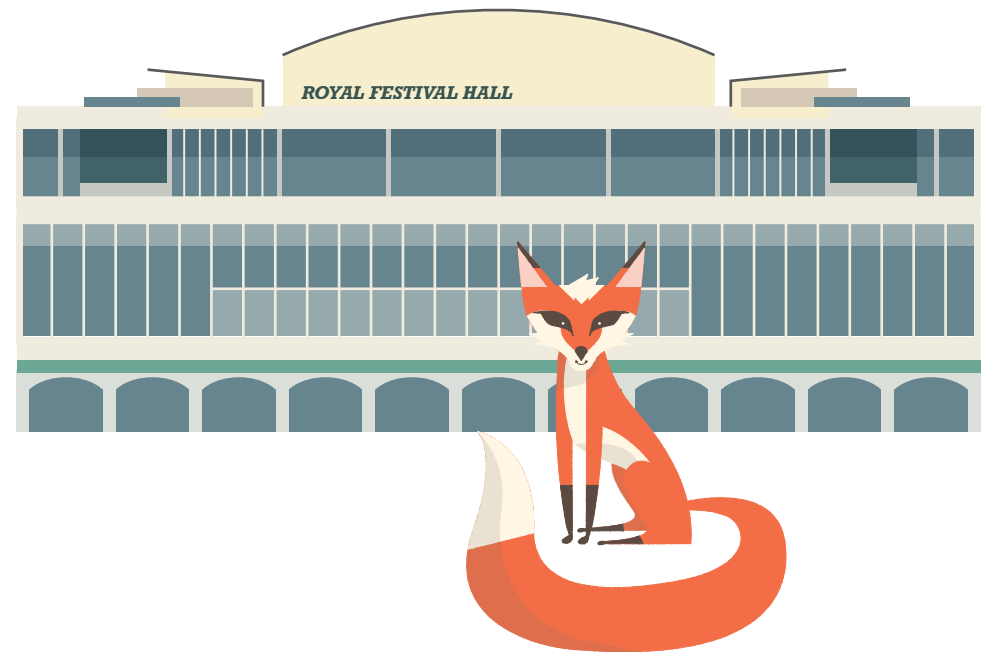
Record what you can hear happening below by the riverside. You have a fantastic view of many of London's special landmarks from here!

Enter the National Poetry Library, thinking carefully about appropriate behaviour for this space (Level 5, Blue side).

Try to ask the librarian on duty for permission – not only is this polite but also, they may be able to help you!

(Open Tues-Sun, 11am – 8pm)

If the National Poetry Library is closed today, explore the Reading Den outside the library instead.





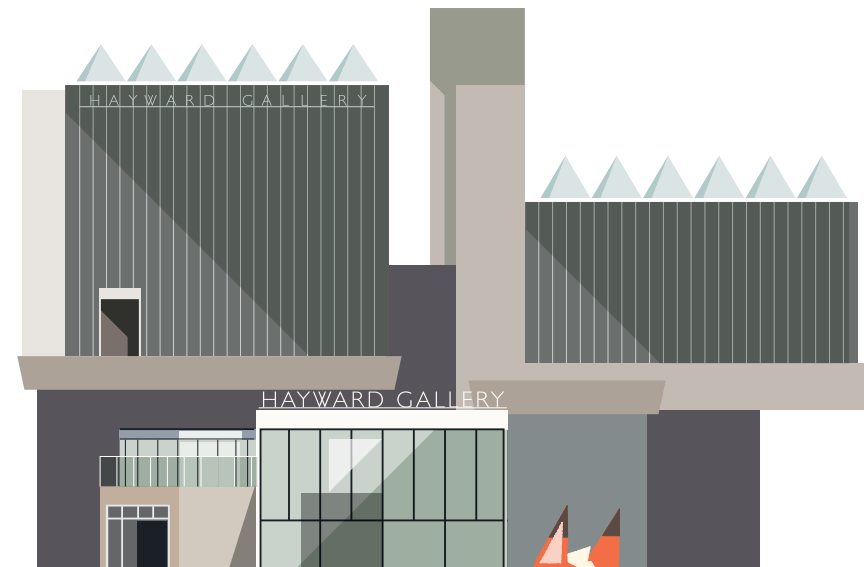
ACTIVITY SHEET 2: SOUTHBANK CENTRE SCAVENGER HUNT continued

Part 2: OUTSIDE THE HAYWARD GALLERY

Climb the steps to the entrance of the Hayward gallery.

Record the reading of any information you can find about the current exhibition. You may be able to enter the free, small gallery space accessed via the foyer and respectfully take a recording inside – your adult should talk to the staff in the ticket desk who will be happy to help. Is this area quieter than others or do you notice traffic noise from the roads and bridge nearby?

(Open 11am - 7pm, except Tues. Late opening on Thurs until 9pm)





ACTIVITY SHEET 2: SOUTHBANK CENTRE SCAVENGER HUNT continued

Part 3: QUEEN ELIZABETH HALL & PURCELL ROOM

Find out what events are happening this week or month in this newly refurbished venue. Record a group member reading out the information, take a flyer to do this in a quieter space or speak to ticket desk staff.



Make your way down to the QEH Undercroft of this building, and marvel at the skaters practising their tricks. Record the distinctive sounds you can hear there.





ACTIVITY SHEET 2: SOUTHBANK CENTRE SCAVENGER HUNT continued

Part 4: ON THE RIVERSIDE WALK (Level 1) and RIVERSIDE TERRACE (Level 2)

Are there any buskers working today? The South Bank is renowned for its eclectic mix of street performers.

Take a recording of their act.

Record the rhythmical sounds of the urban fountain on the terrace between the Royal Festival Hall and Queen Elizabeth Hall. Can you spot a pattern to the fountain's movements?

NB – summer months only



FAST FORWARD THROUGH FILM

THE HISTORY OF FILM AND WAYS OF REPRESENTING THE FUTURE

Learning objectives

HISTORY

understand how our knowledge of the past is constructed from a range of sources

ENGLISH

use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas

ART & DESIGN

develop ideas with creativity, experimentation and an increasing awareness of different kinds of art

COMPUTING

select, use and combine a variety of software (including internet services) on a range of digital devices to design and create a range of content to accomplish a given goals



CONTENTS

Discover

Activity 1: A brief history of film technology and imaging 40–41

Explore

Activity 2: Visit the British Film Institute (BFI Southbank) 42

Connect

Activity 3: Creating a futuristic vision of your school 43–45

Resources

Activity sheet 1: Film technology timeline 46–47

Activity sheet 2: Analysing South Bank on film – 48–49
Borderline by Alex Chandon (2006)
Southbank by Adam Lovell (1964)



DISCOVER: A BRIEF HISTORY OF FILM TECHNOLOGY & IMAGINING THE FUTURE FILM EXPERIENCE

Setting the scene

Duration: 60–120 mins (You may want to split across two sessions)

In this module, children will look at how filmmakers play a vital role in documenting the past, reflecting the present and sharing their ideas about the future. Children will learn about how technology in film making has advanced from the past to the present and make suggestions for future advancements. On visiting the BFI, they will look at films that show the South Bank in the past, experience the area first hand in the present, and analyse one filmmaker's vision of a futuristic South Bank. Back in the classroom, they will be encouraged to storyboard ideas for a futuristic vision of their school which could be brought to life using green screen techniques.

Generate an initial discussion about film and students experience of it:

What is your favourite film and why?



Where do you most enjoy watching films and why?



DISCOVER: FILM TECHNOLOGY TIMELINE



Activity 1

Part 1

The film making industry and process has changed vastly over time. Enquire if any of the students can offer examples of how film, and an audience's experience of film, has changed over time, then share Activity Sheet 1: Film Technology Timeline (page 46). Students read the statement cards then cut out and place in a timeline, either individually or in small groups.

NB For a greater level of challenge, you could blank out the dates and encourage students to estimate their order, which would lead to a greater level of class discussion.

Alternatively, you could watch the short film below made by KS2 children explaining how cinema has evolved and ask pupils to recount the changes in a format of your choosing, e.g. as a timeline, flow diagram or even note form.

southbankculturalcampus.wordpress.com/2013/07/22/southwark-cathedral-schools-film-through-the-ages/

Part 2

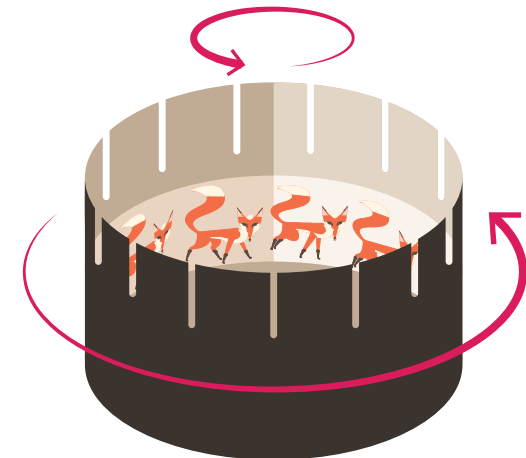
Film technology continues to evolve at high velocity, particularly since the invention of digital cameras and advancements in CGI technology, although some things remain the same such as the skills and vision needed by directors and actors, or simply the need for a story line that will captivate an audience!

How might film making change in the future? Discuss ideas related to virtual reality or multi-sensory experiences for audiences.

Using a blank piece of paper, students should create a labelled diagram to show how an audience member might experience a film 20 years from now.

Why not...

... use drama techniques to act out your ideas about a futuristic film experience. For example, small groups could create a short freeze frame or mime of a film audience in present day, then a contrasting one of the same scenario but in the year 2050.



short bitly
links?

EXPLORE: VISIT THE BRITISH FILM INSTITUTE (BFI SOUTHBANK)



Activity 2

British Film Institute (BFI Southbank)

Belvedere Road
London SE1 8XT

www.bfi.org.uk

Mon – Sun, 10am – 11pm
open for exclusive use school group
bookings (Please check website for
events that may restrict your access)

At the British Film Institute (BFI),
alongside daily film screenings and
associated events, members of the
public are free to use the Mediatheque.
This fantastic facility allows access to
the BFI's ever growing digitised archive
of film, television, publicity materials and
other artefacts.

Open for exclusive use group bookings
on Mondays 10.30am–5pm, or 10.30am
–12pm on Tues–Fri, when also open to
public. See **Come Back** (page 64) for
contact details to book.

The students can experience what the
South Bank is like present day during
their visit to the area, and then, in the



Photography © BFI

Mediatheque, students can access the
many films that document the South Bank
in the past and visions for its future.

Southbank, Adam Lovell (1964) offers
documentary footage from the era
in which the South Bank was being
redeveloped as an area of cultural
importance.

Borderline, Alex Chandon (2005) is one
film maker's futuristic vision of the
South Bank.

See Activity Sheet 2 – Analysing the
South Bank on film (page 48) for a
suggested framework for engaging with
these resources on site.

CONNECT: CREATING A FUTURISTIC VISION OF YOUR SCHOOL



Duration: 60–120 mins
(although flexible, dependent on depth of approach / time available)

Setting the scene

Revisit what we have learned about the evolution of film technology and how film makers combine their ideas with special effects technology to project a vision of the future.

You may wish to watch Alex Chandon's "Borderline" once more to and recap how this film maker portrays his futuristic vision of an area.

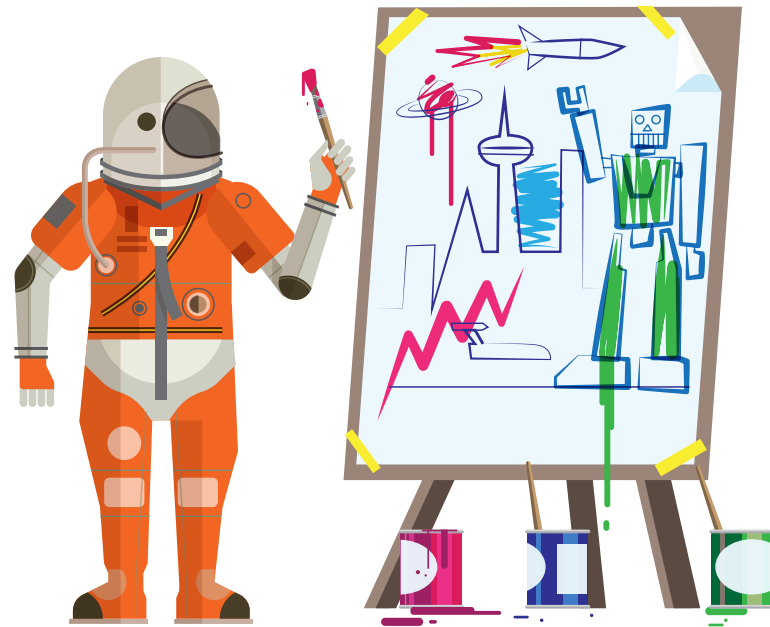
It can be found using the following link: www.youtube.com/watch?v=N7HX28TugSw

Activity 3: Part 1

Explain to the children that they are going to work in pairs to create a futuristic vision of their school, which you will bring to life using Green Screen (Chroma key) techniques.

- ◆ Firstly, an area or areas (e.g. the playground, dining hall etc.) of focus need to be decided upon – you may designate different areas to each group with a collaborative end product in mind.

- ◆ Using a creative medium of your choice, create a still image of what this area may look like in the future. Like Alex Chandon, you could take a digital photograph of the present then distort the image using photo editing software, or you may decide to draw, paint or collage your ideas. Make sure there are elements of the present still visible so the setting is still recognisable on some level to the audience.
- ◆ Digitally capture and save your pictures (i.e. high quality digital photograph, use a scanner etc.)



CONNECT: CREATING A FUTURISTIC VISION OF YOUR SCHOOL continued



Activity 3: Part 2

Create a filming space and set up a green screen background (chroma key). Materials for doing this are widely and cheaply available, or in most cases, a large sheet of the right colour green backing paper works well.

You may want to show the children a short video about how green screen technology works.

A good example can be found here:
bit.ly/about-green-screen

Each group should designate roles – a camera operator and director should be selected, plus actors to appear on screen. As a group, advise the children to discuss and rehearse what the actors will be doing in the backdrop they have created. Is their vision of school activities in the future very different to the kind of things they do in the present or quite similar? What feelings do you want the actors to portray? Does your vision have an optimistic, exciting atmosphere, or are future citizens unhappy with the way the world has changed? At this stage, we would advise using mime rather than

scripted action to keep the focus on the visual artistry created.

Following instruction from a green screen app, the director can then proceed to guide the actors and camera operator to capture the vision the groups has aimed to create. Make sure your actors are not wearing any green!

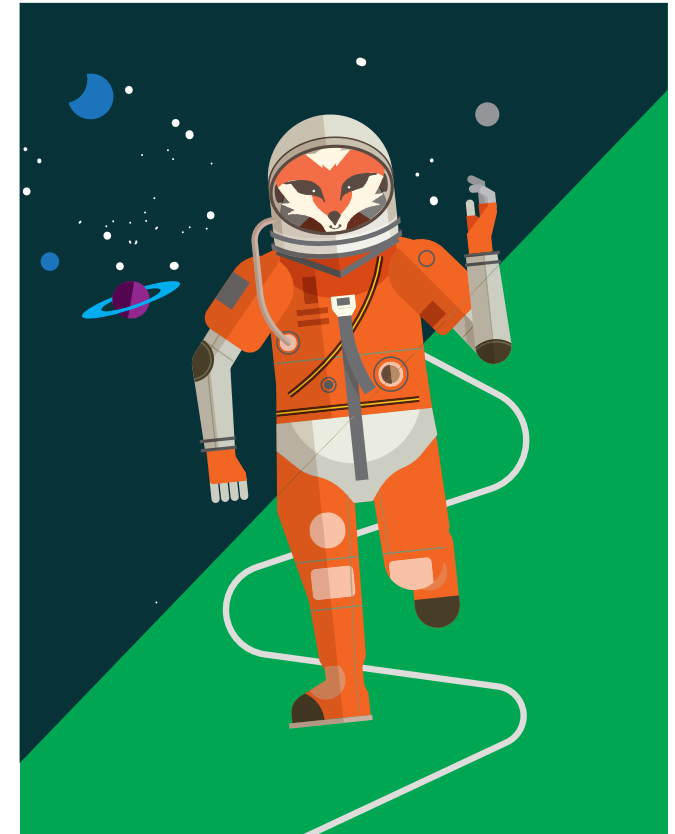
Useful guides

Green screen using Windows
Movie Maker

www.wikihow.com/Use-Greenscreen-on-Windows-Movie-Maker

Apple iMovie guide
<http://bit.ly/itunes-guide>

In The Future. Green Screen Film by
Year 5, Elfrida Primary School.
<https://youtu.be/G5LMx0uqzxc>
(Pub. Reza Ben Gajra)



CONNECT: CREATING A FUTURISTIC VISION OF YOUR SCHOOL continued



Activity 3: Part 2 continued

Why not:

- ◆ create a futuristic vision of a different setting in your local area?
- ◆ create an advert or trailer to advertise your film?
- ◆ develop characters and a script to create more interest for your audience, then design and make appropriate costumes and props for your actors to use?
- ◆ compose your own accompanying soundtrack using the process described in **Sounds like South Bank** (page 22–37)
- ◆ share your finished film online with the BFI Southbank– see **Come Back** (page 64)
- ◆ use your completed compositions, or create further soundscapes using the same process, to accompany film making in the South Bank on Film: past, present and future (page 48) module?
- ◆ share recorded performances of your soundscapes with the South Bank cultural partnership online – see **Come Back** (page 64)



ACTIVITY SHEET 1: FILM TECHNOLOGY TIMELINE



Can you order these pictures from oldest to newest?



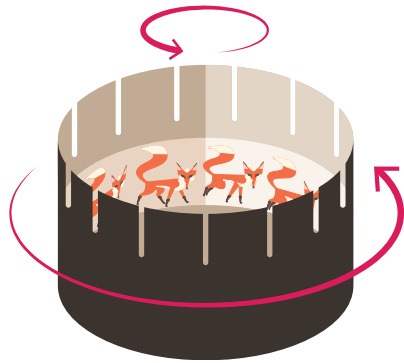
EARLY 1800s

Early inventions in moving image e.g.

Thaumatrope

Flick books

Zoetrope



1895

The Lumière Brothers from France also developed an invention called a cinematograph. It combined a camera and a projecting device so the film could be viewed on a screen by multiple people at once.



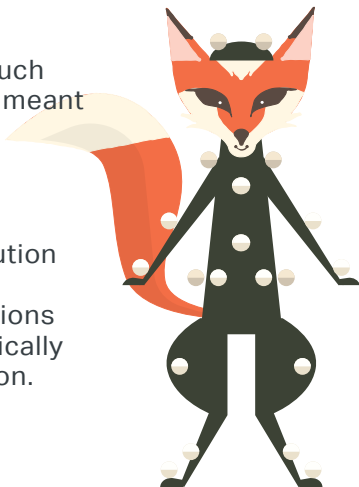
1970s

Big impressive action films were popular with audiences now commonly known as blockbusters. Editing technology had improved vastly to make special effects even more realistic.



TODAY

New technology, such as digital cameras meant that film is now made more quickly, and at a lesser expense to studios. The revolution in CGI technology means that animations can sit very realistically alongside live action.



1937

Technicolour film was introduced. The first colour animated feature was Walt Disney's *Snow White and the Seven Dwarfs*.



1927

A sound engineer called Jack Foley invents a way of adding sound effects to films, now widely known as Foley Sound. The first film with sound synchronised to it is released, called *The Jazz Singer*.



ACTIVITY SHEET 1: FILM TECHNOLOGY TIMELINE continued



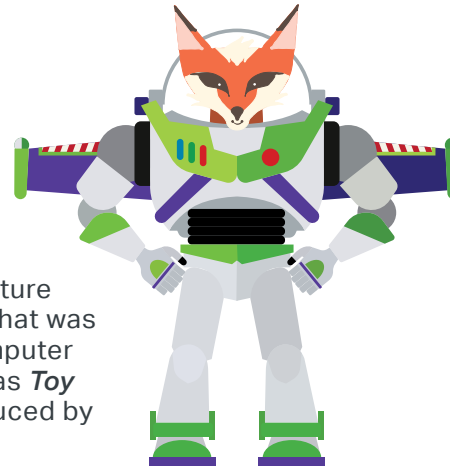
1902

One of the first films using special effects called *A Trip to the Moon* is created by George Méliés.



1995

The first feature length film that was entirely computer animated was *Toy Story*, produced by Pixar.



1888

Thomas Edison invents the **Kinetograph**, one of the first film cameras. Its film could be viewed by one person at a time using a Kinetoscope.



2000s

Films shown in 3D have been around as early as the 1920s and were very popular in the 1950s. However, with IMAX theatres becoming more widespread, 3D presentations of film are often an expectation of today's audiences.



1930s onwards

Film was now mass produced for a larger and more demanding audience. Big studio companies in Hollywood made lots of money and contracted popular actors to continually star in their films.

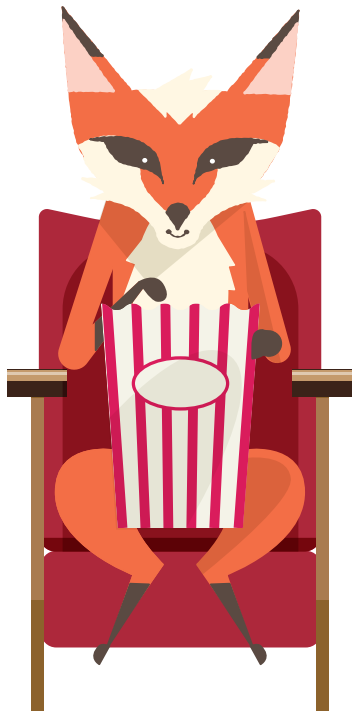


ACTIVITY SHEET 2: ANALYSING SOUTH BANK ON FILM



Welcome to the Mediatheque at the BFI. Here you have access to the vast National Film and TV Archive, documenting not only important events and changes through British history, but celebrating the best of British film-making.

You are going to watch two short films, both about the South Bank.



The first is **Southbank** – a documentary made in 1964, where you will notice how the area you have travelled through today to get here has changed greatly over time.



For those who aren't able to visit BFI, **Southbank** can be viewed here: bit.ly/southbankdocu

The second is **Borderline** – one film maker's futuristic vision of the South Bank, in which you will also recognise echoes of what you can see today.



For those who aren't able to visit BFI, **Borderline** can be viewed here: bit.ly/borderlinefilm

ACTIVITY SHEET 2: ANALYSING THE SOUTH BANK ON FILM continued



NAME:

Search for Southbank **Adam Lovell (1964)**

What events or changes in the area does the voiceover describe?

How do you know this documentary was made in the 1960s? How might a modern documentary about this area be different?

Search for Borderline **Alex Chandon (2006)**

How can you tell this is not a documentary of the present day?

What effect does the soundtrack have on you as a viewer?

Can you comment on the camera angles the film maker has used? How does it make you feel as a viewer?

How do you think the film maker feels about this place in the future?

TEAMS BEHIND THE SCENES

INVESTIGATING SKILL SETS AND CAREER PATHS IN THEATRE

Learning objectives

MATHS

solve problems using scale factors.

DESIGN TECHNOLOGY

understand and use mechanical systems in their products.



CONTENTS

Discover

Activity 1: Who's who behind the scenes? 52–54

Explore

Activity 2: Discover backstage at the National Theatre 55

Connect

Activity 3: Develop set design skills through
problem solving 56–59

Resources

Fact sheet 1: Who's who backstage at the
National Theatre? 60

Activity sheet 1: Theatre production taskmaster 61

Activity sheet 2: Set design scale problems 62–63

DISCOVER: WHO'S WHO BEHIND THE SCENES?

Setting the scene

Duration: 60 mins

In this module, we are going to learn about the many different roles that contribute to putting on a theatre production and visit behind the scenes at one of London's most prestigious venues.

Back at school, we will then try to develop some of the maths, design and engineering skills that are vital backstage in set construction.

Encourage an opening discussion about theatre productions students may have seen. It could be that as a class they have all shared in an experience watching a production. Ask for comments about anything they remember about the auditorium itself and the staging of the production, as well as what they enjoyed about being in the audience.

Activity 1: Part 1

Who works in theatre?



Alongside being an actor or performer on the stage, what other jobs are involved in putting on a production?

In small groups, give the students large pieces of paper to record as many jobs as they can. Remind students to think about their own drama or performance experiences in school, as well as any wider knowledge they may have.

*Careers in dance and music are explored in **If Buildings could Dance** (pages 4–21) and **Sounds like the Southbank** (pages 22–37)



DISCOVER WHO'S WHO BEHIND THE SCENES? continued



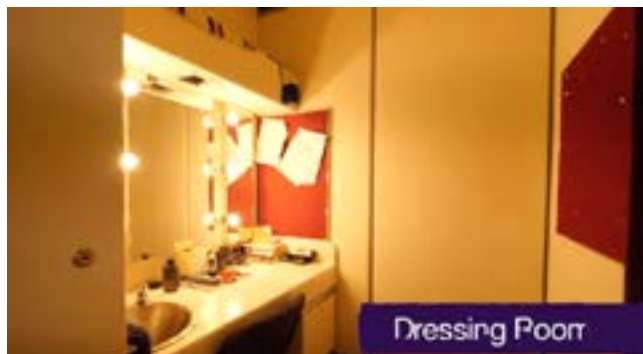
Feedback together to create a collaborative list of everyone's ideas.

Share the infographic on Factsheet 1: **Who's who backstage at the National Theatre** (page 60) as an example from a large theatre. Were there any departments you missed out?

Everything that you see on stage at the National Theatre is made in the building on the South Bank. Over 3,500 people worked onsite at the National Theatre in 2017–18 technically making it one of London's biggest factories of theatre.

Watch this short online tour of the National Theatre which shows many of the production departments, the skilled teams at work and the processes involved in taking a production from script to stage.

<http://bit.ly/Welcome-NT>



DISCOVER WHO'S WHO BEHIND THE SCENES? continued



Activity 2: Part 2

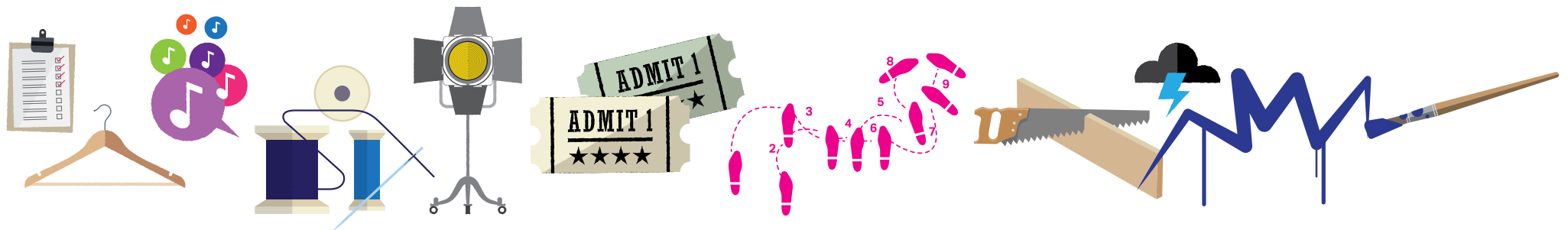
Now that you are familiar with some of the job roles and skills involved in putting on a theatre production, take a look at Activity sheet 1: Theatre Production Taskmaster (page 61).

Working in pairs, you are given a set of tasks which need to be completed to keep a production on track. You must decide as Production Managers who to delegate each task to and why. It may be one department or multiple individuals.

Encourage a whole class discussion about the decisions each pair makes to assess their understanding of the job roles studied.

Why not...?

- ◆ challenge the children to write job descriptions or advertisements for specific career paths, making clear what skills, personality traits and experience desirable candidates would possess
- ◆ discuss which job students would want to do and why. Which job do you have the most related skills for? Are there any roles you feel you would be unsuitable for and why?



EXPLORE: DISCOVER BACKSTAGE AT THE NATIONAL THEATRE



Activity 2

The National Theatre

Upper Ground
South Bank
London SE1 9PX

www.nationaltheatre.org.uk

Mon – Sun, 9am – 11pm
(Please check website for events that may restrict your access)

The National Theatre is not only a place to watch world-class productions; it also welcomes school groups freely into its foyer, terraces and Sherling Backstage Walkway (Open Mon-Sat, 9.30am-7.30pm), where members of the public can take a glimpse into backstage areas and see sets being built, costumes being created and more.

A fantastic educational trail is available to help guide your visit around key areas of interest

www.nationaltheatre.org.uk/primary-resources



Photograph Philip Vile
© National Theatre 2016

CONNECT: DEVELOPING SET DESIGNING SKILLS THROUGH PROBLEM SOLVING



Duration: 60–120 mins
(You may want to split across
two sessions)

Setting the scene

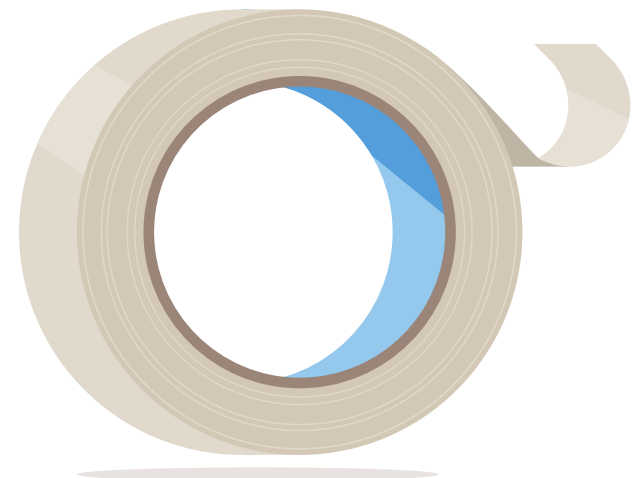
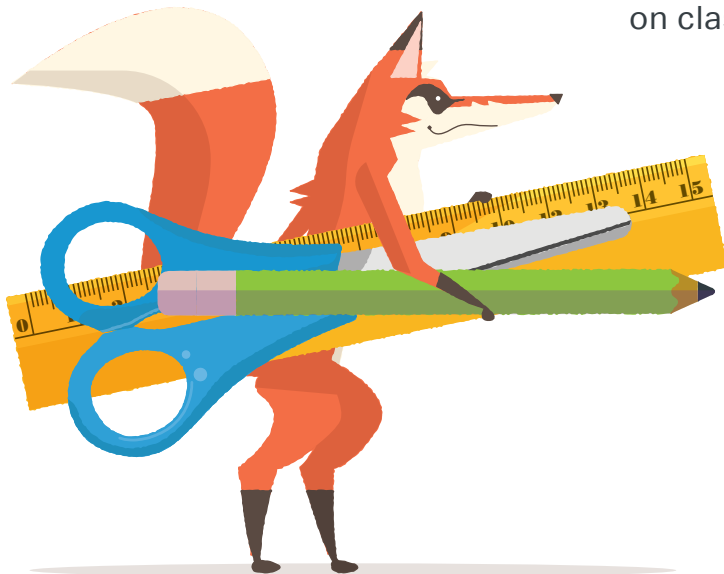
Explain that we are going to solve
some maths and engineering problems
encountered by backstage teams at the
National Theatre, when creating sets for
their productions.

Activity 3: Part 1

On-site at the National Theatre, children
learned that initial set designs (known as
white card models) are created at a 1:25
scale.

Use Activity sheet 2: Set Design Scale
Problems (page 62) to recap this
information and promote discussion
about the mathematical calculations
needed to scale object dimensions up or
down.

The students then work in mixed-ability
pairs to create 1:25 scale models based
on classroom objects.



CONNECT: DEVELOPING SET DESIGNING SKILLS THROUGH PROBLEM SOLVING continued



Activity 3: Part 2

(If extended timeframe available...)

Do the students remember the name of the unique piece of engineering that makes the stage in the Olivier Theatre so special? Recap the **rotating mechanism of the drum revolve**, using National Theatre Discover clips to illustrate:



[www.youtube.com/
watch?v=vxn3NT9OVDM](https://www.youtube.com/watch?v=vxn3NT9OVDM)

There are other systems in place in the Olivier Theatre that enable things to move around the stage, such as the **flying system**:



[www.youtube.com/
watch?v=yC526rnw2NU](https://www.youtube.com/watch?v=yC526rnw2NU)

These are obviously very complex pieces of engineering, but there are often other items needed on stage that require moving parts so challenge the students to design some items with a moving part to be featured within a set design model.

In small, mixed-ability groups, explain that students must create a set design for a scene taking place in a shop. The director has specified that the design must feature a functional revolving door and a lift which actors will use to enter and exit the scene.

Explain that the task will possibly involve a lot of "trial and error" experimentation, therefore determination and perseverance!

You may want to unpick ways to stay positive or ways to be an effective team as a class before you begin.

CONNECT: DEVELOPING SET DESIGNING SKILLS THROUGH PROBLEM SOLVING continued



Activity 3: Part 2 continued

Depending on the time available and confidence levels of the children, you may want to select one of the following approaches, but the focus throughout should be on enjoying the process of experimenting with design and engineering ideas:

Option 1

Give students a pre-defined stage to work with (such as an empty shoe box) and focus solely on creating a moving mechanism. Encourage students to research simple levers, pulleys and rotating mechanisms, providing them with clues such as split pins or greetings cards with sliding elements.

Option 2

As Option 1 – but challenge the children to work accurately at 1:25 scale, giving them exact real life dimensions you wish to be represented, e.g. the stage area is 10m wide and 12m deep (therefore your model must be 40cm wide by 48cm deep) so the size of the door and lift need to be relative to this.

Encourage pupils to share their successes, and what they've learned from any less successful designs, throughout the session and invite groups to present their final work to the class with an explanation of how they achieved the movement of their revolving door and lift.



CONNECT: DEVELOPING SET DESIGNING SKILLS THROUGH PROBLEM SOLVING continued



Activity 3: Part 2 continued

Why not:

- ◆ watch a production at the National Theatre then retrospectively comment on the set and staging using the knowledge you have gained in this unit. Alternatively sign up to the NT's FREE service ON DEMAND. IN SCHOOLS which allows you to stream NT productions into your classroom. Which department do you think had the trickiest job getting everything ready for curtain up and why?
- ◆ investigate if any parents or other adults with a relationship to your school work in theatre and invite them in to talk to you in greater depth about their job?
- ◆ approach your next school production mirroring some of the teams of people on professional productions?
Assign students into production departments which exploit their skills and talents, ensuring the highest quality performance is shared with your audience. For example, a team could be assembled to make props, children who aren't keen to act could take up roles such as the sound operator for performances, or you could award the title of set designer to whoever creates the most effective white card model as a homework project and credit them on programmes handed out to the audience.



IMAGES TOP:
Photograph Ellie Kurttz
© National Theatre 2019

BOTTOM:
Photograph Joe Bailey
© Fivesixphotography

FACT SHEET 1: WHO'S WHO BACKSTAGE AT THE NATIONAL THEATRE?



ACTIVITY SHEET 1: THEATRE PRODUCTION TASKMASTER



You are involved in creating a production at the National Theatre. To make sure that the production reflects the directors vision for the play, every element needs to be delegated to a department or skilled person. Can you decide who each task should be delegated to?

The director is worried by the low level of advance ticket sales. Who can try to boost these?



A storm takes place in scene 4. Who can create this atmosphere for the audience?



A character turns into a witch in the second act of the play. Who can ensure this is communicated effectively to the audience?



A key actor has had to leave the production due to unforeseen family circumstances. Who can search for a suitable replacement?



There is a fight scene in the opening act. Who can help make this safe for the actors, but look convincing to the audience?



The mystical tree creatures are supposed to have a signature piece of music for their entrances and exits. How can this be sourced?



The play is set in an enchanted forest. Who can help achieve this look?



The character of the Star Fairy isn't played by an actor, but needs to be represented in some way on stage. Who can design a solution for this?



A large, moveable wooden throne is needed for scene 6. Who can provide this?



ACTIVITY SHEET 2: SET DESIGN SCALE PROBLEMS

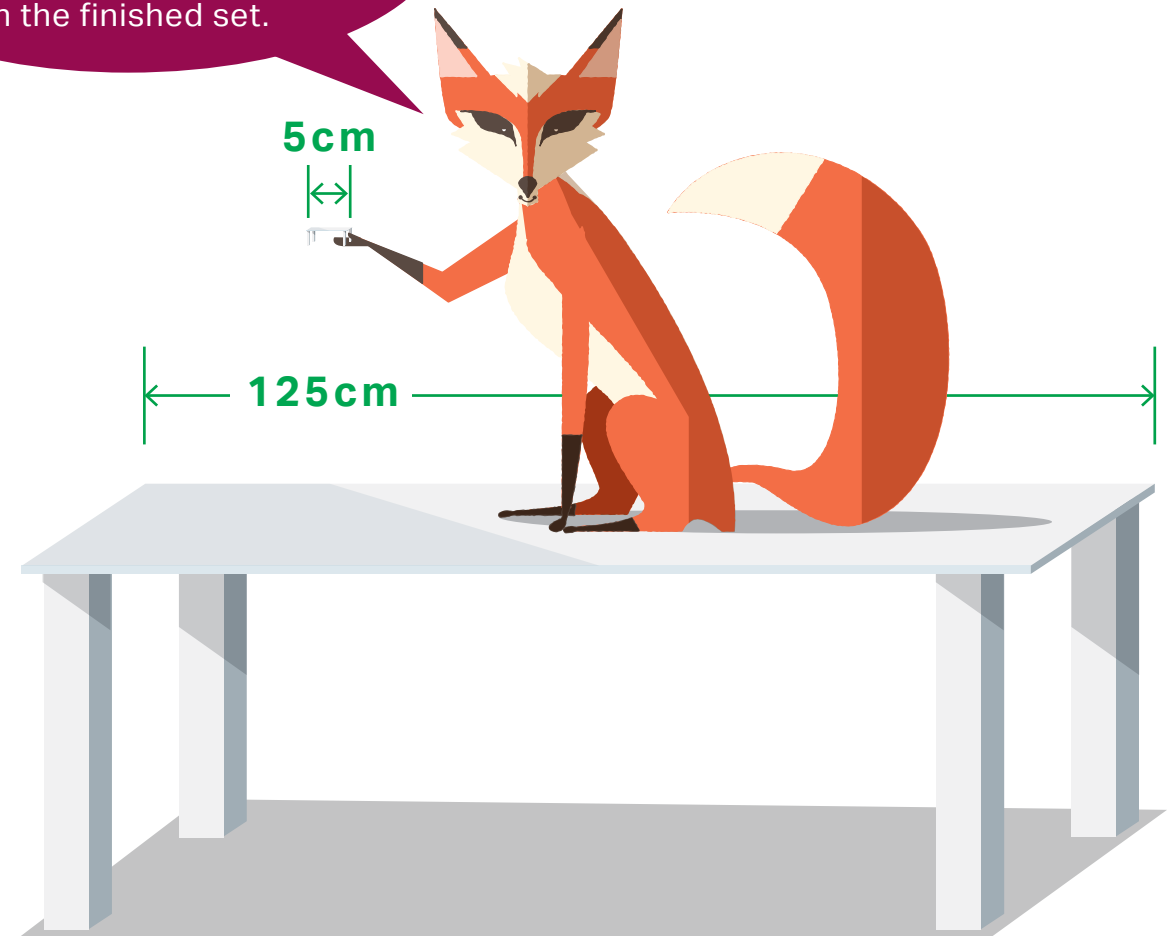


Set designers make white card models (literally models made out of white card with no texture or colour) of their ideas to check that their initial thinking is in line with the director's vision. This also highlights any problems or things that just won't "work" at an early stage, so that changes can easily be made before an expensive or time consuming build begins.

Set designers always work at a scale of 1:25. This means every 1cm represented on the model would be 25cm in real life.

FOR EXAMPLE

A table measuring 5cm in length in a white card model would be **5cm x 25cm = 125cm (1.25m)** in the finished set.



ACTIVITY SHEET 2: SET DESIGN SCALE PROBLEMS continued



Challenge

Think about how you would scale down real life objects to represent them at 1:25 scale in a white card model. Discuss what calculation you would do with a partner, then measure a table or desk in your classroom.

Can you now make a 1:25 scale model of your table to be used in a white card model?

What else from your classroom can you make a 1:25 scale model of?

Try to create at least three scale models based on different classroom objects. You could choose larger items such as the door, or push your fine motor skills by scaling down smaller objects such as a pen! Remember to measure and scale down all dimensions (length / height / width).

Ask another pair to check your completed models and give feedback on your accuracy.

Why not:

Join with another pair to measure the length and width of your classroom and make a 1:25 scale model of the whole room. Scale down the dimensions of windows and doors and position them as in real life.



COME BACK

This resource pack should have provided an insight into the wealth of learning opportunities this area of London has to offer. Easily accessible by public transport, the South Bank offers exciting, cultural experiences for KS2 pupils on a scale beyond their usual classroom setting.

Each establishment featured in this resource offers a wealth of projects, performances and workshops for schools. Check their websites or contact their learning teams for more information about opportunities for primary schools. Check their websites or contact their learning teams for more information about opportunities for primary schools:



BFI

<https://www.bfi.org.uk/education-research>

A wide range of online resources are available for both use in the classroom and CPD for teachers, as well as practical workshops offered on site. The BFI's primary schools programme includes screenings to support MFL, PSHE, English, Maths, Science and the humanities, but also seasonal themed events and festivals.

education@bfi.org.uk



Rambert

www.rambert.org.uk/join-in/schools-colleges/

Book onto a KS2 experience day to give pupils a taste of what it's like to run a dance company, as well as taking part in dance activities. A visit on site includes a tour of the building and a visit to the archive. Various special projects and teacher CPD sessions are also offered.

learning@rambert.org.uk
0208 630 0615

COME BACK



Southbank Centre

www.southbankcentre.co.uk/schools

Workshops, Discover Days and special projects are offered across the art forms of music, visual arts, literature and performance. They also offer CPD opportunities for teachers and teaching resources that are free to download.

schools@southbankcentre.co.uk
020 3879 9555



National Theatre

www.nationaltheatre.org.uk/primary

The National Theatre works extensively with London schools to offer a range of projects linked to National Theatre productions, CPD for teachers and one-day experiences such as *Make Theatre* days. Schools can access past productions for FREE via the National Theatre: On Demand.

In Schools service* nationaltheatre.org.uk/schools or create their own extraordinary school productions with support from the National Theatre through the *Let's Play* programme. nationaltheatre.org.uk/letsplay

primary@nationaltheatre.org.uk

*In September 2019, the NT will be launching a new platform of productions: the National Theatre Collection, which will be hosted by Bloomsbury and ProQuest and will be available to schools, universities and libraries around the world.

CREDITS

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