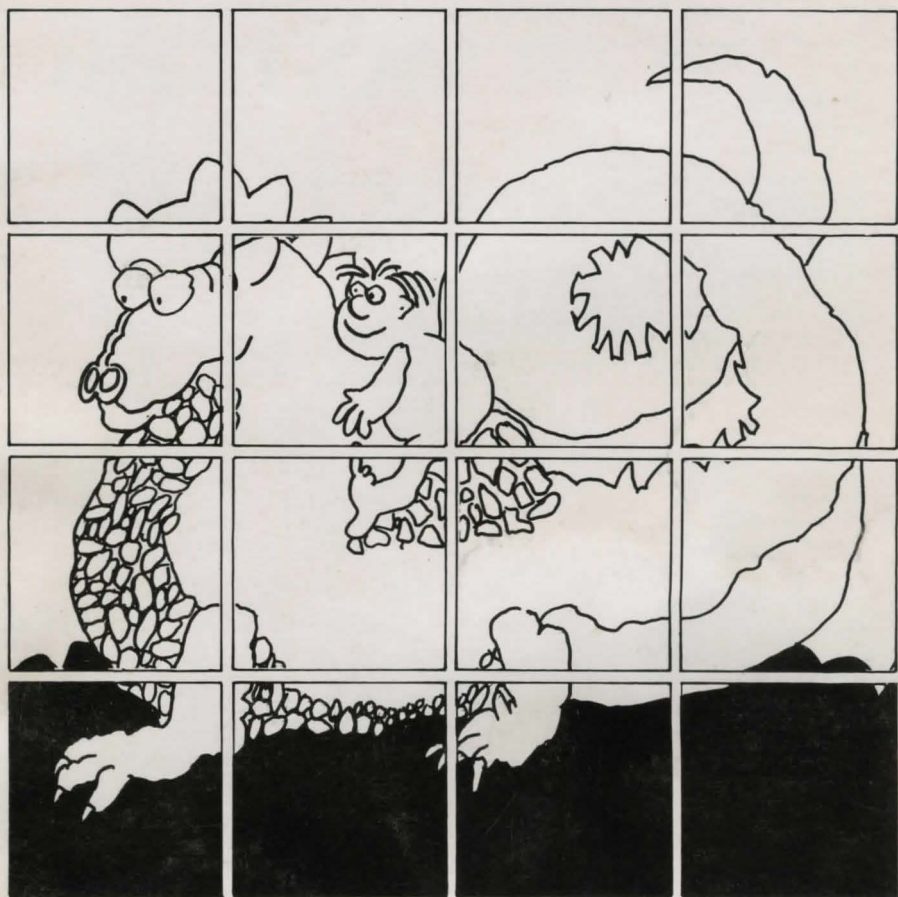


# DRAGON WORLD



## THE BOOK OF IDEAS

## For the Children . . .

Let's pretend there's a Dragon World.  
Let's pretend there's a reason.  
Let's pretend we believe.  
Let's reason  
A world  
Somewhere the other side of somewhere else,  
Where every night follows a day.

A world of bright light  
And cave darkness.  
In another time, in another place.  
A world of sorcerers, magic, dragons  
And children — the shepherds of the nation.  
And though the world is of another  
The journey there is but brief:  
Thinking is the best way to travel.

But if the journey you're on seems much too long,  
Carry on, carry on.  
For if you reason, and if you believe  
In a somewhere world  
You may succeed.

If you get tired and feel sense of purpose ebb  
Open your mind, awaken your senses.  
Take all in.  
Think for a while  
Till will flows anew  
And if you can try, if you can try,  
You may succeed.

For between the eyes and the ears there is,  
The sounds of colour.  
And the light of a dream.  
With thoughts of hope within  
To exclude the distractions of without.  
Let's pretend no more  
Actions expel all doubt.

And to achieve this end  
Is important to some  
For they believe  
So they give it a reason  
And the reason is . . .

For the children.

It is possible to meet a dragon but we humans are so lazy that we may not be able to survive in a Dragon World. Why? To exist in an animal kingdom we must sharpen our senses, those senses which have been dulled by our comfortable life upon Earth. If you venture forth you must be aware, constantly looking, listening and, most importantly, thinking. Then perhaps, traveller, you may succeed.

Mike Partridge (one of the first to visit *Dragon World*)

# DRAGON WORLD

## The Book of Ideas

*"Luckdragons are creatures of air, warmth, and pure joy. Despite their great size, they are as light as a summer cloud, and consequently need no wings for flying. They swim in the air of heaven as fish swim in water. Seen from the earth, they look like slow lightning flashes. The most amazing thing about them is their song. Their voice sounds like the golden note of a large bell, and when they speak softly the bell seems to be ringing in the distance. Anyone who has heard this sound will remember it as long as he lives and tell his grandchildren about it."*

Michael Ende "The Neverending Story"



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## Organising a *Dragon World* Project Some Suggestions

*N.B. This is not the Guru's Guide to using Dragon World in the classroom. It is no more than a list of possibilities. Your approach is dependent upon your own philosophy of education, teaching style, attitude to child-centred education, experience with using adventures as the basis for educational activities, and relationships with colleagues etc. The following suggestions exist to be used, rejected or give 'food for thought'.*

The hardest part of a computer-based project is, perhaps, the beginning. Convince yourself that you will be full of self-confidence and enthusiasm and then — get going.

1. Leave the computer in the cupboard (or wherever else it lives) and promise that you won't touch it for a couple of days (or even longer).

2. Allow a few children to read the *Dragon World* story, discuss it with them and ask them to tell the story to the rest of the class (either with or without the book)

or

read the story to the class yourself (not necessarily in one session)

or

allow the class to listen to the audio story

or

any combination of the above.

3. Talk to the children about the story and (by asking the right questions) make sure that they know what it's all about.

4. Allow the class to think about how the plot might develop and let them write down their ideas accompanied by illustrations. In other words encourage them to use their imaginations to develop their own ideas about the nature of *Dragon World*, the physical appearance of the dragons, moral considerations and so on. Let the children *become* dragons and tell the story from their point of view.

5. If you can find the time have a look at the first few screens of each of the computer programs and, if you can find even more time, go right through the two parts of the adventure perhaps using the 'crib' sheets in the 'Users' Manual' to make the whole process slightly less painful. (But don't spoil it for the children by giving away too many secrets or appearing to know all the answers.)

6. When you think that everyone is suitably enthused introduce them to the software. The most efficient method of introduction is to group the whole class around the micro and allow individuals to come out and



perform the necessary keyboard actions. The nature of the introduction depends very much on the previous experience of both yourself and the children.

7. (With the children?) think about how the class will be organised in terms of groups, computer access time and so on. Decide what will be happening elsewhere in the classroom while one group is adventuring. Will the other children be carrying on with their 'normal' school work or will they be equally involved in the project? Decide whether or not to abandon the daily timetable. A browse through the rest of this book might cause you to wonder whether there will be time to carry on with the 'normal' activities.

8. Use diplomacy (or whatever else is effective in your establishment) to ensure that the micro will be available when you require it.

9. Prepare to turn the classroom into Dragon World and ignore the funny looks that *they* give you.

10. Do spare time to consider the educational merits of drama, music, art, discussion and play. Even if you're not an arty person there's no-one but you to stop you using your imagination and 'having a go'.

## Ideas for Activities Away from the Computer

On the following pages is a collection of ideas many of which were submitted by 'workers at the chalkface'. The ideas, themselves, are in subject categories which have been arranged alphabetically (and that is the only reason why *art* comes before *maths*). This section is followed by a supplementary section listing the ideas (in a matrix) according to how they fit into the two parts of the *Dragon World* adventure.

It was certainly not intended that these lists should be treated as a checklist with each idea being ticked off as it is used. That approach would make the *Dragon World* project fail if for no other reason than that it would need to last for the best part of a year. The ideas are there to be taken as starting points. Your own ideas are bound to be far more effective because they can be tailor-made for the clients. Just because there are over 100 suggested activities does not mean that you should try to squeeze in as many as you can. It is always possible that you will want to repeat *Dragon World* with another class and, of course, you will be just as enthusiastic the second time if you have a fresh set of activities to encourage.

## Art

1. Create a focal point by letting the children produce a large junk sculpture model of a dragon. Use boxes, egg-boxes, cartons, toilet roll tubes, plastic bottles, jar and bottle tops, milk tops, polystyrene packing, cloth scraps, newspapers. Perhaps leave a space inside for a couple of children so that they can trundle the beastie down the corridor and terrorise the head. Make a processional dragon as used in Chinese New Year celebrations, with a large papier-mache head and long fabric body (held up with hoops?). Brown paper adhesive tape (the sort which needs wetting) can give great strength to paper structures (such as rolled-up newspapers). The size will depend upon available space but consider suspending it from a convenient point (and investigate pulleys at the same time?). Allow all the children to make a contribution to the work. It could be varnished (if copious quantities of white spirit are available for fingers) and parked outside in the playground. Alternatively a lovely mixture of P.V.A. glue and powder paint can give a tough, glossy finish or various materials may be applied to a glue coat.

2. Try wax-resist pictures or collages of the terrible fire, the fighting, or the Earth before and after.

4. Make puzzle pictures with five teeth hidden somewhere (cf the books of Kit Williams).

5. Have a go at potato printing to make dragons, brick walls, jugglers, etc.

6. Make puppets — glove, shadow, or other — to enact parts of the story.

7. Mount white cut-outs on a black background to make skeleton pictures.

8. Make strip cartoons to show the dragon's tricks or other parts of the story.

9. Try visual illusions with faces — cf sorcerers' ears becoming noses as they turn — cf upside-down faces.

10. Produce the view from inside a cave or tunnel looking out.

11. Animations, using flickbooks or super 8 film, may be produced to show animal movements such as head turning, facial expressions changing, etc. Try 'venetian blind' pictures to produce two-frame animations (similar to the animal animations in the programs). A piece of card is cut into parallel strips (of equal size) which are then mounted onto a second piece of card, each strip being secured by one long edge only. If the strips overlap slightly they can all be turned over at the same time (like



a venetian blind). The two frames are drawn on opposite sides of the mounted strips.

12. Design and make mazes in 2D or 3D.

13. Create pictures of treasure chests and their contents (perhaps like Advent calendars so that the chests can be opened to reveal the contents).

14. Draw computer graphics pictures, using graph paper ideally with about 80 squares across and 75 down.

15. Try an animation of a lift using a cardboard frame with a window hole and a scroll of paper behind it having views of each floor.

16. Pictures can be of different dimensions. Not all children's art work has to be on the standard paper sizes. Why not try giving them pieces of paper no larger than 10cm x 10cm and encourage them to attempt some intricate pencil work or join some large sheets together and provide some decorators' paint brushes (or even brooms to complete a background first)? Let children try using paper which is long and narrow.

17. Get hold of a selection of teeth and ask children to draw them as accurately as they can.

18. Ask children to produce pictures of Bewgo's teeth.

19. Scrimshaw is the adornment of shells and ivory with carved or painted designs (particularly by sailors). Find some interesting stones and imagine that they are teeth awaiting decoration.

20. Simulate necklaces made from teeth by using other materials such as card, clay or 'found' objects.

21. Allow children to paint delicate pictures on eggs or eggshells.

## Cross-Curricular

1. Make up a board game based on one or more of the elements in the program. Make a rough version and, after conducting trials, make improvements to result in a finished version with proper rules, storage for pieces, etc.

2. Allow children to create an oral/written/illustrated adventure. For example a group could produce a picture of each of twelve locations and provide a number of choices of action for each. For each possible choice they must provide alternative 'story lines'. Other children can be allowed to have a go at the adventure. They might be told, "You are the person in this picture. Do you want to 1. eat the food 2. try to escape or 3. have a sleep?". Three children could each have the appropriate script ready for the selected choice.

3. In the block of flats are treasure chests. Investigate locks and keys — how they work, where you have them, why you need them.

4. Draw up league tables of favourite treasures, voting on them and making graphs of class preferences.

5. Consider the nature of the treasures in *Dragon World* and discuss why they are treasures. Are some more valuable than others?

6. Think about the catastrophe which befell the peace-loving dragons. Do we have disagreements about trivial matters?

7. Mazes. Research or visit actual mazes. Design and construct models of own mazes, with square, circular, hexagonal, octagonal or irregular outlines.

8. Find out about miz-mazes such as the one at Breamore in the New Forest. It is said that monks had to crawl in and out of the maze on hands and knees as a form of penance.

9. Investigate the mazes and labyrinths of history, myth and legend.

10. Think of examples of natural labyrinths (such as those found in the human body).

11. Consider the world-wide importance of eggs in folklore and custom. Find out about pace eggs and Easter eggs.

12. Did the Russians really find a huge collection of dinosaur eggs in 1984? Imagine what would happen if the eggs hatched. Is there any similarity between dinosaurs and dragons?

13. In *Dragon World* sight and sound are important. Imagine what it is like to be deprived of certain senses. The dragon helps us in the cave. How can animals help people in real life?

## Dance/Drama

1. Re-create the pitch-dark path with chalk in the playground. Use high instruments or vocal sounds on the right and low ones on the left with skeleton percussion at the ready. A child with eyes shut, or covered, tries to walk the path.

2. Re-enact the events and emotions in the story: peace/war, excitement, anger, exile, dragons flying, breathing fire, eggs hatching, the deep dark cave, searching for hidden objects, through/round/over/under, stepping-stones, being lost in a maze, going in a lift, climbing, digging, going underwater.

3. Perform mimes of the answers to the dragon's riddles.



4. Perform mimes of the creatures in the egg matrix.
5. Move or perform tasks without the use of eyes.
6. Use the dance/drama cassette.
7. Let the children produce their own versions of the *Dragon World* story to perform in front of other children and/or parents.
8. Use music to create the 'moods' of the story and get children to make up dance movements which reflect these moods.

## Environment

1. Climate affecting environment — sustained hot weather leading to fire risk. Experiments with dry and wet things, testing how quickly they burn (but take care!). Experiment with different substances to find out how much water they contain and how the water may be extracted. Water cannot, for example, be removed from a lettuce leaf in the same way as it can from a wet shirt.
2. Map-making and map-reading. Plans of towns and villages. How are the different features shown?
3. Types of brick bonds in walls. Use Lego for experiments into relative strength of different methods. Examine building materials generally.
4. What is it like living in a tall block of flats?
5. Notices in the environment. Roadsigns, place-names, shop facias, NO SMOKING or EXIT signs, etc. Do young children **really** have problems with capital letters or is it only their teachers who think that they do? The environment is, in fact, full of messages in capital letters.
6. Find out about tunnels and caves. How are caves formed? Are they of use to us? Which tunnels are always full of people? Could a tunnel lead to the centre of the earth Mr. H. G. Wells?
7. Find out about streams and rivers. What makes them? How can they be measured? Do we have piranhas and crocodiles in our rivers?

## Language

1. In the story we are told very little about Bewgo and the teeth. Children could make up their own stories about why the teeth are so important, their purpose and how they came to be lost.

2. Think about the dragons that flew away and the planet they found for their home. How might it be different from Earth? Think about having to leave home by choice (growing up?) or force (refugees?).

3. Research riddles, orally and from books.
4. Make up riddles, with a list of possible answers, to try out on other children.
5. Make a class book of favourite riddles.
6. Invent four other tricks the dragon could do.
7. Discuss and illustrate human magicians' tricks — illusions like sawing someone in half, card tricks, disappearing tricks, escapology, etc. Look for explanations in words and diagrams of how tricks are accomplished.
8. Make concrete poems (cf random words appearing in the program — 'smash/bash/crash' when going through the wall behind window 1 — and the word patterns in the treasure-naming routines).
9. Write a menu for a dragons' restaurant. Produce an illustrated recipe book for a dragons' kitchen.
10. Oral word game — one child secretly chooses a creature; others ask if the creature will eat 'x'. Children have to guess the creature from the initial letters of the food. (cf baby dragon feeding)
11. Write dramatic descriptions of crossing Bewgo's Stream, or being lost or enclosed in a maze, or cave.
12. Compare homes such as the dragons' tall block of flats and the frogs' pond. What would happen if people and/or creatures changed homes with each other?
13. Research dragons — Chinese, Welsh, land/sea/sky, heraldic, St. George's. What do all dragons have in common (if anything)?
14. Research into monsters in general — chimera, gorgon, Big Foot, Loch Ness Monster, Lambton Worm, etc.
15. Dragon's teeth and civil war. cf Jason and Cadmus in greek mythology (e.g. in film 'Jason and the Argonauts').
16. Make dragon-shaped poems.
17. Make a guide-book through Dragon World to show how the treasures may be reached.
18. Make up word-games in the style of 'my first is in . . . but not in . . . '.
19. Record-keeping — devising the best way to avoid making the same mistake in the program twice.
20. Recognition of words spelt backwards, written and orally. Spelling own names backwards. Invent a backwards world.



21. Take your children outside and let them lie on their backs in the hot sun (just like dragons) to watch the clouds and dream. Then ruin it for them by saying, "Now write about it." Alternatively, think of more suitable ways for them to record their dreams.

## Logic

1. Discuss the dragon/egg dilemma. Think of other dilemmas in real life e.g. "Has there always been a yesterday?". In window 1 there are only 2 walls to pass: if there is a wall around the universe what lies beyond it? If a frog tries to cross the pond by jumping half the remaining distance each time how long will it take to reach the other side?
2. Probability and chance, possibility, impossibility. Is it true to say that nothing is impossible? Try striking a match on jelly. Could a monkey, given long enough, write "Hamlet"?
3. Truth-telling problems — cf Nogard and Etoyoc. What is impossible about the statement, "Everything I say is untrue."?

## Maths

1. Make matrices of children's trays or lockers. Produce simple maps with (letter and) number co-ordinates. Play games of battleships, etc. (The basic idea of battleships can easily be changed into a treasure hunt.)
2. Baby dragon is weighed in kilograms. How heavy is she compared with the average child? How heavy is 'heavy'? Practical and computational work. Scales with linear sliding markers, or pointers round circular scale, or digital readout, or needing you to add up the weights you've put on.
3. Probability. ('If there are 17 riddles, what chance of guessing the right answer?' ... 'If there are six sorcerers, what chance is it that 'X' will turn up ... this go, in two goes ...?' etc. etc.) If a tossed coin lands 'heads' up is it more likely to be 'tails' next time?
4. The number of notes played on the dragon's teeth is supposed to be a random number between 7 and 10. By giving the wrong answer repeatedly children could investigate the randomness of the computer's random number generator. (They may well find that there is a distinct bias towards certain numbers.)

5. Find out how long it takes to cross Bewgo's Stream or complete the maze. It is stated in the *Mazes* program that each new maze takes 15-20 seconds to be drawn. Is this a fact?

6. Symmetry. (e.g. tree picture — roots and branches show rotational symmetry)

7. Right angles and straight angles, cf the Maze.

8. Investigations. How many treasures are there and how many can be found in one go? How long are the pathways in a maze or the groove on a record?

9. The *Riddle Solver* program will list all the combinations of possible letters in a 'hard' riddle. Children could try to work out the number of possible combinations in a riddle before asking the dragon.

10. Conduct a 'letter count' to find the frequency of letters in a piece of writing. Find ways of exhibiting the results.

11. Music is nothing more than 'numbers making noises'. Think of ways in which your children can investigate this.

## Music

1. Compose peaceful and warlike music (perhaps using the *Dragon Music* program).
2. Play note sequences for others to count — individuals playing all the notes, or groups playing consecutive notes as in hand-chime playing.
3. Find out which instruments make high notes, which low, which medium — and which can make two or all of these kinds.
4. Play games using high, low and medium notes (cf *Dragon Music* program).
5. Listen to motivating music — (see music list).
6. Make music for dance/drama work.
7. Compose music to accompany children telling their own (dramatised) version of the *Dragon World* story (and record it).
8. Make unusual musical instruments (like the dragon's teeth) e.g. by putting water in bottles.



## P.E.

1. Games with stepping stones.
2. Games with right and left turns.
3. Games with programmed directions (e.g. turn left, walk four paces, turn right . . . etc.) perhaps negotiating obstacle course i.e. human *turtles* or *bigtraks*.
4. Juggling: a) 1 ball 2 hands b) 2 balls 2 hands c) 2 balls 1 hand d) (with a lot of practice . . .!) 3 balls 2 hands. Also juggling with other things — beanbags, plastic lemonade bottles, stuffed dragons etc.
5. Create some new dragon tricks.

## Science

1. Find out about creatures that come from eggs. Compare oviparous with viviparous creatures.
2. Incubate some eggs in the classroom and if you can't cope with turkeys try slugs.
3. Examine insects' eggs with magnifying glasses and microscopes. How many different shapes and colours do eggs come in?
4. Examine nests. Where do spiders, dogfish and dragons lay their eggs?
5. Sort creatures into land, water and air creatures, and combinations thereof (cf the creatures in the egg matrix). Think about how creatures are adapted for a particular environment. Sort creatures by other characteristics — intelligence, size, reliance on sight or smell or hearing, ugliness (to human eyes!) or any of the children's own criteria.
6. Study diets. The dragon has a silly way of choosing food. How should she be choosing? How do we decide what we eat? Different types of food; proteins, carbohydrates, etc., and what they each do. Vegetarians and carnivores. (Is it right or even necessary for people to eat animals? [*Mike's question*]) (Is it right for animals to eat people? [*Pete's question*])
7. Find out about creatures that use sound for direction finding e.g. bats, whales. Compare with human inventions like sonar. How do gas/water pipe repairers find their pipes before digging a hole? (Perhaps where you live they don't.)

8. Investigate skeletons. Find out about human skeletons by feeling one's own (and each other's) bones. Look at small creatures' skeletons. What would a dragon's skeleton look like? Which creatures have their skeletons on the outside?

9. Find out about persistence of vision cf animation in the program and in films, flick-books, etc.

10. Investigate animal movement — quadrupeds, bipeds, swimming, crawling, swinging, jumping, etc.

11. Coyotes. Are they as bad as the program makes out? Research into their true nature. (According to one source, in captivity they're as tame and loyal as dogs.) Also enquire why knights in shining armour were always beating up dragons and rescuing maidens from them (in the unenlightened days when they didn't know they were being sexist) when, as we all know, dragons are really gentle, cuddly creatures. If this isn't scientific then undertake some experiments to find out how knights kept their armour shiny or other activities which have nothing at all to do with *Dragon World*.

12. Construct maze-learning experiments for small rodents or very small teachers.

13. Study trees. Are the roots as wide-spreading as the branches? Look for evidence in parks and on the banks of streams where the roots may be exposed. Find out why trees need roots. Find out which creatures live in the different parts of a tree.

14. Investigate different types of lift such as canal locks, water-raising devices for irrigation, cranes and escalators.



## The Ideas in Program Order

The idea numbers appear in the matrix.

The curriculum categories are as follows:

Art, Cross-Curricular (CUR), Dance/drama (DAN), Environmental (ENV), Language (LAN), Logic (LOG), Maths (MAT), Music (MUS), P.E. (P.E.), Science (SCI).

### The Introductory Story

ART	CUR	DAN	ENV	LAN	LOG	MAT	MUS	P.E.	SCI
1-4 16-20	6	2 6-8	1	1 2 13-16 21			1 5-7		

### The Adventure — Part 1

	ART	CUR	DAN	ENV	LAN	LOG	MAT	MUS	P.E.	SCI
DRAGON TEETH MUSIC							4 11	2 8		
DRAGON EGG RIDDLE						1				
DRAGON TRICKS	8 11		3		3-7		3		5	
EGGS	21	11 12	4				1			1-5
BABY DRAGON FEEDING	11				9 10		2			6
SORCERERS	9 11				7 20	2 3	3 5			9
WALLS	5	1	2	3	8 19	2				
JUGGLER	5 11								4	
PITCH DARK PATH	7 10	1 13	1 2 5	6	11			3 4		7 8

## The Adventure — Part 2

	ART	CUR	DAN	ENV	LAN	LOG	MAT	MUS	P.E.	SCI
ANIMAL NAMING	11									10-12
BEWGO'S STREAM		1	2 5	7	11 17 19		5		1	
MAZE OF NO RETURN	12	1 7-10	2		11 19	2	5 7 8		2 3	12
TOWN OF TREASURES	11 13 15	1-5	2	2 4 5	8 12 17-19	2	3 6 8			9-11 13 14

## Reading and *Dragon World*

The reading content of the adventure as a whole is designed to be within the capabilities of an average seven year old but with the following provisos:

1. there should be a degree of familiarity with the material through class demonstrations
2. some sections have a vocabulary which will require additional adult help — in particular these are the riddle sequence in part one, the names of the treasures and also the notices\* in part two.

If children with a reading age of around seven are going to need extra help and encouragement this does not mean that less-able readers cannot cope with *Dragon World* but does require that the teacher employs sensible strategies.

An obvious plan is to compose groups so that there is at least one good reader in each and to ensure that the children selected know that their task is to offer their reading skills to the others as required rather than rush through the text on their own. (Children are well aware that there is a vast range of reading abilities in a class and a teacher can easily point out that reading is but one of the skills necessary to succeed in *Dragon World*.)

With even younger children where there are not enough good readers to go round there can be much more preliminary work around the micro. It may not be fashionable to have a whole class reading out a sentence together (after you) but it is very effective. Just ensure that the inattentive and short sighted children are closest to the monitor. The purpose of such class sessions is to help build up the sight vocabulary required by the



program but there are also opportunities for early comprehension and phonic skills to be practised. In fact with five and six year old children it has been found helpful to have regular class sessions at intervals.

\* Notices are erected when a treasure has been removed from a location and a subsequent visit is made to that location. These notices are:

1. "Pond dipping is no longer allowed in this part of the pond." — at the pond
2. "This floor is being cleaned. We apologise for any inconvenience." — in the flats
3. "This branch is closed to the general public." — in the branches
4. "Tunnel closed. Please use other route." — in the roots
5. "DRAGON GAS REPAIRS Please use other path." — in the road.

## Spelling in *Dragon World*

1. 'yes' and 'no' inputs may be abbreviated to 'y' and 'n'.
2. Whenever spelling has to be accurate there will be a list of words on the screen — one of which will be the correct word. The only word which does not appear on the screen but which must be spelled correctly is 'tooth' (or 'teeth'). A card displaying the word(s) could always be placed near the micro.
3. In the dragon feeding sequence spellings need only to be approximate but must start with the right letter.
4. All letter inputs are in lower case. If it is decided that Robert is to be fed to the dragon then 'robert' will be written.

## Discussion and *Dragon World*

A solitary child exploring *Dragon World* will enjoy the programs and benefit from the experience but two children will get more than double the benefit.

*Dragon World* encourages various kinds of logical thinking and decision making, hypothesizing, and also intuitive and creative thinking. Educationally this is likely to be much more useful if it has to be verbalised, justified to someone else, or supported to contradict someone else's ideas. Very often we do not realise what we actually think or believe until we have to explain it to someone else.

The social aspects of group work are particularly important. Even the shiest (with encouragement, perhaps) will contribute to discussion, the seemingly-slowest will offer good ideas, and even the bossiest may learn to take other children's opinions and suggestions into account.

## Using the Dance/drama Music

The music on the cassette was specially composed to provide a vivid stimulus for children's creative activity. The following notes relate to dance/drama activities as that is the creative area in which teachers most require help, encouragement and gentle coaxing. There is no reason, of course, why the music should not be used as a stimulus for other creative activities.

If you have found the time to listen to the cassette and read these notes beforehand it will be that much more purposeful and effective. And if you can also take your shoes and socks off and join in with demonstrations and ideas at appropriate moments so much the better. You don't have to be able to dance to participate. It's astonishing how much can be done just moving a couple of fingers in time to the music. All you'll need for the work on the tape is a hall, or the largest room you can lay claim to; children in appropriate clothing; the cassette and this booklet; and the best quality cassette player you can find. Connecting it to a music centre or hi-fi will give you the clearest sound, and therefore the most powerful stimulus. But an average-quality radio-cassette recorder can quite happily fill a hall, so don't be put off by lack of equipment.

The cassette itself lasts only about eighteen minutes; but you should allow at least two half-hour sessions to complete it — frequent use of the pause button is essential, to discuss movements, ask children to show the others something good they've been doing, and explain the way the dance fits into the story and program.

If you are able to listen to the cassette first it would be helpful to use the same cassette player you will use with the class and pencil in the tape counter number for each piece of music. And don't forget to zero the thing to start off with.

The pieces follow on very quickly from each other with hardly any gap — so use the pause button when you need to (perhaps by employing one of those who has 'brought a note' as a remote-control 'pauser').



## Dance/drama Music Notes

*N.B. The first five pieces relate to Part 1 of the adventure program and the remaining five to Part 2.*

1. *Peaceful music. (time: 1 min 13 sec, cassette counter 000)*

Dragon World before the terrible war. The weather is superb. Birds sing, crickets chirp, and all is peaceful. Some dragons are asleep; the ones that are up and about move in slow, smooth, economical ways, strolling in the shade, perhaps, or fanning themselves with their wings, or swimming contentedly in the nearby lake.

2. *Warlike music. (time: 1 min 00 sec, cassette counter: )*

Menacing, repetitive music, to symbolise the anger and sudden possessiveness that has brought the dragons to war, and will devastate their planet. Anger and terror are the emotions: anger in the marching dragons, in a gang or army, marching in time to the drum, and with each pace becoming more sure that they are in the right and everyone else is in the wrong; and terror among the other dragons, who are maybe still waking up from a sleep, to find their picnics trampled on or their parkland burning. Perhaps their fear then turns to anger, and they too go on the march, with fierce faces, and stiff, tense movements.

3. *7-10 notes dances. (time: 2 min 22 sec, cassette counter: )*

In the program the dragon plays random sequences of notes on his teeth. Here, the dancers have to listen to the number of steps in each sequence, think about the sort of sound quality the notes have, and then perform the right number of movements in a style that they think fits the music.

Each piece is played four times — once for listening, and then three times for moving to.

There are five pieces in all. It is important to discuss sounds and movements in between practising them.

4. *Sorcerer tunes. (time: 28 sec, cassette counter: )*

In the program the six sorcerers twirl about until three of them are facing towards you and three away from you. For this piece, get the children into groups of six as much as possible. The music plays **three** times, and before each time (use the pause button) the group have to decide which three will face the front, and which the back. (Odd fours or fives or whatever can decide how many of them will face in which direction.)

Maybe this dance should be performed with completely straight faces and automaton-like movements, with the aim of getting movements and finishing times perfectly synchronised.

5. *Peace/War/Peace. (time: 3 min 29 sec, cassette counter: )*

Using the same music as 1. and 2., a dance sequence can be worked out and performed. It starts with the peaceful scenes described earlier; but, when the warlike music starts to fade in, groups of children can break up this peace with their movements. Eventually the warlike music dies away and the peaceful music returns. Should the peaceful dances start again exactly as before or should there be some difference in the sort of slow movements performed — sad instead of happy, shocked instead of relaxed — for instance?

It is suggested that different groups of children could lead different sections of this routine with the others gradually being affected by their movements and changing their dances accordingly.

6. *Stepping stones. (time: 3 min 41 sec, cassette counter: )*

In the program you have to cross the Stream of Bewgo by means of stepping stones. If you land on a green stone, you find it is actually a partially submerged crocodile. If you try to stretch too far, you fall into the water and have to swim back to shore. In this dance, crocodiles are ignored. (You could always decide to shout 'crocodile' after, say, the sixth stone each time, but that's up to you!)

To symbolise the stones, there is a series of notes, going from C up to the C two octaves higher. Each of the notes makes a jump of one semi-tone, except for two on each crossing, which go up a much bigger interval than this.

There is one 'dry run', which should be listened to for these larger jumps. Then there are three actual attempts at crossing the stream, with the first being a repeat of the dry run; except that from now on, each time too big a step is taken, a resounding splash greets you.

The object of the dance/game is to 'get across to the other side' without falling in. Anyone who does take a step at the wrong time has to mime swimming back to the bank they set out from; but also anyone who doesn't take a step at the right time won't strictly have made it to the other side when the C chord sounds to signify success.

You could use this as a competitive game but probably it is better to use it purely as a dance.

The steps to avoid are:

first attempt — steps 4 and 8

second attempt — steps 3 and 8

third attempt — steps 3 and 4.

7. *Maze music. (time: 2 min 12 sec, cassette counter: )*

In the program you have to negotiate a maze which closes in behind you. All movement is either straight ahead, or by 90 degree turns left or right. In the dance, you simply have to imagine being in a maze, perhaps one with constricting high hedges, and only being able to move forward,



turn left or right. There is a sense of urgency, and also the feeling of panic because the maze is closing in behind you with every step you take.

Each child should visualise a goal that is somewhere the other side of the hall, and then, when the music starts, begin the tortuous path towards it. But most of the dancers should come up against a dead end before the music finishes. Maybe you could choose only one child to get to the goal. The others could choose the time when they find themselves trapped and then perform the classic 'trapped in a glass cage' mime with their palms outstretched. When the music stops the successful one could dance for joy — and then perhaps realise that the path back is also blocked for him/her as well. The other dancers could freeze when the music finishes and this one could be left to dance for joy and then to the 'trapped' mime.

There is a chord which comes into the music at random intervals and this could be used by children as their cue to change direction.

There is one practice go (49 sec) and one go proper (1 min 23 sec) which ends with a cymbal crash.

8. *Underwater music. (time: 1 min 24 sec, cassette counter: )*

In the program the dragon jumps into the pond for you, sinks to the bottom, finds treasure, and then floats back up. On the pond bottom she breathes out a few times and bubbles of her breath come to the surface. What is it like underwater? Some of the children in any one class will be able to give graphic descriptions of what it feels, looks and sounds like. Use their ideas to put together a dance to the music. To be really progressive, liberated (and nuts?) take the music to the swimming pool and try this bit there carefully jotting down *synchro swimming* in your record book.

9. *Badger music. (time: 58 sec, cassette counter: )*

In the program the badger digs down under the roots of the tree for you. The music tries to imitate the speedy but bumbling gait of the badger along one of his familiar tunnels. Remember that he is using his nose much more than his eyes down here in the dark. How can you put that across in your dancing?

10. *Dragon Carnival music. (time: 58 sec, cassette counter: )*

In the program the ultimate goal is to give the dragons five treasures of which they all wholeheartedly approve. This doesn't happen very often; but when it does, it's cause for celebration. This might be the sort of music the dragons would dance to. They're not the fastest or most nimble of dancers, or the lightest on their feet; but they have a reason to be happy for the first time for ages, and that's enough to get them waltzing and cavorting and generally having fun.

★ ★ ★ ★ ★

And afterwards?

There's no reason why the dances created and practised couldn't be worked on some more, and then performed, perhaps to another class, or even to parents.

It could be a very good project for all age groups to write (or dictate or help to dictate) a linking story/narrative to make sense of these rather disjointed dances; and a performance would then include this narrative, either spoken live, or recorded onto another cassette interspersed with the music.

And of course you can add other ideas for dance that emerge, and cut out any of the pieces you don't want.

If you do feel inspired enough to undertake some sort of dance/drama project based on the program we'd very much like to hear about it — and there'd be no question of our asking for a performance fee or whatever from an individual school!



# Dragons and Riddles Book List

Compiled by Mike Partridge

## DRAGONS

Beisner, M./Lurie, A.	<i>Fabulous Beasts</i>	Jonathan Cape
Blumberg, Rhoda	<i>The Truth About Dragons</i>	Four Winds Press
Clarke, Mollie	<i>Wu and the Yellow Dragon</i>	Hart-Davis Ed.
Cole, Tamasin	<i>The Dragon and George</i>	A. & C. Black
Davidson, Mildread	<i>Dragons and More</i>	Chatto & Windus
Drew, Patricia	<i>The Dream Dragon</i>	Chatto & Windus
Fagg, Christopher	<i>Fabulous Beasts</i>	Piccolo Explorer
Green, Roger Lancelyn	<i>Dragons</i>	Hamish Hamilton
Hargreaves, Joyce	<i>The Dragon Hunter's Handbook</i>	Granada
Honke, Helen	<i>Dragons, Dragons, Dragons</i>	Franklin Watts
Howell, Margaret	<i>The Lonely Dragon</i>	Kestrel
Lastrego, C./Testa F.	<i>Dragon in the Woods</i>	A. & C. Black
Mahy, Margaret	<i>The Dragon of an Ordinary Family</i>	Heinemann
Manning Sanders, Ruth	<i>A Book of Dragons</i>	Methuen Children's
McGowen, Tom	<i>Legendary Creatures</i>	Hamlyn Books
McLachlen, Edward	<i>The Dragon Who Could Only Breathe Smoke</i>	Brockhampton Press
Micklethwaite, Mavis	<i>The Red Dragon</i>	Macdonald & Jane's
Morris, Jean	<i>The Path of the Dragons</i>	Hutchinson
Palmer, Robin	<i>Dragons, Unicorns and Other Magical Beasts</i>	Hamish Hamilton
Rawson, Christopher	<i>Dragons</i>	Usborne Story Books
Rawson, Christopher	<i>Dragons, Giants &amp; Witches</i>	Usborne Story Books
Ross, Alison	<i>Dragons and Monsters</i>	Basil Blackwell
Rudd, Elizabeth	<i>Dragons</i>	W. H. Allen
Ruffell, Ann	<i>Dragon Fire</i>	Hamish Hamilton

Starkey, Dinah

Swindells, Roger  
Tolkein, J.R.R.  
Wild, Robin & Jocelyn  
Williams-Ellis, A.  
—

Reading Scheme Books:  
Roundabouts B3

Ginn Magic Circle 8/1

*Monsters, Dragons and Sea Serpents*

*Dragons Live Forever*  
*The Hobbit*  
*Monster, Man and Beasts*  
*Dragons and Princes*  
*The Ladybird Book of Dragons*

*The Princess and the Dragon*

*The King, the Dragon and the Witch*

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## RIDDLES

Brown, Marc  
Cerf, Bennett  
Cerf, Bennett

*Spooky Riddles*  
*Riddles*  
*More Riddles*

Kaye & Ward

Hodder & Stoughton  
Unwin  
Heinemann  
Blackie  
Ladybird Books

E. J. Arnold

Ginn

Collins  
Collins  
Collins



# Motivating Music

The following is not a list of *dragon* music. It represents, however, an example of the type of music which can be used to provide all sorts of stimuli for creative activities in schools. Personal tastes are obviously important when it comes to choosing music and it is freely admitted that the pieces listed have been chosen subjectively from *Pete's-and-Mike's-music-to-be-played-loudly-when-they-are-being-creative* collections.

## Jean Michel Jarre

*Equinoxe*

*Les Chants Magnetiques*

*The Essential Jean Michel Jarre*

*The Concerts in China*

*Zoolook*

Polydor

POLDC 5007

FDM 40 18108

PROMC 3

PODVC 3

POLHC 15

## Vangelis

*China*

*Chariots of Fire*

*L'Apocalypse Des Animaux*

Polydor

SPEMC 19

POLSC 1026

SPEMC 72

## Mike Oldfield

*Ommadawn*

*Hergest Ridge*

*Incantations*

*The Killing Fields*

Virgin

TCV 2043

TCV 2013

TCVDT 101

TCV 2328

## Mahavishnu Orchestra

*A Lotus on Irish Streams*

from *The Inner Mounting Flame*

CBS

64717

## David Bowie

*Subterraneans* from *Low*

CBS

PL12030

## Kevin Ayers and the Whole World

*The Oyster & the Flying Fish*

and *Underwater* from

*Shooting at the Moon*

EMI Harvest

SHSP 4072 or

SHSP 4005

## Peter Forrest

*Breathing/space*

SD 19851\*

\*available by mail order only from 4MATION



