

**Drama: Creating a Climbing Scene**  
**An Interdisciplinary Education 'Function to Flow' Approach to Learning About Climbing**

<b>Grade:</b> Junior/Intermediate	<b>Subject/Course:</b> Arts	<b>Time:</b> 105 mins
<b>Teacher:</b>	<b>Strand:</b> Drama	
<b>Lesson Description</b>		
<ul style="list-style-type: none"> <li>- Students will work in groups to create climbing scenes in which they use the dramatic arts to express various feelings and emotion while touching on function, form, feeling, and flow from the Function2Flow model</li> </ul>		
<b>Desired Results</b>		
<b>Fundamental Concepts/Skills</b>		
<ul style="list-style-type: none"> <li>- Communicating through the dramatic arts</li> <li>- Drama: Roles/characters, relationships, time and place, tension, focus and emphasis</li> <li>- Function2Flow Physical Literacy</li> </ul>		
<b>Big Ideas</b>		
-		
<b>Essential Questions</b>		
<ul style="list-style-type: none"> <li>- How can the physical literacy skills be communicated through the dramatic arts?</li> </ul>		
<b>Overall Expectation(s)</b>		
<b>Specific Expectation(s)</b>		
<b>Lesson Goals</b>		
<ul style="list-style-type: none"> <li>- Students will develop communication skills through movement and the use of verbal and non-verbal language to express a variety of emotions and feelings</li> <li>- Students</li> </ul>		
<b>Key Concepts and/or Skills to be learned/applied</b>		<b>Prior Knowledge</b>
<ul style="list-style-type: none"> <li>- Critical thinking, analysing, interpreting, describing, dramatic arts - communicating feelings and emotions, physical literacy</li> </ul>		<ul style="list-style-type: none"> <li>- Knowledge of climbing is an asset but not essential</li> <li>- Prior lessons on dramatic arts techniques</li> </ul>
<b>Connections to Function-to-Flow Model</b>		
<b>Function</b>		<b>Form</b>
<ul style="list-style-type: none"> <li>- Animal charades</li> <li>- Novel excerpt scene</li> <li>- Emotional climbing scene</li> <li>- Interactive climbing scene</li> </ul>		<ul style="list-style-type: none"> <li>- Animal charades</li> <li>- Novel excerpt scene</li> <li>- Emotional climbing scene</li> <li>- Interactive climbing scene</li> </ul>
<b>Feeling</b>		<b>Flow</b>
<ul style="list-style-type: none"> <li>- Animal charades</li> <li>- Emotional climbing scene</li> <li>- Interactive climbing scene</li> </ul>		<ul style="list-style-type: none"> <li>- Animal charades</li> <li>- Interactive climbing scene</li> </ul>
<b>Planning Learning Experience and Instruction</b>		
<b>Student Groupings</b>		<b>Instructional Strategies</b>
<ul style="list-style-type: none"> <li>- whole group, small groups, pairs</li> </ul>		<ul style="list-style-type: none"> <li>- Whole group discussion, drama warm-ups, partner work, F2F model, group creative collaboration and presenting</li> </ul>
<b>Materials</b>		<b>Considerations</b>
<ul style="list-style-type: none"> <li>- 10-15 minute movie clips of climbing (e.g.,</li> </ul>		<ul style="list-style-type: none"> <li>- Be sure to preview clips ahead of time as there</li> </ul>

<p><i>Touching the Void or Into Thin Air: Death on Everest</i>)</p> <ul style="list-style-type: none"> <li>- Novel Excerpts: <i>The Climb</i>(by Anatoli Boukreev and G. Weston Dewalt, 1998), <i>Touching the Void</i> (Joe Simpson, 1997)</li> </ul>	<p>are parts of the movie where the language is not appropriate for school children</p>
<p><b>Accommodations</b></p> <ul style="list-style-type: none"> <li>- Be aware of IEPs in the class and modify accordingly</li> </ul>	
<p style="text-align: center;"><b>Learning Experience and Instruction</b></p>	
<p><b>Motivational Hook</b> (10 mins)</p> <ul style="list-style-type: none"> <li>- Animal Charades – Place students into two teams. Place pieces of paper with animal names on them into a hat. Rock/Paper/Scissor to see which team goes first. One person chooses a piece of paper from the hat and acts out the animal without speaking to his/her team. They have one minute to guess the animal. After the time is up the opposing team has one chance to guess. <ul style="list-style-type: none"> <li>- The end goal of this activity is for students to achieve a sense of flow by moving like an animal within themselves, with others and in their environment.</li> </ul> </li> </ul>	
<p><b>Open</b> (25 mins)</p> <ul style="list-style-type: none"> <li>- Show students 10-15 minute movie clips of climbing (e.g., <i>Touching the Void or Into Thin Air: Death on Everest</i>)</li> <li>- Introduce/review the Function2Flow model</li> <li>- Discuss the different elements of function, form, feeling and flow that can be seen in these videos</li> </ul>	
<p><b>Body</b> (60 mins)</p> <p><b>Activity 1: Act Out a Climbing Scene</b></p> <ul style="list-style-type: none"> <li>- Start with students in groups of 5 acting out a scene that is provided to them based on novel excerpts.</li> </ul> <p><b>Activity 2: Create an Emotional Climbing Scene</b></p> <ul style="list-style-type: none"> <li>- Students create a climbing scene set in a specific area of the world, in a specific climate, e.g. Mount Everest (cold), the Amazon (warm, humid climate), the Canadian Rockies etc.</li> <li>- Each student develops and becomes an emotional persona of a climber, e.g., a confident climber, an anxious climber, a fearful climber, etc. (option to have students repeat the charade exercise in the same teams and guess, through non-verbal body language, the emotions of each climber). <ul style="list-style-type: none"> <li>o <i>Teacher Prompt: what is the relationship between felt emotion and climbing performance?</i></li> <li>o <i>Teacher Prompt: what differentiates a beginner from an expert climber in terms of how their bodies move, what shapes they make as they climb, and how they connect to their environment</i></li> </ul> </li> </ul> <p><b>Activity 3: Create an Interactive Climbing Scene</b></p> <ul style="list-style-type: none"> <li>- Have students create a scenario where they help each other overcome a challenge while climbing, e.g., one climber wants to do a risky maneuver to climb higher on a mountain side while the other group members facilitate the decision making process in terms of assessing the level of risk, safety, and possible outcomes (both positive and negative) in performing the climb.</li> </ul>	
<p><i>*If students are working on a creative writing project in Language Arts they can further adapt their story</i></p>	
<p><b>Close</b> (10 mins)</p> <ul style="list-style-type: none"> <li>- Facilitate discussion with class on what elements of the Function2Flow model came into their plays and how these elements can be transferred to the actual experience of climbing</li> </ul>	

### Extension Activities

- Students can be asked to adapt this lesson to the physical activity of their choosing, keeping in mind the F2F model

### Assessment

- Assess students' use of the dramatic arts creating and presenting skills: communicate feelings, ideas and multiple perspectives, role/characters, relationships, time and place, tension, focus and emphasis
- Function2Flow assessment chart: Communication – reading body language, Thinking & Inquiry – critical/creative thinking and planning strategies

1. An excerpt from *The Climb*: by Anatoli Boukreev and G. Weston Dewalt (1998) that hones in on the importance of equipment:

With a jerk, I was torn from my ice axe, which I had used in belaying the pair. Sliding down the mountain and falling more than twenty metres, we were stopped by a rope that I had fixed to an anchor just a moment after we had stopped for tea. No one was seriously injured, but somehow I lost my gloves in the fall. In the fifteen minutes it took to get our tents at Camp III, my hands were frostbitten, but fortunately, my exposure was for a short time and I did not suffer any lasting damage. (p. 30).

2. An excerpt from *The Climb*: by Anatoli Boukreev and G. Weston Dewalt (1998) that hones in on the importance of adjusting to the environment:

One of my first priorities in Base Camp was to formalize an acclimatization plan. The demands of properly acclimatizing required that team members stay in Base Camp for at least a few days until their bodies had adjusted to that altitude, and then we would begin a series of excursions that would take our climbers higher onto the mountain, climbing from Base Camp to succeeding higher camps that our Sherpas would establish. The idea is that you gradually allow your body to adjust to higher and higher altitude and then retreat to an altitude to which you have acclimatized. Our first excursion would be to 6,100 metres, which is where we would establish our Camp 1, but on the first excursion we would not overnight there. On this excursion and on all those that followed, the clients would carry only their personal belongings and personal equipment, so that they could save their strength. Our climbing Sherpas would carry rope and whatever supplies we might need. (p.61).

3. An excerpt from *Touching the Void* by Joe Simpson that describes rhythmical motions of climbing:

When I next looked up Simon was nearly at the end of the rope, 150 feet above me. I had to crane my neck to see him. It was very steep.

Following his cheery shout I sorted out my axes, checked my crampons, and started up towards the wall. As I reached the crevasse I realised how precipitously steep it was. I felt off balance, forced out by the angle, until I had hauled myself out over the lip of the crevasse and up on to the ice wall. Stiff and unco-ordinated at first, I struggled unnecessarily until, warmed by effort, my body began to flow into rhythmic movements, and a rush of exultation at being here set me off up towards the distant figure. (Simpson, 1997, pp. 29-30).

4. An excerpt from *Touching the Void* by Joe Simpson that describes a moment of living life by a thread:

At last we fell silent. A terrible fear and insecurity had overtaken our boisterous reaction to the unimaginable event. Shining torches below, we saw the remains of our two ropes, which had been hanging beneath the ledge. They were cut to pieces, shredded by the falling rock. Turning round to inspect the safety line, we were appalled to find that the old ring peg on

which we hung was moving, and that the spike of rock had been badly damaged. It looked as if one of the two attachment points would give way at any moment. We knew that if just one anchor point failed we would be hurled into the void. [...] We hung on that fragile rope for twelve interminable hours. Eventually our shouts were heard and a rescue helicopter succeeded in plucking us from the wall. The experience of that long, long night, expecting to fall at any time, one minute laughing hysterically, then silence, always with stomachs clenched, petrified, waiting for something we did not wish to think about, will never be forgotten (Simpson, 1997, pp. 38-39).

5. An excerpt from *Touching the Void* by Joe Simpson that describes what it is like to reach the summit: Simon joined me happily as we took off our sacks and sat on them, carelessly dropping our axes and mitts in the snow, content to be quiet a while and look around us. 'Let's leave the sacks here and go up to the summit,' Simon said, interrupting my self-indulgent reverie. The summit! Of course, I had forgotten we had only reached the ridge. Escaping from the West Face had seemed to be an end in itself. I looked up at the icecream cone rising behind Simon. It was only about 100 feet away. 'You go ahead. I'll take some photos when you reach the top'. He grabbed some chocolate and sweets before getting up and tramping slowly up through the soft snow. The altitude was having its effect. When he was outlined against the sky, bending over his axe on top of the spectacular summit cornice, I began feverishly snapping photographs. Leaving the sacks at the col, I followed, breathing hard, and feeling the tiredness of my legs. We took the customary summit photos and ate some chocolate. I felt the usual anticlimax. What now? It was a vicious circle. If you succeed in one dream, you come back to square one and it's not long before you're conjuring up another, slightly harder, a bit more ambitious – a bit more dangerous. (Simpson, 1997, pp. 52-53).