

“The Hottest Boy Who Ever Lived”

- a picture book by Anna Fienberg, published by Allen and Unwin 1993 and 1995, ISBN 1 86373 4759

This story is about a boy called Hector who has no family. Hector has been born from a volcano and is too hot to touch. His only companion is a salamander. He longs to feel a human touch. After a tempestuous storm he is floating, adrift at sea, clinging to a log. He is rescued by a Viking girl called Gelda, who touches him and is warm for the first time. Hector goes to live with her in a Viking village. He is treated as an outcast and blamed for any problems. One day a baby is found freezing and dying of cold in the ice. Hector is being blamed. He cuddles the child and his warmth brings it back to consciousness. Gradually he becomes accepted, although he is different in many ways to the Vikings. People start to seek his assistance and begin to see him as an important part of their community.

Introductory linked warm up activities:

1. Move around the room and say hello to everyone you meet and say your name.
2. Move around the room and shake hands with everyone you meet and say your name.
3. Move around the room and without words or touch, try to greet them warmly.
4. **Improvisation:** Get with a partner. You both desperately want to touch each other but one person knows that if they touch the other person they will be burnt. You can use speech.
5. **Thought-tracking/collective voice:**

Four groups:

Group 1 will speak the words of Gelda. The other will speak the words of Hector at the moment they first meet.

Group 2 will speak the words of Hector at the moment they first meet

Group 3 will speak the thoughts of Hector at the moment they meet

Group 4 will speak the thoughts of Gelda at the moment they first meet

6. **Freeze Frame/occupational mime:** Each person individually or in pairs decides upon a job that they are doing on an ordinary day in a Viking village. Make a still image of yourself as a Viking doing your job. The scene is then brought to life for a while before being frozen.
7. **Teacher in role/improvisation:** The teacher says that he/she will enter the village as Hector and will approach the villagers in turn. How they respond is up to the villagers but they are always suspicious of strangers. They rarely come across them.
8. **Teacher in role/thought-tracking:** Repeat the activity above but this time the Vikings speak their thoughts about the stranger as he passes by. The teacher may intersperse Hector's thoughts in role.
9. **Rumours:** Make up something that has gone wrong in the village that Hector can be unfairly blamed for. Move around and whisper rumours about it being Hector's fault. Listen and interact with others as rumour mongers.
10. **Improvisation/teacher in role :** Gather around in a circle. In the centre is a mother holding her frozen baby that she has found out on the ice. As she passes by each Viking in the circle there is opportunity for the nearest Viking to comment or speak to the mother. This could also be played as a meeting with people speaking spontaneously, depending on the group. Equal opportunity to contribute should be maintained if the latter, less structured meeting approach is chosen.
11. **Teacher in role/improvisation:** Hector will now enter upon the scene. The teacher in role as the mother will have handed the baby to someone else and come out of role to make it clear that he/she is now re-entering in role as Hector for the next scene. When Hector enters the crowd will respond.
12. **Tableau/still image:** The crowd make themselves into a still image portraying how they feel about Hector, who is represented by the teacher. One Viking is the mother holding the baby. The Viking crowd must stay in that still image unless or until their feelings about Hector change, as he revives the baby. If/when the Vikings' feelings change, they move into a new still image which represents their changed feelings towards Hector.
13. **Tableau/still image/thought-tracking:** Hector passes by each person, whilst holding the revived baby. As he passes by the person he passes closest to speaks their thought about him aloud.
14. **Teacher narrative:** The teacher may decide to move the drama to an end through storytelling, encompassing and utilising what has

happened as a way of concluding the drama and encouraging guided reflection.

Patrice Baldwin