

National
Theatre



STORY SEEKERS

TRAINING PROGRAMME

KEY STAGE 1

The Story Seeker Training Programme
has been developed in partnership with



STORY SEEKERS TRAINING PROGRAMME

KEY STAGE 1

INTRODUCTION

Throughout and beyond this project, engage children in stories and storytelling every day. As part of that practice, within your literacy environment, make available a wide range of traditional tales, folk tales, fairy tales, myths and legends from around the world. These stories should be made available for children to read and reread independently and collaboratively, in school and at home. They should also make up a key component of the class reading aloud practice.

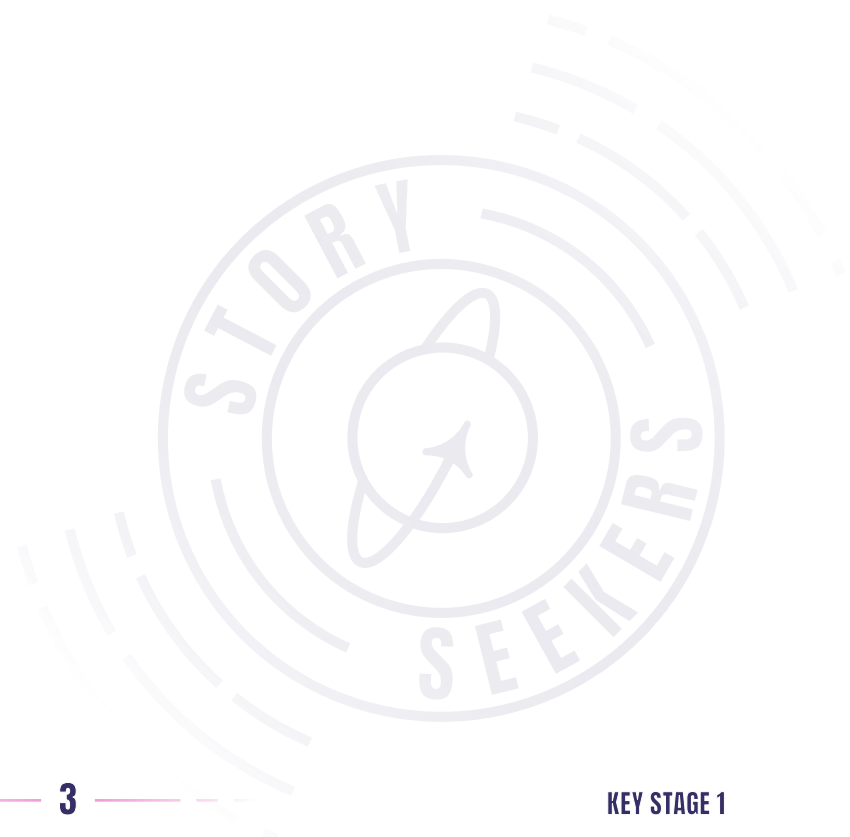
In addition to reading aloud, engage children by telling stories orally. You can find a wide range of stories to tell as well as to read on the booklist below. As well as telling the class stories yourself, you can log in to the Story Seekers' website and share the wide range of stories told by expert storytellers included in the Story Seekers Story Bank with your class.

- *A Year Full of Stories: 52 folk tales and legends from around the world* by Angela McAllister, illustrated by Christopher Corr (Lincoln Children's Books)
- *An Illustrated Treasury of Scottish Folk and Fairy Tales* by Theresa Breslin, illustrated by Kate Leiper (Floris Books)
- *Anansi the Spider: A Tale from the Ashanti* by Gerald McDermott (Owlet)
- *Around the World in 80 Tales* by Saviour Pirotta, illustrated by Richard Johnson (Kingfisher)
- *Cinderella of the Nile* by Beverly Naidoo, illustrated by Marjan Vafaeian (Tiny Owl)
- *Fairy Tales: From Far and Wide* by Fiona Waters, illustrated by Lisa Berkshire (Barefoot Books)
- *Gloria's Porridge* by Elizabeth Laird and Toby Newsome (Tiny Owl)
- *Greatest Animal Stories* chosen by Michael Morpurgo (Oxford University Press)
- *Greatest Magical Stories* chosen by Michael Morpurgo (Oxford University Press)
- *Hansel and Gretel* by Bethan Woolvin (Two Hoots)
- *Little Red* by Bethan Woolvin (Two Hoots)
- *Little Red Riding Hood* by Lari Don, illustrated by Celia Chauffrey (Barefoot Books)
- *Mixed-Up Fairy Tales* by Hilary Robinson, illustrated by Nick Sharratt (Hodder)
- *My Favourite Fairy Tales* retold and illustrated by Tony Ross (Andersen Press)
- *Pattan's Pumpkin* by Chitra Soundar, illustrated by Frané Lessac (Otter-Barry Books)
- *Please, Mr Magic Fish* by Jessica Souhami (Otter-Barry Books)
- *Quill Soup* by Alan Durant, illustrated by Dane Blankenaar (Tiny Owl)
- *Rainbow Bird* by Eric Maddern, illustrated by Adrienne Kennaway (Frances Lincoln)
- *Rapunzel* by Bethan Woolvin (Two Hoots)

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- *Snow White in New York* by Fiona French (Oxford University Press)
- *South & North, East & West*, collected by Michael Rosen (Walker Books)
- *Stories from Around the World* by Heather Amery, illustrated by Linda Edwards (Usborne)
- *Storytime: First Tales for Sharing* by Stella Blackstone, illustrated by Anne Wilson (Barefoot Books)
- *Tales of Wisdom and Wonder* by Hugh Lupton, illustrated by Niamh Sharkey (Barefoot Books)
- *Barefoot Book of Trickster Tales* by Richard Walker, illustrated by Claudio Muñoz (Barefoot Books)
- *The Boy Who Cried Wolf* by Mahni Tazhibi (Tiny Owl)
- *The Leopard's Drum* by Jessica Souhami (Otter-Barry Books)
- *The Pea and the Princess* by Mini Grey (Jonathan Cape)
- *The Phoenix of Persia* by Sally Pomme Clayton and Amin Hassanzadeh Sharif (Tiny Owl)
- *The Princess and the Pea* by Rachel Isadora (G.P. Putnam's Sons)
- *The Secret of the Kelpie* by Lari Don, illustrated by Philip Longson (Kelpies)
- *The Secret of the Tattered Shoes* by Jackie Morris and Ehsan Abdollahi (Tiny Owl)
- *The Story Tree* by Hugh Lupton, illustrated by Sophie Fatus (Barefoot Books)
- *The Three Billy Goats Gruff* by Henriete Barlow, illustrated by Richard Johnson (Mantra Lingua)
- *The Twelve Dancing Princesses* by Rachel Isadora (G.P. Putnam's Sons)
- *Under the Great Plum Tree* by Sufiya Ahmed and Reza Dalvand (Tiny Owl)
- *You Choose Fairy Tales* by Pippa Goodhart and Nick Sharratt (Puffin)
- *Yummy: My Favourite Nursery Stories* by Lucy Cousins (Walker Books)



ACTIVITY ONE: EXPLORING STORIES

Start by exploring what the children's experiences of stories and storytelling have been and what they like about hearing, reading or sharing stories. Tell the children about a story that was important to you when you were their age and why you liked it – this might be something from the story itself, maybe you liked the character or an event within the narrative, or it might be something related to your experience of reading or being read/told the story.

Ask the children to think of stories that they really like. Give them time to think about one example. It might be a story that they have read in a book, a story that was read to them, or a story that they heard. It could be a story that they remember from when they were younger; or it might be a story that they got to know only recently.

Invite them to find a partner to talk to and give them time to share their story with one another. At this stage, they might just share the title, but they could also summarise the main events and why they selected it. Some children might feel that they don't have anything to share at this stage. Allowing time every day for reading aloud and telling stories can deeply enrich the access to stories for every child. If you keep a display or reading journal with a record of all the stories the class have enjoyed together so far, children can refer to it when choosing a story that they have enjoyed.

Draw the class back together and invite them to share their favourite stories more widely. Jot these down on the working wall, flip chart or whiteboard. Invite children to look for any patterns, any similarities or differences. What do the stories the class remember fondly have in common?

ACTIVITY TWO: WHAT'S IN A STORY?

Look back over the class list of favourite stories. Draw out any examples of traditional tales or fairy tales, or stories that might be modern adaptations or retellings of these original tales.

Use the mixture of stories on the class list to help them define a traditional tale. If children aren't familiar with the term 'traditional tale', you might start by discussing 'fairy tales' and introduce other terms later on.

► INFORMATION FOR TEACHER:

A traditional tale is usually a folk tale or fairy tale that has been passed down for many generations and is well known within a particular culture – although common traits and archetypes might also be found across many different cultures and countries. These stories were usually passed down orally although versions are likely to have been transcribed and published since then. Many variations on these traditional tales have been created over the centuries and even today new retellings are constantly emerging in published books, in television, film and theatrical productions, online and in oral storytelling. Traditional tales also encompass fables, myths and legends.

Prepare a storytelling bag with a selection of characters and artefacts associated with traditional tales or fairy tales. These could include: a wolf, a fox, a bird, a child, three goats, a troll, a cow, a cooking pot, a pumpkin, a spider, etc. Sit the children in a circle and open the bag. Invite them to speculate with you as to what sort of stories they might tell with some of the contents.

Choose two or three things from the bag and invite children to help you to begin to make up a story or to make up their own stories, taking inspiration from the characters or artefacts that have been chosen.

On the working wall or whiteboard, create a large chart with the following headings:

- *Who is the story about?*
- *Where are they?*
- *What do they want?*
- *What helps them?*
- *Who tries to stop them?*

Use the contents of the bag and the stories that children have already discussed to start adding to each column. You might scribe ideas for the children as they make suggestions. Alternatively, children could be given sticky notes or word cards to write down their own ideas to add to the display. After a short while, the chart will start filling up with ideas. It might look something like this:

Who is the story about?	Where are they?	What do they want?	What helps them?	Who tries to stop them?
Rapunzel	a forest	to find treasure	the woodcutter	the big bad wolf
An old woman	the woods	to get back home	a genie	a witch
Anansi	a castle	to visit grandma	their fairy godmother	the king
A farmer	in the sea	to escape	magic	a wizard
A prince	in a tower	to fall in love	three wishes	a cunning fox
Little red hen	a small cottage	to find their family	all the animals	
Three little pigs	a faraway place		their friends	
A mermaid			a clever plan	

As children continue to be exposed to a wide range of traditional stories, add to the lists of archetypes on the working wall so that children can draw on these in future sessions.

ACTIVITY THREE :

BRINGING A STORY TO LIFE

Support children in getting to know some of these traditional tale archetypes by bringing them to life using the 'freeze frame' approach. A freeze frame is simply a tableau or still image held by the pupils as though time has stopped, or a photograph has been taken of that moment.

In small groups, invite children to select an archetype that interests them from each category and mix them together to create a brand-new story. Alternatively, they can just think of a story that everyone in the group is familiar with. Working together, give them time to create a still image that shows a moment from the story. The children might portray a character from the story, but they could also use their body to portray part of the setting or another element. For example, if the children wanted to represent elements of a version of Little Red Riding Hood, one child could represent Little Red Riding Hood, another could portray the wolf, while others could recreate the trees of the forest.

As they devise and put together their freeze frame, encourage them to think about:

- *What are they doing?*
- *What are they thinking?*
- *What are they feeling?*

When they have decided on the answers to these questions, they will then need to work out how they are going to show this physically.

- *How will they use their body language and their facial expressions to communicate what their character is thinking and feeling?*
- *What is their character doing?*

If they are portraying an object or setting, how can they communicate that to anyone who is watching.

After children have had enough time to rehearse, invite groups to share their freeze frame tableaus to the rest of the class. They might start by giving their image a title. The children watching could then be invited to suggest who is being portrayed, how they are feeling, and what might be happening. If the group doing the presenting has drawn elements from a range of stories to create something new, they could be invited to expand on their image by sharing their ideas for what could happen next in the story.

End by returning to their favourite stories and discussing why they think we tell stories to one another. This is something people have been doing for thousands and thousands of years.

- *Why do they like hearing stories?*
- *What does it make them think about?*
- *How does it make them feel?*
- *Who have they enjoyed hearing stories from?*

► WHY NOT?

Invite children to create their own mixed-up, crazy fairy tales using a simple sentence generator. They can draw on the class grid for ideas. They might tell or play their stories orally, they could enact them using story boxes, puppets or toys, or through engaging in role play, or by recording them as words or pictures.

In the

castle,
cottage,
woods,
sea,
past,
pond,
forest,

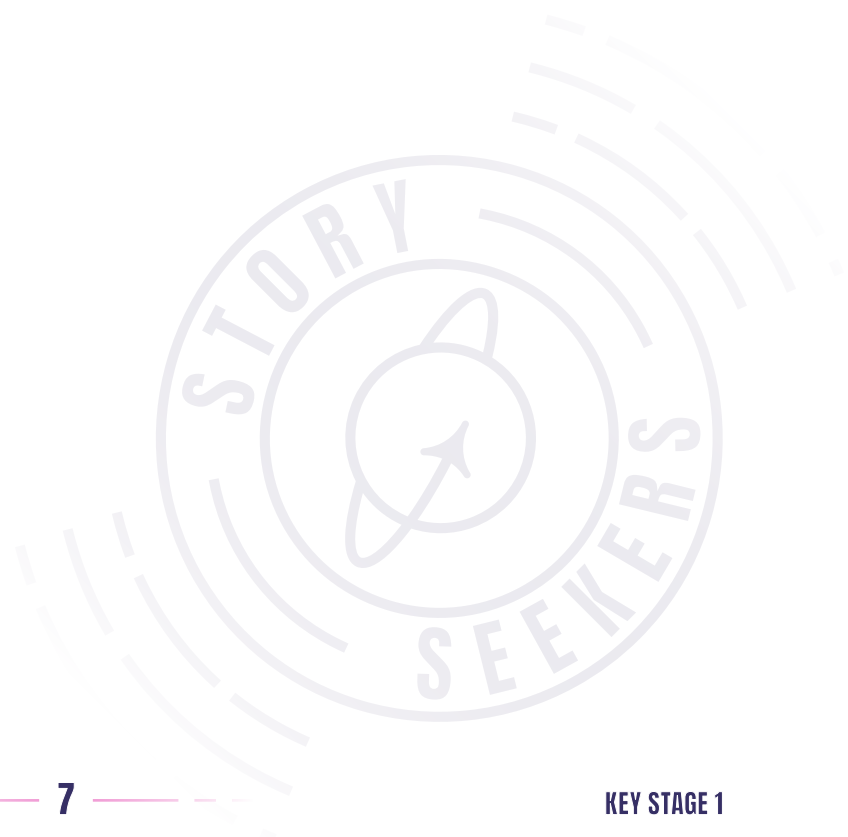
the Big
Bad Wolf
the Witch
the Wizard
the King
the Stepmother
the Cunning Fox

**is trying
to stop**

the Poor Farmer
Goldilocks
Anansi
Little Red Hen
the Princess
Little Red
Riding Hood

**who
wants to**

eat the feast.
find the treasure.
fall in love.
become rich.
find their home.
get to grandma's
house.



JOINING THE STORY SEEKERS' MISSION

ACTIVITY ONE: MEET THE STORY SEEKERS

WATCH THE *MEET THE STORY SEEKERS KS1* FILM.

After watching the film, give the children the opportunity to discuss and respond to what they have seen and heard:

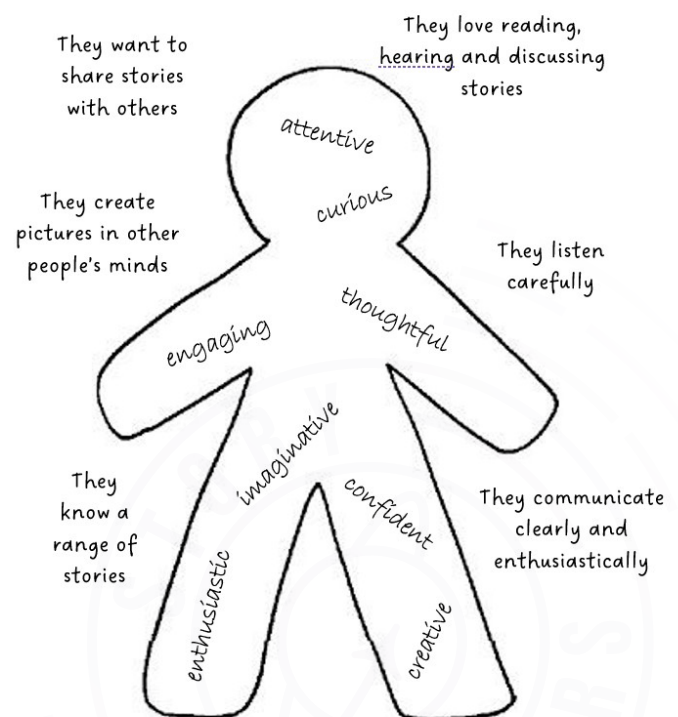
After watching the film, invite children to share their overall reflections:

- *What did it make them think about?*
- *What did they think of the mission?*
- *How did it make them feel?*
- *What questions do they have?*

Then, discuss the mission that has been set for them.

- *Why do you think we have been asked to this?*
- *What do you think might make us great Story Seekers?*
- *What do you think we might need to become the best Story Seekers possible?*
- *What do you think a Story Seeker does?*
- *What sort of skills, knowledge and attitudes do they have?*

You might complete a Role on the Wall to capture the children's discussion and reflection. Start by drawing a simple outline to represent a Story Seeker. Inside the outline, write down any words or phrases to describe their inner characteristics, while around the outside, write down the sorts of behaviour or actions you might expect from a Story Seeker (their external behaviours). A Story Seeker Role on the Wall might look something like this:



ACTIVITY TWO: NEDTIME STORY

Invite children to share their thoughts about the story shared by the Story Seekers in the film.

Explore the children's responses to the story with the help of what Aidan Chambers calls '**the four basic questions**'. These questions give children accessible starting points for discussion:

Tell me...

- *Was there anything you liked about this story?*
- *Was there anything that you particularly disliked?*
- *Was there anything that puzzled you?*
- *Were there any patterns or any connections that you noticed?*

The openness of these questions, unlike the more interrogative 'Why?' question, encourages every child to feel that they have something to say. It allows everyone to take part in arriving at a shared view without the fear of the 'wrong' answer (Aidan Chambers, *Tell Me: Children, Reading and Talk with the Reading Environment*, Thimble Press, 2011).

As children respond it can be useful to write down what they say under the headings 'likes', 'dislikes', 'puzzles', 'patterns'. This written record helps to map out the class's view of the important meaning and is a way of holding on to ideas for further discussion. In response to connections and patterns, children might share anything that they were reminded of when listening to the story. It might remind them of other stories that take place on the moon, such as *The Way Back Home* by Oliver Jeffers (Harper Collins) or *How to Be on the Moon* by Viviane Schwarz (Walker Books).

Alternatively, they might make connections with their knowledge of the world – this could be through a fascination with space and space travel, or with their personal experiences of making friends or playing with their friends, or of other elements of popular culture such as television shows or films. Making connections with other stories, their personal experiences and their knowledge of the world will support their comprehension and interpretation of the story. Reflect on the questions and puzzles raised by children and invite the class to suggest any potential responses to these.

ACTIVITY THREE: ON THE LINE

Invite children to think about the Nedtime story. Ask them what they think the most important part of the story is. Before children answer, discuss what they think we might mean by the most important part of a story. If possible, draw on another story that the children already know well and discuss some of the potential moments in that story that might be considered the most important. *For example, in **We're Going on a Bear Hunt** by Michael Rosen and Helen Oxenbury (Walker Books), do they think the most important part is when they set off on their walk, when they arrive at the cave, when they all run back home and hide under the covers, when the bear walks back to his cave again alone, or something else? Is the most important part in the story different to their favourite part in the story? Why/why not?* As part of this discussion, it will be essential to acknowledge that our opinions on both the favourite and most important part of the story are likely to vary across the class.

Now, ask children to close their eyes and picture the moment in the Nedtime story that they think is the most important part. Before doing this, children may need to listen to the story again.

After children have pictured the part of the story that is most important to them, provide them with appropriate, familiar art resources (cartridge paper, pencils, coloured pencils, etc) and ask them to draw that moment from the story. As well as drawing, some children might like to annotate their pictures with words or phrases from the story.

After sufficient drawing time, ask the children to share their visualisation with the person next to them. Invite them to compare what they have drawn.

- *Which moment have they selected?*
- *Why did they choose it?*
- *Is it the same or different to the person next to them?*
- *Why do you think they may have chosen that moment?*

Pin up the drawings around the room or along a washing line so that children can see the full variety of moments from the story that have been selected. Pinning up the images on a line may provide an opportunity to reinforce story sequencing when deciding which order to place them in on the line.

- *What do they notice about the drawings around the room?*
- *What moments from the story can they see?*

Explore the variety of responses to the story with the class. We have all heard the same story, but our choices and visualisations of the story showcase a wide range of responses – not everyone thinks the same.

This would be a lovely way to share that not everyone thinks the same, but they are all talking about the same story.

Finish by reflecting on how this story compares with some of the traditional tales that were discussed in the first lesson.

- *Who is the main character?*
- *What do they want or need?*
- *What helps them?*

This lesson centres on summarising and discussing the Nedtime story from the Story Seekers film. You may wish to start the session by rewatching that section of the film so that it is fresh in children's minds.

ACTIVITY ONE: STORY THROUGH GESTURE

This exercise is all about communicating key moments from the story through gesture/movement.

Ask the children to work in pairs to select a moment from the story. It could be one sentence or a single word. Then give them time to work up and rehearse a movement or series of movements that communicate that moment without using words. They might mime that moment from the story, they might act out a phrase, or – if they don't feel comfortable using movement at this stage – they could create a still image or freeze frame instead. If it is a moment which features only one character, the other child's movements might signify objects, atmosphere, or setting. You may need to model exercise this first, by selecting a moment from the story as a class and working through some of the choices that could go into creating that moment.

Once they have rehearsed their sequence of movements, ask each pair of children to work with another pair. Ask them to share their chosen moment with the other pair. *Can the children watching work out what part of the story this might be? What helps them to realise that?*

Invite some pairs to share their rehearsed sequence with the wider class. Draw attention to aspects of their physicality – larger movements, facial expressions, body language – which help to communicate their ideas effectively.

You might then invite children to rehearse their sequence of movements again, but this time add in words – either words they heard in the story or their own wording. This might be dialogue or narration. Afterwards, share the sequence again. *Which did they prefer – with or without the spoken element? How has the sequence changed? Is it easier to understand? Is it more interesting to watch? Why/why not?*

ACTIVITY TWO: STORY MAPPING

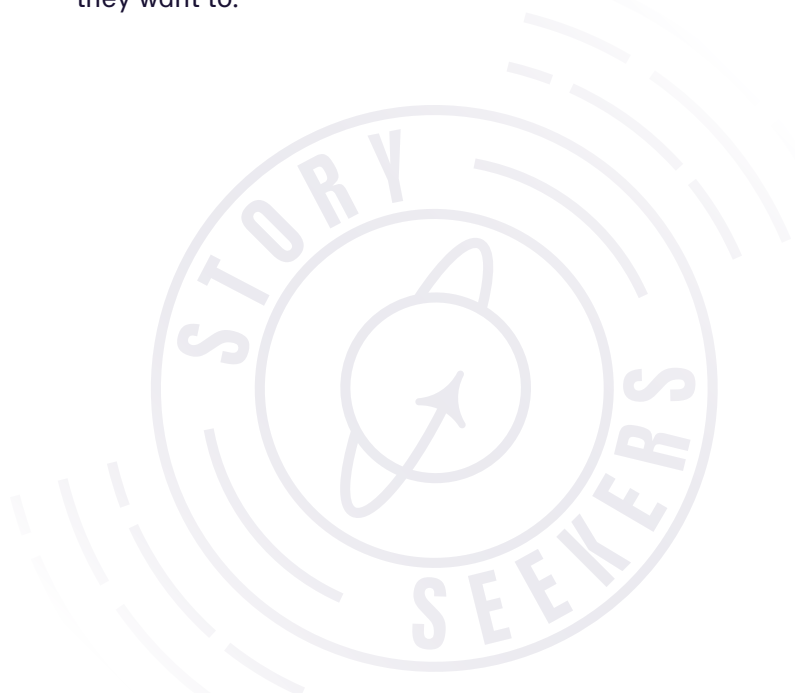
In this activity, children have the opportunity to think about the elements that make up a story: the main events around which the narrative is structured. A full story might have all sorts of detail around characterisation, behaviour, internal and external thought, descriptive setting, etc, but when children come to tell their own stories, they need to be confident in recognising the key moments, without which the story doesn't work, and which are the elements that might add detail and interest but that can potentially be adapted or modified during each telling: there isn't only one way to tell a story.

Ask children to work in groups of two or three to summarise the big shapes of the story in no more than five or six parts. Really encourage the children not to think about tiny details, like where they went or what they said, but the main structural features of the story, e.g.

- We meet the fierce lions.
- We meet Leonard, who is kind and gentle.
- Leonard meets Marianne, a duck who helps when he is stuck with his poem.
- They make friends and they are happy together.
- The other lions think Leonard should be fierce.
- He decides it's better to be himself.

In their groups, ask the children to map out those key events on large paper in words and/or pictures so that they can use the map to recall the story – and potentially to retell the story to another group. Mapping a story and its setting helps to develop a sense of the story world. Creating a story map is a way of retelling the story. It is a graphic means of breaking a story down into episodes and sequencing its events. This kind of graphic representation helps children to hold on to the shape of the story more confidently so they can retell it orally or in writing. A story map doesn't need to look a particular way, it should be presented in whatever way the person creating the map needs to remember the key story elements – it might be entirely pictures, it might be words, it might be a mixture of the two; it might be drawn out as a list, as a storyboard, as a journey or a map, etc. If children have never drawn a story map before, you can complete this activity together as a class.

Once the children have finished their story maps, ask them to stay in their groups and to work together to see if they can use their story map as a guide to retell the story. Explain that it doesn't need to have every element from the original story, but if there are any phrases or sentences that they remember from the film, they can include those if they want to.



ACTIVITY THREE: STORY WHOOSH

Give the children the opportunity to revisit the story again, this time with members of the class acting out elements of the story. A Story Whoosh is a way of acting out a story with the whole class, allowing them to see the narrative line, the action and the characters in broad brushstrokes. It is important to go around the circle with each child taking part in turn, making it an inclusive and accessible activity in which all the children contribute to acting out the story. The teacher takes an active role as narrator/director and supports the children in the creation of the images.

To begin, organise the class into a circle and explain that you are going to act out the whole story as a Story Whoosh.

Read each moment of the Story Whoosh out (see Story Whoosh script) and ask children in sequence around the circle to come into the middle and make an image to show what is happening. This image may be moving or still, with words or without, according to the storytelling teacher's direction or guidance. When you say 'Whoosh!', that group of story actors return to their places in the circle, and the next children in turn will be invited to act out the next episode in the story.

After they've heard the story again, ask the children whether there were any words or phrases in the story that they particularly liked or that helped them to visualise the moment. These might be bits of description, some patterned or figurative language, connective phrases or dialogue. For example, children might respond to invented words like '*spaceghetti*', or the description of the rocket as '*poking out like a very odd chimney*', or nouns like '*moon boots*', or adverbs like '*cautiously*'.

Invite the children to return to their story-mapping groups and add any words or phrases that they particularly enjoyed from the Story Whoosh on to the relevant section of their story maps. Some children might prefer writing these first on to sticky notes rather than writing directly on to their story maps. Discuss together how those words or phrases might help if you were going to retell the Nedtime story yourself.

▶ OPTIONAL EXTRA ACTIVITY:

Return to the drawing of the most important moment from the story created during lesson two. Ask the children to retell just that moment from the story with a partner. Tell them that they can use any of the words and phrases that they remember from the story, but they can also use words of their own. For example, if they have drawn the rocket sticking out of the roof of Ned's house, they might choose to expand on the description or on Ned's reaction when he sees it. After telling their chosen section of the story, children might move on to writing it. As they write, encourage them to keep rereading their own writing to check that they have included all the words and detail that they wanted to when they were telling their partner the story, and that their sentences and phrases make sense.

► WARM UP:

OBSTACLE COURSE (for energy boost and visualisation)

This is best played either in a circle or with each child standing in a space on their own. There is a call by a leader and the players need to make physical action in response to that call. This adaptation of the game is centred around some of the main actions which Ned undertakes in the story.

When the leader (usually the class teacher) says:

- **CRATER** everyone must **SWEEP** as if they are cleaning the surface of the moon
- **MOON ROCK**, everyone should mime **STACKING** moon rocks around them
- **MOON MOUNTAIN**, they should pretend to **CLIMB** as hard as they can to reach the top of moon mountain.

The three commands in this version of the game are: CRATER, ROCK and MOUNTAIN. However, when children get used to these, you can ask them to use their knowledge of the story to suggest other actions, maybe some that are undertaken by B during the story as well. You could also adapt this physical warm up for any stories that are being explored together in class.

ACTIVITY ONE: ROLE ON THE WALL

Consider what the children know about the characters of Ned and B. Model starting a role on the wall poster for one of the characters. On a large sheet of sugar paper or similar, draw a simple outline to represent the character.

In the space outside of the outline, you will write down words or phrases to describe their outward characteristics (words and phrases which relate

to appearance, and the things we have heard about them doing – actions, behaviours and speech). Inside the outline, write down any words and phrases to describe their inner characteristics, e.g. adjectives to describe their character and personality as well as how they might be feeling and what they might be thinking on the inside, unseen by others.

Ask children to suggest a word they might use to describe the chosen character. For example, for Ned they might select hard-working, diligent, responsible, lonely, worried, etc. Add this to the inside of the outline, then ask the class to think about what they have heard in the story that suggests that he is 'responsible'. These behaviours would be written around the outside of the role on the wall. Continue to give children the opportunity to make links between the external and the internal – *how does a character's actions or speech inform us about what he might be thinking or feeling and vice versa?*

If children are already familiar and confident with the role on the wall approach, you may wish for them to work in small groups to produce their own role on the wall posters. Alternatively, you might work as a class to collaborate on two large posters – one for Ned and one for B.

ACTIVITY TWO: STOP AND GO

Start by asking the children to find a space and to stand still, ready to begin the game of Stop and Go. Begin the game by asking them to move about the hall on their own, trying to keep evenly spread across the space and to not move too quickly or too slowly, finding a common pace, neither too fast nor too slow. When you say STOP, ask them to stop where they are as still as a statue; comment on those who have focus and concentration. When you say GO, ask them to move off.

After a few rounds to get children used to the game, introduce the two characters from the story. Ask them to move around as if they were Ned at the start of the story. Think of some of the things that Ned does on the moon. Explain that this time when you say STOP, they are going to stop in their favourite Ned pose – he might be walking, polishing, stacking, sweeping, etc.

How are they going to show that in their frozen pose? How do you think Ned moves when he is walking from job to job in his moon boots? When you say GO, how will they start moving? How do you think Ned might feel going about the moon? How will that affect the way that he moves?

As the exercise develops, you may choose to add in further instructions. For example, you could introduce B and children could choose whether they are B or Ned. You could introduce a command where they greet one another or act out a short ten-second conversation before they GO again.

ACTIVITY THREE:

HOT SEATING

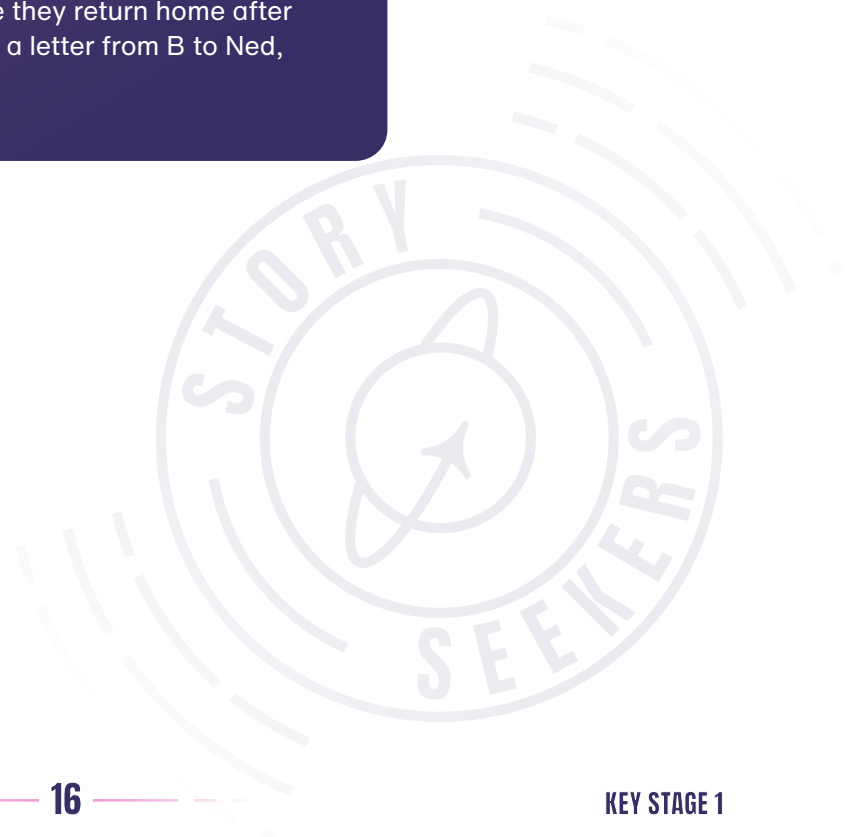
Give the children time to generate questions that they would like to put to either Ned or B to find out more about them. Once they have had time to work in small groups to generate and note down their draft questions, ask them to select from and refine the questions they have written out, choosing those that could potentially prompt the most interesting response, considering how sensitively the questions are worded, and beginning to predict how they think each character might respond.

Once the children have selected and refined their questions, use hot seating to allow them to try out different potential responses. Invite children to

take on the role of either Ned or B and to answer the questions raised by the rest of the class. You could use a simple prop such as a broom for Ned or a toy rocket for B, to indicate who is 'in role'. If the children aren't used to stepping into role in this way, the teacher or another adult in the classroom might model the process first. Allow more than one person to take on the role to allow for multiple potential responses to the situation. Afterwards, refer back to the Role on the Wall and consider as a class which of the responses seems more likely in terms of our understanding of the character.

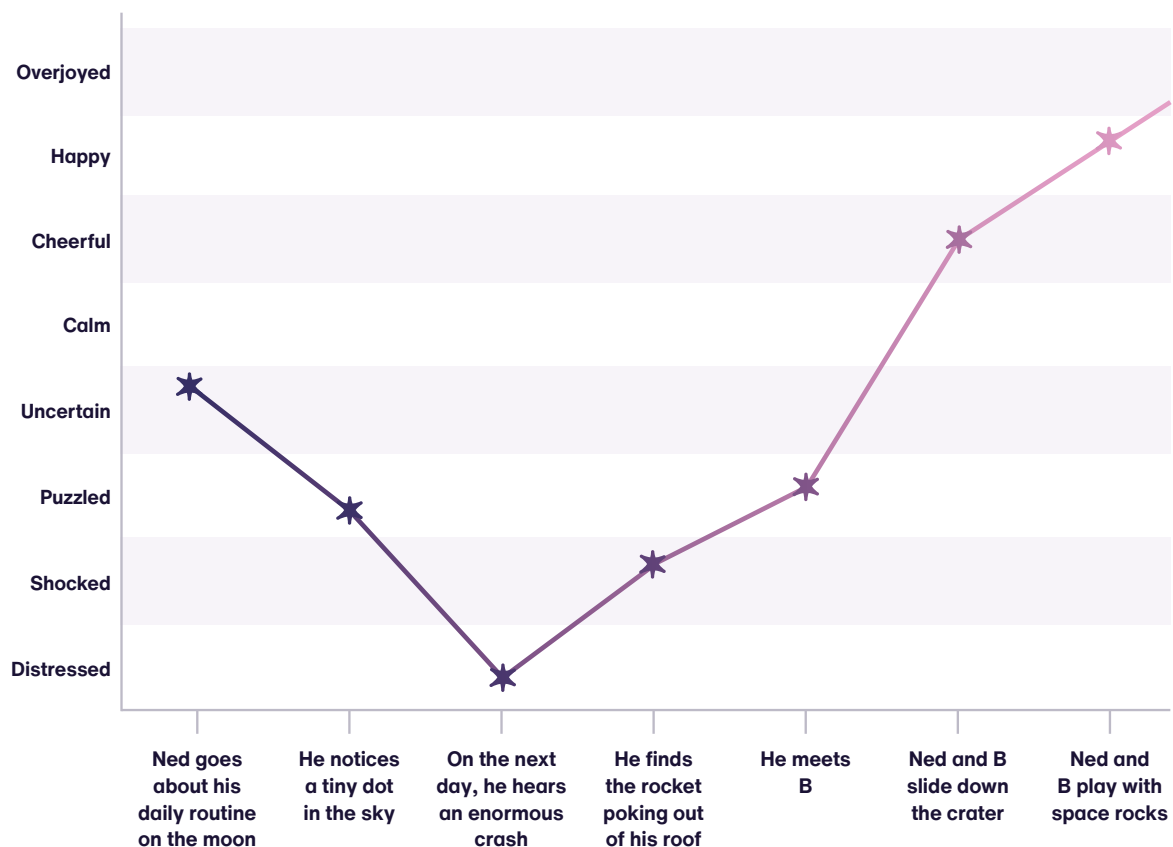
► WHY NOT?

Give children the opportunity to craft a quick portrait of either Ned or B, drawing on their insights from the story mapping, the role on the wall and the hot seating for their ideas. These could be displayed next to a drawing or painting of the character. Alternatively, they could draw on their knowledge of the story and the characters to write briefly in role as their chosen character. They could imagine what Ned or B might write in their diary once they return home after their adventure together; or they could write a letter from B to Ned, or Ned to B.



► WHY NOT?

Children could work in groups or as a class to create a different type of story map: a graph of emotion. Choose one of the characters to graph and sequence the key events along the bottom axis. It will be simpler to create this for Ned as the story follows him from start to finish. If generating a graph of emotion for B, children might need to draw on their imagination and any responses from the hot seating to decide what she was doing before and after the events depicted in the story. Once these key moments are established, write short summaries to describe each – or draw a simple image – then move to the scale of emotion which is written alongside the vertical axis. Draw on the children’s repertoire of vocabulary to describe the chosen character’s feelings throughout the story. Finally, for each key moment, decide where on the range of emotions the character should be situated – place a little mark for each. Join the different emotions together to create a visual depiction of the character’s emotional journey through the story.



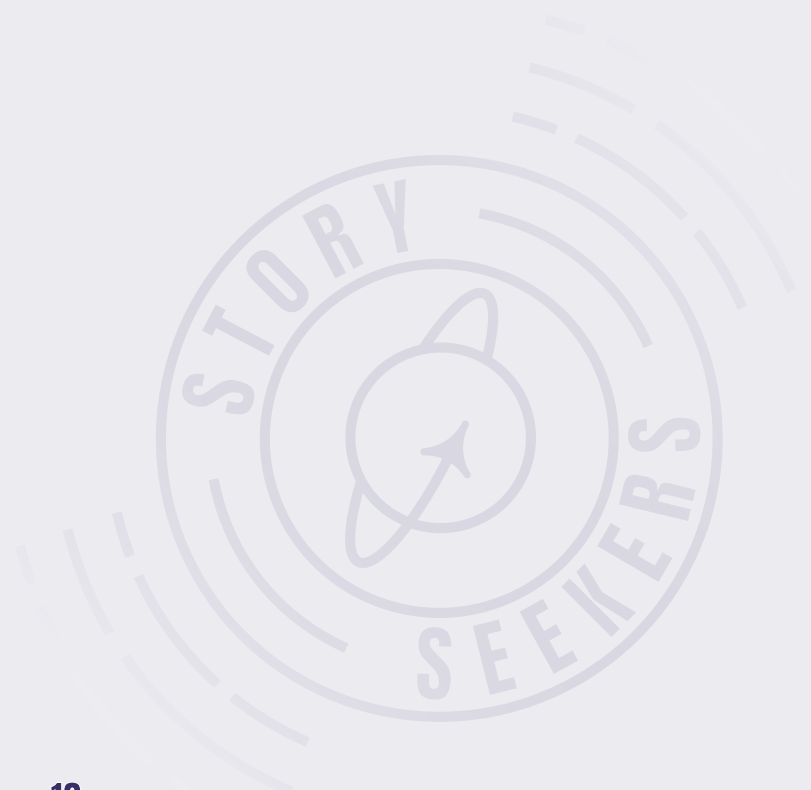
TASK BETWEEN LESSONS FOUR AND FIVE

Remind children of their Story Seekers' mission: they would like children to search for a story that they could share at the end of their mission.

Discuss their options and give them time to choose. Some children may choose to work on one of the stories that has been shared by the class teacher during the project so far. However, other children may wish to bring in stories from home that are important or special to them. Some children may want to tell a familiar tale but with a fresh spin on the material – setting it in a contemporary environment or updating some of the more outdated or problematic tropes that exist in some stories. All approaches are viable within the Story Seekers' mission. Remind everyone that the stories that they want to share might be found in a book, but they could also be stories that they have heard and that have been shared orally.

Children could work on choosing and telling a story collaboratively as part of a group and will therefore need to agree on a story that they can work on together, while other children may prefer to work on a story independently. Be open to the possibility of them changing their mind during the process.

Leave a sufficient gap between sessions four and five to allow children time to find, discuss and select their story. Each day, continue to read aloud or share more stories. Give access to appropriate books, films, anthologies, picture books, audio books, rhymes, etc to broaden their options. Let parents and carers know about the project so that they may support the children in finding a story that is special or meaningful to them in some way.



Note: Before starting this session, ensure that all children have a story that they are comfortable talking about. Some children may have chosen to collaborate in small groups to work on the same story. There may be repetitions of the same story across the class, if they have been inspired by a story that has been told or read over the course of the project so far. There is no reason for them to all have to tell different stories. In case a child has not been able to find a story to bring in, it would be helpful to prepare a list of potential tales that have been read, told and heard by the children that they could choose from. The class teacher will also need to have prepared a story map (like the ones created in lesson three) for the story that they have selected to work on and share so that they can model the process for children throughout the remaining sessions.

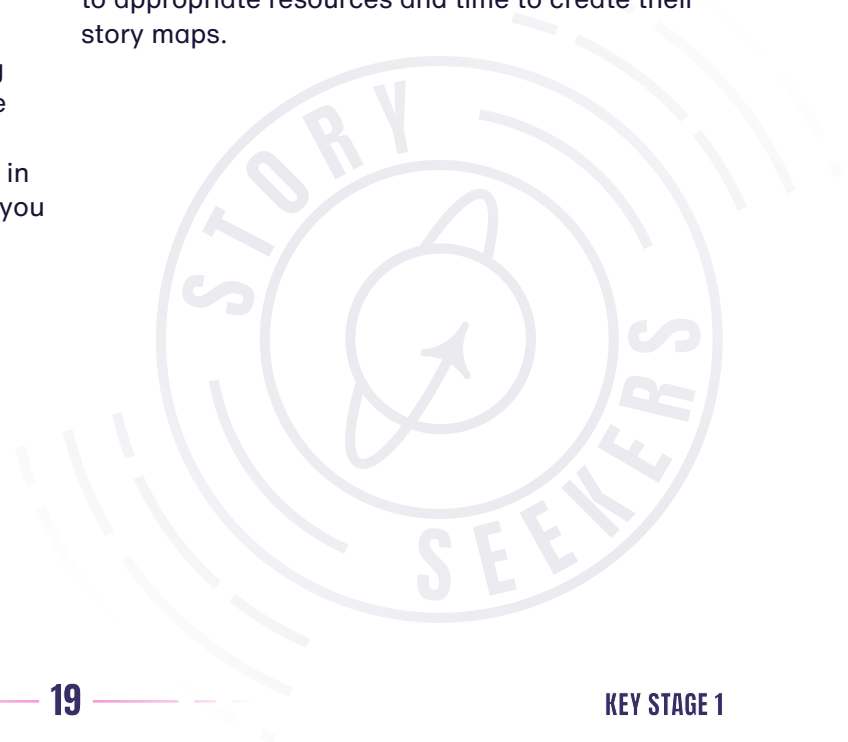
ACTIVITY ONE: STORY MAPPING

Introduce the class to the story that you have chosen for the project and show them the story map that you have created. As well as telling them what the story is you have chosen to share, you might also talk about why you have chosen that story. Perhaps it is a story that you remember from your own childhood, or it might be a story in which the characters learn an important lesson that you would like to share more widely, or perhaps it is simply a story that you find entertaining or interesting.

Talk the class through your map, without telling them the story. Indicate and summarise the five or six main events around which the story is shaped. Talk about the choices you have made in summarising your story map – where you have you

chosen to use symbols or drawings, where have you made short annotations, what shape have you chosen for your map, etc. Remind the children of the work undertaken during lesson three around the Nodtime story map so that they can consider the different options available to them.

Ask the children to think about the story that they have chosen to work with and to identify the five or six main elements of their story. Give them access to appropriate resources and time to create their story maps.



ACTIVITY TWO: STORY SHARING

After they have finished their story maps, give the children a chance to introduce their stories to the rest of the class. Remind them of the way in which you introduced and summarised your story at the start of the lesson. How is summarising the story different to *telling* the story?

Put children into small groups – three or four stories per group – and invite them to talk to the rest of the group about the story they have selected: what the story is, what it is about, and, if possible, why they have chosen it.

ACTIVITY THREE: A STORY MOMENT

Use freeze framing as an opportunity to share and celebrate the variety of stories being shared across the class. Ask the children to think about the story that they are going to be sharing as part of their Story Seekers' mission and to choose one of their favourite moments from that story. Give them time to devise a still image or freeze frame which depicts that moment. They might do this as part of a small group or individually – even children who are collaborating on telling the same story, could work on an individual freeze frame of their personal favourite moment. As they work on their freeze frame, remind them to think about not only

what the character might be doing, but also how they are feeling and what they are thinking about – is there a way that they can show those emotions using their facial expression and body language?

After they have had enough time to devise and rehearse their freeze frame, invite half the class to sit and watch, while the other half demonstrate their freeze frames. Then, repeat for the other half of the class. Reflect with the class on the range of stories being told, the different characters and situations, as well as any common themes, settings, characters, tropes, origins, etc.

WHY NOT?



Take a photograph of each freeze frame and add these to the working wall to demonstrate the different stories being told across the class. Children could create a speech or thought bubble for their photograph adding further information about the character and story that they have selected.

ACTIVITY ONE: STORYTELLING GAME: 'YES, AND...'

Start by playing this game as a class, but once children are used to how it works, they can play it in small groups or in pairs. The aim of the game is to demonstrate to the class how stories can grow and evolve, how the stories which they make can be completely out of this world! There is no particular response that is required and there is no such thing as a wrong answer.

To start the story, you need a theme. This might initially be suggested by the class teacher, but in later games children will enjoy suggesting their own theme for the game. It could be inspired by the Nodtime story setting ('a day out on the moon'), by a trope of traditional tales ('a walk through the woods'), or by a common or everyday experience (such as 'planning a party').

Using that last example, planning a party, sit the class in a circle and then start the story. The first person makes a statement about where the party is, or what the party might be about. Then the second person adds to the story about the party with their line, and so on around the circle. In order for the children to accept and build effectively on each other's ideas, every line starts the same way with 'Yes, and...'. As the game continues the theme or story naturally becomes bigger and more exciting, the stakes will get higher, and they find that their imagination has no limits!

For example, a 'party' story might start like this:

'Let's have a party at Thorpe Park!'

'Yes, and let's invite everyone!'

'Yes, and we'll order unlimited pizza!'

'Yes, and... etc.'

A fairy tale version of the game could begin like this (but remember in this game anything could happen!):

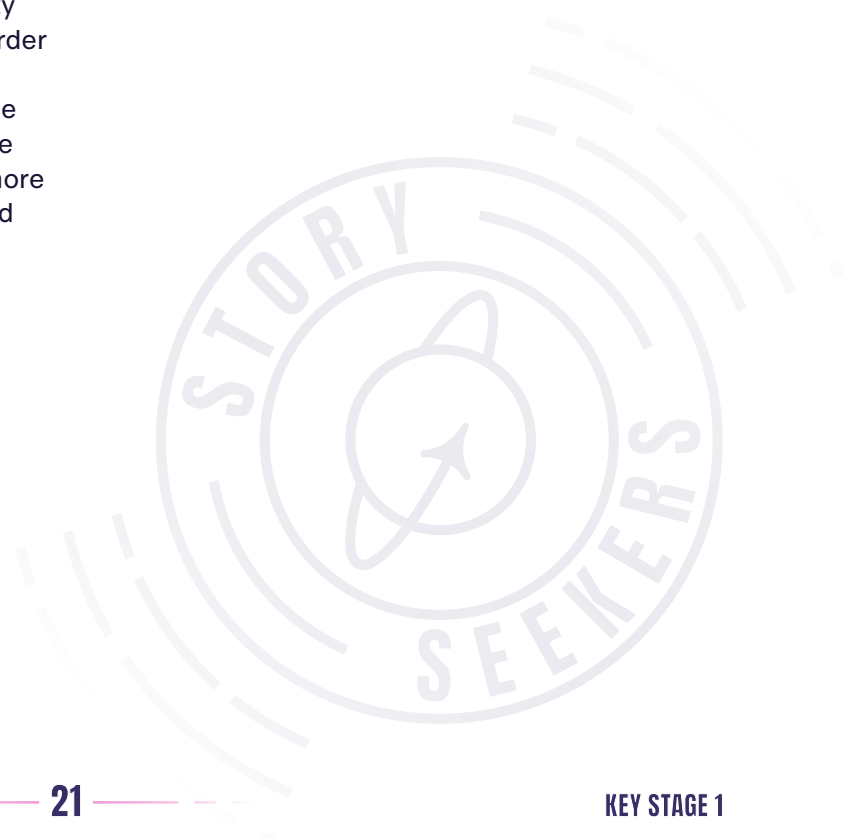
'Little Red Riding Hood walked through the woods.'

'Yes, and then she met the Big Bad Wolf.'

'Yes, and actually he was very nice.'

'Yes, and they agreed to have a picnic together.'

'Yes, and they were joined by the Three Little Pigs.'
'Yes, and... etc.'



ACTIVITY TWO:

LOOKING AT LANGUAGE

To start this activity, the teacher will need to summarise their story as they did in the previous lesson. Then, using their story map as a scaffold or guide, they tell their story. Afterwards, spend some discussing some of the differences between the story 'summary' and the story 'telling'. Were there certain characters or events that were in the story but didn't need to be in the summary? Perhaps, the story had dialogue which wouldn't have been in the summary version – *why wouldn't we usually include dialogue when summarising a story. What other words or phrases did we enjoy in the story? What did they like about them?*

Invite the children to think back over the stories they've read and heard so far and to share any other favourite words or phrases from those stories. *What makes them memorable?*

Listen to a story from the Story Seeker Story Bank. After listening to the story, give children time to talk about what they liked about the story, what puzzled them and what it reminded them of (like they did in lesson two after hearing the Nedtime story for the first time). As part of this discussion, encourage them to share any favourite or memorable words or phrases that they heard.

Draw this together to start building a bank of phrases that storytellers might use, for example, to start a story, to describe, to transition, and to end a story. As a class, you might have other categories which you want to include. These phrases could be jotted down by the children on sentence strips or sticky notes, or the teacher or other adults in the class could scribe for the children. A section of the working wall might end up looking something like this:

Start	Describe	Transition	End
Once upon a time,	Eyes as dark as the night sky	But it wasn't too long before...	And that is the end of my tale.
Once, long ago and far, far away...	It was a long and lonely journey...	When, all of a sudden...	And they all lived happily ever after.
There was once a time when...	As quick as lightning,	A little further down the lane...	And he never went back there ever again.
There once lived a...		But before they reached the...	And do you think they learned their lesson?
In a time long forgotten, there was....		The next day...	
		Early the next morning...	

ACTIVITY THREE: MY STORYTELLING

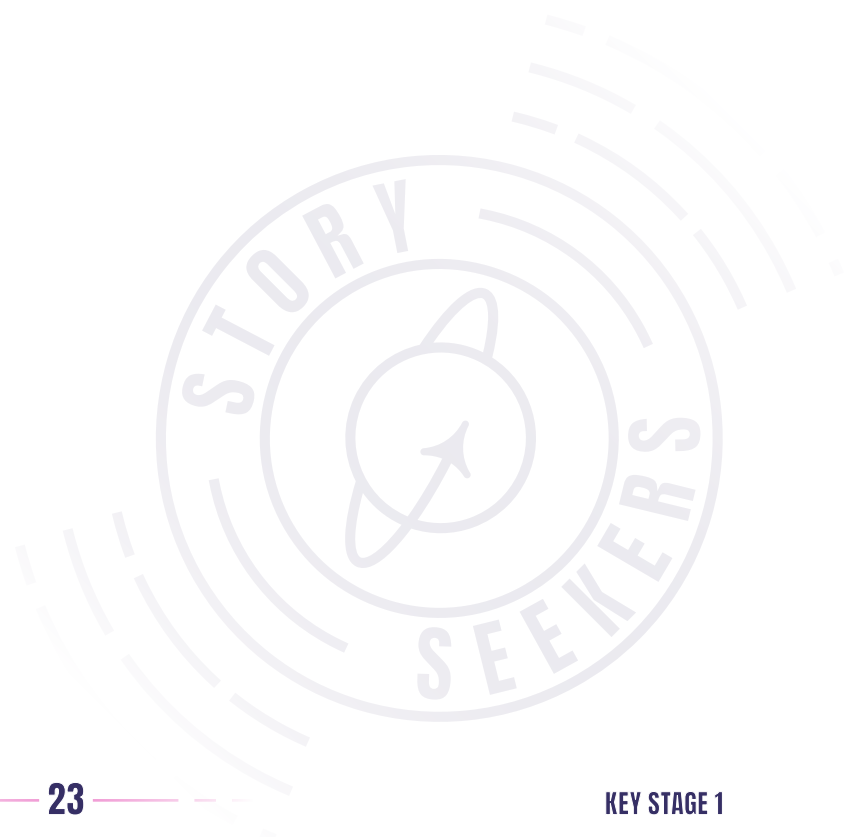
Ask children to return to their story map and think about how they are going to 'tell' the opening of their story. *How will this sound different to when you were summarising it? Where will you add in detail? What memorable, enticing, captivating language could you incorporate? Is there a story opening that you have heard that you think could work for your story?*

Children who are collaborating on a story can work together as a group to rehearse their telling. Children who have decided to work independently on their own story would benefit from partnering with one of the other children in the class so that they can take turns supporting one another to work up a section of their story.

After they have had time to rehearse their story opening and try out some different ideas, ask each group to find another to work with share the section of the stories that have been practised.

- *What made you want to keep listening?*
- *Were there any words or phrases you particularly enjoyed?*

After the pairs have shared with one another, bring the class together to discuss what they noticed about the language that was used. You might also ask if any groups/children would like to share that section of their story with the wider class.



ACTIVITY ONE: IMAGINATION GAMES

Start the session by playing one or both of these warm-up games with the children.

Game One: My Magic Box

For this game, all you need is an empty box. Start with the children sitting in a circle. Tell them that you have a magical box that can contain any object. Ask them all to imagine an object that they might find in this box. Depending on the confidence and experience of the group, the objects could be linked with a theme, connected with their stories or any everyday object.

Explain that you are going to remove the object from the box, use it, and then put it back. After you have put the object back, you are going to ask them if they can work out what the object might have been.

For example, if the object was a photo album, the teacher would start by miming slowly and theatrically removing the invisible object from the box. Then, they would mime turning the pages, looking at the photos and showing through facial expression what the photos mean to them.

After the person miming is finished, they put the invisible object back into the box and pass the box on to the next person.

As you play the game, talk about how the object affects their movement and their facial expression. *Could we tell whether the object was small, big, delicate, powerful, important, etc.?*

Game Two: This is not a....

For this game, all you need is an everyday object, such as a scarf, a glove, a pencil, a building block, a cardboard box, a marble, etc.

Sit the group in a circle and present them with the object or item that you have selected. Explain that this game is all about their imagination. Like when they played 'Yes, and...' they can be as creative and inventive as they like.

Hold up the item and tell them that it isn't what they think it is, it is actually something else entirely. Briefly, act out or mime responding to the object as if it was something else. Then, pass the object to the next person in the circle for their turn. A game with a scarf might look like this:

- A: 'This is not a scarf, it's a snake.' (A mimes the snake slithering along the ground, then passes it to B)
- B: 'That's not a snake, it's a very large pen.' (B mimes writing something with the end of the scarf and passes it to C)
- C: 'That's not a pen, it's a cloud floating past.' (C scrunches up the scarf and mimes it moving through the air)
- D: 'That's not a cloud,... etc.'

Explain that if someone else has already used their idea and they can't think of another one, then it is fine to repeat the idea and perform their own mime.

ACTIVITY TWO: VISUALISATION

Reintroduce the children to your chosen story. Tell the class what you feel is the most important place or object in your story and why it is so important to the story. Explain that you are going to close your eyes and try to create a clear picture of that place or object in your mind's eye. If it is a place, tell them that you are picturing yourself walking around in it, that you are trying to imagine the different textures, smells, sounds, etc. If it is an object, then you are trying to look at it from all sides, trying to capture its colours, textures, size and weight. As you visualise the object or place, begin to describe it in as much detail as possible. Invite the children to ask you questions about the object or place that would help them to picture the place or object for themselves – is there anything that they are struggling to picture, anything that would help to clarify what it looks like or feels like.

Afterwards, you could note down some of the words and phrases that came up in your description and add them to the list on the working wall that was generated in the previous lesson.

Now, invite children to return to their own story. Start with where the story takes place. If the story takes place in different locations, ask them to choose their favourite. Ask them to close their eyes and try to form a picture in their mind of that place. Imagine that they are standing in the centre out of it. If you have sufficient space, the children could stand up and imagine moving around.

Use a series of simple prompts to support their visualisation.

- *What can you see around you?*
- *Look down, what do you see?*
- *Look up, what do you see?*
- *How do you feel in this space?*
- *Is this somewhere where you would like to be?*
- *Take a step forward, what can you feel underfoot?*
- *What different textures, patterns or materials surround you?*
- *Stand very still and quiet, what sounds can you hear?*
- *Are the sounds nearby or far away, loud or quiet?*
- *Can you smell anything? Is it a nice smell?*

Take the children to a larger space such as the school hall, the playground, or if these are unavailable, move the tables to the edge of the classroom. Ask them to walk around the space like they did at the start of Stop and Go during lesson four, using as much of the space as possible and walking at a regular and steady pace on their own. They should pretend that they are walking through the place that they had imagined. How does it affect the way in which they move? Do they need to walk more carefully? Do they need to step around or under things? Do they need to avoid certain obstacles? How do they feel being in this space – can they show that feeling on their face and in their body language?

After visualising and walking through their chosen environment, invite them to find a partner and describe the place to their partner. As they did when listening to you describe an aspect of your story, invite the person listening to ask further questions to add detail and clarify their understanding.

Afterwards, bring the class back together and discuss some of the features that helped the listener visualise the environment. What words and phrases helped to paint a picture of the scene? Discuss the extent to which the children describing the setting already knew the place very well from when they heard the story for the first time and how much they were having to invent parts of the environment in response to the questions that they were being asked.

Celebrate any ‘inventing’ that children have done – even though the story they are telling has been told before, they are working towards telling their version of it. As the storytellers, they are in charge of the story, and they can use their imagination to add in details and description that wasn’t part of the story they originally heard. They might add dialogue that wasn’t there or describe what a character is thinking or feeling. They don’t need to worry about getting it wrong, because they are in charge of the telling. Over hundreds of years, stories have been told many times and in many different ways, there isn’t only one correct way to tell it. You might illustrate this by talking about stories that children are already familiar with. For example, they might compare three or four versions of Rapunzel which change the setting, the ending, the characters and some of the actions or events. *Across the different versions of the story, what elements have changed and what elements have stayed the same?*

► WHY NOT?

Repeat the activity for imagining the setting for their story, with imagining, visualising and then describing an important object from their story.

► WHY NOT?

As part of the visualisation process, after they have pictured the setting or object in their mind’s eye, ask them draw or sketch using familiar art resources. After drawing, they can annotate their illustration with any words or phrases that came to mind when they were sketching it. Support can be given in visualising less-familiar places or objects by providing them with photographs or using selected videos.

ACTIVITY ONE: A WARM-UP FOR YOUR VOICE

Explain to the children that every storyteller needs to warm up their mouths to have a clear, confident and expressive voice. Just like in a PE lesson, warming up is very important when you are a storyteller. Use one or more of the following warm-up games – as well as any others that you or the children are already familiar with.

Chewing Gum (warming up your mouth)

This activity is best undertaken with the children standing or sitting in a circle, although it can be performed with children at their tables as well if necessary. Ask the children to imagine they have an enormous piece of magical chewing gum. Indicate with your own hands the size of this gum and invite them to do the same. Then, ask them to put this imaginary chewing gum in their mouths. As they start chewing, ask them what flavour it is. What does this do to their faces? What does that do to their mouths? Encourage children to exaggerate some of the chewing required for such a large piece of gum. Then, play with the chewing gum becoming smaller and bigger. When it is smaller, tell them to move it around their mouths.

I Can Write my Name with my Tongue (for articulation and clarity)

As before, with the children standing or sitting in a circle, tell them to stick out their tongue and start writing their name in the air with the tip of their tongue. Encourage them to keep the movements as big as possible. Play with using upper- or lower-case letters or trying to keep their writing fluid and joined.

Tongue Twisters (for articulation and clarity)

Practise some short tongue twisters that are easy to remember but fun to say. For example, 'Red lorry, yellow lorry' or 'Unique New York, New York unique' or 'Greek grapes'. If they want a challenge, they might learn the popular 'Proper Cup of Coffee' rhyme. Children may also have their own favourites to challenge the class.



ACTIVITY TWO: MANIPULATING THE VOICE

Move on to exercises which allow children to experiment with the different sounds that the human voice can make, playing with different tones and expressions, making voiced sounds, as well as exploring changes in dynamics, pitch, tempo, etc.

Start off with a series of instructions that allow the voice to make different sounds, for example: buzz like a bee, hiss like a snake, tick like a clock, gurgle like the drain, crash like thunder. Children might suggest their own voiced sounds for the class to try out, for example, a racing car, a train, an aeroplane, a cow, a sheep, a cat, a mouse, a lion, etc.

Call and response songs can also provide a great opportunity to explore different expressions and tones. This is one example:

Boom Chicka Boom

Each of the following lines is called out by the leader and then echoed by the group except the last line which informs us of the tone for the next round:

'I said a boom chicka boom'

'I said a boom chicka boom'

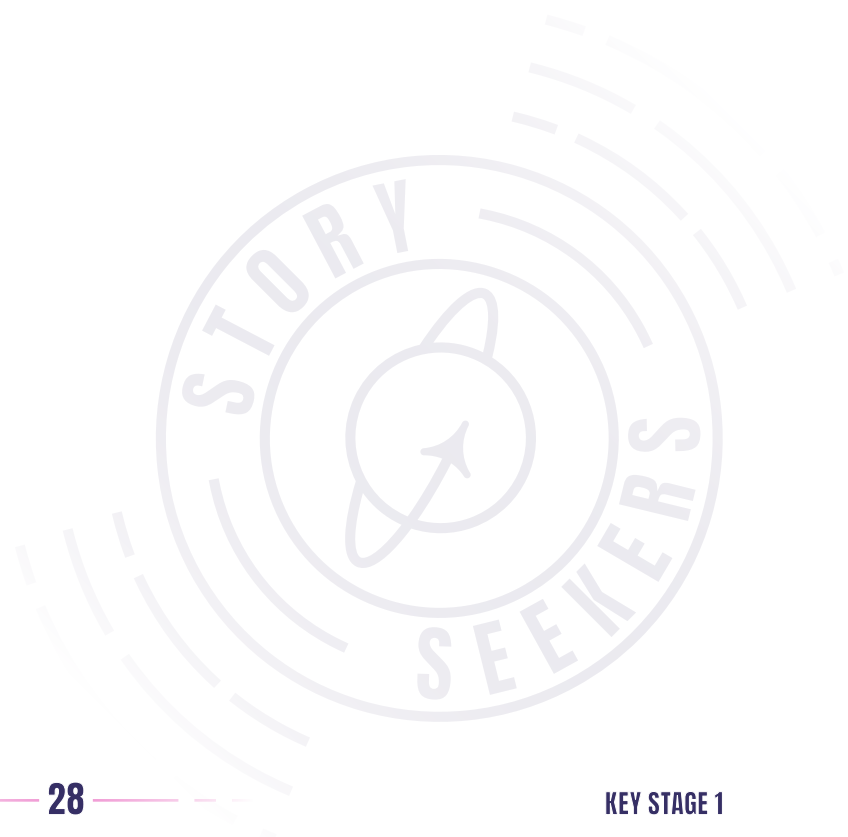
'I said a boom chicka, rocka chicka, rocka chicka, boom'

'Uh huh'

'Oh yeah'

'One more time in scared/happy/excited/curious/joyful/robot/monster style'

Add any style that you feel is right for the class, and when they are comfortable with the song, invite them to suggest different ways to perform it.



ACTIVITY THREE:

THE STORYTELLER'S VOICE

Explain to the children that you are going to watch a short film of another professional storyteller. Select another of the storytellers from the Story Seekers Story Bank. If this is a story that is new to the class, then watch the storyteller twice. After the first watch, invite the children to share their response to the story using the same prompts for discussion that was used after they heard the Nedtime story in lesson two.

Then, when preparing to watch and listen to the story for a second time, ask the children to look for some of the ways in which the storyteller uses their voice. Make links to the warm-ups and vocal exercises that the children have experienced. Where can they hear the storyteller alter the tone, or volume, or speed of their voice, and what impact does it have on them as the audience for the story?

After they have listened to the story, give them time to talk in groups about what they heard and then share these ideas across the class. Jot these down so that you have a list of different vocal strategies to add to the working wall as a list of potential approaches that the children can use in their own storytelling.

These might include:

- making their voice higher or lower
- mimicking the sounds of the environment
- exhibiting a particular emotion – making their voice sound angry, or sad, or excited
- using pauses
- slowing down or speeding up
- echoing
- using different accents or tones to distinguish between characters

Invite the children to think about what they would like to include in their own storytelling.

Prior to the session, type up a short section of your own story ready to display on the whiteboard or under a visualiser. Drawing on the class for suggestions, identify phrases or sentences where you could alter the pitch, tone, pace or volume of your voice to draw out and communicate a specific meaning. Follow the children's suggestions to try out different variations on how you might use your voice and discuss the impact of each of these.

Now invite children to return to their own story map. Ask them to choose one short section of it and to think about how they might tell that section of the story. As they practise telling that part of the story, ask them to consider how they might change their voice to support the listeners' enjoyment and understanding. Encourage them to think about what they have found effective in other people's storytelling and to look at the list of strategies on the working wall to give them some ideas of what might work. Children who are working on their own story independently would benefit from having another storyteller to work with and try things out on, splitting their time between their two respective stories.

After sufficient time to discuss, explore and practise, ask for a couple of children to volunteers to share the section of their story that they have been working on. Ask them to describe some of the choices they have made and why they made them. Discuss anything that the class has noticed about the way in which the storyteller has used his or her voice.

Children can then be given more time to go back and continue rehearsing and experimenting with ways to use their voice when telling their story.

ACTIVITY ONE: PHYSICAL WARM-UP

Start by getting the children warmed up and ready to use their whole body, from toes to fingertips. Use some of the warm-ups suggested below or incorporate your own favourites.

Funky Chicken

Start with the children standing in a space of their own or standing in a circle. Ask them to shake their left hand in the air eight times, then their right hand eight times, then shake their left leg eight times, followed by their right leg eight times. Repeat the whole sequence but with just four shakes, then repeat the whole sequence with only two shakes. Finally, everyone counts down from eight to one crouching lower and lower before jumping upwards and finishing with their impression of funky chicken!

Leading with a Body Part

This warm-up gets the children thinking about the way in which they use and are aware of different parts of the body. Ask them to start by walking around the space, making sure they are finding their own space when walking – as they did when engaging in the Stop and Go activity in lesson four. Explain that you are going to call out the name of a part of the body and ask them to try letting that part of themselves 'lead' them around the space. For example, how does it look and feel to be led by your head, your elbow, your knee, or your shoulder? This can be repeated with different body parts, or the children could volunteer to take on the responsibility to call out the names of body parts. To keep everyone focused and moving at a steady pace, it can be helpful to play music to accompany this exercise.

ACTIVITY TWO:

EXPLORING SHAPES AND BODY LANGUAGE

These activities help children to think creatively about how they can communicate ideas and emotions using only their physical gestures and body language. Use one or more of the suggested activities listed below:

Buzzing Bees

In the school hall or another large space, ask the children to find a space. As in previous warm-ups, like Stop and Go, encourage them to move on their own, using as much space as possible, and with an awareness of where other children are located. For this activity, they are moving around and pretending to be bees making the 'buzz' sound. They stop when the teacher signals by calling out: 'Buzzing bees stop in letter ___!' All the children must think of an object that begins with whatever letter the teacher has called out and create that object with their bodies. As the children prepare to position themselves in imitation of the object – which could be as a still image or could be moving – the teacher counts down from ten. Encourage children to think 'outside the box' and be as creative as they can. Once children are used to the game, you could play a competitive version where you are 'out' if someone else has the same object as you, or where you score points for having a unique idea.

Emotion Thermometer

Put the children into small groups. Ask the class to suggest an emotion to use for the game. Explain that you would like them to show you five different physical depictions of that emotion, with one being the lowest and five being the highest. For example, if the emotion was 'happy', then at level one the children will show a little bit of happiness, two will be a bit more than that, and so on up to five as the happiest anyone could possibly be. How can that same emotion differ from level one to five? Is there a clear difference between each stage? Can we see how much it changes? Ask the children to suggest different emotions that might be explored.

Encourage them to think about the characters in their stories and how they feel at different points in the narrative.

When the children are used to the game, they could demonstrate body language for an emotion and the class can try to work out the level that they are working at. The game could also be played by giving children a phrase or a sentence and having them try speaking it at different levels of emotion to support their expressive vocal performance.

Make Me a...

Ask the children to get into groups of four or five and to walk around the space as they have for previous exercises, mixing up with each other, so that they are not just walking with their own group. When the teacher calls out the name of an object (eg 'Make me a clock/forest/washing machine, etc. '), the children have to find their group and get into a space to make the shape the teacher has called out. Give them a limited time (try starting with ten seconds) for them to achieve this, counting down so they know how long they have. Once children are used to the exercise, you could expand on it by asking the groups to work out how they might bring their objects to life. For example, if they become a washing machine, what would that sound like and how would it move?

ACTIVITY THREE:

THE STORYTELLER'S PHYSICALITY

Explain that we have already worked on the importance and impact of the storyteller's voice when it comes to hooking in the audience, keeping them engaged and clearly communicating the story.

In this session, we are going to think about how the storyteller uses their legs and arms, their whole body, their gestures, their body language and their facial expressions when telling stories.

As in the previous session, watch a film of a storyteller from the Story Seekers Story Bank. You may choose to watch the same story from the previous session so that children are already familiar with the tale. This time, when children are watching the storyteller, ask them to look out for the ways in which they use their body to help communicate different parts of the story. After children have discussed the film, draw them back together and use their observations to create a list of effective physical storytelling on the working wall.

These might include:

- Facial expressions to show emotions
- Gesturing with hands and arms
- Miming actions (like running, sewing, cooking)
- Body language to indicate emotions
- Embodying characters (changing posture to indicate power, old age, energy, frailty, etc.)

There might also be moments of deliberate stillness to contrast with movement.

For the rest of this session, the children will work to experiment with adding physicality to their storytelling. Ask children to return to their story maps and to select a section of the story, which may be the same section as used in previous sessions. *Where could some of the movement and physicality observed in the storyteller and practiced in the exercises be incorporated into the storytelling?* Children working in groups to tell the same story could work on scenes where the group work physically to create the scene or a confrontation or a conversation. How does their physicality, their use of body language and facial expression help to communicate how the characters are thinking and feeling? To test out how effective their physicality is, they could try miming that section and seeing whether an audience understands what is being portrayed. For the children who are working individually on a story, they might benefit – as in the previous lesson – from working with another storytelling partner with whom they can try out ideas. They might want to think about how they demonstrate a character's actions, feelings or response to events using their body language and facial expression. The teacher should be prepared to work on their own storytelling alongside the class so they can reflect at the end of the session on how using their whole body can make their storytelling more effective.

ACTIVITY ONE: HOW ARE STORIES SHARED?

With the class, reflect on the skills that they have developed and the layers of work that they have put into refining specific sections of their story. They have thought about the ways in which their language choices, their voice, and their physicality can all enhance their storytelling. *What do they like about listening to a story? What would they most like to share with others when they tell their own story? How do they want the audience to feel? What might you want them to think about?*

Explain to the children that they have worked very hard and are now fully trained and ready to share their story as Story Seekers. They have worked as a team to develop their knowledge of stories and have developed their storytelling abilities, training their voices, their bodies and their minds. Now they are ready to prepare their whole story so that it can be shared with others.

Spend time now as a class reflecting on of the ways in which stories might be shared. *When and where do they experience storytelling?* Create a class list which might include books, comics, paintings, YouTube, films, television, plays, ballet, musicals, animation, puppet show and oral storytellers, amongst others.

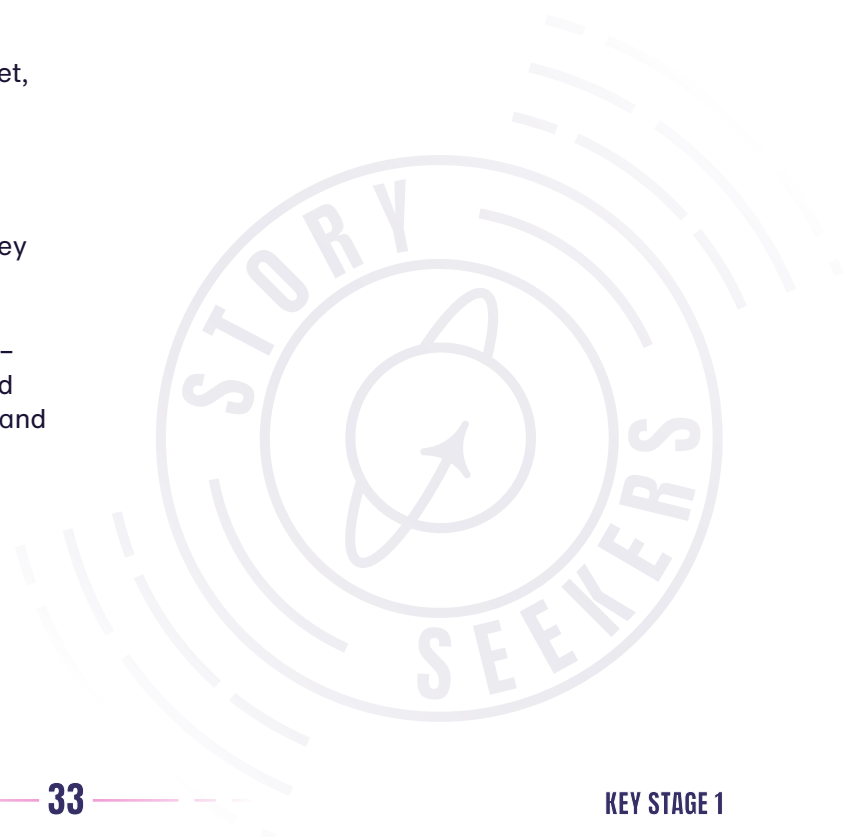
Discuss their favourite ways of engaging with a story as a listener, as well as which methods they might prefer as the one telling the story.

Invite the children to return to their story maps – and their groups if working collaboratively – and decide how they would like to share their story and who they would like to share it with.

Amongst other ideas, they might decide that they want to:

- Rehearse the stories to perform in an assembly for the school or the phase
- Film their story performances so that they can be sent home to be watched, or, with appropriate permissions, added to the school/class webpage
- Create an audio recording of the story that could be put on the school system for other classes to access and enjoy
- Continue the work in Art or DT sessions, creating small world environments, dioramas or puppets to generate other forms of retelling the story.

As the class teacher, you may need to guide and support their decision-making within the limitations of time and resources that are available to bring the storytelling to its conclusion.



ACTIVITY TWO: PREPARING TO SHARE YOUR STORY

Give the children time to work up the rest of their story, using these same strategies. If they are working on the same story in a group, they will need to decide if they are going to tell the whole story collaboratively (perhaps using some of the exercises from the ‘physicality’ section to bring aspects of the story and setting to life) or if they are going to divide the story between them and each take responsibility for telling a section of it.

As each group continues to rehearse and try things out, encourage children to continue to collaborate, sharing what they are doing with response partners and asking for help if they are not sure whether a choice they have made is working in the way that they intended it. They don’t have to wait until they have worked out the whole story before they try out sections of it with a partner.

The children may need additional sessions to help them prepare to share their story. When they are ready, give them the opportunity to share their stories with the rest of the class, then decide together whether they would like to share them more widely and how.

If children need additional guidance or if there is less curriculum time available, you may choose to focus on a whole class performance of a story that they have all enjoyed. They can work in small groups on sections of the overall tale or work collaboratively on a theatrical retelling in which they take on the roles of particular characters and narrators to embody and tell the story.

Finish the unit by celebrating their achievements as Story Seekers, returning to the discussions raised in lesson one about the importance of stories and storytelling. *Over the course of this project, what have they discovered about storytelling? What is their favourite thing that they have done? What new stories have they learnt? What is the best thing about telling stories? What is their favourite thing about listening to a storyteller? What would they like to discover or try next?*

