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StoryQuest is an ARTS & KIDS Creation



STORYQUEST

28 WAYS TO TURN CHILDREN INTO STORYTELLERS



28 ways to turn children into storytellers



CLARENCE HOUSE

Passing down the stories that make up our shared cultural heritage is one of the most important things that we, as parents and grandparents, as teachers, aunts and uncles, musicians and artists can do for today's young people. This is why my Arts & Kids Foundation's StoryQuest festival is so very important.

Charlie

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STORYCLOTHS

Create a storycloth with story imagery out of sequence, which requires a storyteller to interpret.

How? Using a story the children have heard, elicit a sequence of scenes and images, which represent the story from beginning to end. Use fabric paints, montages of fabric, appliqué, stitching and other textile techniques to create a hanging which incorporates all the images and scenes, but out of sequence. Children then become storytellers (they can use padded pointing sticks, if necessary) and tell the story to an audience using the cloth as a prop, and indicating images as they go. This is harder than using sequenced illustrations as the visual prompt to the storyteller is reduced. This idea is taken from Indian 'Pabuji ki pad' Scroll Storytellers, who conceal numerous stories in a single cloth.

Variation Children can also see if they can use the same cloth to tell other stories, or to make up stories using the images on the cloth, though the latter is easier if you don't know what story the cloth is supposed to represent.

Why?

- ☞ To communicate their imaginative responses to stories they have heard through visual art.
- ☞ To retell stories using non-sequential visual prompts.
- ☞ To retell stories in a clear voice, communicating a clear storyline.
- ☞ To select and use appropriate descriptive and expressive language, gesture and facial expression to engage the audience, and to develop characters, settings, create mood, create tension etc, in relation to the visual information the audience can see.

Links: Speaking & Listening, Literacy, DT, Art



STORYBOARDS

Ask pupils to revisit the story by story-boarding it.

How? Give children the task of creating a sequence of pictures to represent the story from beginning to end, in the correct sequence and with a focus on the storyline. This can be used as a recap activity to help remember a story, or a more elaborate art activity of creating a story in the form of a graphic novel or comic strip. Pupils can then use these storyboards to help them retell the story orally, either as an aide-memoir, or to illustrate the story for the audience.

Why?

- To develop the storyline into a visual narrative using illustration in place of language to develop character, setting, create mood, build tension etc.
- To draw on knowledge of facial expression and gesture in their illustrations.
- To retell stories, using sequential visual prompts.

Links: Speaking & Listening, Literacy, Art



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STORY SWAPS

Children swap stories in pairs

How? Tell one short story to half the class and another of a similar length to the other half, (you need two spaces and a teaching assistant to cover the half that are waiting to hear a story). Then get them to swap stories in pairs. If two classes do this with 4 different stories, then swap between classes also in groups.

Watch out for... Sometimes, less able children need to work in tandem with someone who will help them share the telling.

Why?

- To retell stories in a clear voice, communicating a clear storyline.
- To use appropriate descriptive and expressive language, gesture and facial expression to engage the audience, and to develop characters, settings, create mood, build tension etc.
- To take account of the needs of their audience.

Links: Speaking & Listening, Literacy



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MAPS OF A WORLD

Make a map of the world of the story.

How? Stories take place in their very own geography, which may include familiar features such as river, oceans, mountains, deserts, caves, towns, lonely houses, forests and even more difficult ideas, such as heaven and hell. Task children with creating a 3D map of the story world, using papier-mâché, boxes, paint, fabric or whatever materials you can find and which will do the job.

The map will need space to be created, either a table in the classroom, or if you can spare the space, on the floor in the hall. You can also make mobiles to hang over the map. In the past we've seen heaven hanging by a coat hanger above and tunnels down to hell below!

Then create opportunities for pupils to use the map to retell the story. If you have space, then making a really big map in the hall with cardboard boxes and other big sculptures will give you a space where pupils can act out the story in role - it becomes a theatre set.

Why?

- ↗ To respond imaginatively to and communicate the imagined geography of a story.
- ↗ To apply their understanding of the storyline and descriptions of setting to a physical environment.
- ↗ To understand the relationship between setting and the behavior of characters within a story.
- ↗ To communicate their imaginative responses to stories they have heard through visual art.
- ↗ To retell stories in relation to visual prompts.

Links: Speaking & Listening, Literacy, Drama, Geography, DT, Art



COURTROOM DRAMA

Put a character from a story on trial.

How? Select a central character from a dramatic story whose deeds and actions will stimulate some debate. Select a child to take on the role of that character.

Place the character on trial to defend or explain an action within the narrative. They will need to tell the story from their point of view and can be challenged with questions from the listeners.

Variation The character may be presented with other characters with whom they have to interact.

For example they may have to argue with St Peter as to why they should be allowed into Heaven and the devil as to why they should not be candidates for hell.

Why?

~ To approach and view known stories from different perspectives.

~ To explore how description of characters, their actions and reactions informs the listener of the character's nature.

~ To explore how getting into role can help to understand the characters within a story, their motives, actions, their intentions and emotions.

Links: PHSE & Citizenship, Speaking & Listening, Literacy, Drama



'PERFECT DAY' STORIES

Create videos of retelling of one or more stories by an entire class.

How? Once children have a story well committed to memory and have practiced retelling it, film every child telling the story straight to camera, and then edit it together so that it cuts from child to child, whilst giving the entire narrative. You can select the parts out of each film that each child tells particularly well.



This creates a good assessment tool also, as you may be able to spot patterns in each child's strength and weaknesses.

Ensure that you involve children in the whole process in some way. They can help film and may be consulted in choosing their best bits for editing. This will also allow them to cast a critical eye over their own retelling and performance.



Watch out for... You may need to find several stories, so that every child is involved. This works best with about twelve voices, as it means



you can return several times to each child and get a sense of how they treated different moods in the tale. The longer the stories, the longer the whole process will take, so set aside a good deal of time to create a 'perfect day' story film.

Why?

- To retell stories communicating a clear storyline.
- To select and use appropriate descriptive and expressive language, gesture and facial expression to develop characters, settings, create mood, build tension etc.
- To prepare stories for different audiences.
- To review performances of themselves and others, discussing what worked and what did not and why, and how performances could be improved.
- Discuss how storytellers differ in their telling of the same story and ponder on why this might be.



Links: ICT, Speaking & Listening, Literacy



STORY BANQUETS

Decorate a room and dress for a banquet in a story.



How? Base this activity on a story the children have worked with that involves a feast that welcomes the return of a hero, or of a fool, or a wedding. Ask children to create decorations, costumes, menus etc for this celebration and then... feast in it, of course! Children will need to draw on their imagination of how such a celebration would look, and draw on their knowledge of the characters to decide on appropriate motifs, colours and styles.

Watch out for... This will stimulate considerable debate as imaginations work very differently between people.

Why?

- ♥ To approach and view known stories from different perspectives.
- ♥ To explore how description of characters, their actions and reactions informs the listener of the character's nature.
- ♥ To communicate their imaginative responses to stories they have heard through visual art.
- ♥ To explore how getting into role can help to understand the characters within a story, their motives, actions, their intentions and emotions.

Links: Speaking & Listening, Literacy, Drama, DT, Art, Family Storytelling Day



WISE WORDS and PROVERBS

Collect riddles, wise sayings, wishing lore, good luck/bad luck superstitions, proverbs, lullabies and nonsense sayings.

How? Ask children to collect riddles, wise sayings, proverbs, lullabies and nonsense sayings from their parents and grandparents from this country and from all over the world. Ask children to share the sayings they collect in the classroom.



Discuss the meaning of these sayings and consider the situations in which they might be used. Explore, compare and contrast proverbs from different cultures. You can draw out similarities to see how all human beings are concerned about the same issues and emotions, while differences will identify different values and everyday concerns in different cultures. Compare superstitions to find out where good and bad luck may lie, and wishing lore to find when, where and how wishes are made.

Don't restrict children to collecting in English. This will give EAL learners a real way to bring their language and culture into the classroom, and great language work can be derived from translating these sayings into English.

Why?

- ✓ To share riddles, wise sayings, wishing lore, superstitions, proverbs, lullabies and nonsense sayings and investigate and discuss their meanings and use.
- ✓ To collect riddles, wise sayings, wishing lore, superstitions, proverbs, lullabies and nonsense sayings from other generations and cultures.
- ✓ To recognise the differences and similarities between customs of people from different cultures and times.

Links: PHSE & Citizenship, Speaking & Listening, Literacy



FROZEN MOMENTS

Illustrate an entire story through frozen scenes.

How? Ask pairs, small groups or individuals to select a different scene from a story they have been working with and describe it in detail. They then need to recreate these frozen scenes for others to see using any art technique they like: painting, drawing, montage, collage etc. Children could also dress up, create a set, get into role and make their scene into a tableau, which can then be photographed. Once all the scenes are completed, then they can be displayed in sequence to illustrate the entire story visually.

Watch out for... Children will have different visual imagery of what occurred in the story. Allow children to express their own imagination and don't worry about the same character being represented differently between scenes.

Why?

- ✦ To respond imaginatively to stories they hear and communicate their imaginative response to others to develop characters, settings, create mood etc.
- ✦ To communicate their imaginative responses to stories they have heard through visual art and/or using carefully selected costume, setting, posture, props, gesture and facial expression.
- ✦ To explore how getting into role can help to understand the characters in a story.

Links: Speaking & Listening, Literacy, Drama, ICT, Art

WHAT'S IN A NAME?

Create stories based on local place names.

How? Look at a local map and go for a walk around your local area, noting interesting place names, wood names and hill names, pub names, etc. Together as a class, and then in pairs or small groups, ask children to make up (orally, not in writing) short stories about how these names came to be given to different places. These stories, or illustrations of these stories, can then be added to a map to create a mythical map of the local area.

Variation Undertake the same activity using maps of places 100 or more years ago. These may present names which are unfamiliar and may name things which we don't bother naming today, such as field names.



The TEN BELLS PUBLIC HOUSE

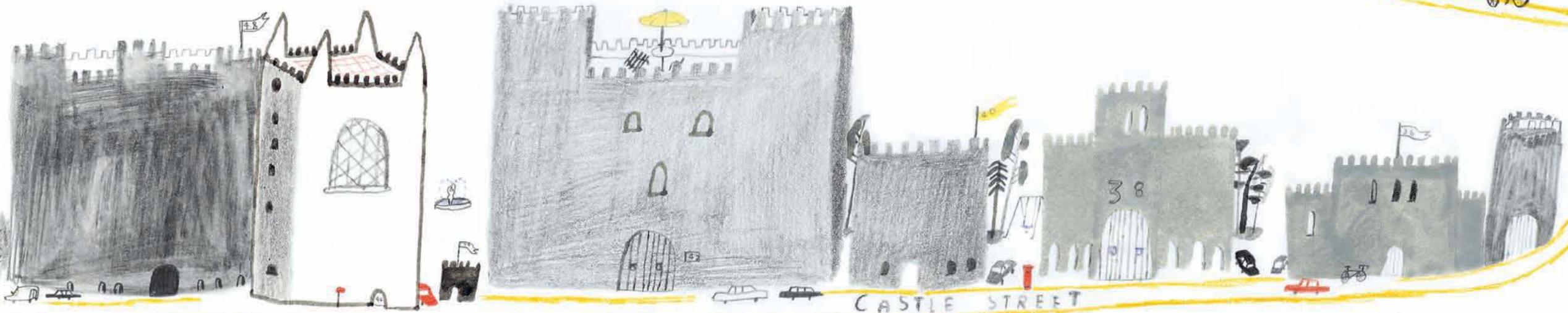
Why?

- To investigate the meanings of words and names.
- To respond to names and settings creatively and imaginatively.
- To draw on their experience of the relationship between setting and the behaviour of characters within a story.
- To draw on knowledge of story language, structure, features and themes to create their own stories and own versions of specific types of stories.
- To consider local places, the people who have lived there and how the stories about these places may have come about.

Links: History, Geography, Speaking & Listening, Literacy



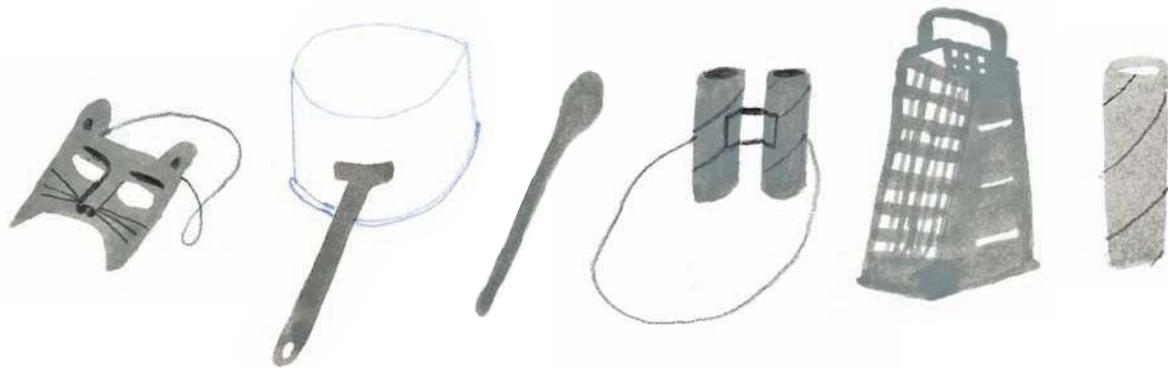
SHOE HILL



GROUP TELLS

Children devise ways to tell stories in groups.

How? How this is done is actually up to the children. Get them to work in groups of 3 or 4 and devise techniques to share the retelling, including sound effects and music, and any other performance techniques they wish to include. You can discuss how with one storyteller you watch the story in your own mind, but when there are two or more it becomes a stage show and very soon it turns into a play.



Why?

- ✚ Explore how a narrative can be divided in different ways: into chapters, into small stories, into roles, into characters etc.
- ✚ To retell stories in a clear voice, communicating a clear storyline.
- ✚ Choose descriptive and expressive language, and use gesture and facial expression to engage the audience and develop characters, settings, creates mood, builds tension etc.
- ✚ To explore dramatic techniques including sound effects, music and lighting.
- ✚ Use the opportunity of joint storytelling to explore how their bodies, voices etc. can be combined to dramatic effect.

Links: Speaking & Listening, Drama, Music, PE, PHSE & Citizenship

STORY TAPES

Create story tapes of stories for other people (perhaps as a midwinter gift for a grandparent).



How? Once children know and have retold a story a number of times, ask them to work in pairs recording the story onto tape. Working in pairs gives the child who is speaking an audience and someone who can pause the recorder if they need to gather their thoughts. These recordings can be made for other classes in the same or different year groups, can be made as gifts for parents, or, if a school has a link with a school abroad, can be sent to partner schools in an international story exchange. The tapes also give children a chance to hear themselves telling a story and review it critically (but be tactful—we all think we sound strange on tape!)

Variation Combine this activity with devising musical accompaniment for the piece. This may involve a second child as musician, who has to listen very carefully to the narrative and respond appropriately according to the content. Alternatively make tapes in teams of three or four complete with sound effects.

Why?

- ✚ To retell stories in a clear voice, communicating a clear storyline.
- ✚ To select and use appropriate descriptive and expressive language, to develop characters, settings, create mood, build tension etc.
- ✚ To consider the needs of an audience who cannot see body language or facial expression and adjusting their choice of language accordingly.
- ✚ To consider the needs of different audiences.

Links: Speaking & Listening, Literacy, ICT, Family Storytelling Day



How? Having listened to a really juicy story, divide the class into pairs or threes and give them the task of graphing the story. Draw a horizontal line to divide a piece of A1 paper (landscape) in two. At the top of the page write 'Fortunately', at the bottom of the page write 'Unfortunately'. With different coloured pens, children trace the fortunes of different characters, identifying and marking the turning points and crises. This is an excellent exercise for stimulating passionate discussion about the content of a story and the relativity of good luck and bad luck...

FORTUNATELY, UNFORTUNATELY

To debate and graph the ups and downs of fates and fortunes within a story.

Why?

- 🍃 To recall a story in sequence.
- 🍃 To understand the pattern and structure of a story.
- 🍃 To consider the actions and reactions of a character from a different viewpoint.
- 🍃 To consider the role of cause and consequence within a story.
- 🍃 To explore the relationship between characters, between characters and setting, and between characters and other factors within a story.

Links: PHSE & Citizenship, Speaking & Listening and Literacy.

TONGUE TWISTER CHALLENGE

Challenge children to say tongue twisters.

(and then make their own)

How? Discuss what a tongue twister is and find out if the children know any.

Share these with the class, along with any tongue twisters you collected before the session. Discuss how you can make it easier to say tongue twisters: you'll probably find that if children visualise what they are saying, it's much easier to say. Ask children what makes a good tongue twister. Talk about alliteration, humour and combinations of words that twist the tongue. Then challenge children to make up their own tongue twisters; share and perhaps illustrate them.

Why?

- 🚲 To select language for a specific purpose.
- 🚲 To explore and use antonyms, synonyms, alliteration, onomatopoeia and other word play.
- 🚲 To experiment with humorous language.

Links: Speaking & Listening, Literacy

How? This is a game for creating stories out of thin air. Sit in a circle with a group of children and ask someone to give a sentence to start a story. Each child then contributes one sentence in turn around the circle. If it's a game then there need to be rules: impose limits, such as after the seventh person no new characters can be introduced, or perhaps ban magic, and certainly ban death and resurrection!

Watch out for... Make a judgment on the size of the group according to your knowledge of your children. Large groups leave children waiting (though actively listening).

Variation Try telling the story around the circle one word, two words or three words at a time. Such restrictions which will maximise the creative effort children will have to make. This also helps them to identify the 'words of power' in a sentence - mainly nouns and verbs.

Why?

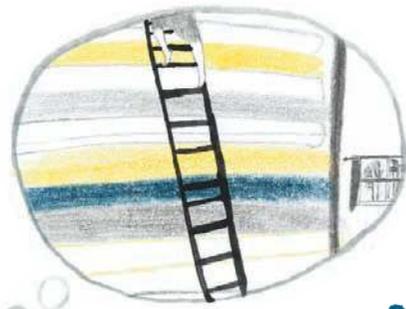
- ☞ To draw on knowledge of story language, structure, features and themes to create their own stories and own versions of specific types of stories and narratives.
- ☞ To select and use appropriate descriptive and expressive language, gesture and facial expression to engage the audience, and to develop characters, settings, create mood, build tension etc.
- ☞ To listen, and react appropriately to, contributions from other children.

Links: Speaking & Listening, Literacy

STORY MAKING CIRCLES

Make up a story in a circle one sentence at a time





PICTURE A SCENE

Paint a picture in spoken words, of a favourite moment from a story.

How? Ask a child to select an image from the story from their mind's eye (you might want to select a scene, by asking a child to tell a story, telling them to freeze at a certain point and asking them to describe the scene). Then ask them to describe the scene, using present tense and perhaps using a repeating formula, like 'I see...' at the start of each sentence. Get others to question about detail i.e. 'what colour are her shoes?' 'What can be seen through the window?' This is a quiet, gentle and focused exercise.

Variation This can be done in pairs, once modeled in a whole class situation, and could be combined with 'Frozen Moments', (p.15).

Why?

-  To respond imaginatively to stories they hear.
-  To communicate their imaginative response to others using carefully selected language, description, gesture and facial expression to develop characters, settings, create mood etc.
-  To ask questions to find out more detail and understand what is being described better.
-  To listen to and follow on from questions asked by class mates and the answers they get.

Links: Speaking & Listening, Literacy



ALMOST TRUE TALES

Collect and create narratives from real life stories and reminiscences from home.

How? Give children the task of collecting stories from friends and relatives using leading questions, such as what was the naughtiest thing you did when you were little? Did you ever get into trouble? What was the scariest/funniest/most embarrassing thing that ever happened to you? Ask children to remember the stories they hear, or keep notes in picture form, and retell them in class, creating narrative structures around them and embellishing them to engage the audience.

Why?

-  To ask questions to elicit stories from friends and relatives and listen to these stories attentively, asking for more details where necessary.
-  To take non verbal notes and use these notes to prepare a story for performance.
-  To retell stories in a clear voice, communicating a clear storyline.
-  To use appropriate descriptive and expressive language, gesture and facial expression to engage the audience, and to develop characters, settings, create mood, build tension etc.

Links: PHSE & Citizenship, Speaking & Listening, Literacy



MAPPING STORIES

Research local legends, ghost stories and the stories that lie behind place names that are connected with your local area.

How? Organise children to interview local people, research in libraries and online to discover local stories which they can bring back into the classroom and retell. Then, based on a map of the local area, create a map of the stories collected, combining illustrations from the story, a map and key words and phrases from the stories collected.

Why?

- To consider local places, the people who have lived there and how the stories about these places may have come about.
- To engage with, talk to and question people from the local community and recognise the differences and similarities between their values and experiences.
- To take notes and use these notes to prepare a story for performance.
- To retell stories in a clear voice, communicating a clear storyline.
- To use appropriate descriptive and expressive language, gesture and facial expression to engage the audience, and to develop characters, settings, create mood, build tension etc.
- To compare and contrast stories, finding common themes and patterns and finding different versions of the same story.
- To understand the relationship between setting and the behavior of characters within a story

Links: PHSE & Citizenship, Speaking & Listening, Literacy, Geography, History

THE GIST OF IT

A class tells the gist of a longer story back to the teacher to help commit it to memory in the correct sequence.

How? Once the class has heard a story, get the class to sit in a circle and tell it back to you in sequence, one or two sentences at a time. They need to concentrate on the 'what happens', rather than on detail and description. You can use a 'talking stick', which is passed from child to child, to signal who is contributing.

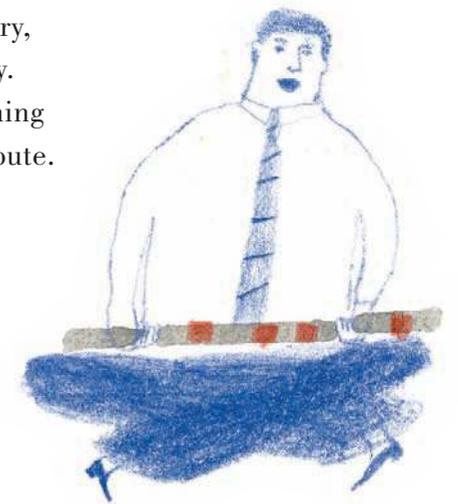
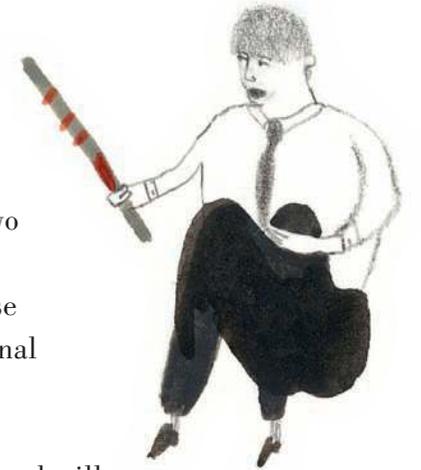
Watch out for... Some children will want to fill in detail and will be pedantic about accuracies which are not central to the storyline, so try to get them to understand that you want them to tell you how the story went, rather than telling you the story as they heard it. At the same time, be aware that these details are important imaginative materials; so don't tell them that they are unimportant!

Children will generally listen attentively to this retelling as they are trying to commit the story to memory themselves, but be aware that children with shorter attention spans will have to sit and listen whilst waiting their turn.

Why?

- To be able to identify the core storyline of a story, and communicate this in sequence and with clarity.
- To take turns to communicate their ideas, listening to others and taking account of what others contribute.

Links: Speaking & Listening, Literacy



THE JOKE BENCH

Create a joke bench in the playground



How? Establish a bench dedicated to joke telling in the playground, and introduce the idea in an outdoor assembly. Anyone sitting on the bench either wants to hear a joke, or has one to tell, all you need to do is join them. The trick is to make sure the children remember the jokes they collect. If you need to write them down, then so be it, but remember that StoryQuest is all about talk, and that retelling is the best way to commit to memory. Once the jokes have been collected children can create cartoons in response, see if they can successfully make up their own jokes, discuss what's funny and what's not, group jokes into different types, decide what jokes different age groups would enjoy etc.

Variation You can adapt the joke bench to a riddle bench or a riddles bench, or even a story bench, or you could specialise it to collect particular types of joke, e.g. a knock, knock bench.

Watch out for... You will inevitably get rude and perhaps racist jokes. React appropriately and use it as a constructive learning opportunity if you can.

Why?

- To listen to and share jokes; responding appropriately.
- To consider what makes jokes funny and to experiment with humorous language.

Links: PHSE & Citizenship, Speaking & Listening, Literacy



STORY MAKING BOXES

Use a box of objects as a basis for making up stories

How? Collect a number of randomly chosen objects in a lidded box, or bag. It is important that children can get their hand into the container without being able to look in, and without their classmates seeing in. The objects can be anything that may stimulate story. Some objects can have more than one interpretation (A stamp could represent a stamp, a queen or a little flying carpet!). Invite a child to pick something out of the box, without looking. Begin the story using the item drawn out. E.g., if a child draws out a toy elephant you may say 'Once upon a time there was an elephant', then ask questions to establish a setting and other details before calling on another child to choose another object, discussing what that object could be and how this is going to fit into the story. Continue this process to create an entire narrative. (Six to eight objects are normally enough for a decent story).



Watch out for... As the teacher you will be required to guide the story pattern. When an object is pulled out, then ask for a number of suggestions before deciding how to continue the story. Stories need to find a structure: the simple literacy structure for story writing of 'beginning, problem, solution to problem, end', can be quite useful. Having discussed various consequences, you can put the 'what happens next' of the story down to votes by show of hands...

Why?

- To draw on knowledge of story language, structure, features and themes to create their own stories and own versions of specific types of stories.
- To respond to story images creatively and imaginatively.
- To select and use appropriate descriptive and expressive language, gesture and facial expression to engage the audience, and to develop characters, settings, create mood, build tension etc.
- To listen, and react appropriately to, contributions from others.

Links: Speaking & Listening, Literacy, Art, DT



TRIPLE WORDS

Retell a story tripling words with synonyms or other appropriate nouns, verbs, adverbs, or adjectives.

How? Sit a group of children in a circle and, using a story they know, ask them to retell it around the circle, tripling every word they can. e.g.: A man/lad/fellow, was walking/strutting/striding down the road/lane/street, when he saw/glimpsed/observed, a gorgeous/beautiful/lovely, creature/ animal/beast... The story can pass from child to child after a clause, or a signal from the teacher. There is a lot of discussion to be had around the effect that different words have on the story.

Watch out for... This is a quite difficult process and is best suited to year six and above. This is primarily about summoning language from wherever it is stored rather than making a good story. Others can supply words if a child is struggling. You can concentrate on part of a story, you don't have to finish it.

Variation This activity can be done with children in pairs alternating between them and you can vary how many times words are to be repeated. You may explore what happens when you use a word accompanied by an antonym to see what effect it has on the story. You can also combine this exercise with making up a 'Story Circle', (p.23) but this is much harder.

Why?

- ▶ To retell stories in a clear voice, communicating a clear storyline.
- ▶ To explore how language choice affects the development of a character, settings, creates mood, builds tension etc.
- ▶ To take turns to communicate their ideas, listening to others and taking account of what others contribute.
- ▶ To understand and use synonyms, antonyms, words with similar and opposing meanings to explore the effect these have on the narrative.

Links: Speaking & Listening, Literacy

FLY
GLIDE
SOAR

EAT
GOBBLE
MUNCH



BIG
GREAT
HUGE



STORY MUSEUMS

Create a museum of artifacts from stories children have heard.

How? Ask children to collect or create artefacts which represent stories they have heard, label and display them in mini-museums of story. Mini museums can be made from shoeboxes and matchboxes, or on classroom shelves. Children can then become museum tour-guides for other classes, and give explanations of what is on display and how it featured in the story, reinforcing their story knowledge, and requiring them to retell the story in a different way.

Why?

- ⬆ To identify the significant features of a story and items which represent these.
- ⬆ To understand and explain the importance of these items.
- ⬆ To notice recurring themes within stories.
- ⬆ To approach and view known stories from different perspectives.

Links: Speaking & Listening, Literacy, DT, Art



HOSHI
'star'

BOLD EPIITHETS

Compose bold epithets for characters.

How? Using dictionaries, thesauruses and their knowledge of language, ask children to create names for characters that reflect their nature such as Battle-Worn Conall O'Donall, or Giant Grumblehanks or He-of-a-Thousand-Ills. This will allow them to explore the meaning of names and words themselves. Names taken from heard stories, or from known literary stories, may be a good starting point. It may lead to children wondering what their own names mean - and to inventing names of honour for themselves or others, but watch out for teasing.

Why?

- To select language for a specific purpose.
- To explore how descriptive and expressive language relating to physicality, action, reaction, etc. paints a picture of a character.
- To investigate the meanings of words and names.

Links: Speaking & Listening, Literacy



STEPHEN
'the crowned one'

OLIVER
'symbol of peace'



JAM LOAD



In pairs, children help each other to 'Jam Load' a story into memory by gabbling it against the clock.

How? Children work with a story they have been told which may have lasted fifteen minutes. In pairs they have to attempt the story in say eight minutes.

One child starts and has two minutes to tell as much of the story as they can, after which their partner continues for the next two minutes, then they swap twice more each for two minutes. This repetition of the story helps commit it to memory and the short timescale forces the child to strip it down to the bare bones of the story, the storyline, in sequence.

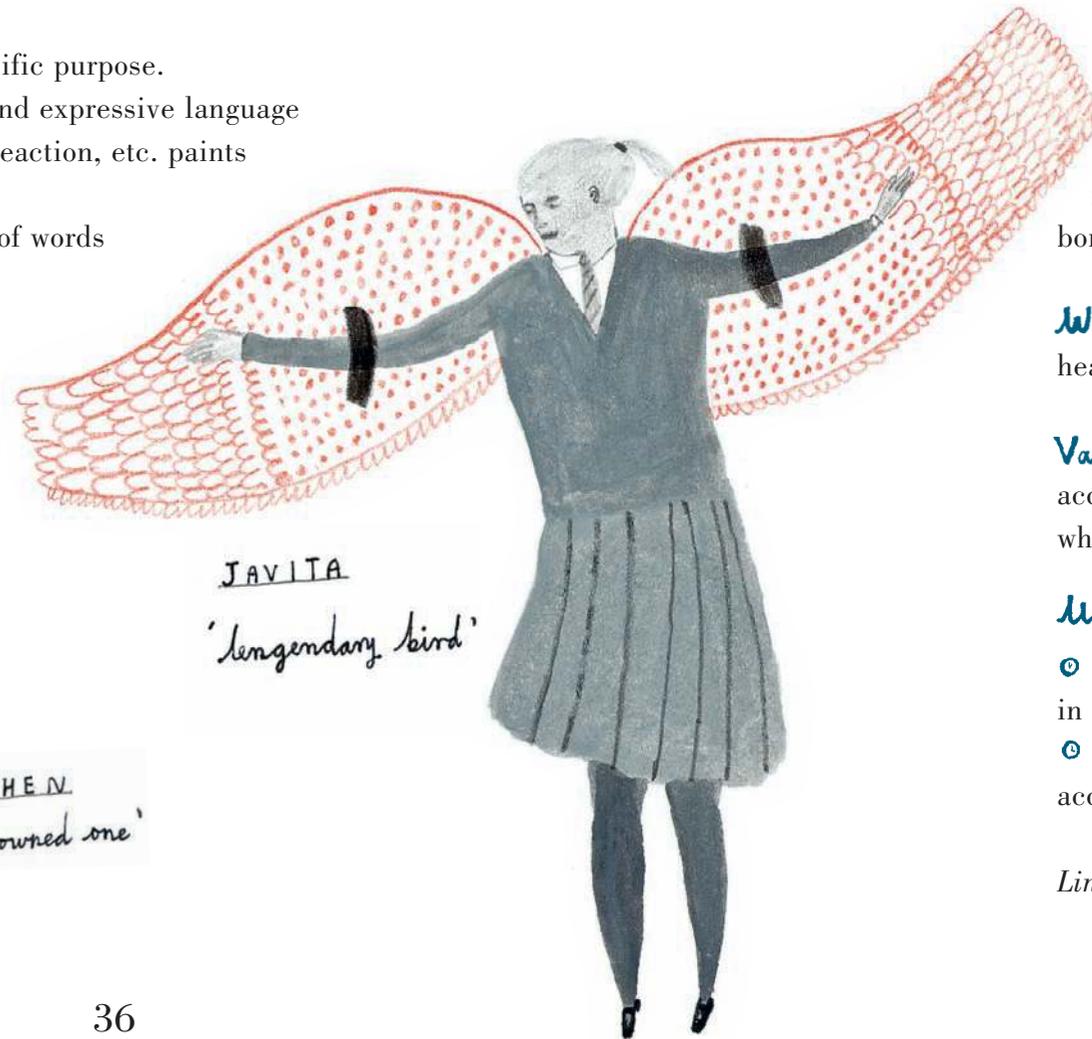
Watch out for... Gabbling is the idea, but each child must be able to actually hear what the other is saying!

Variation You can vary how long the children have to jam-load the story, according to ability and the original length of the story: experiment to see what's possible.

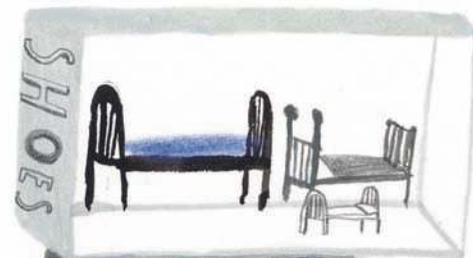
Why?

- To be able to identify the core storyline of a story and communicate this in sequence and with clarity.
- To take turns to communicate their ideas, listening to others and taking account of what others contribute.

Links: Speaking & Listening, Literacy



JAVITA
'legendary bird'



STORY BOXES

Create a sequence of 3D story boxes to illustrate a story.

How? Work with half a class and divide children in pairs. Ask children to identify 7 powerful and significant moments within the story and allocate a scene to each pair. Each pair works using collage, sculptures, plastiscene models, photography, paint (anything!) to create their scene in a shoebox. You can even incorporate moving parts if you wish.

Watch out for... The shoeboxes can be all shapes and sizes and higgledy-piggledy. Some scenes will need more space than others. Once all are complete, stack and stick the shoeboxes together in sequence (or not, see the 'Story Cloths' activity on p.5). These can then be used by children to retell the narrative to other classes. You can work with a whole class, creating two different sets of scenes for the same or different stories. Make sure that scenes are selected from all across the story so that what is created spans the full narrative sequence from start to finish.

Why?

- ♣ To communicate their imaginative responses to stories they have heard through visual art.
- ♣ To retell stories using sequential visual prompts.
- ♣ To retell stories in a clear voice, communicating a clear storyline.
- ♣ To choose descriptive and expressive language to develop characters, settings, create mood, build tension etc, in relation to the visual information the audience can see.

Links: Speaking & Listening, Literacy, DT, Art

