National Theatre Collection

Creative Learning Activity Guide

Primary Schools

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Introduction

This Creative Learning Activity Guide details how to deliver the activities outlined in the Primary Cross-Curricular Learning Guides that have been created for each production on the National Theatre Collection for primary schools.

The Cross-Curricular Learning Guides illustrate how primary school teachers can use each production to support teaching across curriculum subjects such as English, History, Geography and PSHE. These guides offer sequences of activities and suggested lesson structures for each production.

This guide outlines each activity within the Cross-Curricular Learning Guides with step by step instructions on how to deliver the exercises. Once you have gotten used to using these activities to deliver lessons around the National Theatre Collection productions, we encourage you to continue to use these activities to support learning in other subject areas to ensure creative learning is embedded across the curriculum.

Each of these activities are designed to fit into a standard lesson format, replacing one of the 20- minute sections: either the introductory carpet session, tabletop activity or the plenary.

The only exceptions to this time frame are the warm up/focussing activities, which take only a few minutes to run and a few creative learning activities which can fill an entire lesson, if desired. These have been highlighted.

Warm Up/Focusing Activities

These warm up activities will prepare your students for any creative learning exercises.

Position of Drama

Any activity that requires students to stand in a circle, work creatively and freely should start with this and be included throughout. It removes self-consciousness, creates focus and a physical position that is ready for any style of creative and active learning.
This activity can and should be used across the curriculum and throughout the school day – it's even great for moments like lining up for assembly.

Method

1. Invite students to stand in a circle.
2. Establish appropriate posture and focus by asking students to form a 'position of drama'
3. To the count of eight, ask them to:
4. Separate feet into a 'first position' – with feet connected at the heel but separated to 45 degrees at the toes
5. Separate heels into feet hip-width apart
6. Shrug shoulders to ears
7. Drop shoulders
8. Take a deep breath in
9. Deep breath out
10. Pull an invisible rope from the top of their heads to the ceiling until they are taller
11. Bring their hand to their side so that both hands hang at the sides, heads up and shoulders back.

Group Speeds with Stop/Go (5 minutes)

When working in a creative space, we want students to move safely and to use the whole space. We want them to work collectively and with all peers. We want to adjust the social constructs to ensure students are working with those who best help them to learn rather than in the friendship group they would typically gravitate to. We want them to have confidence in themselves as individuals and to take ownership of their own decisions and behaviour. This activity ensures all of the above. This is a perfect behaviour for learning strategy that can be used at any learning moment or time of the day that requires a transition – even from the carpet to tables.

You can use the invisible remote control to change groups speeds and even group sound levels – with zero being no sound at all, up to the very loudest your class can be, which can prove very useful when moving around the school through to performance moments.

Method:

1. Begin with students standing in a circle and in a 'position of drama'
2. Inform the class that you have brought in a new and exciting piece of equipment – your invisible remote control. It has the power to control the speed that the whole group moves at
3. Explain that you should apologise as you have already used the control without telling them: they have all been programmed to a group speed of zero which, as they will notice, means they are not moving at all
4. Establish a group speed with zero being still and ten being the speed you would use if fast running after a bus
5. Tell them you will now change the speed on your control and, just as they have expertly found a shared speed of zero, they will all be expected to find another shared group speed – the most skilled actors are able to match their speed to everyone else in the room!
6. Explain students should move on hearing 'go' and stop when they hear 'stop'
7. A good starting speed to select is three. Say 'go'
8. Invite students to become aware of the speed of everyone else in the room: if they think they are going too fast, they probably are. If they think they are too slow...they probably are! Ask them to adjust their speed to match the speed of everyone else
9. If students feel they are just walking round and round, ask them to change direction, to make their journey as interesting as possible, to make sure that no one in the room is able to predict the direction they will move in next
10. If students are still walking with their friends, invite them to take a new journey to ensure they don't see the same faces again – if they see a face they've just seen, they should change direction
11. Call 'stop' and explain that this action has to be instant and as if they've been frozen in time/paused on a video game – not an eyelash should move! When you say 'go' it will be as if you've pressed play
12. Play out, exploring different speeds and increasing speeds as group skills increase
13. Now explain that you are going to mix things up. When you say 'stop' you mean 'go' and when you say 'go' you mean 'stop'!
14. Play out and enjoy the fun and focus it creates.
15. Optional extension activity:
16. You can extend this activity by layering with clap/jump and reversing the actions required as with stop/go.

World of the Story Activities

World of the Story Mind Map (whole lesson)

If there is one activity that is guaranteed to elicit high-quality written outcomes, it would be this. Use this activity to create a multi-sensory location from any part of a narrative or subject area. Using a variety of descriptive language tools, your students will work together to create detailed worlds that they can discuss, write about, touch, feel, listen to, taste and smell.

It can be used to create poetry, non-fiction guides to a location, to embellish diary entries and letters or to form a stunningly descriptive opening passage to their own piece of fiction writing.

Any location in your English, Geography, History, RE, Science topics can be developed using this activity. Note: This activity has three parts and could therefore last for an entire lesson or be placed across multiple lessons, giving students time to collect images, materials, smells, sounds and tastes and to continue to add to their worlds.

Method

Part one

1. As a group, list locations so far in the story
2. Select one location as a model for your carpet session
3. Show a mind map with the name of the location written in the middle and five senses written around the edge: see/hear/smell/touch/taste
4. Ask students to think about the location and invite them to think about what they might see if they were there
5. Take offerings but establish an expectation for a noun accompanied by an adjective
6. Gather ideas, writing things students think they could see in the appropriate part of the mind map (NB As this is a model, you may want to limit answers to four or five to save time)
7. Move on to hear. Ask students what they think they might be able to hear. Again, set an expectation for descriptive language – an adverb or adjective to accompany the noun
8. Gather ideas, writing all things students think they could hear in the appropriate part of the mind map
9. Repeat for all remaining senses: smell, touch, and taste, using what students thought they might be able to see at the location as the basis for what might be smelled, touched and tasted and then anything they could hear but not see, followed by anything that can neither be seen or heard – like smells in the air, the temperature around them, etc.

World of the Story Mind Map (whole lesson)

Part two

1. Now send students into groups
2. Each group can be given their own mind map and location
3. Guide them through each section and raise expectations of outcomes by asking for two similes, a metaphor, etc in addition to nouns with adjectives/ adverbs as you approach each section...Bonus points for onomatopoeia and/ or personification!

Part three

1. It is now time to create a multi-sensory mind map!
2. Either provide a wide variety of images, fabrics/materials for sight and tough, sounds, tastes and smells (in smell pots created by adding a fragrance like coffee granules or a slice of orange, etc to a yoghurt pot, covering it with foil or cling film and piercing holes in the top to allow for smelling without seeing the contents.)
3. Or invite students to bring in images, fabrics, materials, or instruments that create sounds, making smell pots, etc to bring the senses in the worlds to life.

Affix the mind maps on the wall of your creative space/classroom and allow students to add to them and interact with them, particularly before or during a writing activity – you'll notice the impact.

3D Word Bank (whole lesson)

In this activity, students create a multi-sensory, large-scale 3D location from any part of the narrative or subject area being studied. Using a variety of descriptive language tools, your students will work collaboratively to create a detailed world that they can discuss, write about, touch, feel, listen to, taste and smell. It can be used to create narrative, poetry, non-fiction guides, and to add detail to in role writing such as diary entries and letters.

As with World of the Story or Sensory World, this activity could provide students with the opportunity to create and explore any location being studied from ancient Egyptian temples to the depths of the rainforests. Children could collaborate on the construction and label ling of the environment as an outcome following research into the subject area or could use it as a starting point to explore existing knowledge. The environment could then be adapted and added to as they engage in further learning. As with the suggestions above, the 3D environment can then be used as a prompt to instigate ideas and language for multiple oral and written outcomes.

Note: This activity has two parts and could therefore last for an entire lesson or be placed across multiple lessons, giving students time to collect images, materials, smells, sounds and tastes and to continue to add to their worlds.

Method

Part 1

1. As a class or in a focus group, list locations so far in the story
2. Select one location as a model for your carpet session
3. Show a mind-map with the name of the location written in the middle and five senses written around the edge: see/hear/smell/touch/taste
4. Ask students to think about the location and invite them to think about what they might see if they were there
5. Take offerings but establish an expectation for a noun accompanied by an adjective
6. Gather ideas, writing things students think they could see in the appropriate part of the mind map (NB As this is a model, you may want to limit answers to four or five to save time)
7. Move on to hear. Ask students what they think they might be able to hear. Again, set an expectation for descriptive language suited to the age group you are teaching, such as. a verb, adverb and/or adjective to accompany the noun
8. Gather ideas, writing all things students think they could hear in the appropriate part of the mind map
9. Repeat for all remaining senses: smell, touch, and taste, using what students thought they might be able to see at the location as the basis for what might be smelled, touched and tasted and then anything they could hear but not see, followed by anything that can neither be seen or heard – like smells in the air, the temperature around them, etc.

3D Word Bank

Part Two

1. It is now time to create a multi-sensory world!
2. Either provide a wide variety of images, fabrics/materials for sight and tough, sounds, tastes and smells (in smell pots created by adding a fragrance like coffee granules or a slice of orange, etc to a yoghurt pot, covering it with foil or cling film and piercing holes in the top to allow for smelling without seeing the contents)
3. Or invite students to bring in images, fabrics, materials, or instruments that create sounds, making smell pots etc, to bring the senses in the worlds to life
4. Provide a large number of boxes – very large through to smaller boxes, kitchen roll tubes, food containers (standard junk modelling materials alongside large boxes for things like walls, etc.)
5. Allow students to work together to create their 3D world
6. Now, provide Post-its and invite students to either write adjective/noun or noun/verb/adverb combinations on the Post-its and to affix them to parts of the structure they are referring to – for example soft, thick carpet; damp, dark walls – or scribe their words for them and allow them to place them in the appropriate place
7. You can now place flipcharts with paper in that area and allow students to sit in the world and create anything from a simple three-part sentence through to a diary entry or travel brochure (depending on age and ability).

Guided Meditation

Suggested use:
This is a great way of establishing a world of a story in the minds of your students while also creating a calm class environment and resetting the mood of the class. We should always assume that most locations we explore in texts or topics are new to students and/or they may have different experiences of a similar locations that may or may not have positive affiliations. Establishing a shared world of the story is essential for ensuring all students have the same level of understanding.

This activity can be used for any narrative that features a world that might be unfamiliar to students and works fantastically for Geography, History and RE.

Method

1. Ask all students to sit comfortably, in their chairs or on the floor – wherever is most comfortable for them
2. Tell them they can face any direction that makes them feel at ease while their eyes are closed
3. Ask students to close their eyes and to establish a calm breathing pattern
4. Start to guide them through the breathing – breathing in for a slow count from three to one; and out, counting down from fourto one.
5. Now invite them to imagine that the air they breathe in has a shimmering, sparkly colour – the colour they like best, or the colour(s) that make them feel most happy
6. As you count, invite them to imagine the shimmering air filling their heads and that, as they breath out, all the darkness, stresses and strains will be pushed out
7. Repeat the breathing, increasing the length of the counting as you take the breaths deeper into the body: into the neck, shoulders, arms, fingers, chest, stomach, back, seat, thighs, shins, feet and toes
8. With the final out breath, encourage them to blow out the last stresses, strains and darkness, leaving their bodies filled with light
9. Now tell your students to imagine that they are in the location you are exploring in your text or topic – i.e. a ship
10. Ask them to describe all features they might see: if a ship, you might describe large white sails, rusty wooden barrels, cream, roped rigging, splintered wood, rolling, inky waves, etc
11. Guide your students through what they would be able to hear: creaking wooden masts, splashing waves, seagulls squawking
12. Move on to what they might be able to smell in the setting as they breath in: salty sea air, damp wood, food cooking in the kitchen, etc
13. Repeat this for what they could touch and taste
14. Take them through to a conclusion, such as arriving at a key location in the narrative
15. Tell them it is time to open their eyes and that you will count them back into being in the room
16. Count from ten to eight and ask students to wiggle their toes
17. Count from seven to five and invite them to wiggle their fingers
18. Count from four to two and invite them to move their arms and legs gently
19. On one, ask students to open their eyes – they are ready for your next activity!

    Note: This activity could be followed by See It Be It, or the World of the Story Mind Map, and/or they could make a diorama.

See It, Be It

Often our chosen text or topic will feature unfamiliar objects or locations. For our students to truly engage with any area of learning, they need to be able to identify with all key aspects. This activity familiarises students with the unfamiliar, using their physicality to bring objects and locations into the room.

Students will work creatively and collaboratively, sharing knowledge and experiences to recreate aspects of the text.

This activity is great for establishing key features and elements of a story and for creating 3D images that can be photographed for use in future activities.

Method:

1. Begin by inviting the class to move around the creative space using 'Stop/Go'
2. On 'Stop', ask them to form groups of five or six (depending on class size) with the people nearest to them
3. Explain that, if you had the budget, you would take them to the world in your story/ topic but, instead, you need their help to recreate important locations and objects from the text.
4. Inform them that they will have 20 seconds to work as a group and to create the scenery or objects you give them.
5. Call out the first location or object from your narrative or topic. This might be:
6. Beach with a rowing boat
7. A sailing boat at sea
8. An island / cottage in the woods / a castle
9. Now spotlight the most successful recreations, inviting students to comment on the features they recognise and reasons as to why the chosen group has been so successful: clever uses of body, clear signs of teamwork, interesting shapes, etc
10. Repeat with other locations or important objects
11. You can continue to list locations and/or objects that appear in the narrative or topic
12. Take photos for reflection after the activity.

Masking Tape World (World of the Story variation) and Guided Tours

This activity allows you and your students to map out any location you are exploring in detail. Using the whole class space (or hall – but not needed at all!), students will be able to consider all specific features of a location and to decide where each is in relation to the others. They will then be able layer their world with descriptive language to make it their own.

Method

Part one

1. Ask the students to think about the world/location you are exploring from your story or topic
2. Discuss the different geographical features that they can think of (mountains, rivers, town, etc.) and make a list
3. Tell the students that they are going to map out the world in your classroom – your classroom is now the world of the story/topic
4. Highlight the first feature and ask the class to decide where in the space this location might be
5. Using masking tape, mark out where the location is and name it, using a marker pen on the tape
6. Move through all locations asking the class to decide where it might be in relation to the other locations
7. Expand class thinking by questioning where additional features might be (eg paths, bridges, shops, etc.)
8. Use long strips of masking tape to mark out river and road routes etc. and name all clearly
9. Now give your students labels and ask them to move around the world, spending time in each feature and deciding what they think they might be able to see in each location
10. they should use an adjective and noun pairing and all write using one agreed colour
11. Move on to what they might be able to hear and ask that they use a verb and noun (add an adverb for higher level language). Students should use an alternative colour for this part of the activity
12. Now guide your students through thinking about what they can smell, touch and taste. They should use adjectives and nouns and swap colours for each sense so that you have each sense detailed in a different colour.

Masking Tape World (World of the Story variation) and Guided Tours

Part two

1. Ask all students to sit on the outside of the world and select a volunteer
2. Explain you are going to guide the volunteer around the room
3. Give the volunteer something to hold onto – a ruler/piece of string/strip of fabric and ask them to close their eyes
4. Guide the volunteer through part of the world, modelling how to use the vocab on the floor as a script and how to instruct the volunteer to cross: busy roads, rickety bridges, slippery rivers, etc
5. Use group speeds and Stop/Go to ensure the class have been rearranged and listening skills have been honed
6. Ask them to partner with the person nearest to them
7. Now ask them to label themselves A and B and for A's to give you a wave. They will go first!
8. Invite B's to close their eyes and A's to guide their partners around the room. When they have finished, they should swap over and, once both pairs have had a go, they should sit outside of the world, waiting for others to finish
9. When completed, students could take a clipboard with pen and paper to the feature they find most interesting and write a detailed description, using all senses/ vocabulary they have to hand.

Dioramas

This activity should follow either the World of the Story activity or the Masking Tape World Activity. It is an alternative to creating a wall display but still allows students to truly visualise the world they are exploring in any text or topic, using all senses and making the world their own.

Method

Part two

1. Using a World of the Story map or an area of your masking tape world as a model, guide your class through the start of a diorama. Focus on explaining the features you want to include, the materials you want to use (including options that may or may not involve drawing)
2. Now invite the students to choose the location they find most interesting and to sit in it
3. Give each a shoebox or other small box
4. Talk them through the variety of materials you have on offer
5. Tell them there is no right or wrong – this will be their version of the world so they should make it exactly as they wish
6. Play an accompaniment that links to the location – this might be music or a realistic soundtrack
7. Allow students to work at their own speed, moving around the space and offering support where needed.

Part two

1. When most of the children are nearing completion, give the next instruction: to use small labels for the purpose of naming any features they can see on the diorama using adjectives and nouns. They should use one agreed colour for this, just as with the masking tape activity
2. Move on to what they might be able to hear and ask that they use a verb and noun (add an adverb for higher level language). Students should use an alternative colour for this part of the activity
3. Now guide your students through thinking about what they can smell, touch and taste. They should use adjectives and nouns and change colours for each sense so that each sense is detailed in a different colour.

Going further? Students could select sound effects or soundtracks to accompany their diorama. They could record something on a sound button or add a QR that takes the viewer to a film clip, music clip or website. They could bring in any foods that might be able to be tasted if appropriate. And they might create smell pots to sit alongside their dioramas. (A smell pot can be made using an empty yoghurt pot or similar and a lid with holes in. The pot could contain a little fruit zest, essence, clove or spice to invoke a desired response).

Narrative Activities

And then...

This is a great activity for narrative recollection and to ensure all class voices are heard – even your most reluctant speaker will use the words 'and then' and, without knowing it, will have been heard by the class and become a part of the sharing.

Method:

1. Invite students to sit in a circle
2. Show either a prop from the story you are exploring OR a red ball of thread
3. Explain that you are going to retell the story as a group and that you're going to achieve it in a minut.e (This is an ambitious amount of time, but it establishes a need for pace and helps to quash nerves for anyone thinking they'll need to talk for a long time)
4. Explain that you will start and then pass on the prop or string to the person next to you
5. You will only give the first tiny part of the story – the shortest sentence, the first small event in the story. You will then say 'and then' and pass on the prop/string
6. Each student should copy you. They can only state the one tiny event that happens after the event just recalled/told and they must then also say 'and then' before passing on the prop/string
7. Explain that anyone who suddenly can't remember the next tiny event need not worry. They just need to take the prop/string, say 'and then' and can pass it on to the next person
8. Recall the short time frame and ask the students if they think you can do it... you're a story retelling team! You can do it!

Optional extension:
When children are used to how the game works, and when working with a story that they know well, you might extend this game and use it as an opportunity for them to revise the use of a wider range of conjunctions. At the end of their tiny piece of the story, the children could say 'until', 'when', 'because', 'so', 'but', etc. The next child will need to listen very carefully to both how the narrative progresses as well as the impact of the selected conjunction. As with the original game, if the child isn't sure how to add to the story, they can simply repeat the given conjunction and pass on the prop/string.

Afterwards, reflect on the long sentence full of conjunctions and clauses that you have created together in the game. How difficult would it be for a reader to navigate a sentence that long? What might you do to support the reader if you were to write out that version of the story?

STOP

This is activity encourages students to fully interrogate a narrative: the events, the characters, the themes. It allows all students to participate and encourages deep questioning.

This can be used to recall and dissect any narrative – whether fiction or non-fiction.

Method:

1. Invite students to sit in a circle
2. Explain that you are going to retell them the story/narrative (fiction or non-fiction) that you have exploring as a class
3. Explain you are not going to read it again but will be summarising it and making sure that all main parts are included
4. Tell the class that it will be their job to:
   - Spot any gaps in the story – you might miss something out and they can highlight it.
   - Ask any questions about events that happen, events that they think should have happened but didn't, characters and their actions – and anything else they are not sure about or have a problem with; anything that makes them cross, puzzled, frustrated...
   - Hand out 'STOP!' cards to all students. Tell them that they should raise their card when they have a question and want to stop the retelling for a moment of interrogation
   - Ask an able writer or supporting adult (if available) to be the 'question capturer', you will be revisiting all questions later
   - Start telling the narrative and allow students to raise their cards at key points
   - If encouragement is needed, you may want to pause at particularly obvious moments that deserve questioning and ask if anyone has a question
   - At the end of the session, you can all reflect on the questions asked.
   - You could use these questions as a basis for paired hot-seating, a debate, a conscience alley or for small group discussions.

Story Whoosh

A great activity for story exploration and reflection. It involves all class members and is a fast paced and effective way of covering all main events in a narrative – be it fiction or a non-fiction – topic-based narrative arc.

It can be used to explore fiction texts as well as stories from RE and History and is accessible for all.

Note: If using a longer text, you will need to have identified all story points or key story beats prior to this activity, to scaffold this activity. You can do this with the class or before you bring the activity to the class. Alternatively, if using a shorter picture text, you can use the text as your guide, adding stage directions to explain who is in the scene and where they are i.e. for I Want My Hat Back you would need to add wording such as: 'Bear finds Tortoise who is trying to climb a rock', tapping three students as you say 'Bear', 'Tortoise' and 'Rock', and allowing time for them to form the scene in the centre.

Method

1. Ask the students to stand in a circle and explain that the area inside the circle is now their stage
   – the world of the story they are about to tell
2. Tell students that you will be inviting them to enter the space as the characters in each story point. When they enter, they will either become a part of the scenery you have named or mime the actions of a character you are referring to. When all characters have entered and frozen you will say 'Whoosh!' Everyone must clear the space, returning to their place in the circle
3. You will then move on to the next story point
4. Now walk around the circle, reading out the first story point eg. 'Once there was a young girl called Little Red Riding Hood'. Tap a student on the shoulder as you say the character name, that student should then move into the circle to mime the character. Continue with your first story point, building the scene in the circle.For example: 'She lived in a house' (tap two students who enter to form a house) 'with her mother' (tap another student to enter and mime motherly actions) 'in the middle of a forest"(tap five students who will enter and form aspects of a forest within the circle)
5. Now say 'whoosh'. All students inside the circle will return to their places on the edge of the circle
6. Continue through each story point
7. You might want to step into the circle during specific scenes and interview characters as to how they feel, what they have seen, etc or whisper key lines of dialogue or quotes for them to repeat as the character
8. Reflect at the end as to what they have seen or experienced.

Freeze Frames with Reporter and Line Ghost

This is a classic activity for which the purpose is to allow for any narrative to become a 3D entity, for learners to be able to become the story and to see, touch and feel the narrative arc as opposed to reading or listening to it. It should promote a deeper understanding, empathy and elicit a bank of vocabulary and dialogue that can be used in later activities for rich written outcomes. In order to achieve this, the standard approach to a freeze frame just requires a few additional steps that transform freeze frames from an activity that helps some students to an activity that involves and support all. This will include opportunities to interrogate the characters and the situation further through an investigative reporter and to bring in dialogue through line ghosting.

Method

1. Prior to this, confirm main story points either through a standard story point sequencing activity or through class discussion – ideally you want a maximum number of ten to 12 story beats/points.
2. Ensure that large versions of your story points are on display in your creative space and have an extra set ready to hand out to learners.
3. Explain that each group will be creating a freeze-frame of their story point. They can be a character or a part of the staging/scenery but they must know who/what they are, why they're there, what they might have seen and how they might be feeling.
4. Give each group one story point (if you have five groups, hand out the first five story points, for example)
5. Allow one to two minutes for freeze-frames to be created, then ask to see them
6. Now explain to the class the two roles that you'll be introducing – a reporter and a 'line ghost'
7. You will be entering each scene as a nosey 'on-the-ground' reporter and will be questioning them all as to events in their story points. You may also use 'line ghost' to feed lines of dialogue from the text to certain characters. They must repeat the lines in the way that they feel their character(s) might say them
8. Walk through scenes questioning and ghosting lines
9. You might add a group more than one story point. As above, invite them to create a freeze-frame for each story point. Then, tell them to practise moving into, between and out of their scenes from a seated position and explain you will use an action to indicate when to stand up, when to transition between scenes and when to sit back down as you walk through the story
10. Play atmospheric music and walk through the scenes as a narrator, raising groups in silence with a move of your hand into their scene as you tell their part of the story and lowering them in silence with another hand action
11. At the end, encourage a class group of applause for their performance of the whole story.

Note: Adjust the number of story points according to the narrative being explored and the number and size of the groups.

3-2-1 Reduction

This activity will result in your whole class retelling the narrative you are exploring. As it is partner-based and fast-paced, even your quietest student will get involved, caught up in the momentum and animation in the room. It boosts confidence levels immediately.

This is not only a great activity for consolidating narrative knowledge, it also acts as a great tool to highlight effective techniques for performance, speaking for a purpose and storytelling. It develops awareness of story structure and increases awareness of timing and pace. It also makes participants aware of their own style of telling.

The speaker becomes able to quickly find the bones of the story as they discover their internal story editor. It also gives you a story you can then build upon, adding in character and landscape or to generate a new story.

This can be used to recall any narrative, across the curriculum.

Method

1. Recall the story/narrative you have been exploring using story points or the 'Six-Part Story Method' (see activity) or tell your class a new fairy story or folk tale that lasts between five and ten minutes
2. Use the 'Position of Drama' and 'Group Speeds' to focus your class and move them around your creative space and adjust social divides
3. Call 'stop!'
4. Now ask students to partner with the person closest to them
5. Explain one is A and one is B and ask A's to wave at you, without allowing time for conferring between partners
6. Tell them that B is going first (or, if you have recently used this technique, ask A's to go first –typically the person most used to leading raises their hand and we want all young people to have a chance to lead.)
7. Explain that the person going first must retell the story you have been exploring. They will only have three minutes to do it.
8. Start your timer and call 'go'.
9. Give them three minutes each to tell the story as best as they can
10. Make note of techniques you see and, if possible, video and/or take photos for reflection later
11. Call 'stop'. Reflect as a group:
    a. How did that feel?
    b. What did they notice?
    c. Did anyone tell the whole story?
    d. If so, how? Did the speed up? Miss things out?
    e. Any parts of the story people really lingered on?
    f. What techniques did the observers notice? – hand, voice, facial animation?

This exercise continues on the next page.

3-2-1 Reduction Continued

12. Now explain it's the turn of the listener to tell the story! This time they only have A minute and a half. Remind them to breathe and use full sentences
13. Start the timer and call 'go!'
14. Make note of techniques you see and, if possible, video and/or take photos for reflection later
15. Call 'stop!'
16. Reflect on what they found difficult and what they found easy. What techniques did partners use? Was anything missed out or lingered on?
17. It's time for the last round! returning to the person who spoke first, inform them that they now have only 45 seconds to tell the story. They cannot speed up or bullet point. They must breathe and speak in full sentences
18. Start your timer and call 'go!'
19. Reflect:

-What happened as we shortened the storytelling time?
-Were there any chances in use of hands, bodies, faces and voices?
-Did anyone finish? How? What did they do?

Story Mapping with Story Stones

This approach builds on from 3-2-1 reduction in supporting children to identify the key moments/events of any story. The task of recalling and then retelling or rewriting a story can be daunting for anyone. As can creating one's own story. When thinking about the sequence of events, the pace of a narrative, the location of key moments, it's important to have a clear picture, a clear understanding of the story as a whole and the key elements within – the bones that hold the story together. The story stones are fantastic for this. They are also invaluable in allowing students to move and mould a story as it is developed until they are truly happy with it.

As with a traditional story map, the story stones allow students to capture key locations, characters and events, to sequence them, move them, replace elements and to use as supporting devices when retelling or rewriting. Some students may find pictorial representations of all elements, whilst others will prefer words and phrases – either is fine!

Method

1. This activity is a great follow on from And Then, 3-2-1 and/or Six Part Story Method but you can use any activity you prefer to retell the story to bring it back into the room
2. In small groups, ask children to discuss and then select what they believe are the most significant moments in the story. The elements, without which the story wouldn't work – the bones of the story. Challenge them to aim to have no more than five or six elements
3. The final five or six key elements should consist of the main structural features of the story, for example, in the case of the Little Red Riding Hood:

   a. Little Red Riding Hood is taking needed foods to her sick grandmother
   b. She must not leave the path
   c. She meets a wolf and leaves the path
   d. The wolf eats the grandmother and Little Red Riding Hood
   e. The huntsman saves them
   f. The wolf dies and all others are safe, happy and wiser.

4. Now invite the students to think about the characters and locations required and make two lists
5. Provide students with stones (you can also ask them to bring in stones as part or home learning or take a local walk to find them) and pens and invite them to draw or write characters and locations on to individual stones
6. Now allow them time to move the characters through the locations, retelling the story, using the bones as a guide
7. Later, children might add further details, such as memorable descriptive language, transitional phrases, key emotions (felt by the characters and perhaps gathered during a Role on the Wall activity).

Note: Story Stones can also be used to create and/or adapt stories.
Create a set of stones for each of the following:
- Characters from traditional and folk tales
- Settings from traditional and folk tales
- Objects from traditional and folk tales
- Children can then play a game in which they draw out stones from each of the sets to start their story. Selecting further character, setting or object stones will move the story forward in different ways.

Six-Part Story Method

This activity is fantastic for learners of all needs and abilities. It physicalises the typical 'story mountain', creating a 3D method of identifying the key narrative events. It develops, English skills, oracy, language, listening skills and confidence.

The focus on only one part of the story per chair removes anxiety and promotes behaviour for learning as students increase their focus on the activity as they might be chosen next.

Use this activity across the curriculum to identify key moments in narrative arc.

Method

1. Place six chairs in a row opposite your learners
2. Label the space above each chair with the following: above each chair or space as follows-:
   a. Characters
   b. Environment
   c. Mission
   d. Obstacle
   e. Help
   f. Resolution
3. Now you can create your own 'Story Machine!'
4. Place sentence starters on each of the six chairs:
   a. Once upon a time there lived...
   b. They lived in...
   c. One day they decided...
   d. But the problem was...
   e. Thankfully...
   f. Which meant...
5. Now explain to your students that they are going to retell the narrative you are exploring together.
6. Invite one student to sit in seat one and to pick up the sentence starter 'Once upon a time...'
7. Explain that they will be responsible for starting the story and telling the audience who is in it –the key characters
8. Play out
9. Invite another student to sit in seat twp and to use the 'They lived in...' sentence starter as they give the audience a description of the location, the world of the story
10. Move through each of the chairs, selecting students at random
11. Each student should pick up from where the previous student left off and include as much detail as possible.
12. Play out with different students taking turns to tell a part of a shared story, using the chairs to tell individual stories (with one student moving from chair to chair) or to create brand new stories, with students using ingredients they have been given from previous speakers to take the story in their own direction – you are guaranteed to get some great and possibly amusing stories using this last approach!

Character Activities

Role on the Wall

This activity will be familiar to many teachers. It is used time and again. However, while the standard method results in a word bank that can be used to achieve great written outcomes, it is not entirely without fault. Some students will understand the breadth of adjectives listed on your Role of the Wall, but most will simply select vocabulary without fully comprehending its meaning. Our approach involves three parts and may require an entire lesson. It will ensure your students have a full grasp of the adjectives listed and are able to confidently use and apply them going forward.

Use this to study any fiction or non-fiction character, in any subject.

Method

Part One

1. On a flipchart or whiteboard, capture a list of characters from your story.
2. Select a character from the list
3. Show students a simple gingerbread man shape
4. Explain that you are going to be thinking about the characteristics of this chosen character – the personality and emotional attributes of the character rather than how they look or their physical attributes
5. Ask students to think about how they feel when they wake up in the morning, before they have seen or spoken to anyone, or how they feel as they walk to the school gate, before they see friends and teachers. Ask them to think about the thoughts and feelings they might have. Explain those are the inner thoughts, feelings and emotions
6. Invite them to think about the character you have chosen. Ask, 'How do you think they feel on the inside?'
7. Fill the inside of the gingerbread man with adjectives, asking for explanations as to the offers given –. all students should give an adjective followed by 'because' and their reason
8. Be mindful of different language abilities in the class and, if given an advanced level adjective or a simpler adjective, open it up to the class to think of other words that mean the same thing and capture both/all
9. Now move on to the outside of the gingerbread man and ask students to think about the person they are when they meet someone they respect or who they are to their friends and teachers when they arrive at school – this is their outer selfAsk students to think about who the character is to the outside world – how would they be perceived by others?
10. Capture adjectives around the outside of the gingerbread man, again asking for explanations to accompany the offers.

Role on the Wall

Part Two:

1. Ask students to stand in partners and label themselves A and B
2. Explain that B's will start and must chose an adjective from the outside of their character. They do not need to tell their partners
3. Explain that A's are now mirrors for B's. Their job is to do EXACTLY what B does, to show them whether they have achieved the effect they wanted to i.e. bodily shape and facial expression
4. Count down from ten as B's form their statue and A's mirror
5. Tell Bs to remember their statue and then switch roles
6. This time A's must select an emotion from the inside of the character
7. Count down again
8. Ask A's to remember their statues and allow them to all to relax out of their statues
9. Now ask A's and B's to form their own statues
10. If working in groups, invite other groups to match the adjectives to the character statues or simply divide the class in two and invite each side to match adjectives to the statues they see in the standing/performing half of the class
11. Place your hand on students' shoulders one at a time asking them how they feel and why
12. Whisper key character lines into the ears of selected character statues and invite them to repeat the line with the emotion they are feeling/have chosen.

Note:
You can carry out this activity at different parts of the story exploration. At the end of the text, capture adjectives in different colours for each story event . Ask students to tell you the part of the story they are referring to when they name an emotion/feeling/ thought or give groups of students a gingerbread man and allocate each group a part of the story, inviting them to complete one for each of the story events.

You can also use this exercise as a carpet session and to create a model before dividing the class into groups and giving each group other characters from the story. If working in groups, students should use the plenary part of the lesson to share their role on the walls and to consider how this affects the understanding of the story, the differences between characters or the emotional journey of one main character through the story.

This is a lovely feeder for a diary writing activity.

Role on the Wall for Younger Learners

This activity is a great tool for character development and will introduce young learners to a commonly used activity further up the school.

As with this guide's alternative version for older students, it aims to address key flaws in the standard Role on the Wall activity. The version typically used produces a fantastic word bank but is often populated with vocabulary from the most able students in the class and leaves those who are less able using the vocabulary without a full grasp of the meaning.

This version allows students to explore the language, ensures they have ownership of the vocabulary and can apply it with confidence and understanding.

Method

Part one

1. On a flipchart or whiteboard, if as part of a whole class session or on paper, if carrying out in smaller groups, capture a list of characters from your story
2. Select a character from the list
3. Show students a simple gingerbread man shape
4. Explain that you are going to be thinking about the characteristics of this chosen character – how they look (the physical characteristics) and the character's personality (their emotional attributes)
5. Ask students to examine illustrations of your chosen character. What can they see? What does the character look like? How big/small are they? What colour are they? What features do they have? List all adjectives and nouns around the outside of the gingerbread man shape. Note: do not list in sentence format as this will close the number of opportunities for the Role on the Wall to be used as a resource for future activities
6. Be mindful of different language abilities in the class and, if given an advanced level adjective or a simpler adjective, open it up to the class or group to think of other words that mean the same thing and capture both/all, for example,'big' could be expanded to 'large', 'enormous', etc and vice versa if providing a simpler version. Be careful to make yourself the person who needs help by using language like: 'That's a great word! Are there any other words we could use that mean the same thing?' or 'Wow! That's a big word – what does it mean?', then add the simpler language that is provided as an explanation
7. Now move on to the inside of the gingerbread man and ask students to think about the chosen character's personality. What do they think the character would be like if they met him? How does he feel at specific parts of the story? How does he act at specific parts of the story? What does this tell us about him?
8. Capture adjectives inside the gingerbread man, again asking for explanations to accompany the offers and capturing language that reflects the abilities and levels of understanding in the class
9. For each adjective given, ask students to explain their thinking using a 'because' sentence. Capture these separately. They can be affixed to the surrounding wall space around your Role on the Wall and used as a resource later.

Role on the Wall for Younger Learners

Part one

1. Ask students to stand in a space facing you
2. Explain that you need their help in bringing the character to life – to bring the character into the room
3. Ask them to close their eyes and list the physical attributes they have identified
4. Tell students to adapt their bodies to become the character physically
5. Highlight the fact that the character has different personality traits and ask students to help you to see who the character really is
6. Explain you are going to call out adjectives that they have chosen to describe the character's personality, and you would like them to show you who the character really is by showing the emotion/feeling/attribute you say
7. Tell students you will say an adjective and then count down from five to one, in that time students will transform themselves to show the attribute you have requested
8. Work through the list of emotional attributes, calling out adjectives, counting down and allowing students to show you their version of the attribute
9. Take a photo of the students at each stage – these can be added to your display, promoting a deeper understanding of the vocabulary used
10. Spotlight great offers, allowing other students the chance to relax and to see the most accurate portrayals of each attribute. Note: Make sure to select a variety of students, ideally selecting quieter students and/or those who would be least likely to be centre of attention at other times

    Once students are familiar with the activity you can move on to the next step:

11. Place your hand on students' shoulders one at a time asking them how they feel and why

    OR
12. Whisper key character lines into the ears of selected character statues and invite them to repeat the line with the emotion they are feeling/have chosen.

Cardiogram

This activity invites students to consider the varied emotions experienced by a character throughout a narrative journey and to perceive the major highs, lows, and states of calm. It also allows them to compare and contrast emotional reactions and states between fictional and real-world characters across all key events, leading to insight and meaningful discussion as to the impact of events on character state of mind and mental health.

This can be used to explore any character(s) – both fiction and non-fiction, across the curriculum.

Method

1. A strong starting point for this activity is to follow on from 'Role on the Wall', using the character or characters you explored in that activity as the focus points for this next activity.
2. Alternatively, you can make a list of all key characters in the story you are exploring.
3. Select one character and tell your class that you are going to work together to study the character's journey through the story in a bit more detail
4. Set up large XY grid on one wall in the classroom – emotions vs story points
5. Place numbers one to eight on the X (emotions) axis – one being the least content and eight being ecstatic
6. Place A4 versions of your ten story points along the Y (story) axis
7. Start at the first story point and allow the class to debate how the character was feeling at this point, on a scale of one to eight.
8. Place a Post-it at the number they decide
9. Move through all story points, plotting the emotions on the graph using Post-its
10. After completing, ask:
    a. What can we see from the character's chart?
    b. What was their emotional journey?
    c. When were they most content? Why?
    d. When were they least content? Why
    e. Is there anything they could have done to change the direction of their emotions?
    f. How does this help us to understand their character?
11. This is a great lead-in to a diary writing piece for a specific part of a story or for a diary entry at the end of the story.

    You can add to this activity by:
    – Mapping other character journeys on the same graph using Post-its in different colours or with character names written on them. This will allow you to compare and contrast all character journeys for deeper character study
    – You could invite students to find key character quotes for each part of the story and write them on the Post-its, adding emotion to key quotes

Character Point of View

Most fictional narratives are told from the perspective of one character and have a journey that starts at the beginning of the text and concludes at the end. This activity invites students to think about the story from the perspective of all of the other characters in the story. Their starting point might occur before or at a mid-point during the narrative arc, the point at which they appear in the text. And they might leave the story before or after the conclusion of the main character. In the world of non-fiction, historical and factual stories, many real-life characters have differing experiences and stories. This activity allows for the core narrative to be considered from the perspective of all characters – creating a 3D, living and breathing story.

This is a fantastic activity for oracy, language development, creative thinking and confidence-building.

This activity is great for both narratives and character study and can be used to explore differing perspectives of any narrative, across the curriculum.

Method

1. An ideal starting point or basis for this activity is after a 'Role on the Wall' activity and will take place straight after students have formed statues of their group's character in place of thought tapping, matching to adjectives, or feeding lines
2. As students stand in their character statue, explain that you are going to ask them to take their character for a walk around the space. Before the move they should consider the following:
   a. How old are they?
   b. What is their health like? Are they fit or frail?
   c. What type of personality do they have? Are they friendly, grumpy, energetic?
3. Invite them to recall some of the adjectives from their Role on the Wall
4. Now ask them to take the character for a walk
5. As they walk, fully embodying their character, ask them to think about their role in the story:
   a. Where do they live?
   b. When do they appear in the story?
   c. Where were they before the events they were involved in or witness to?
   d. How did they feel about what happened?
   e. Where did they go afterwards?
   f. Did they come back into the story at all?
   g. What happened?
   h. Do they know about any of the other events that happened? If so, how? Who told them?
6. Call 'stop' and ask them to partner with the character closest to them
7. Each student will tell the story from the character's point of view. This will be done in the first person 'I' and in the past tense – telling their experience of the story. The story is now theirs so they can add as much of their own imagination and detail as they like.
8. Label partners as A and B and ask B's to go first (or whichever you prefer but typically a leader will pick A so it's nice to give the less confident student a chance to go first)
9. Explain they will have two minutes to tell their story
10. Record the outcomes using video and photos for reflection later
11. Swap partners over after two minutes and allow listeners to share their story
12. Reflect on the stories that have been heard. What was interesting/surprising/shocking? Any story twists? Any characters who have presented themselves as being worthy of their own story being written
13. This can be followed by a big-write – creating a new story, a fantastic diary entry or interview piece for a news-based article.

Hot Seating

Another frequently used activity, this is often approached with caution – either a class adult or student who performs at a high level of ability will be selected to take on the role of the hot-seated character whilst the rest of the class questions them. It can still prove to be successful, but we feel that, with a few additional elements, the activity can be further scaffolded to elicit greater outcomes. Use this to study any fiction or non-fiction character, in any subject.

Method

1. Refer to a specific event in the story or subject you are exploring
2. Ask the class to think about the characters involved at this point – these could be main characters linked to the event or bystanders/witnesses
3. Make a list
4. Now ask them to select the main character they would like to speak to about this moment and why
5. Hold a vote to find the character most would like to speak to
6. Now select one class member to volunteer to step into the 'hot seat'.
7. Ask all other class members to get into groups of three (or four) and give each the 'Question Starter Sheet' (see supporting resources)
8. Ask students to work in groups to think of three questions they would like to ask the character selected by using the question starter sheet
9. While groups think of questions, brief the volunteer selected to take on the character:
10. Explain that they can answer all the questions in their own voice or in the voice of the character
11. You are going to be standing by them as ttheir adviser/lawyer/ally (a role that fits with the narrative/subject you are exploring and places you in an advisory role)
12. You will be on hand to help them if they are unsure as to what to say, they only need to tell the interviewer that they need to speak to their adviser
13. You will also be able to step in if their response needs adapting.
14. Now tell all groups that it's time to interview the character. You canuse a prop, if you have one, to show the transformation from student to character or simply affix a name label
15. Ask groups to number their questions one to three, with one being their favourite question – the one they think would get the most exciting or revealing answer/a story worthy of a front page of a newspaper
16. Ask one group member to act as a scribe and capture answers to the questions. You can also record or video the session so answers can be revisited in a later lesson
17. The volunteer can now move from one group to another, hearing and responding to the top questions
18. Groups need not worry if their first question has already been asked – they get a bonus! They can write the answer to that question and get to ask their second favourite question as well
19. Play out, taking as many questions as you want to allow time for.

Conscience Alley

Perfect for questioning moments in a narrative when a character has behaved in a certain way, helping a character to make a decision and to create alternative narrative journeys based on the outcome of the activity, this is strong favourite. It does, however, require scaffolding to ensure behaviour for learning and a truly impactful outcome and we believe our approach will give you all you need to elicit some very exciting outcomes.

Use this to study any events, decisions, challenges faced by any fiction or non-fiction character, in any subject.

Method

1. Refer to a specific event in the story or subject you are exploring
2. Ask the class to think about the characters involved and whether the events might have been different if one of the characters had acted or done something differently
3. Make a list of the characters and carry out a vote if needed to find the best character for this activity
4. What might happen if we could influence the character at this point? What decision do they have to make? What thoughts need to be changed?
5. Establish the decision/thought that you want to change/influence
6. Now ask all to stand and to move around the room using 'Group Speeds' and 'Stop/Go'
7. After calling 'stop' ask students to partner with the person closest to them and to sit in a space.
8. Ask them to label themselves A and B and ask Bs to give you a wave
9. Now state the position that A's will take and the position B's will take. For example, A's think the character should do something and Bs think the character should not
10. Hand out 'Balanced Argument Sentence Starters' (see supporting resources) and ask them to use one of the options to form their own argument – they must try to make the most persuasive argument they can as they may well be the person to affect the change
11. While A's and B's create their arguments, speak with a supporting adult (or volunteer student) about the role you would like them to play:
    a. You would like them to take on the role of the character and walk down the 'conscience alley' listening to each argument in turn, moving from A to the opposite B, back to the next A and over to the opposite B – all the way to the end of the alley
    b. Explain that they can look at each person in the eye or lean towards them without looking, etc – an action that shows they are listening but also something they – and the students – feel comfortable with
    c. Explain to the volunteer that they must make their way through the alley and remain alert to the moment when they hear an argument that persuades their thinking over any others
    d. Once they reach the end, they will turn to the group and state their decision, such as what they've decided to do next
    e. They should also state the argument or arguments that most persuaded them.
12. Ask partners to stand and to form two lines – A's in a row facing B's in another. Your volunteer will stand at one end
13. Tell A's and B's that the volunteer is now the character and explain that this will now be walking through and listening to each argument... who will be the person to persuade the character?
14. Play out
15. As the volunteer reaches the end, ask them what their decision is and which arguments helped them to make it
16. As a group reflect on whether this decision has changed the story/events. If it has, what might happen next? Is there another story to write?

Conscience Alley for Younger Learners

As with the original activity, for older students, this activity is great for questioning key moments and to change a narrative outcome – a chance to step into the story and change a character's mind or actions.

The scaffolding of the activity will ensure students are focused and are fully engaged at all points. Oral outcomes can be recorded as evidence of persuasive language and speaking to influence an audience, whilst written outcome potential at the end of the activity could include a narrative rewrite, an advice booklet or a diary entry for the character at the point they changed their mind, stating the reasons for doing so.

Method

1. Refer to a specific event in the story or subject you are exploring.
2. What might happen if we could help the character at this point? What decision do they have to make? What do they decide to do in the story? Why do they decide to do it? Is there anything else they could do instead?
3. Capture ideas and establish the alternative action
4. Divide the class into two groups:
   - Group A think the character should act exactly as they do in the narrative
   - Group B think the character should act differently and carry out the alternative action you have agreed on
5. In small talk groups, work with students to help them to identify the reason they think the character should act in the way their group believes they should act
6. Select simpler 'Balanced Argument Sentence Starters' (see Resources) and work with your students to word their argument using one of the options
7. Pair students from Group A and Group B. Model taking turns to state your opinion with an additional class adult, with each of you trying to persuade the other that their reasoning is better.
8. Invite paired students to practice saying their line to each other, taking turns to say their line to see if one can convince the other that their reasoning is stronger.
9. Now, ask partners to stand and to form two lines – A's in a row facing B's in another, forming a corridor
10. You are now the character they must persuade and will stand at one end on the corridor
11. Explain you will now walk down the corridor and listen to each argument. You will turn to face each student when it is their turn to speak. Who will be the person to persuade the character?
12. Play out
13. When you reach the end of the corridor, inform students of your character's decision and which arguments helped them to make it
14. As a group reflect on whether this has changed the story/events? If it has, what might happen next... is there another story to write?

Line Delivery

Speaking with Animation and Articulation

This activity can be adapted for delivery of prose or poetry.

Techniques will ensure all students speak with inflection and pace and excite the listener. These techniques are suitable for any area of the curriculum that might require students to speak to an audience. Once children are familiar with the techniques, the activity could be revisited to prepare for presenting information following a period of research into any cross-curricular area of study, in giving a persuasive speech;either as themselves in relation to everyday issues around the community, the locality or the school, or in role as a historical figure, a scientist, an environmentalist, etc.. They might also use it for other spoken outcomes, from journalism – perhaps giving a television news broadcast – to documentary voiceovers.

Method

1. Either provide students with the text you want them to deliver or invite them to select an opening sentence from the piece they have created
2. Allow time for them to explore the sentence: the words; the imagery; the punctuation; the meaning
3. Invite pairs to familiarise themselves with their line (everyone should carry out the following at the same time so that there is no focus on a particular student):
   a. Say it in your head
   b. Mouth the line so that your lips are moving with the words, but no sound is heard
   c. Turn up the volume slightly so you are muttering/whispering the line
   d. Turn it up again so that only your partner can hear
   e. Increase the volume to fill half the circle
   f. Increase the volume again to fill the whole circle
   g. Lastly, fill the room with the sound of the line.
4. Now, go round the circle, inviting students to say their line but to make it sound as dull/boring as possible
5. How did that feel? How did it feel as it was coming up to your turn? Acknowledge feelings and celebrate them – students have done really well!
6. Invite students to find a space in the room
7. Ask them to say their line in the following ways and all at the same time:
   a. PUNCHING/POPPING every word
   b. SQUEEZING the words
   c. STROKING the words
8. Now ask students to choose two words that they want to stress from their part of the poem . They can punch/pop, squeeze or stroke both words, or try a different technique for each word
9. Ask them to practise this three times, ensuring they are both punching/popping, squeezing or stroking the same words

This activity continues on the next page...

Speaking with Animation and Articulation Continued...

10. Now ask them to think of an action that would best represent their line and to decide when they will do it at the start, during or at the end of the line delivery.
11. Ask them to practise their line(s) a further three times, stressing the words and using the action
12. Bring all students back to the circle or into their group
13. Move around the circle/group, inviting students to share/perform their line one after another
14. Reflect on the experience and its impact on the performance:

a. What did they notice?
b. Was there a pair that really impressed everyone? Why?
c. Is there anything pairs would like to change or do differently?
d. How familiar do they now feel with their line?

Note: You can repeat the process if you want, allowing students to perfect their line – especially if you intend to create a formal performance. Ensure that you come back to the ways in which their choices add to and emphasise the meaning of the text and their intended impact and communication with the audience. They might further experiment with finding places to add in a pause, slowing down and speeding up, getting louder or getting quieter, and adding in some repetition. For each choice, reflect on its impact on communicating meaning.

Resources - Sentence Starters

To begin with...
On the one hand,
On the other hand,
In my opinion,
It would seem...
It could be argued that...
No one can deny that...
Is it right to...?
For instance,
Some people believe that...
Other people believe that...
Supporters argue that...
Alternatively,
Furthermore,
Similarly,
While...
For example,
On the contrary...
Moreover...
Having considered both sides of the argument, it is my view that...
Therefore...
In conclusion, it is my personal interpretation that...

Resources - Open ended questions

How did you feel when....?
Why did you....?
Explain to me how...?
What do you think about...?
What might...?
What do you think about...?
How do you feel about...?
Do you agree or disagree that...?
Have you ever...?
Would you ever... if...?
Why is... important to you?

Our Funders

The Primary Schools Programme is made possible by The Hearn Foundation.

Lead philanthropic support from Richard and Kara Gnodde. NT Collection is supported by The Attwood Education Foundation, Mike Staunton, and The Michael Marks Charitable Trust. National Theatre Collection in New York City is supported by Penny and Bill Bardel.

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