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# teacher information

Dear Teachers,

We hope you are looking forward to the forthcoming Creative Literacy Programme workshops!

You will find that this resource pack has been divided into two distinct sections; Part One: The Creative Literacy Programme and Part Two: How to use drama as a stimulus for creative writing.

**Part One: The Creative Literacy Programme** contains a variety of pre and post workshop activities that have been designed to excite and encourage the students' interest in our programme. Although it would be fantastic for the students to know a little about our programme prior to the workshops, it is not fundamental. We have also included lesson plans for the workshops which should give you an insight into the work our facilitators will be doing on the day. Please note, however, that the content of each workshop will vary slightly in practice due to differing ages of the group, available space and workshop length.

**Part Two: How to use drama as a stimulus for creative writing** is intended to provide you with a comprehensive guide on how it is possible to employ drama within the literacy strategy. Each activity is broken down into easy to understand step-by-step instructions which should enable you and your class to execute them with ease. We propose that these activities act as a springboard for creative development and literacy exploration in all areas of the curriculum and, as such, should be adapted accordingly.

The workshop has been designed to include all types of learning as creatively as possible and in a safe learning environment. We try to encourage teacher involvement where appropriate so that you can become familiar with the techniques for future use in the classroom. All tasks/exercises can be adapted to suit the needs of your group. If you would like any ideas on how to do this, please approach us on the day. Also, if you feel there is any information about your class that you wish to impart to the drama facilitators that may be useful, please do so.

If you would like us to clarify any of the activities and/or tasks included in the pack, or indeed, if you would like any further ideas for pre or post workshop activities, please do not hesitate to call us.

We look forward to working in your school!

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# creative literacy programme

This programme uses the well known characters of Jack, from Jack and the beanstalk OR Cinderella as a stimulus for exploring creative writing and storytelling.

In order to ensure that the workshops are as beneficial as possible, workshops will focus on one of the following:

- Description & Setting
- Story Structure
- Alternative Endings
- Character Development

Although the same story (**Jack and the Beanstalk or Cinderella**) must be chosen for all workshops, different objectives can be chosen for each workshop throughout the day.

Therefore, all the tasks and activities explored in Part One of this pack use either Jack and the Beanstalk OR Cinderella in order to demonstrate how they work. However, all the activities and tasks can be adapted to suit each story and/or differing stories should you wish to use them in other areas of your literacy work. The tasks mentioned are designed to fulfil one or more of the above objectives so that your students have the opportunity to participate in as many creative activities as possible.

If you require any assistance as to how you can adapt the tasks and activities for each story stimulus, please contact your Regional Bigfoot Representative who will be more than happy to help!

# the importance of stories

**‘If storytelling is to become an integral part of the curriculum on a regular basis, it will be mainly through the willingness of teachers to take on the role of teller themselves and for the school to have serious commitment to developing the storytelling ability of their pupils.’ (Society for Storytelling, Storytelling in Education, 2004)**

In 2005 research was conducted with several primary schools in which the teachers were asked whether they could justify the use of stories in the classroom under the constraints of the current curriculum; many said they could not. One teacher commented on how ‘the current National Curriculum is far too narrow- it needs to acknowledge free use of story.’ It is surprising that this problem has not been addressed, considering how, within the last twenty five years, it has been proven that when using story as a teaching tool, both cognitive and creative elements of the brain are developed.

As is evident from a statement outlining the values, aims and purposes of the National Curriculum, ‘The school curriculum should aim to promote pupils’ spiritual, moral, social and cultural development and prepare all pupils for the opportunities, responsibilities and experiences of life.’ (DfES, The National Curriculum; Handbook for primary teachers in England, 1999) Therefore, any method of teaching that is uniquely structured to enable natural and unrestricted forms of expression, should be embraced by all in the education sector, as it is by this teacher following a storytelling session: “ The best bit was when you experience children telling stories with confidence and pleasure and knowing you’ve had a part in that process.” It is this element of intrinsic fulfilment that teachers often find impossible to teach without using creative expression and exploration as a basis.

When children are given the opportunity to participate in storytelling activities, they are no longer passive listeners, but active participants, drawing on their own experiences in the space to colour their interpretation of the tale itself. Children are, thus, more likely to relate to the characters, experiences and emotions felt when partaking in such activities. The concept of ‘story truth’ was explored by Margaret Meek (1988), who saw that as children begin to understand a made up story can still contain a lot of truth, they also start ‘to engage with the complications and richness of the traditional tale in a way which will extend their understanding of language and the many meanings it can convey’, not only in the conventions of the realistic tale but also in the more metaphorical instances in folktales and legends.

Each child needs to be given the freedom to interpret a story in his or her own way and, in doing so, make evident to everyone else in the room their experiences. This can be done primarily by sensory work, and then physical interpretations and representations of emotions evoked by the story. Although not a tangible development in the process of learning, the ability to use the power of imagination as a method through which to communicate is just as worthwhile. A forum in which to openly express the creations of a child’s imagination is often absent in statutory environments.

‘One of the problems with stories, whether received or transmitted, is that they’re so inherently enjoyable it’s hard to believe they’re doing us good. Isn’t there something...well, dodgy about them?’ (Powling, C. 1997, p.24) This attitude is shared by many who assume that stories should be confined to the last half hour of the school day when children can wind down and relax their minds. Contrary to this, children’s minds should be activated by the mere mention of story, led to believe that here lay an opportunity for discovery and preparation of reality combined with invisible learning;

...if you tell stories and then begin to get the children to tell stories and write them...by trapping this fundamental characteristic, a way of thinking, a way of feeling, a way of delivering values, you release a quality of language that nothing else will release.  
(Howe, A. and Johnson, J. 1992, p.44)

With reference to this, it is easy to understand the role story has in supporting the national literacy programme. We are conditioned to believe that stories are a natural part of our existence and so find no difficulty in accessing this element of how we learn. As teachers, it is important that the ease at which stories can be accessed does not distract from its importance as an individual and supporting method of learning. A shy, dyslexic student wrote of storytelling that ‘there’s no writing to get in the way of your thinking’ (James, D. F&F 2004, p.21), when using oral methods to develop language and communication skills. The most important aspect of story is that it can be written, spoken, read or performed and, ‘as educators know, listening is the basis for all language skills: talking is learned by listening, reading is based on verbal language, writing is based on reading.’ (Turner South, 2000, Reading and Writing; [storytelling/brain.html](#)) It is suggested then that story forms the basis for how we learn, and that the process of listening to and then relating our own stories is a natural concept which is then developed throughout time.

# Jack & the beanstalk



Once upon a time there lived a poor widow and her only son called Jack. They didn't have any money to buy food and, as Jack was too young to work, nearly all the furniture in the little cottage had been sold to buy bread. Finally there was nothing left worth selling. Only their cow, Milky, who gave milk every morning which they took to market and sold, remained. But one sad day Milky stopped giving Milk, so they decided to sell her.

"Don't worry," said Jack to his mother. "I'll take Milky to market and make sure I get lots of money in exchange for her."



For some time Jack walked along the road with Milky until he came across a Butcher.

"Good morning," said the butcher.

"Good morning" answered Jack.

"Where are you going?" asked the butcher.

"I am going to market to sell our cow, Milky."

"It's lucky I met you," said the butcher, "as I may be able to save you the trouble of going so far."

With this, he put his hand in his pocket, and pulled out five curious-looking beans.

"Beans?" asked Jack.

"Yes," he said, "beans. But they're the most wonderful beans in the world. If you plant them overnight, by the next morning they'll grow and grow and grow until they reach the sky. But to save you the trouble of going all the way to market, I don't mind exchanging them for that cow of yours."

"Done!" cried Jack. He was so delighted with the bargain that he ran all the way home to tell his mother how lucky he had been.



However, when Jack got home, his Mother wasn't only disappointed, but also very angry.

"How could you sell our cow for just five silly beans?! Off to bed with you!" she cried, and threw the beans out of the window into the garden.

Poor Jack went to bed without any supper and cried himself to sleep.



When Jack woke up the next morning, the room was almost dark. Jack jumped out of bed and ran to the window to see what was wrong. The sun was shining brightly outside, but from the ground, right up beside his window, a great beanstalk had grown. The beanstalk stretched up and up as far as he could see, into the sky.

"I'll just see where it leads," thought Jack, and with that he stepped out of the window on to the beanstalk, and began to climb upwards.

He climbed up and up, higher and higher, until after a time his mother's cottage looked no more than a dot on the ground below.

At last the stalk ended and Jack found himself in a new and beautiful country. In the distance Jack could see a great castle with a broad road leading straight up to the front gate.





As he drew near to the castle, he saw the giant's wife standing at the door.

"If you please," he said, "would you be kind enough to give me some breakfast? I have had nothing to eat since yesterday."

Now, the giant's wife, although very big and very ugly, had a kind heart, so she said: "Very well, little man, come in; but you must be quick about it, for if my husband, the giant, finds you here, he will eat you up, bones and all."

So Jack followed the giant's wife to the kitchen where she gave him a good breakfast. However, before he had half finished it, there came a terrible knock at the front door that seemed to shake even the thick walls of the castle.

"Dear me, that is my husband!" said the giantess, in a terrible fright; "we must hide you somehow," and she lifted Jack up and popped him into the empty kettle.



No sooner had the giant's wife opened the door than her husband roared out:

"Fee, fi, fo, fun,

I smell the blood of an Englishman:

Be he alive, or be he dead,

I'll grind his bones to make my bread!"

It's a boy, I'm sure it is" he continued. "Where is he? I'll have him for my breakfast."

"Nonsense!" said his wife; "you must be mistaken. It's the ox that you smell."

So the Giant sat down and ate the ox and, when he had finished, he said: "Wife, bring me my little brown hen." The Giantess went out and brought in a little brown hen, which she placed on the table.

"Lay!" said the giant; and the hen at once laid a golden egg. "Lay!" said the giant a second time; and she laid another golden egg. "Lay!" said the giant a third time; and she laid a third golden egg.

"That will do for to-day," said he, and stretched him-self out to go to sleep.



As soon as the Giant began to snore, Jack crept out of the oven and went on tiptoe to the table where he snatched up the little brown hen and made a dash for the door. The hen began to cackle and the giant began to wake up, just in time to catch sight of Jack running out of the kitchen door.

With a fearful roar the Giant dashed after Jack who held the brown hen under his arm, running faster than he had ever run before. The giant, with a club in his hand and taking terribly long strides, gained on Jack at every instant, and would have caught him if he hadn't slipped over a boulder.

Before the Giant could pick him-self up and get to the top of the beanstalk, Jack was already climbing down and was half way to his cottage.

The giant began to climb down too, but as soon as Jack saw him coming, he called out: "Mother, bring me an axe!"

As soon as Jack reached the ground he cut the beanstalk in two. The giant came crashing to the ground with an almighty bang and Jack and his mother danced with happiness that the Giant was no more.

What became of the giantess and the castle nobody knows. But the little brown hen laid so many golden eggs that Jack and his mother grew very rich, and lived happy every after.





Once upon a time there lived a noble gentleman who had one dear little daughter. Poor child! Her own kind mother was dead, and her father, who loved her very dearly, was afraid that his little girl was sometimes lonely. So he married a grand lady who had two daughters of her own, and who, he thought, would be kind and good to his little one. But no sooner did the stepmother enter her new home than she began to show her true character. Her stepdaughter was so much prettier and sweeter than her own children, that she was jealous of her, and gave her all the hard work of the house to do, whilst the two proud sisters spent their time at pleasant parties and entertainments.

The only pleasure the poor child had was to spend her evenings sitting in the chimney-corner, resting her weary limbs, and for this reason her sisters mockingly nicknamed her "Cinderella." The sisters' fine clothes made Cinderella feel very shabby; but, in her little torn frock and ragged shoes, she was a thousand times more lovely than they.



Now it chanced that the King's son gave a grand ball, to which he invited all the lords and ladies in the country, and, amongst the rest, Cinderella's two sisters were asked. How pleased and excited they were when the invitation arrived! For days they could talk of nothing but the clothes they should wear and the grand folk they hoped to meet.

When at last the grand day arrived, Cinderella was kept running about from early till late, decking the sisters, and dressing their hair.

"Don't you wish you were going to the ball?" said one of them.

"Indeed I do," sighed the poor little maid. The sisters burst out laughing. "A pretty spectacle you would be," they said rudely. "Go back to your cinders - they are fit company for rags." Then, stepping carefully into their carriage so that they might not crush their fine clothes, they drove away to the ball.



Cinderella went back to her chimney-corner, and tried not to feel envious, but the tears would gather in the pretty eyes, and trickle down the sorrowful little face.

"What are you crying for, child?" cried a silvery voice.

Cinderella started, and raised her eyes. Who could it be? Then in a moment she knew - it was her fairy godmother!

"I do so want...." began Cinderella; then her sobs stopped her.

"To go to the ball," finished the godmother. Cinderella nodded. "Well, leave off crying - be a good girl, and you shall go. Run quickly into the garden, and bring the largest pumpkin you can find."

Cinderella could not imagine how a pumpkin could help her go to the ball, but her only thought was to obey her godmother. In a few moments she was back again, with a splendid pumpkin. Her godmother scooped out the inside - one touch of the wand, and the pumpkin was a golden coach, lined with white satin.

"Now, godchild, quick - the mouse-trap from the pantry!"

"Here it is, godmother," said Cinderella breathlessly.

One by one six fat sleek mice passed through the trap door. As each appeared, a touch of the wand transformed it into a cream-colored horse, fit for a queen.

"Now, Cinderella, can you find a coachman?"

"There is a large gray rat in the rat-trap - would he do, godmother?"



"Run and fetch him, child, and then I can judge." So Cinderella ran to fetch the rat, and her godmother said he was just made for a coachman; and I think you would have agreed with her had you seen him a moment later, with his powdered wig and silk stockings.

Six lizards from behind the pumpkin-frame became six footmen in splendid liveries - you would have thought they had been footmen all their lives. Cinderella was so excited that she could scarcely speak.

"Oh! godmother," she cried, "it is all so lovely!" Then suddenly she thought of her shabby frock.

"There is my white muslin," she said wistfully, "if, do you think...."

But before Cinderella could realize what was happening, her godmother's wand tapped her lightly on the shoulder, and in place of the shabby frock, there was a gleam of satin, silver, and pearls.

Ah! Who can describe a robe made by the fairies? It was white as snow, and as dazzling; round the hem hung a fringe of diamonds, sparkling like dew-drops in the sunshine. The lace about the throat and arms could only have been spun by fairy spiders. Surely it was a dream! Cinderella put her daintily-gloved hand to her throat, and softly touched the pearls that encircled her neck.

"Come, child," said the godmother, "or you will be late."

As Cinderella moved, the firelight shone upon her dainty shoes. "They are of diamonds," she said.

"No," answered her godmother, smiling; "they are better than that - they are of glass, made by the fairies. And now, child, go, and enjoy yourself to your hearts content. Only remember, if you stay at the palace one instant after midnight your coach and servants will vanish, and you will be the grey Cinderella once more!"



A few moments later, the coach dashed into the royal courtyard, the door was flung open, and Cinderella alighted. As she walked slowly up the richly-carpeted staircase, there was a murmur of admiration, and the King's son hastened to meet her. "Never," said he to himself, "have I seen anyone so lovely!" He led her into the ball-room, where the King, who was much taken with her sweet face and pretty, modest manner, whispered to the Queen that she must surely be a foreign Princess.

The evening passed away in a dream of delight, Cinderella dancing with no one but the handsome young Prince, and being waited on by his own hands at the supper-table. The two sisters could not recognise their ragged little sister in the beautiful and graceful lady to whom the Prince paid so much attention, and felt quite pleased and flattered when she addressed a few words to them.

The hours flew by so happily and so swiftly that Cinderella forgot her promise, until she happened to look at a clock and saw that it was on the stroke of twelve. With a cry of alarm she fled from the room, dropping, in her haste, one of the little glass slippers; but, with the sound of the clock strokes in her ears, she dared not wait to pick it up. The Prince hurried after her in alarm, but when he reached the entrance hall, the beautiful Princess had vanished, and there was no one to be seen but a forlorn little beggar-maid creeping away into the darkness.

Poor little Cinderella! - She hurried home through the dark streets, weary, and overwhelmed with shame.



The fire was out when she reached her home, and there was no godmother waiting to receive her; but she sat down in the chimney-corner to wait her sister's return. When they came in they could speak of nothing but the wonderful things that had happened at the ball.

A beautiful Princess had been there, they said, but had disappeared just as the clock struck twelve, and though the Prince had searched everywhere for her, he had been unable to find her. "He was quite beside himself with grief," said the elder sister, "for there is no doubt he hoped to make her his bride."

Cinderella listened in silence to all they had to say, and, slipping her hand into her pocket, felt that the one remaining glass slipper was safe, for it was the only thing of all her grand apparel that remained to her.





On the following morning there was a great noise of trumpets and drums, and a procession passed through the town, at the head of which rode the King's son. Behind him came a herald, bearing a velvet cushion, upon which rested a little glass slipper. The herald blew a blast upon the trumpet, and then read a proclamation saying that the King's son would wed any lady in the land who could fit the slipper upon her foot, if she could produce another to match it.

Of course, the sisters tried to squeeze their feet into the slipper, but it was of no use - they were much too large. Then Cinderella shyly begged that she might try. How the sisters laughed with scorn when the Prince knelt to fit the slipper on the cinder-maid's foot; but what was their surprise when it slipped on with the greatest ease, and the next moment Cinderella produced the other from her pocket. Once more she stood in the slippers, and once more the sisters saw before them the lovely Princess who was to be the Prince's bride. For at the touch of the magic shoes, the little grey flock disappeared for ever, and in place of it she wore the beautiful robe the fairy godmother had given to her.

The sisters hung their heads with sorrow and vexation; but kind little Cinderella put her arms around their necks, kissed them, and forgave them for all their unkindness, so that they could not help but love her.

The Prince could not bear to part from his little love again, so he carried her back to the palace in his grand coach, and they were married that very day. Cinderella's step sisters were present at the feast, but in the place of honour sat the fairy godmother.

So the poor little cinder-maid married the Prince, and in time they came to be King and Queen, and lived happily ever after.



# storyboard

After having read the original tale, ask the students to recap on what they remember from the story, writing key points on the board (at least twelve moments in total).

**For Example:**

## **Jack & the Beanstalk:**

- Jack and his poor mother in their empty house
- Jack selling Milky for five beans
- The beanstalk growing outside Jack's window
- Jack climbing the beanstalk
- The Giant smelling Jack
- Jack running away with the bags of money/Hen/Harp
- The Giant chasing Jack
- Jack cutting the beanstalk down
- Jack and his mother celebrating

Now ask the students to choose only SIX of these points; those they think may be the most important elements of the story. Ask them to write each of these moments in a different box on the storyboard template in chronological order. Draw above the caption a picture that best represents that part of the story.

For Key stage one pupils; you may want to use the captions provided below and then ask the class to simply draw pictures that correspond with these.

**For Example:**

1	2	3
Jack selling Milky for five beans	The beanstalk growing outside Jacks window	Jack climbing the beanstalk
4	5	6
Jack stealing the bags of gold	The Giant chasing Jack	Jack cutting down the beanstalk

**NB:** Encourage the students to think about everything that needs to be included in each picture in order for the reader to know exactly what is going on in the story i.e. Box No.1: Jack, Milky, the butcher, 5 beans, perhaps Jack's cottage in the distance.

# Storyboard template

1	2	3
4	5	6

# storyboard exploration

## my favourite book

### Task

*Learning Objective: To encourage students to think about story content and reflect on how books are represented to the reader.*

Ask the children to think about their favourite books or a book that they may be reading at present. Either as a class, in small groups or, individually ask them to think about the following:

- What is the title?
- Who is it written by?
- Who is the main character?
- What is the book about (KS2- focusing on genres)?
- Why is it their favourite book?

Ask the students to write a paragraph which encourages others to read the book. They may want to write about their favourite character and their favourite part of the story. They will also need to say why the book is so exciting/ scary/ funny/ sad.

## story structure

**KS1- Class/group discussion**

**KS2- Group/individual exploration and writing task**

### Task

*Learning Objective: To make the students aware of how stories are structured, especially focusing on the main principles that are key to any story-a beginning, a middle and an end.*

By collating a number of various story books, use the table bellow as a template to record the results of the following research questions:

How does the story begin?

How does the story end?

How long is each book?

How many chapters/ different sections does it have?

Title	Beginning	Ending	Length	Structure
Jack and the Beanstalk	Once Upon a Time	...and lived happily ever after	4 pages	11 sections/ chapters
Cinderella	Once Upon a Time	....and lived happily ever after	3 Pages	6 Sections/ Chapters

# storyboard exploration

- How many different opening sentences have been discovered by the class?
- How many different endings have been discovered by the class?
- What is the average length of the books investigated?
- On average, how many chapters/sections do the books contain?

**Are the students able to think of any new opening/endings to stories?**

## KS2 Extension

*Learning Objective: To explore how not only stories, but also individual chapters, are structured and to use the chapter breakdown method to write a story synopsis.*

Investigating story structure:

Each story has a:

- beginning - an introduction
- middle - conflict
- end - resolution

However, each individual chapter contains within it a beginning (introduction), a middle (conflict) and an end (resolution or 'cliff hanger'). Each chapter indicates a passing of time, a change of location, a new character and/ or a change in circumstance.

Provide the class with a copy of 'Jack and the Beanstalk'. Now ask them to write down how each chapter begins, the conflict presented in that chapter, and the subsequent resolution/ cliff hanger. Do this for each chapter in the story so that they end up with a list of all the chapters and what happens in each, for example:

- **Chapter one:**  
Introduction to Jack and his mum  
They are poor  
Jack is going to sell their cow
- **Chapter two:**  
Jack is walking to market  
Jack meets a butcher  
Jack exchanges Milky for five beans
- **Chapter three:**  
Jack's mum is angry  
Jack's mum throws beans out window  
Jack is upset

Using this method, ask the class to choose one of the story books investigated in the previous exercise to focus on. From this, ask them to write a brief synopsis of their chosen book and/or a summary of what happens throughout.

# character profile

In order to discover more information about the characters we meet in stories, we use something called a Character Profile to learn more about their appearance, personality, and personal lives.

Choose your favourite character from either, Jack & the Beanstalk or Cinderella, or another book of your choice, and try to answer the following questions:

**Name:**

**Age:**

**Physical Appearance:** (hair & eye colour)

**Characteristics:** (kind/mean/happy/shy/angry/)

**Family:** (mother/father/brothers/sisters/husband/wife)

**Best Friend:** (a character you meet in the book)

**Enemy:** (a character you meet in the book)

**Likes:** (food/people/jobs)

**Dislikes:** (food/people/jobs)

**Hobbies:** (sports/music/jobs)



Now divide the class into pairs. Each pair asks each other simple questions which have been explored whilst doing the character profile. The aim is for each pair to learn as much as they can about the other persons character and to then present this information to the rest of the class.

## KS2 Extension

A couple more questions.....

Having written character profiles, the class should have a better insight about who the characters are. But, how do they really feel about their story?

In pairs, ask the students to pretend they are one of their characters. They should think about the following questions:

- What are they really scared of?
- Where would they most like to be?
- What are their hopes and dreams?
- What is their greatest challenge?
- What do they think are their best qualities?
- What do they think are their worst qualities?
- Who would they most like to meet in their story?

Now ask each pair to present themselves as their characters to the rest of the class. The class should ask them a selection of relevant questions about their character in order to learn more about them. How do each pairs' representations differ? How are they similar?



# diary extract

The best, and often easiest, way to write about a character is if you've spent some time being them! You may think this is impossible, but by keeping a diary for just one week, you will discover how to much fun it is to think and write as someone else!

For one week you are going to spend ten minutes at the beginning of every literacy lesson writing in your diary. However, you are not to write as yourself, but as a character from the story you are exploring (for example; Jack)!

Follow these simple steps to help you get started:



## Step One:

Get a Diary: You can either be given a small diary by your teacher, or you can make your own



## Step Two:

Now chose a character as whom you are going to write (for example; Jack)



## Step Three:

At the beginning of the first 'Diary session' you may want to use the following as your opening line:

*Dear Diary,*

*I had a really wonderful day today! Today I met.....*



## Step Four:

You may also need some help with other ideas for what to include in each extract, so ask your teacher to write the following on the board, for example:

SESSION ONE: Today I met.....

SESSION TWO: Today was awful because.....

SESSION THREE: Today I travelled to.....

SESSION FOUR: Today I'm staying at home because.....

SESSION FIVE: Today was really fun because.....



## Step Five:

Try to focus on ideas specific to your character, for example, Jack may write:

*Dear Diary*

*Today I travelled to market again to see if I could buy some more magic beans for my friends.*

## Teacher Note:

Each diary entry could be a sentence, a paragraph, or a page, depending on ability. They may even want to draw a picture which represents what they have written.

# what am i thinking?

To write an interesting story, we often need to look closely at what a character thinks, feels, and sees in order to make it exciting for the reader. Follow the steps below, and use the head template provided, to write down the thoughts and feelings of your chosen character.

Choose a character:

- Cinderella
- The Fairy Godmother
- The Prince
- An Ugly Step Sister
- The evil Step Mother
- Another character of your choice

Now choose a scene from the story:

- Cinderella in her cellar
- The Ugly Sisters teasing Cinderella
- Meeting the Fairy Godmother
- At the Ball with Prince Charming
- The clock striking midnight
- The trying on of the Slipper

**For Example:**

**Character: An Ugly Sister**  
**Scene: At The Ball**

## What am I thinking?

That girl looks like someone I know...

Why doesn't anyone like me?

The Prince is so handsome and such a good dancer

I should eat as much free food and drink as possible!

## What can I see?

The handsome Prince

Lots of couples dancing

A very pretty girl dancing with the Prince

Lots of free food and drink

## How do I feel?

Excited that I'm at the Ball

Jealous of the girl dancing with the Prince

Angry that nobody has asked me to dance

# what am i thinking?

Character Scene:

What can I see?

What am I thinking?

How do I feel?



# locations with emotions

The very best stories describe everything we read in lots of detail, so that we can picture all the places and characters without too much difficulty. This also makes it easier for us to remember the story and everything that happens in it.

It may sound strange, but by giving the locations we mention in stories an emotion and personality, it makes it easier to imagine what it feels like to be there.

## Task

Use the chart below to give each location an emotion and draw a line to match the pairs- two have been done for you.....can you add any of your own?

LOCATION	EMOTION
FORREST	SAD
BEACH	CHEERFUL
CASTLE	LONELY
COTTAGE	MOODY
COUNTRYSIDE	BRIGHT
BALL	ANXIOUS
CELLAR	STERN
MARKET	SORROWFUL
ROAD	COLOURFUL
FOOTPATH	ANGRY
Now Add some of your own.....	Now Add some of your own.....
•	•
•	•
•	•
•	•
•	•
•	•

# locations with emotions

## describing locations with emotions

Now that each location has an emotion, we need to describe what it looks like. We can do this by asking the following questions:

**Teacher Note:** This activity can be done as a whole class, in smaller groups or individually. The students can use their imaginations to come up with different colours/tastes/sounds, and can then attempt to draw what they have discussed.....

- What COLOUR is it?
- What SHAPE is it?
- What TEMPERATURE is it?
- What SIZE is it?
- What does it SOUND like?
- What does it TASTE like?
- What does it FEEL like?

### KS2 Extension:

Try to make your own sentences and describe your locations with emotions using the formula below- How many different locations can you describe?

The.....

- SIZE,
- COLOUR,
- SHAPE
- LOCATION

was .....

- EMOTION;

you could hear.....

- SOUND.

It was also very.....

- FEEL

and.....

- TEMPERATURE

and tasted of .....

- TASTE

### For Example:

The SMALL, GREY, SQUARE COTTAGE was SORROWFUL; you could hear CRYING. It was also very DAMP and COLD and tasted of DEAD LEAVES.

**OR**

The LARGE, MULTI COLOURED, LONG Market was CHEERFUL; you could hear LAUGHING. It was also very BUSY and WARM and tasted of freshly BAKED PIES.

# it's just like....

In order to explain what something looks, sounds, feels, tastes, or smells like, we often compare it to something else we know will help someone to understand what it is.

**For Example:**

*His heart was racing like a car*

This helps someone to understand that his heart was beating really, really fast, and so he must be either very scared, or angry, or excited.

**Another Example:**

*It smelt like Spring time*

By saying this we can imagine that it smelt like a fresh, sunny day.... the smell of cut grass and flowers filling the air.

We can use our senses a lot to describe to others what something is like. When we do this we say that we are using a **SIMILE**; comparing one thing with another.

**Task**

Pick your favourite part of the story and try to fill in the chart saying what you think that particular scene or character looks, sounds, feels, tastes, or smells like:

SENSE	It's just like...
SEE	
HEAR	
TOUCH	
TASTE	
SMELL	

**KS2 Extension:**

Now put these Similes into a sentence to describe that place or character:



# adding adjectives

To make stories more exciting, we use adjectives to add colour to what we read, write and say. Adjectives are describing words.

1 Try to use THREE adjectives to describe the following:

- Cinderella

---

---

---

- The Pumpkin Coach

---

---

---

- The glass slipper

---

---

---

2 Look at the paragraph below- the adjectives are in bold:

Cinderella's dress was **beautiful**. Her glass slippers **glittered** in the moonlight. The Fairy Godmother had made Cinderella a **silver** coach, with two **elegant** coachmen and six **large, white** horses.

Looking at the paragraph above, can you list what the adjectives describe?

- Cinderella's D.....
- Cinderella's G..... S.....
- The C.....
- The C..... M...
- The H.....

Therefore, we can see that an adjective can be used to describe how something looks.

3 In order to describe what the ball was like to the Fairy Godmother, Cinderella needs your help. Fill in the blank spaces with some adjectives of your own chosen from the box:

Wonderful	Polished	Ugly	Gold	Happily
Funny	Delicious	Big	Sadly	Muddy
	Horrible	Old	Yellow	Tiny
	Black		Young	Beautiful
				Well dressed

The Ball room looked..... There were.....ladies everywhere. Some people were ..... dancing across the ..... floor. The food was ..... and came on.....trays.

# describe me

It can be extremely tricky to come up with interesting locations and characters when telling a story. Use the boxes below to create your own scenarios and discover how, if you mix and match the boxes, you can create completely different story situations very easily.....

## Teacher Note:

For KS1 students you may want to cut out cards with different location/character/emotion pictures drawn on them. You can then mix and match the cards with the whole class, discussing: What they think a sad Cinderella looks like? What colour is an angry castle?

### SETTING: Pick one of the settings

FOREST

CASTLE

CELLAR

### CHARACTER: Pick one of the Characters

CINDERELLA

FAIRY GODMOTHER

UGLY SISTER

### EMOTIONS: Pick one of the emotions

ANGRY

SCARED

HAPPY

### For Example:

- An angry Cinderella was in the cellar OR
- The happy ugly sister was in the castle OR
- A scared Fairy Godmother was in the forest.

If we change the emotions, but keep the character and setting, does it make a difference?

- A happy Cinderella was in the cellar OR
- The scared ugly sister was in the castle OR
- An angry Fairy Godmother was in the forest OR

### Task

What do we imagine when we read about the character now? Why are they happy/scared/angry? What could have happened to make them this way?

**KS2:** Use the sentences you have created to tell us about your character by answering the questions above - You can refer to the original story, or come up with something completely new!

**OR**

**KS1:** Draw a picture to show what the description makes you think about- what does an angry Cinderella look like, or a scared Ugly Sister? What could you do to show why they are happy/scared/angry?

Try the same activity with other characters from the story, and/or using different emotions and settings.....

# story formula

In order to tell a good story, we need to describe what is happening. It is the description that brings the story to life and explains to the reader which characters are good and which are bad, as well as what the settings look and feel like. Description creates the atmosphere and the excitement of a story. It makes the reader want to read on.

In order to tell a good story, we need to remember a simple formula to help our reader or listener imagine exactly what is happening in our tale.....

## Formula: The FOUR S's

- SET the scene
- SEE the characters
- SAY how they feel
- SHOW what happens

Below is an extract taken from a conversation Cinderella had with the Fairy Godmother, describing the moment she met Prince Charming:

*I saw the **ballroom**, oh it was so **beautiful**. All the **walls were covered in gold leaf** that **glowed** and **shimmered** in the **candlelight**. There was a **cool breeze** which was thick with the **smell of perfume**. All I could see was the **Prince**. He was so **handsome**. He was such a **brilliant dancer** he could have given **Justin Timberlake** a run for his money. I know I was **blushing**. The heavy beats of the music matched **racing heartbeat**. I was so bowled over by the Prince. We were **lost** in a world where **only the two of us existed**.*

<b>SET the Scene:</b> <ul style="list-style-type: none"> <li>• Where is it?</li> <li>• What does it look like?</li> <li>• What does it smell like?</li> </ul>	<ul style="list-style-type: none"> <li>• In a Ballroom</li> <li>• It's Beautiful, walls covered in gold leaf, glowed, shimmered, candlelight.</li> <li>• Smell of perfume</li> </ul>
<b>SEE the Characters:</b> <ul style="list-style-type: none"> <li>• Who are they?</li> <li>• What do they look like?</li> <li>• What are they doing?</li> </ul>	<ul style="list-style-type: none"> <li>• The Prince</li> <li>• He's Handsome</li> <li>• He's a Brilliant dancer, like Justin Timberlake!</li> </ul>
<b>SAY how they feel:</b> <ul style="list-style-type: none"> <li>• Do they like where they are?</li> <li>• Do they like who they are with?</li> </ul> <p>How do they describe their emotions?</p>	<ul style="list-style-type: none"> <li>• I was Blushing</li> <li>• My racing heartbeat.</li> <li>• I was Bowled over, lost, only the two of us existed.</li> </ul>

# story formula

Using the story formula to help you, try and describe the very beginning of the Cinderella story, when she is cold and alone and living in the cellar of her Step mother and sister's house, doing her chores:

<b>SET the Scene:</b> <ul style="list-style-type: none"><li>• Where is it?</li><li>• What does it look like?</li><li>• What does it smell like?</li></ul>	<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
<b>SEE the Characters:</b> <ul style="list-style-type: none"><li>• Who are they?</li><li>• What do they look like?</li><li>• What are they doing?</li></ul>	<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>
<b>SAY how they feel:</b> <ul style="list-style-type: none"><li>• Do they like where they are?</li><li>• Do they like who they are with?</li></ul> How do they describe their emotions?	<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li></ul>

## KS2 Extension:

Using the information you have written in the boxes above, write a short paragraph (2-3 sentences) to describe where the scene is SET, what characters we SEE, and SAY what the characters feel.

# poster template

Ask the students to create a poster that tells other characters in the story about Jack's Amazing Adventure.....

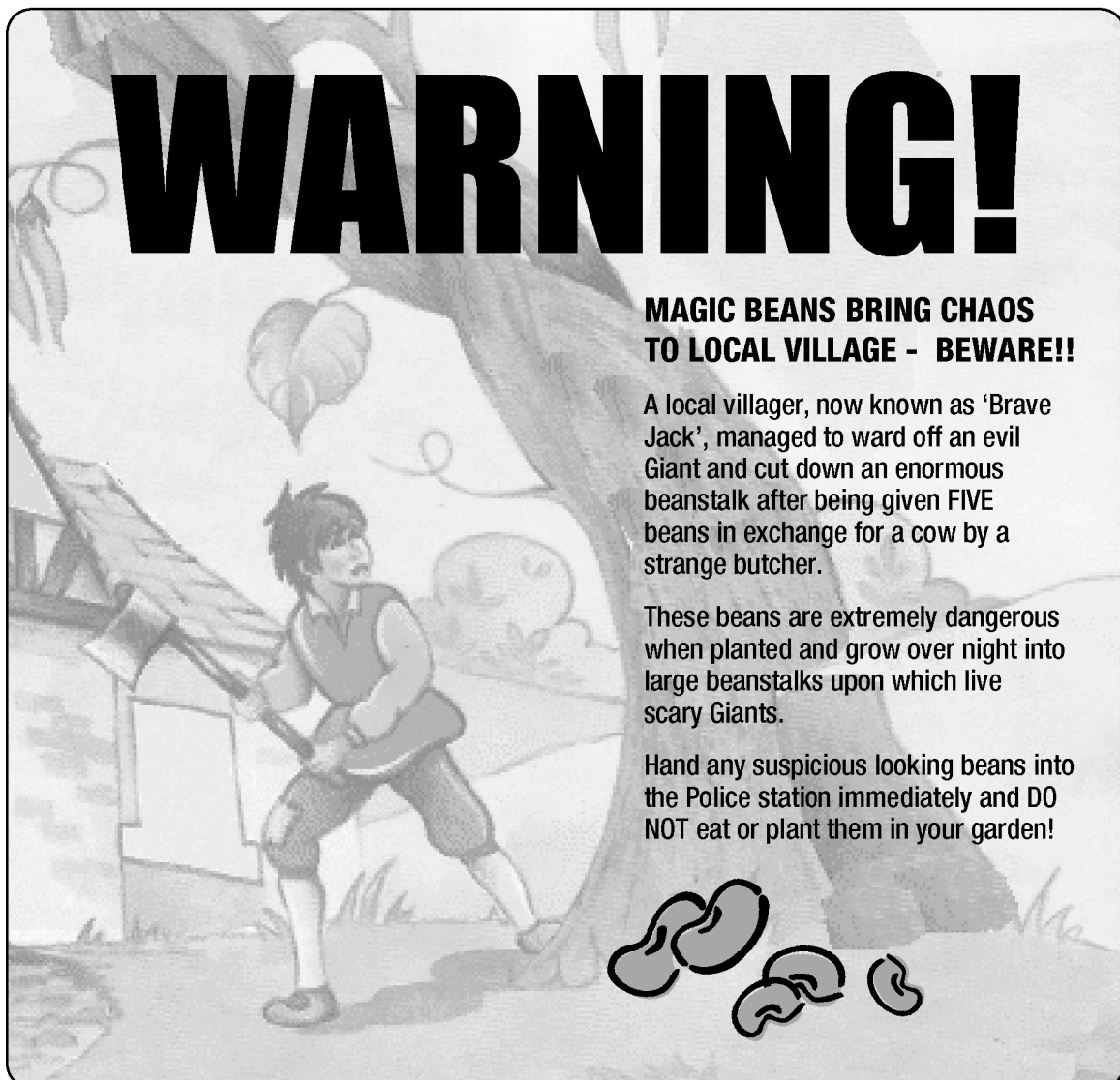
They need to think about:

Who the poster is intended for:

- Other villagers to warn them about the beans
- Children who may be looking for their very own beanstalk adventure
- Giants, to let them know that they are wanted criminals
- Parents, to tell them to keep their children safe from beanstalks and Giants!

Who is in the poster?

- Jack: How does he feel about what has happened to him- pleased/ scared/ worried? Is he seen as being a brave or silly boy?
- His Mother: Is she angry with Jack for buying the beans? How can she warn others not to do the same?
- The Giant: Is the Giant now a 'wanted' criminal? How does he feel?



# book sleeve

**Book sleeves are an important part of a story as they tell us lots of important information such as the title of the story and who the author is, as well as helping us understand what the story is about.**

Think about the story you have been looking at:

- What was the main theme of the story?
- Who were the characters?
- How did the story begin?
- How did the story end?

Now think about designing a book sleeve for your own interpretation of the story. You will need to think carefully about the front cover and all the important information you need to include, as well as how to make it look as exciting as possible for the reader; what colours, shapes and pictures would best represent what happened in the story. You will need to include:

- An eye catching picture
- A title
- The author's name (who is the author?)
- A dynamic caption



## **KS2 Extension:**

Now think about designing a back cover, which will include a synopsis of the story. This should detail:

- The main characters
- The 'conflict'
- A point of suspension



# what happens next... ?

Have you ever wondered what happens to all your favourite story characters once you finish the last sentence and close the book? Many traditional stories finish with the line 'And they lived happily ever after....', but what would happen if you stopped reading half way through the story? Do you think you could imagine how it ends?

Using the traditional tale of Jack and the Beanstalk, read the beginning of the story together as a class, and then stop when it reaches a cliff hanger, perhaps just before Jack climbs up the beanstalk- what happens next....?

Jack may decide to go home instead and have some dinner, or perhaps he meets a completely new character? Maybe they start a wonderful exciting adventure together!

**Complete the remaining five sections of the story in the boxes below:**

**Teacher Note:**

KS1 students may just want to draw just one picture of Jack meeting a new character or starting a new adventure.....

1	2
Jack stepped out of the window and on to the beanstalk. Just then....	
3	4
5	6

# part two: how to use drama as a stimulus for creative writing

Bigfoot's **Creative Literacy Programme** is designed to inspire the teaching of literacy and creative writing through a variety of fun and engaging drama activities.

The National Teacher Research Panel (2004) recently commissioned an investigation into improving the teaching of drama and raising the standard of children's writing through drama. The findings, unsurprisingly, found that;

- The quality of writing improved significantly when drama lessons ran in parallel with literacy work
- Children were more likely to write imaginatively about a text when they had taken part in a physical activity centred on it
- Children's ability to sequence the events in a plot accurately improved when they had used the drama form
- Drama developed pupils' critical analysis and creativity, and deepened their response to a text.

Therefore, it is imperative that we, as teachers, employ the method of drama to teach literacy and inspire children's creativity in order to take advantage of its apparent value.

This section of the resource pack is intended to provide a range of creative exercises that can be used as a springboard for further development. Each exercise is broken down into step-by-step instructions as to how it should be set up and carried out. Reference to the learning objective being achieved by the implementation of each exercise is also included in order for you to assess its relevance to your class.

A number of simple guidelines are set out below in order to ensure that your drama teaching experience to promote creative literacy is as easy and pain free as possible!

- Ensure each activity is relatively short in order to keep the interest, concentration, focus and commitment at a maximum.
- Allow students to work in both large and small groups, and also individually; some students can only unleash their creativity when on their own and some need input from others in order to be inspired.
- Encourage the students to reflect on their work and give praise and/or constructive criticism to each other
- Use a flip chart to capture children's suggestions for vocabulary; they will then be able to refer to these later when writing
- Use a variety of sources which enhance different areas of the curriculum so that the students' learning happens on a variety of levels
- When introducing an activity, try to explain it by giving a demonstration yourself. You should also participate as much as possible in all activities as this will encourage the children to do the same and give them confidence.

# story development

## preparation task

All children need to be prepared with the tools for writing stories- a list of themes, words and characters, which they can use as a starting point for writing. The ideal place for collecting these tools is in a journal which they can then personalise. The journal needs to be given significance and become an item of value where the students can look forward to storing their own ideas. There is no end to the possibilities the journal opens up to the child.

### Word Journal:

**Learning Objective:** to experiment with nouns, verbs and adjectives that can then be used as a springboard for creating unique stories and scenes.

Provide the students with a journal and tell them that they are going to conduct an experiment. Tell them that they are part of a research team who have been given the task of creating the best and most unique story ever!

- Firstly, ask the students to jot down any story ideas they may have throughout the day- this may be done at short specified times or at any time during the day. These may come from things they have observed, conversations they have had or overheard that have intrigued them, things they have read or any interesting thoughts that may pop into their minds.
- Ask them to share ideas and/or new words with the rest of the research team at the beginning of each literacy lesson. They can be recorded by you, the team leader, in the following format:

Verbs	Adjectives	Nouns
chatting	cheery	coconut
running	inspirational	Sausage dog
howling	moody	Uncle Pete
laughing	cantankerous	Lawn Mower
soaring	industrious	Over coat
cooking	funny	Elm Tree

- At the end of the week, mix and match the words in the grid to use as a springboard for writing an opening to a story. Experiment as a class with rearranging the nouns, adjectives and verbs.

### Extension

- In small groups (approx 3-5), ask the children to choose one verb, one noun and one adjective. Get them to put the words into an order which makes sense i.e. funny Uncle Pete was cooking. Ask them to do the same twice again so that they end up with three such sentences. Now, in the same groups, ask them to create a tableau for each sentence.
- Once they have three separate tableaux, ask them to think about how they could link them together into one scene. For example, Funny Uncle Pete was cooking whilst his moody sausage dog was chatting and running over to the cheery looking coconut! Can they do this as a tableau or do they need to move? Is there dialogue to let the audience know who is who?
- Present the small scenes and/ or tableaux to the rest of the class- can they guess which words were used as original stimulus?

# story development

## inspiring story writing

The following exercises are intended to help children free their imaginations and start investigating ideas for stories. It may be a good idea to ask your class to record their findings in their journal.

### Word Association Circle:

**Learning Objective:** to encourage children to generate words and ideas for story writing on impulse.

Ask the children to sit in a circle with either yourself or one of the students acting as scribe.

- Tell the children that you will be going round the circle asking each child to say the first word that pops into their head. Stress that the word can be silly or serious or unusual or common, and that any word is a good word.
- The scribe will write down as many words as they can on the board, starting with a word that you provide.
- Now tell them that you are going to do the same again, but that the words they say this time have to have something to do with the word spoken before, i.e. if I say banana, the next person may say 'yellow', then the person after that may say 'buttercup' and the one after that 'Poppy' and so on..... Start with a word from the board.
- Split them into smaller teams and, starting with a word on the board, write down as many different association words that they can in a minute.
- Ask the students to present some of these words to the rest of the group through mime. Can their class mates guess which word they started off with from the board?

### Extension

- Choose one student to stand at the front of the class and pick a word from the board.
- Now ask the same student to talk for 30 seconds on that subject. (repeat with other students)
- If there is enough time, get another student to silently choose a subject and, without revealing what it is by saying the word, talk for 30 minutes about their subject. Can the class guess what it is? What gave it away?

### Language of the Time:

**Learning Objective:** to make students aware of synonyms which represent the passing of time and/or change in situation which can be used to enhance their storytelling ability.

Ask the class to sit either in a circle or at their desks facing a board/flipchart. Tell them that you are going to tell a story, but that you need their help.

- Write the following on the board/paper:

.....when suddenly.....  
.....after that.....  
.....at that moment....  
....just then.....  
....all of a sudden....  
....later.....

# story development

## inspiring story writing

- Tell them that you are going to start the story, but at some point during the story you are going to say one of the words on the board mid sentence or at the beginning of a sentence.

### For example:

‘One day I decided to go shopping, so I put on my hat, coat and shoes and locked my front door. I was walking down the path when suddenly.....’

- Now chose a member of your class to finish off your sentence, but also start a new one.

### For example:

‘..... when suddenly a cat appeared. The cat was very scared, so I picked him up. Just then.....’

- Go round the class or choose students who seem confident in continuing the story using the same method and utilising as many words on the board as possible.
- You could now split the class into groups in order to allow all students the opportunity to contribute to the story- especially those who are apprehensive about talking in whole class situations.

### Extension

Split the class into small groups (3-6 pupils in each) and tell them that they are all, as a class, going to tell the most exciting and adventurous story ever!

- Provide the class with an opening sentence (preferably different from the one above) which will introduce a character, and number each group.
- Now give each group a different synonym which they will need to use at the end of their section of story.
- Each group is now asked to think about what could happen in their section of the story. Who will they meet? Where are they?
- Now ask the groups to physicalise their section of the story- they could possibly use a narrator to say what happens whilst the others mime, or simply role play the extract.  
REMEMBER TO USE THE SYNONYM AT THE END OF THE PIECE.....
- Once each group has created their extract, link each section of the story together, starting with your opening sentence(s) and progressing to each group in chronological order.
- The story should end with a synonym, indicating a cliff hanger- what ideas do the class have for how the story can end? (You could possibly role play these too)

### Who are you?:

**Learning Objective: to help develop a sense of continuity regarding the exploration of story ideas and creating characters and settings.**

The following exercises should be used as triggers for further development of your class’ imaginations:

With all the following triggers you will need to help the children by asking appropriate questions, e.g. ‘Who/what is this? Where was it found? What does it/they do? What is going to happen next?’

# story development

## inspiring story writing

- Divide your class into small groups (approximately 3-6 pupils in each)
- Provide each group with one of the following and prompt them to answer questions regarding the 'trigger's' past, present and future;
  - a series of photographs or pictures
  - an object, e.g. a golden ring
  - Old postcards – who wrote the message, where were they, how were they feeling? You can ask the children to imagine the character writing the postcard and get them to act it out. They can discuss in groups of creating tableaux to show what happened to make the character write the postcard.
  - Take the children to interesting places and encourage them to imagine the mystery about the place, events that could have happened there, who has visited etc. They can create sound-scapes of the place and scenes of events when they return to the classroom.

### **Environment Shift:**

**Learning Objective:** to physically explore location and environment in order to establish a variety of ideas in preparation for story writing

Arrange the class so that the children are facing a staging area.

- Ask one child to enter the space and try to mime the location, e.g. they may shiver because it is cold, slip on the ice, look scared, to suggest the WW's palace.
- If one of the spectators thinks they know what environment it is they can join the actor by also entering the space and creating the location itself, e.g. an ice throne. Try to encourage as many children as possible to help create the image.
- By asking either an audience member or a child from the image making group, establish the following: where is it exactly? Give one detail about it. What time of day is it? What is the weather like? What senses are you using? What does the setting suggest about the characters?



# story development

## exploring character creation

The following exercises introduce the children to the kind of questioning required when creating characters and shows them that characters do not always need to take the human form.

### Ask a question of the sun:

**Learning Objective:** to introduce the method of storytelling by using role play and interview techniques

Divide the class into pairs and provide each pair with a pen and paper.

- Ask the children to imagine they will be interviewing the sun (or another subject of your choice). They must compile 5 questions, e.g. why are you so hot?
- Then ask the pairs to choose another pair to work with.
- Each pair should be prepared to act as both the interviewer and the interviewee; the sun.
- Sit the pairs in front of the class and ask them to interview the other pair using their questions. The other pair has to answer as if they were the sun with whatever ideas pop into their mind.

### Extension

- Now ask the children to choose their own subject in pairs so that there is an element of surprise when a chosen pair is interviewed.
- You could add an extra element of having a presenter introducing the interviewer and interviewee on location at the sun.

### Character Profiles:

**Learning Objective:** to encourage students to add depth to character traits within their writing.

Ask the class to either sit in a large circle with a large piece of paper in the centre or, if not possible, at their desks facing a white board.

- Draw an outline of a character (Joe) on the board/paper so that all the students can see.
- Now ask the class a number of questions about the character you have drawn in order to build a profile. Good starting questions are 'Where do they live?' 'How old are they?', 'Who do they live with?'  
Record these answers on the sheet of paper next to (Joe)
- Begin to ask the class about the characteristics of 'Joe', for example; 'Is Joe a nice person?', 'Does he have lots of friends?' 'Is he serious/funny/happy/sad?'  
Record these answers on the paper inside the drawn profile of Joe.
- Now introduce questions about Joe's personality 'What does Joe enjoy doing in his spare time?', 'What is Joe's favourite food?' etc.....
- Finally, begin to introduce personal questions and statements about Joe that may encourage deeper analysis of his personality, for example; 'Does Joe like living with his brother?', 'Why does Joe not like playing football?', 'Is Joe always happy/sad/serious/funny', 'Why?'
- Ask students to come up with their own questions which will be answered by others in the group.

# story development

## exploring character creation

### Extension

- Place a chair at the front of the class and ask a brave volunteer to come up and be 'Joe'. Instead of completing the final two sections of the previous exercise, ask the class to 'hot-seat' their classmate who, using all the information already provided on the board/paper, answers their questions to the best of their ability.
- Ask the students to now go back to their seats and record Joe's profile information in an autobiographical format, for example:

'My name is Joe and I am 8 years old. I live with my brother, who I don't really like, and my mum and dad. Sometimes we go cycling, which I love, and sometimes my dad takes me fishing. I don't have many friends as everyone says I am very serious. But my best friend, Mark, is very funny and we play tennis together. I don't like football as I'm not very good at it.'

### Who/Where/What/Why?:

#### Learning Objective: to strengthen and add depth to previously created characters

These exercises should be used to analyse the actions and emotions of the characters created once the children have already formulated a story.

- Ask the children to complete the grid below for each character to ensure they understand their characters and their motivations within the story.
- Now ask them to walk silently through, in their own space, the actions, feelings and location of their character using the notes they have made in the grid.
- Now hot seat each character on each piece of information they give and see what new details arise:
  - Who are you?
  - What is your name?
  - How old are you?
  - Where do you live?
  - Why did you write, e.g. the postcard, letter, visit the church, take that photograph?
  - Who else is with you?
  - How do they make you feel?
  - What are you/they doing?
  - Why?

And so on...

Who are you?	Who else is there?	Where are you? (Location)	What are you doing?	What do you think about this?	Why are you doing it?	What happens next?
Jack	Mum & Milky the cow	In the barn	Getting Milky ready for Market	It makes me feel sad as I love Milky & don't want to let her go.	Because we have to sell Milky to get money for food.	I sell Milky to the Bean man for some magic beans.

# story development

## exploring character creation

### Guess the emotion:

**Learning Objective:** to encourage the students to make informed choices regarding character development and inspire clarity in their story ideas

**NB:** Prepare a number of slips of paper with various emotions written on, and put into a hat/cup/box

- Ask the children to walk around the room.
- Give them a journey to explore, for example:

*Their character is walking through a forest, it is night, they can hear sounds, it is difficult to see up ahead, they are very nervous, excited, angry, etc, (make sure you give them reasons, e.g. you are nervous because you have never been in the forest before).*

- Ask the children to pick out an emotion from the hat (or one of their own).
- The students must now try to explore the emotion they chose as they play their characters either via hot-seating or scenes
- They must then discuss whether it felt right for their character to be that emotion. Ask them to explore what emotions their character might feel in various situations. What is their strongest emotion?

### Sculptors:

**Learning Objective:** to creatively focus on visually enhancing character representation.

Divide the class into pairs and ask them to imagine that their partner is a piece of play dough and that they are famous sculptors/artists who have been asked to mould a new statue of their chosen characters.

- Each partner is required to gently move the others limbs into the frozen image of their character. They will need to talk only when describing the facial expressions that they would like their partner to pull (for safety reasons).
- Now ask the 'statues' to move according to the expression on their face and the position they were molded into by giving the 'action' signal.
- The 'creator' sits down and observes how that child moves when the action signal has been called by the teacher. This is a silent exercise and the pairs need to focus on their own creation.
- The teacher then asks the creator to discuss with their pair whether they thought they moved as they imagined their character to, and the molded partner explains why the shape they were placed in made them move the way they did.
- The pairs can then amend their mould accordingly until they achieve what they are looking for. This will make them think more clearly about what they want and what is required when creating their character. It will also give them a visual reminder for when they are writing.
- This exercise can be developed by asking the pairs to describe their characters in words and then see how their partner moulds them and whether the descriptions they have used are clear enough.

# story development

## developing plot outlines

### Visual Storyboard:

**Learning Objective:** to help the students to understand the necessity of plot by retelling a familiar story through drama.

- Divide the class into groups and ask them to decide on a story that they all know and like and pick out the main elements of the story. For example:  
  
‘**Jack and the Beanstalk**’ – Jack exchanges Milky the cow for some magic beans, grows a beanstalk, meets a Giant at the top, takes the Golden Hen, and kills the Giant
- Give the children a time limit to create a different tableau for each part of the story
- Ask them to give each character/object, a line or sound effect, e.g. the cow could say ‘I don’t want to go with the bean man’.
- Ask them to piece together each talking tableau to make a 30 second version of the entire story.
- Explain that they have successfully identified the plot of the story and would need to do this in their own writing. Remind them to keep the synopsis to a minimum – this will leave more room for expansion and development.

### Photo Album:

**Learning Objective:** to use established stories as the basis for alternative narrative and plot description.

Pretend to the children that you have a giant photo album where you can see the characters from their chosen favourite stories in a variety of places and situations, e.g. Jack is climbing up the beanstalk.

- Ask the class, in small groups, to choose a moment from their stories and create a tableau (photograph) to represent this.
- Tell them that you see something surprising in the next photograph, something that isn’t in the original story – what is it? Don’t ask them to tell you, but show you in tableau form, e.g. a bird lands on a branch of the beanstalk.
- What happens next? Ask the children to devise a short 30 second piece showing what happens next, e.g. maybe the bird asks Jack to pop on his back and he will fly him to a secret world.
- Discuss whether it matters that the story is different/ changed? Why?

# story development

## creating opening and endings

### Make that opening:

**Learning Objective:** to use nouns, verbs and adjectives to generate a variety of story openings

- Divide your class into small groups and provide them with a hat/cup/box filled with words which suggest what kind of opening sentence they need to create. E.g. NAME – Jack felt very sad, Milky had to be sold that afternoon.
- Ask each group to dig into the hat and retrieve a word and, using that word, work with their classmates to create an opening sentence that they can then present to the rest of the class.
- Use the words below and make sure you give them examples of each one so that they can make up some of their own:
  - **Time** It was midnight and the last bell had tolled leaving an eerie note to the air.
  - **Name** Jack felt very sad, Milky had to be sold that afternoon.
  - **Exclamation** ‘Oh no, my beans!’ cried Jack.
  - **Question** ‘What do you call this?’ Jack’s mother screamed.
  - **Setting** The house was cold, no wood had been put on the fire for some time, and the cupboards lay bare.
  - **Traditional** Once upon a time...
  - **Introducing a monster** The Giant peered menacingly into Jack’s eyes...

### Extension

Encourage the students to start thinking about who begins the story, using the methods explored above:

- the main character, or another character, in the story
- the main character, or another, as an aside
- a narrator

Ask the students to employ these techniques within their opening sentences and to perform these to the rest of the class. They will need to think about how an aside is represented to the audience and how a narrator is used as part of a scene.

### Story-starters:

**Learning Objective:** to generate ideas for story openings using

This is a good tool to use if your students are stuck for an idea. The exercise can be used for short stories, novels and scripts and can be conducted as a whole class or in small groups.

- Draw a table on the board or on paper and decide on the headings you or the class would like to use, for example: Genre, Theme, Setting, Character 1 and Character 2. (See table)
- In the column below each heading make a list of as many different ‘genres, themes, settings and Characters’ as is possible. Encourage the students to be as wacky as they can - it will make their story ideas more interesting!
- Once all the columns have been filled, begin to mix and match the lists to come up with story ideas. For example:

It may be a fantasy story about coming of age in a doomed world. Your characters, a single mum and a matador, must decide to fight for their existence or give up and accept their fate!

# story development

## creating opening and endings

Example:

Genre	Theme	Setting	Character 1	Character 2
science fiction	finding true love	underground tunnels	pop star	archaeologist
romance	science v nature	space station	wrestler	traffic warden
detective/mystery	coming of age	courtroom	hypochondriac	princess
fantasy	dealing with grief	Las Vegas casino	alien	freedom fighter
children's book	war	a sinking ship	cowboy	vampire
comic	revolution	suburbia	cyborg	cab driver
fairy tale	humanity	a doomed world	single mum	matador

### Resolutions:

**Learning Objective:** to focus on how stories are concluded by highlighting the importance of resolving dilemmas.

- Divide the class into groups and ask them to offer advice to the characters in the following situations (and any others you create). Encourage them to think about what is the sensible action to take, and what would not be sensible
  - 1 A child lost at the funfair
  - 2 An old lady witnessing some youths vandalizing a bus-stop
  - 3 A girl finding a locked box
  - 4 A lion who has escaped from the zoo
- Now ask each group to create a tableau that shows each piece of advice and present these to the class, for example:

A lion who has escaped from the zoo:  
Tableau One: The Lion sailing back to Africa on a passenger ship to see his family  
Tableau Two: The Lion going back to the zoo for dinner
- Ask the audience to say which is the more exciting option and what would make a good ending to the story- the sensible action or the non-sensible action?

**Endings are very difficult to write so we must give children the means to resolve their stories without resorting to the easy option of 'and so they went home!'**

# story development

## creating opening and endings

### What an ending!:

**Learning Objective:** to experiment with various story endings via different established techniques

Ask the children to read the last paragraph of a book:

- What do they notice?
- What often happens at the end of a story?
  - 1** One of the main characters goes home.
  - 2** Sometimes there is a connection with the beginning – some object or detail.
  - 3** The story or characters are commented on and the characters feelings explored.
  - 4** Reflection on events which highlights a moral.
  - 5** There is a look into the future

Now ask the children to write and perform, in pairs, the final sentence to their story, in the following different ways:

- The main character thinks aloud, e.g. 'Jack thought he'd had enough adventures for one day!'
- The main characters discuss what happened, e.g. 'I didn't think you'd do it Jack!'... 'You know, for a moment there, neither did I.'
- The narrator comments, e.g. 'So Jack and his mum needn't worry about the Giant again.'
- The character, as an aside: 'And so that is how I defeated the Giant'



# terminology

## still image:

- **freeze frame:** holding a position to begin or end a piece of drama in order to heighten dramatic tension; much like pressing 'pause' on a video camera
- **tableau:** this is like a photograph and might not be linked to another tableau or image or even sequence

## hot-seating:

- A group, working as themselves, question or interview role-player (s) who remain in character

## improvisation:

- Unscripted speaking in role

## thought tracking:

- A scene is frozen and during this time pupils call out the thoughts going through a characters mind at that moment in order to help reveal their true feelings.

## characterisation:

- The process of developing and portraying a character

## role play:

- Putting yourself in someone else's shoes in order to try to understand the emotions associated with a particular issue.

## mime:

- This is a highly sophisticated silent art form in which the body is used as the instrument of communication. In drama, mime enables the students to explore and represent ideas and events through movement and gesture.

## storyboard:

- A visual representation of the "story" or organisation of episodes in a collective creation