



GET READY-Y, PEN STEADY,...GO!

RESOURCE PACK

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INTRODUCTION TO TEACHERS

Get Read-y, Pen Steady...GO!

Programme Information

We hope you are looking forward to the forthcoming 'Get Read-y, Pen Steady...GO!' assembly and workshop programme in your school!

You will find that this resource pack has been divided into two distinct sections; Part One: Get Read-y, pen steady...go! and Part Two: How to use drama as a stimulus for creative writing.

Part One: Get Read-y, pen steady...go! 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 techniques within all of your literacy work. 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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THE IMPORTANCE OF READING

We're always telling children that books and reading are good for them, but have we ever really thought about why that's true? Exactly what do older children get out of reading novels? What do younger children get from being read to? Does reading matter?

Reading is an important skill that needs to be developed in children. Not only is it necessary for survival in the world of schools, but in adult life as well. The ability to learn about new subjects and find helpful information on anything from health problems and consumer protection to more academic research into science or the arts depends on the ability to read.

This programme has been designed to encourage children to enjoy books and to support the learning process in schools. Some children will adore books, pick up the reading process easily and have their head constantly in a book; others will be able to read easily but need to find the right content to find it rewarding; others will have great difficulty deciphering the code, needing to learn and apply rules, requiring continuous encouragement

The programme will encourage the students to consider:

- What stories do we like to read? Why? What makes them interesting?
- How can we write a story that others would want to read?
- How do we structure a good story? What's the journey? How does it end?
- How can the use of descriptive language, character and settings help?

So why is Reading important for children?

- Through books, children can learn about people and places from other parts of the world, improving their understanding of and concern for all of humanity. This, in turn, contributes towards our sense that we truly live in a "global village" and may help us bring about a more peaceful future for everyone. This can happen through

non fiction but, perhaps even more importantly, reading novels that are set in other places and time periods can give children a deeper understanding of others through identification with individual characters and their plights.

- Reading can provide children with endless hours of fun and entertainment. Stories can free up imaginations and open up exciting new worlds of fantasy or reality. They allow children to dream and may give them a good start on the road to viewing reading as a lifelong source of pleasure.
- Through stories and novels children can try out new experiences and test new ideas, with no negative consequences in their real lives. They can meet characters who they'll enjoy returning to for comforting and satisfying visits when they reread a cherished book or discover a sequel. Books also give children the opportunity to flex their critical thinking skills in such areas as problem solving, the concepts of cause and effect, conflict resolution, and acceptance of responsibility for one's actions. Mysteries allow children to follow clues to their logical conclusions and to try to outguess the author.
- At school or library, story hour can bring children together and can be part of a positive shared experience. For some this may be their primary opportunity to socialise and to learn how to behave around other children or how to sit quietly for a group activity. Make the most of this experience by encouraging children to talk about what they've read or heard.

There are so many ways in which reading continues to be both a vital skill for children to master, and an important source of knowledge and pleasure that can last a lifetime. Encourage follow-up activities involving creative writing skills and the arts, as well, so that they can reflect upon or expand on what they've absorbed and, at the same time, develop their own creativity.

WORKSHOP PLAN

AIMS

The aim of the workshop is to enable the students:

- To sequence the narrative devised in the assembly
- To recognize the dilemma
- To collectively devise a solution to the dilemma
- To recognize and devise an appropriate ending to the narrative

ACTIVITIES

WARM-UP

*INTRODCUTION

- Rules & expectations
- Aim for the workshop and beyond

WHAT'S IN THE BOX

- The group sitting in a circle passes around an imaginary box out of which they take an object that needs to be mimed and guessed by the group.

What objects were used in our story and what purpose did they have?

- In smaller groups they are assigned a different object from Kit's bag.
- In one minute they should:

- Invent as many different uses for the object as they can
- Where it could be found in the narrative devised in the morning?
- How it is found/ received?

N.B This is useful for when they resolve the problem later in the workshop

SEQUENCING THE NARRATIVE

TABLEAU IN GROUPS

The group is split into groups in ten seconds. Once in the groups, they create in tableau of the beginning created in the assembly:

- Beginning – Who, where, when, what, why

Push the class to show you detail in their work.

THE PROBLEM

THE STORY NEEDS TO MOVE FORWARD PHYSICALLY AND METAPHORICALLY

- The groups look at creating 3 problems (for the middle of the story- something that stops the hero achieving their goal) –make a note of the 3 idea on the paper.
- The groups pick 1 problem and create a tableau to illustrate it.
- They then share their ideas

WORKSHOP PLAN CONTINUED

ADDING DESCRIPTION – ATMOSPHERE AND TEXTURE

ADDING DIALOGUE AND NARRATION

Each group must then add to their problem:

- One line of narration which describes the atmosphere, e.g. 'It was a dark night and a cold sharp breeze was in the air'
- One line of dialogue per character that is appropriate at that point, e.g. feelings, reactions...

WRITING – TRANSFERING THE IDEAS TO THE PAGE

Each group is given a piece of A1 paper on to which they collectively note the action of their tableaux. It should include the following elements:

- The Beginning
- The middle (the problems)
- The narration
- The dialogue of the characters
- atmosphere

N.B. this **SHOULD** be used in the classroom to support writing the narrative or as a display.

Additional idea:

PROBLEM SOLVING

PRINTABLE FLIER: PHONICS FOR FAMILIES

What do all these technical words mean?

What is a phoneme?

It is the smallest unit of sound and a piece of terminology that children like to use and should be taught.

What is a digraph?

This is when two or more letters come together to make a phoneme.

/oa/ makes the sound in boat.

What is blending?

Blending is the process that is involved in bringing the sounds together to make a word or a syllable and is how

/c/ /a/ /t/ becomes cat.

What is a Grapheme?

This is the letters used to represent a sound. In the word 'play' the long a sound is represented by the grapheme /ay/.

Consonant represented by C

Vowel represented by V

Please note:

- It is not important to know all the jargon. But be aware as your child may use these words as they are being taught at school.

Useful websites for all Phases:

<http://www.letters-and-sounds.com/phase-2.html>

<http://www.phonicsplay.co.uk>

<http://www.bbc.co.uk/schools/wordsandpictures/>

<http://www.oxfordowl.co.uk/Reading/>

www.oxfordowls.co.uk



PHONICS INFORMATION FOR PARENTS

A GUIDE TO HOW PHONICS
WILL HELP YOUR CHILD TO
READ AND SPELL.



If you require further information or advice please do not hesitate to contact your child's class teacher.

PRINTABLE FLIER: PHONICS FOR FAMILIES CONTINUED

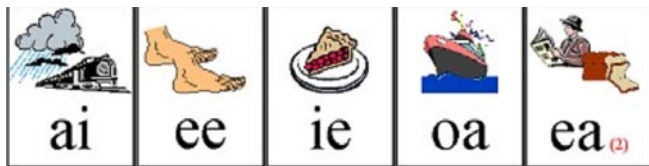
What is Phonics?

Phonics is a method of teaching children how spoken words are composed of sounds called phonemes and how the letters in words correspond to those phonemes*. The process of reading involves decoding or 'breaking' words into separate phonemes, so that meaning can be gained.

English is essentially a code that can be encoded (written) and decoded (read). We need to teach children this code with as much emphasis as possible on the rules and regularities of the written language.

Children are taught that we can make a word from the sounds and then break it apart again when we want to spell it. Spelling and reading are taught together but children may be better at reading before spelling or vice versa.

Written English is recognised as being a complex language. We have 26 letters but 44 phonemes in the spoken language. There are a huge number of letter combinations needed to make these 44 phonemes.



*A phoneme is the technical name for the smallest unit of sound.

Letters and Sounds

We have developed our phonics programme based on 'Letters and Sounds'. Throughout the six phases children will be taught the 44 phonemes. It is important to remember that there are alternative spellings to these graphemes.

There are six phases in which the children are introduced to all 44 phonemes and corresponding graphemes starting with the most familiar grapheme for each phoneme first.

Phonics starts with "phonemic awareness" which is hearing the different sounds in a word and the matching of these phonemes to single letters. At the same time it shows how these phonemes (sounds) can be 'blended' to read words and the words can be 'segmented' to write. Your child will learn simple letter to sound correspondence. This is when a phoneme is represented by a single letter as in the word /c/ /a/ /t/. When they have mastered that, your child will learn that sometimes one phoneme is represented by two letters (digraph); as in the word /ch/ /o/ /p/; where /ch/ is only one phoneme (sound).



Letters and Sounds

Then after that your child will learn that sometimes a single phoneme can be represented many different ways. Like the long a sound as in play.

Your child will eventually learn that this phoneme can be written using a variety of graphemes;

ay – play
a_e – made
ai – main
a - later
ea – break
ey – they
eigh – neigh
ei – vein

They will learn which is the most common and apply any spelling rules or rhymes to help them remember.

Finally your child will learn that sometimes a single (or more) letter may represent more than one phoneme; for example,

the 'o' in /most/ and the 'o' in /hot/

or

the 'ow' in /wow/ and the 'ow' in /tow/.

This can be confusing but with the structure and regularity of letters and sounds almost all children will pick this up.

FURTHER READING IDEAS

The Whole School

Hold lunchtime storytelling sessions in the library with each year group having a fixed day. The children come and enjoy a story at the end of lunchtime if they wish to. Parents could be enlisted to support this activity.

Story Sacks: Use a sack full of props to illustrate storytelling sessions in the classroom/assembly and involve children in the process by allowing them to act out actions. Display sacks in the classroom and encourage classrooms to swap sacks too.

Book Awards: Set up a Book Awards day and ask children to vote for their favourite titles. Encourage pupils to review and write poems about the books and offer the winning titles as prizes.

Book of the week/month: Have a different class make a recommendation each week. Have copies of the book available to borrow from the library. Get the students to give presentations about the chosen book. Display newspaper book reviews as well. Each class could have a wipe-clean laminate poster which could be used to recommend a read, a website, magazine or book of the week.

In the Classroom

Reading map: Put up a map of the world and stick pins in it relating recommended reads to different countries or areas.

Reading partners: Children enjoy talking about books. By pairing off pupils as “reading partners,” you can give them the chance to help one another choose books and share ideas. Reading partners can also increase fluency by reading aloud to one another. Periodically, change partners so that pupils benefit from learning about different reading tastes.

Take a Book Break. You can create a buzz about specific books by instituting surprise book breaks periodically during the week. Make a colourful sign that says “Book Break.” Then at unexpected moments, hold up the sign and announce that it’s time for a book break. For five minutes, read an exciting or thought-provoking section of your chosen book aloud. Invite pupils to sign up for the book so everyone gets a turn. You can create even more book buzz by asking special guests, such as the head teacher, to visit for a book break.

Design Displays. To draw attention to particular books, have students create a book display area in your classroom library and feature a different book (and a different type of book) each week. The display can be as simple as a book on a special stand, but pupils can also write thought-provoking questions or make banners with quotations from the book.

Favourites bar chart: Pupils like to know what their classmates are doing—and reading. You can encourage this by creating post-it note bar graphs to show which books are the most widely read. You might begin by making a comparative fiction and non-fiction graph for two of the categories of books. When students finish reading a book, have them add a post-it note with the title next to the heading to extend the bar graph. From time to time, draw attention to the graphs and explore the data they reveal. Challenge pupils to “defend” their choices by reviewing a favourite passage from a book and then reading it aloud as an example of what they liked and learned from the book.

Encouraging Parents too:

- **Home made puppets:** Organise a storytelling session and ask parents to make as many of the props (for example puppets) as possible.
- **Parents’ corner:** Allocate an area of the school library for parents and stock this area with a selection of books suitable for ranging abilities. Encourage staff and parents to donate their old reading materials.
- **Recipe book:** Ask parents to design their own page of a recipe book, which once compiled could be distributed to all parents or sold to raise funds for the school library.
- **Magazine or web space:** Dedicate a page of the school newsletter / magazine or website to parents’ recommended reads and book reviews.
- **Parent borrowers:** Extend membership of the school library to include parents. In addition, keep information about how to join the local library and set up a programme of events in the school library.

PART ONE: GET READ-Y, PEN STEADY,...GO!

PRE WORKSHOP ACTIVITIES:

POSTER; WELCOME KIT

Kit is really looking forward to visiting your school. However, Kit is a bit worried that when they arrive, no-one will be there to say hello and show them where to go for your assembly.

Design a poster to welcome Kit into your school.

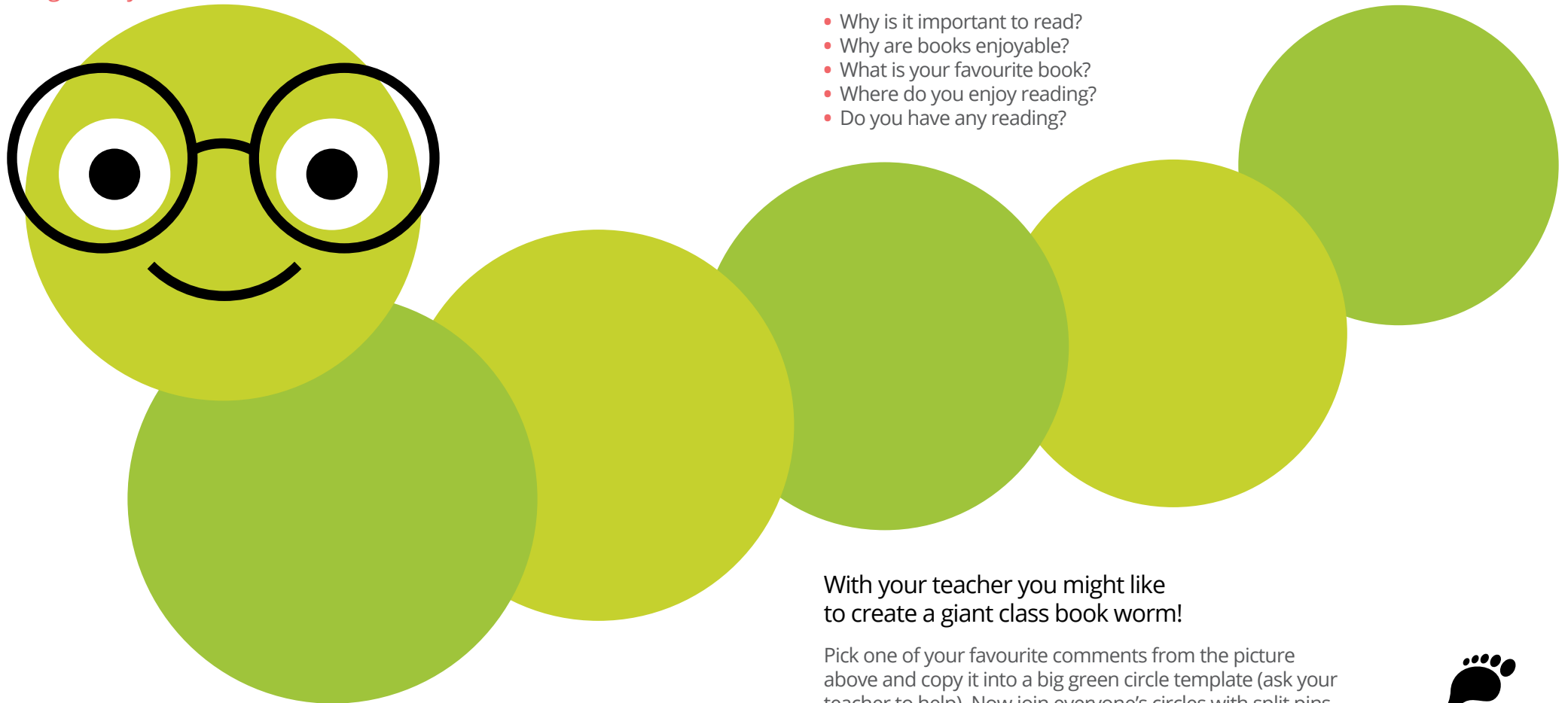
You need to think about:

- The picture you could draw to welcome Kit
- What information Kit may need to know upon arrival
- What colours you should use to make Kit smile and not feel so worried



BOOK WORMS

Children and grownups that like to read are sometimes referred to as “bookworms”. This doesn’t actually mean they are worms at all, but that they enjoy books very much! It’s a good thing to be called a ‘bookworm’ as people who enjoy reading often have a lot of interesting and useful things to say and write.



The diagram below shows a book worm that is hungry to learn about why reading is so good for you.

Fill in each circle of the book worm’s body by answering the following questions:

- Why is it important to read?
- Why are books enjoyable?
- What is your favourite book?
- Where do you enjoy reading?
- Do you have any reading?

With your teacher you might like to create a giant class book worm!

Pick one of your favourite comments from the picture above and copy it into a big green circle template (ask your teacher to help). Now join everyone’s circles with split pins to create the worm’s very long body and together make his head from coloured paper and/or material.

BOOKS WE ENJOY....

There are lots and lots of different books that we can read; some are scary, some are packed full of adventure, others are romantic and others give us facts about the world in which we live.

Books can be divided into two categories:

- Fiction: A story that is created from imagination
- Non-fiction: A true story about real people and real events

Start an investigation in your class to discover what types of books people like to read. You may like to show this on a tally chart (see below) and draw a line in the boxes provided for each answer given.

You might also like to ask your friends or family at home about their favourite books. You can then share this information as a class to create one really big chart on your class display board.

Are there any other genres you can think of that are not listed below?

GENRE	How many people enjoy reading.....
NON- FICTION	
FICTION (SELECT FROM THE BELOW):	
HORROR	
MYSTERY	
ROMANCE	
COMEDY	
FAIRY TALES	
SCIENCE FICTION	
POETRY	

STORYBOARD

As a class, think of a story that you all know- this may be a book that has only recently been released, or one that you have been reading as a class.

After having read the book, try to remember as many different points as possible and record these on the white board (at least twelve moments in total).

For Example:

Jack and 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 choose only SIX of these points; those you think may be the most important elements of the book. 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 book.

TEACHER NOTE: 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.

1.

2.




3.

Jack selling Milky for five beans

The beanstalk growing outside Jacks window

Jack climbing the beanstalk

STORYBOARD CONTINUED

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 i.e. Box No.1: Jack, Milky, the butcher, 5 beans, perhaps Jack's cottage in the distance.

BOOK SLEEVE

Book sleeves are an important part of a book as they tell us lots of important information such as the title of the book and who it is written by (the author), as well as helping us understand what the book is all about.

Think about a book you have read recently:

- What was the book about?
- Who is in the book (characters/places/events)
- How does the book begin?
- How does the book end?

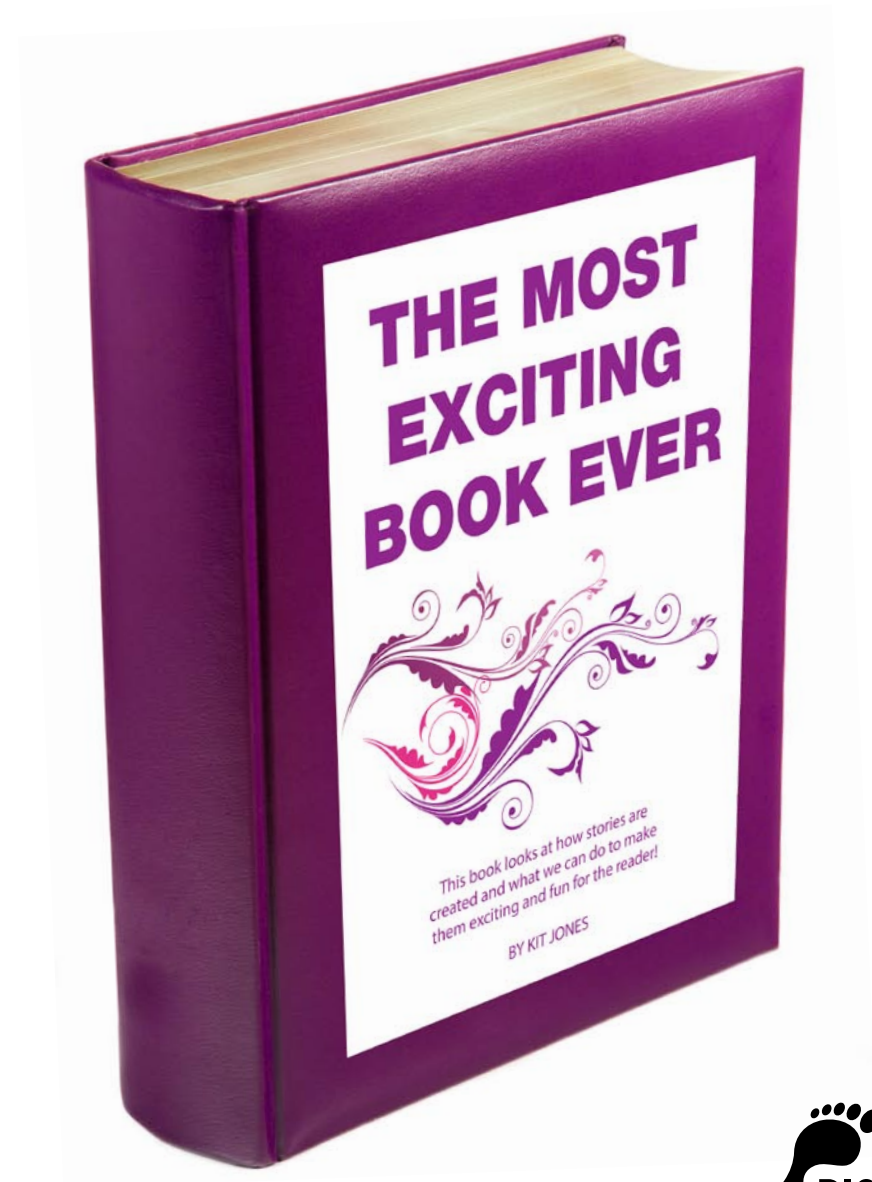
You have been asked to design a brand new 'sleeve' for this book!

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 the book is about? You will need to include:

- An eye catching picture
- A title
- The author's name
- A dynamic caption

EXTENSION TASK

Now think about designing a back cover, which will include a synopsis of the book.



PART ONE: GET READ-Y, PEN STEADY,...GO!

POST WORKSHOP ACTIVITIES:

QUICK QUIZ

How much can you remember from Kit's assembly? Answer these questions to find out...

1) What competition is Kit excited to be entering?

.....

2) What letter does Kit have a problem with spelling as a long and short sound?

.....

3) Write ONE short 'e' word in the space below:

.....

4) Write ONE long 'e' word in the space below:

.....

5) On the Phoneme board, can you remember how many ways there was to spell and sound a long 'e'?

.....

6) In the nasty email it says Kit needs to use the M 'W' F
to write a good story

7) At the beginning of every story you need to know:

W
.....

W
.....

W
.....

W
.....

W
.....

QUICK QUIZ CONTINUED

From the assembly, can you remember:

8) Where the story took place?

.....

9) When the story took place?

.....

10) Who the character was in the story?

.....

11) What they were doing in the story?

.....

12) Why were they doing it?

.....

13) What did Kit's bag contain to help tell the story?

.....




14) One of Kit's packages had 'where the journey begins' written on it. Can you remember where in the story the journey begins?




.....



THE LONG 'E'

Kit says how he has a big 'e' problem, which is why the judges said his story didn't really make sense on paper... Can you help Kit by matching up the pictures on the left from Kit's original story, with the correct spelling of the word on the right?

	<p>FLEA</p> <p>FLEE</p> <p>FLEYE</p>
	<p>SHEAP</p> <p>SHEEP</p> <p>SHEYD</p>
	<p>PEACH</p> <p>PEECH</p> <p>PEYECH</p>

	<p>QUEAN</p> <p>QUEEN</p> <p>QUEYEN</p>
	<p>PARTY</p> <p>PARTEE</p> <p>PARTEA</p>
	<p>DREEM</p> <p>DREYM</p> <p>DREAM</p>

LONG VS SHORT

In the assembly, Kit explains how PHONEMES, when BLENDED, can be read as long or short sounds.

In pairs, can you sort all of the words in the box below into the correct columns, showing which are short 'e' sounds, and which are long 'e' sounds.

GREEN

BEST

BEEN

NECK

WHEEL

WHEEL

BEAN

SHEET

BELL

LEFT

STEAM

REACH

BEACH

CLEAN

TEAM

TEETH

SPEED

DEAL

MEAN

BLEED

HEAD

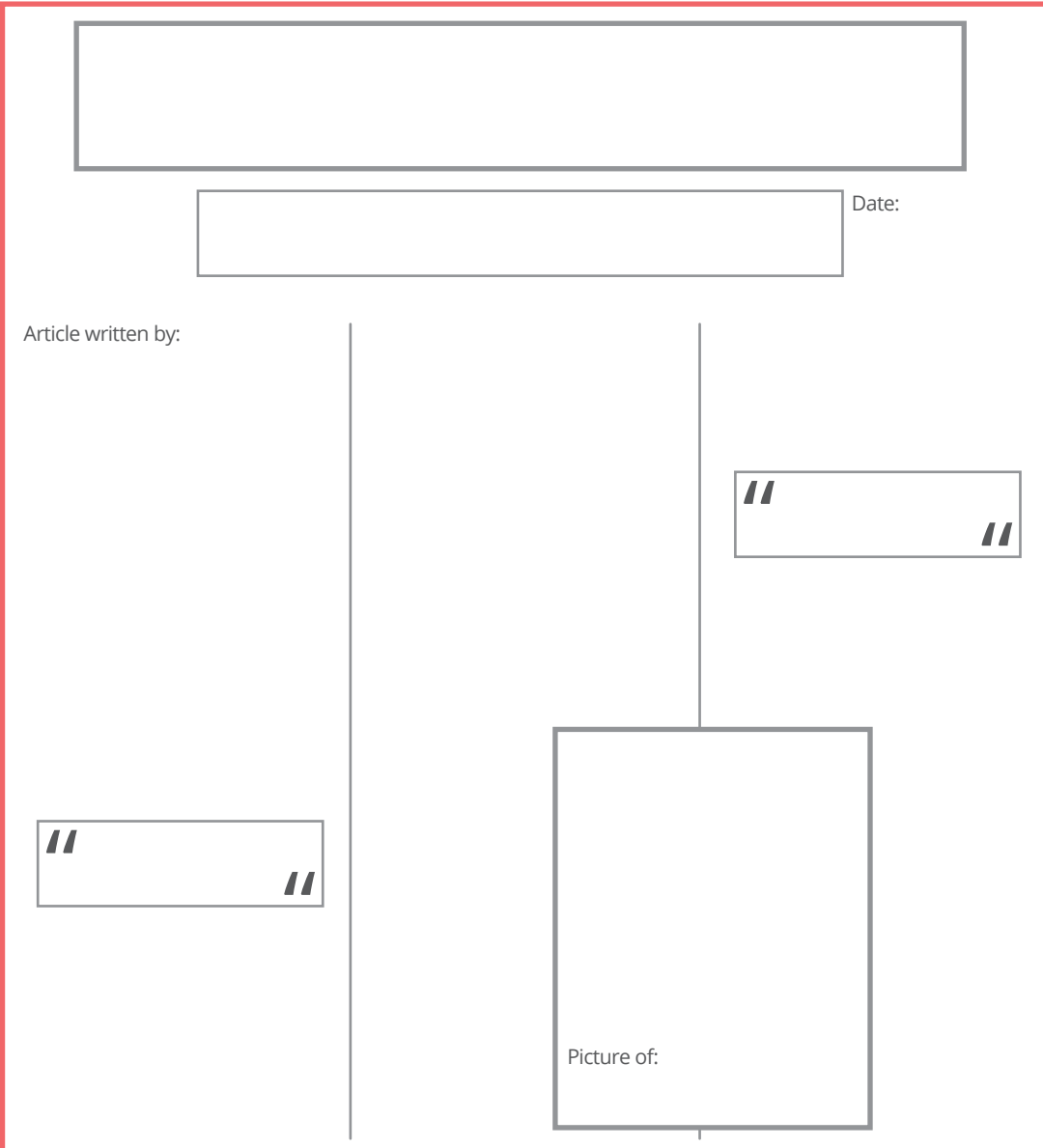
LONG 'E'	SHORT 'E'

NEWSPAPER REPORT

Kit, an enthusiastic new writer, recently visited your school in order to ask for your help in writing a new story to enter into the 'Big Write Competition'...

Use the template below to write a newspaper report telling other people about Kit's visit. You may want to think about the following:

- Kit's surprise when discovering so many of you had gathered round to help the story
- The nasty email Kit received
- The phonics board that they received to help with sounding and writing words
- The packages containing the magic 'W' formula
- How you all helped Ann tell a new story using props and soundscapes
- What happened after the assembly



The template is enclosed in a red rectangular border. At the top is a wide, empty rectangular box. Below it, on the left, is a smaller empty rectangular box. To the right of this box is the text "Date:". Below the top box, the layout is divided into two main vertical sections by a thin vertical line. On the left side of this line, the text "Article written by:" is positioned above a large, empty rectangular box. On the right side of the line, there is a small rectangular box containing two double quotation marks (" "). Below this, and to the right of the vertical line, is a larger empty rectangular box. At the bottom left of the large box on the left side, there is another small rectangular box containing two double quotation marks (" "). At the bottom right of the large box on the right side, the text "Picture of:" is followed by a small empty rectangular box.

STORY FORMULA

In order to help tell a really good story, we need to follow a simple formula; Kit called this the 'Magic W Formula':

Where?

When?

Who?

What?

Why?

However, we need to remember to add description to each of the 'W's in order to make the story more interesting and exciting for the reader. 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.

Using the story formula to help you, try and describe the very beginning of the story you created with Kit in the assembly:

EXTENSION TASK:

Using the information you have written in the boxes above, write a short paragraph (2-3 sentences) to describe where and when the scene is set, who we meet, what is happening, and why.

WHERE:

- Where is it?
- What does it look like?
- What does it smell like?

WHEN:

- What time of day is it?
- How do we know this?

WHO:

- Who is the main character?
- What do they look like?
- How are they feeling?

WHAT:

- What is the character doing?
- How are they doing it?
(slowly/fast/angrily/happily)

WHY:

- Why are they doing it?
- Who are they doing it for?

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:

- The main character in Kit's new story

- Where the story takes place

- One of the props from Kit's bag

2) Kit needs your help. Use the adjectives below, plus a few of your own, to describe where the story takes place:

WONDERFUL

DARK

GLOOMY

HAPPY

HORRIBLE

HOT

MUDDY

BLACK

DELICIOUS

YELLOW

UGLY

TINY

OLD

BIG

BEAUTIFUL

GREEN

FUNNY

COLD

ADDING ADJECTIVES CONTINUED

3) 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.

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
FOREST	SAD
BEACH	CHEERFUL
CASTLE	LONELY
COTTAGE	MOODY
COUNTRYSIDE	BRIGHT
PARTY	STERN
CELLAR	SORROWFUL
MARKET	COLOURFUL
FOOTPATH	ANGRY

Now Add some of your own.....

LOCATION	EMOTION
•	•
•	•
•	•
•	•
•	•
•	•
•	•
•	•
•	•

BOOK REVIEWS

It is often a good idea to write a review once you have finished a book so that you can tell others about whether you enjoyed the book and why.

Think about the last book you read:

- What is the title?
- Who is it written by?
- What is the book about (KS2- focusing on genres)

- Did you enjoy it?
- Why/why not?
- Why should other people read it?
- Overall verdict/rating

Once you have answered these questions, write a short book review including all the above comments. You will need to make it as interesting as possible in order to encourage others to read, or not to read, the book in future.

BOOK REVIEW

TITLE:

AUTHOR

** You might like to display this book review in your class book corner or in the school library



MAKING A BOOKMARK

Every good reader needs a bookmark!

A bookmark can help you to remember exactly where you are in your book so that you can jump straight back in and pick up where you left off!

Follow the steps below to design your very own bookmark:

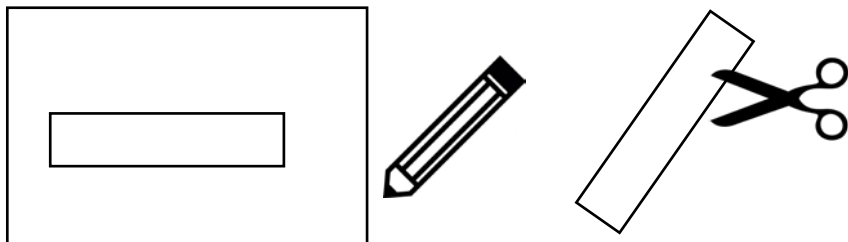
STEP ONE

Carefully cut out the shape below- you might need to ask your teacher to help you



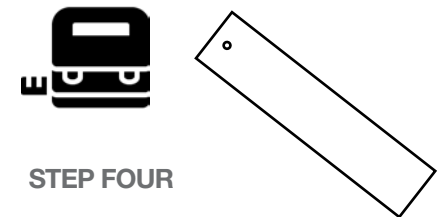
STEP TWO

Draw round the shape onto card and again, cut this out.



STEP THREE

Ask your teacher, with a hole punch, to make a hole in the centre near the bottom of the bookmark (see template)



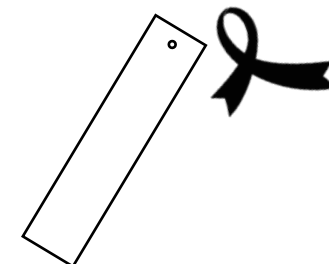
STEP FOUR

Use glitter, paint, pens, crayons, ribbon and fabric to decorate your bookmark. You might also like to draw a picture or design of your favourite book.



STEP FIVE

Tie a piece of wool or ribbon through the hole at the bottom of your bookmark.



DESIGN: MAKING A BOOKMARK

You have been asked to design a new school library.

Begin by writing a list of FIVE books you think should definitely be in your library. You might like to group these books into categories such as fiction and non-fiction.

Now think about how your library should be laid out. You might want to include:

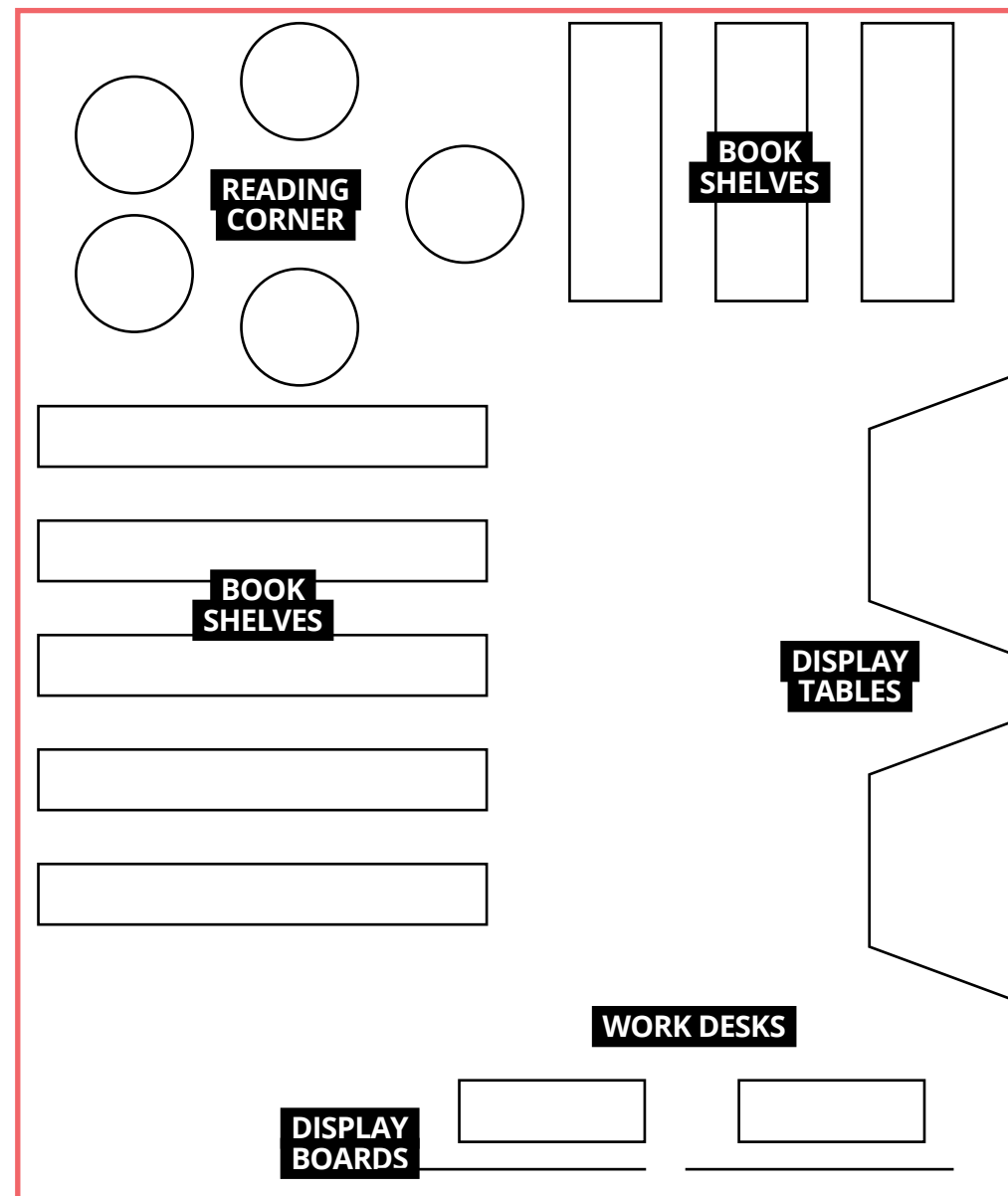
- A reading corner
- A desk for people to work
- Display tables
- Labels stating the different book shelves
- A Book review board
- A second hand book case

You may also like to theme your library- You can be as imaginative as possible.

For example:

- Harry Potter- decorated with stars with pictures of wizards on the walls
- A forest- The reading corner could have chairs shaped like tree trunks and animals decorating the walls.
- Under the sea- Each corner of the library could be a different sea creature

An example is shown opposite:



READING PASSPORTS

There are many different types (genres) of books available for us to read. However, often we stick to reading the same 'genres' again and again.

Use the page below as your very own reading passport. Each time you read a book, draw a symbol in the correct circle to show that you have read a book of that genre. Try to make sure all of the circles are filled by the end of the term/ year.

You might also like to design your own passport with a whole page for each different genre in order to see how many stamps you collect on each page. You could keep your passport in your classroom book/reading corner or in your school library.

MY READING PASSPORT

FAIRYTALE

HORROR

POETRY

COMEDY

ROMANCE

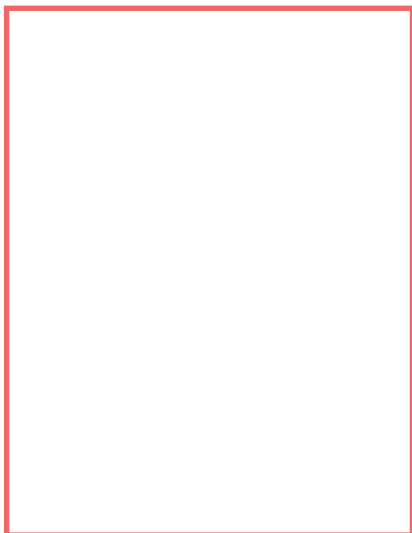
AUTOBIOGRAPY

THRILLER

REFERENCE

SPORT

CHARACTER PROFILES



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

Choose a character from your favourite book and write a character profile for them in the space below

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 story)

.....

Likes: (food/people/jobs)

.....

Dislikes: (food/people/jobs)

.....

Hobbies: (sports/music/jobs)

.....

EXTENSION TASK

** In pairs ask each other simple questions about your characters in order to learn as much as you can about them. Present this information to the rest of the class.

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 a book you are reading.

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

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, Kit may write:

Dear Diary

Today I visited a really lovely school. They made me feel very welcome and even helped me to write an exciting new story. We had such fun together! I think the story may even get published!

**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.

PART TWO: HOW TO USE DRAMA AS A STIMULUS FOR CREATIVE WRITING

INTRODUCTION

Bigfoot's creative literacy programmes have all been designed to inspire the teaching of literacy and creative writing through a variety of fun and engaging drama activities. We wholeheartedly believe that by employing drama techniques when exploring story content and structure with children:

- The quality of their writing improves significantly
- They are more likely to write imaginatively about a text when they have taken part in a physical activity centred on it
- Their ability to sequence the events in a plot accurately improve
- Their ability to critical analyse and respond to text deepens

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.

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

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?

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.....
- 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.....'

INSPIRING STORY WRITING CONTINUED

- Now choose 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?'

- 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.

INSPIRING STORY WRITING CONTINUED

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?

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.

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.'

EXPLORING CHARACTER CREATION CONTINUED

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 and 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.

EXPLORING CHARACTER CREATION CONTINUED

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.

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?

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 below)
- 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!

CREATING OPENING AND ENDINGS CONTINUED

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!'

CREATING OPENING AND ENDINGS CONTINUED

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'

ABOUT BIGFOOT

Bigfoot is a thriving independent arts education company that operates nationwide. We dedicate ourselves to providing schools and organisations with unique programmes that creatively enrich and extend the national curriculum. We believe that children and teachers become more inspired and motivated through creative expression which consequently helps to raise standards of learning and teaching within schools.

Our programmes are designed to help children and teachers learn in a fun and expressive way. We aim to develop speaking and listening skills, teamwork, cooperation and communication whilst giving young people confidence in their own ideas and abilities. We have developed schemes of work for most areas of the key stage one and two curriculum, whilst our secondary programmes help raise standards in GCSE & A Level Drama, Gifted and Talented provision, key skills development and enriching schools citizenship programmes. Equally important is our ability to listen to schools and organisations specific needs in order to tailor-make bespoke programmes.

In addition to work within schools, Bigfoot boasts exciting performing arts summer schools, part time performing arts courses and specialist programmes. These projects help children realise their full potential as individuals, developing key life skills and performance skills through the use of 'devising' techniques, where participants contribute their own creative ideas and experiences to their work giving them ownership and helping them to focus on team work and problem solving.

Some of Bigfoot's core programmes include:

Bigfoot Creative Residencies

Using specially trained drama, dance, music and art practitioners to work within your school covering PPA time, working with small groups, assisting your class teachers, running assemblies and directing productions! Creative techniques such as improvisation, storytelling, theatre exercises and devising techniques are employed to enrich and extend the curriculum.

Curriculum Enrichment Programmes

A range of school programmes which explore the curriculum imaginatively are available throughout the year. Programmes include Creative Literacy, Black History Month, Rapspeare, Big Steps (transition), Anti Bullying and Promoting Positive Relationships, Healthy Living, Drugs Awareness, and Cool It! (Climate Change)

Bigfoot Youth Theatre

Our community of youth theatre's inspire creativity whilst encouraging the development of speaking, listening and responding, group discussion, interaction and drama.

PSHE & Citizenship Programmes for KS3, KS4 and Post 16

Providing young people with a creative forum where they can confront sensitive and controversial issues allowing them to develop a greater understanding of the world and community in which we live.

Creative Approach

Creative INSET programme for schools whereby teachers learn new ways to in which to engage with their students, by developing a creative approach' to teaching and learning inspired through drama.

Creative Days

Bigfoot also offers a range of 'one off day' workshops to cover teacher absences, as 'hook' days for particular topics, or as special treats. These can be our successful 'Buzz Days' or 'Go Mantle' whereby our facilitators work with students using 'Mantle of the expert'. We can also devise bespoke projects to meet schools and other organisations specific requirements. Projects range from day long projects with one class group to week long projects involving hundred's of students to specialised events with organisations such as the British Museum to the London Zoo. Anything is possible!

Our facilitators

Bigfoot trains professional theatre practitioners as 'educators' who work with young people in a variety of different settings. We work with actors, directors, designers, dancers, choreographers, musicians, circus specialists, physical theatre practitioners, designers, and poets! All Bigfoot facilitators attend our compulsory two day training course once fully vetted and CRB checked. We monitor and assess our facilitators and evaluate all of our programmes thoroughly to ensure the highest quality of provision.



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