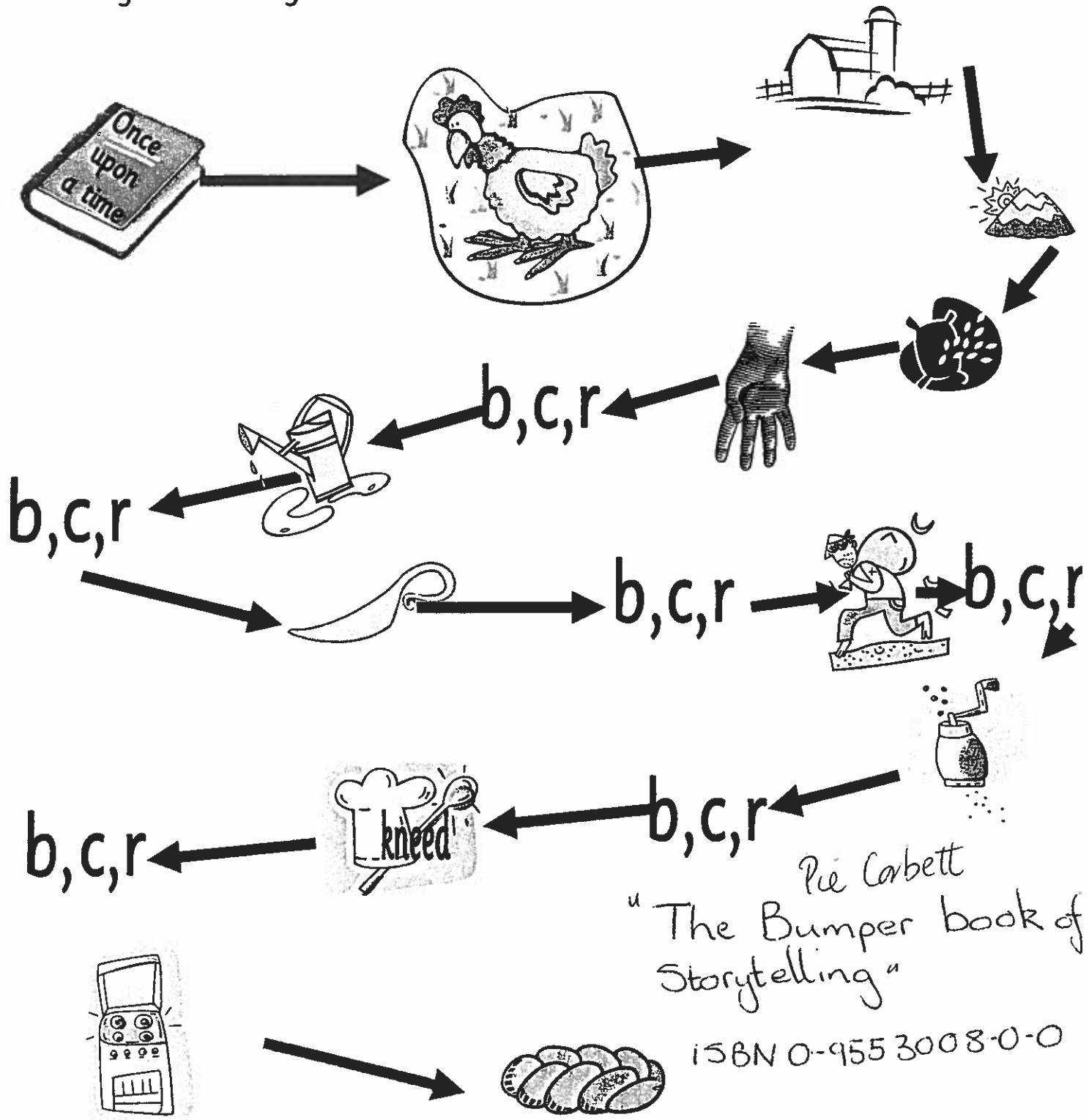


There are only two things that I have come across in the last 35 years that have a dramatic effect on progress. The first is when teachers discover how to teach phonics effectively, as this liberates writing. The second is the process of "story making" which involves moving from telling into writing. Pie Corbett



Pie Corbett
 "The Bumper book of
 Storytelling"

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Story Innovation Process.

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2. Draw a new story map or storyboard.



3. Retell the story daily – with the pupils increasingly joining in while the teacher gradually withdraws.



4. Move onto story circles and pairs as well as whole class.
5. Once the children have internalised the story into their long-term working memory - begin innovation.
6. Teacher models an innovation and creates a new story map/storyboard.
7. The teacher demonstrates how to use this to retell the new version.
8. Class and teacher retell new version.



9. Teacher leads the children through creating their innovation.
10. Children draw their new map and retell their innovation.

*character hunt
in books*



9. Teacher demonstrates shared writing of class innovation.
10. Pupils write or record their own innovations.
11. Polishing and publishing of stories.

Creative Writing - Action Bank

Once upon a time	Hands open like a book
Early one morning	Hands on one side of head and pretend to wake up
Who	Circle index finger in the air
First	One finger up
Next	Two fingers pointed to one side
But	Fingers down point to burr
Because	Hands out open palmed
At that moment	Hands expressively open as if in surprise
Suddenly	
To his surprise	
Unfortunately	
Luckily	Hands raised open as if thanking
After/ after that	Roll hands over in turning gesture
So	Roll hands forwards and open as if giving
Finally	Palm facing audience like a policeman stopping traffic
In the end	Bring hands together as if closing a book.
Where	Right palm up , sweep arm to right.
When	Mime tapping watch on wrist
With	Clasp hands/fingers together

Chapter 2

The second stage in storymaking is where you take a well-known story and change it a bit to make it your own (often called 'innovation'). This is a traditional approach to storymaking that has gone on for thousands of years. For instance, Shakespeare wrote 39 plays ... and only 3 of them were original, the rest were all innovations on well-known tales!

In the main, nearly all writing in primary schools is innovation – you can usually spot the underlying patterns ... In fact, if I look back at the stories that I was writing when I was about ten years old, it was pretty obvious what I was reading – all my stories involved 3 children and a dog named scamp – holiday, cave, treasure, nasty villain appears, hide, police at last moment, steaming mug of cocoa and reward. The end. Yes – I was an Enid Blyton innovator!

Actually, as you become more used to looking at the underlying patterns in narratives, you begin to notice how the same sorts of patterns reoccur. Indeed, many people would suggest that there are only a few patterns constantly recycled. Christopher Hampton in 'The Seven Basic Plots' suggests there are only seven. We will return to this idea when we look at the third stage of 'invention'.

It is worth bearing in mind that the idea of 'innovation' is based on how children learn language. Initially, they imitate the sound patterns that they hear repetitively used in certain contexts. This is often rewarded by the parents' delight so they repeat the 'word' again. As the child builds a vocabulary, innovations appear. The most obvious example is the way in which young children generalise the past tense principle and add 'ed' on where it doesn't quite work – I 'goed' down the lane. When children innovate, it is a sign of language growth – the brain has generalised the principle and is trying to apply it into new situations.

It is worth reminding ourselves at this point that it is important not to move on to innovation until the original story is well embedded within the children's long-term working memory. The yardstick for this is whether they can retell it independently. If you move on too quickly then the results will disappoint. The teacher has to beware of the curriculum's desire to encourage you to dash on, 'delivering' objectives with scant regard for whether anyone has learned anything. Storymaking schools have learned that for many children slowing down and learning thoroughly through imaginative repetition is a surer way of securing genuine progress.

Innovation is harder than imitation – at first! It really has to be taught ... the quality of the children's innovations is a direct reflection of the quality of the teacher's innovation. There are 5 basic possibilities – though often these intermingle.

1. **substitution** – making simple changes;
2. **addition** – retelling the same story but adding in more;
3. **alteration** – retelling the same story but making significant changes that have repercussions;
4. **change of viewpoint** – retelling the same story but from a different angle;
5. **recycling the plot** – reusing the underlying plot and theme but in a totally different context.

These five stages are hierarchical – in so far as they become increasingly sophisticated. Most reception classes will be able to accomplish a simple 'substitution' but by the end of the year may well be adding in some extra description or events.

However, a confident year two class may well be altering events, adding in much more description or even retelling a tale from a different character's viewpoint. They might reuse the underlying plot to create a totally new story.

The beauty of this approach is that it makes differentiation easier. Some children in a year 2 class will be retelling with a few simple substitutions – whilst others may be adding in detail or making significant alterations. What is essential is that the teacher ensures that ultimately the children's compositions are supported by the original telling but also allow them to make progress. A confident year two should not just be doing a simple substitution! Let us take a closer look at the five categories:

1. Substitutions

This is the easiest form of innovation. A few simple changes can provide a sense of ownership and accomplishment for the youngest and least confident. For those who are learning English, substitution provides a simple way of deploying new vocabulary within sentences.

Usually, places, characters and names are substituted. One word of warning though – some children are tempted to substitute too much and then find that they cannot recall all the changes so the plot ... literally ... falls apart! It may be worth limiting or staging the substitutions so that you gain success. Model how to change a story by redrawing or changing the class map and using this for telling of the new version.

So, a simple substitution for the 'Billy Goats Gruff' might start like this:

One upon a time there were three shaggy sheep who lived beside a stream ...

2. Additions *Week 3 (1st story off by heart)*

In some ways making additions comes quite naturally. Children retelling a story will often start adding extra bits in the same way that in conversation when they are telling about things that have happened, they may embellish for an audience ... so the tale grows in the telling ...

The simplest way to move into addition is by adding in more description, e.g.

One upon a time there were three shaggy old sheep who lived beside a deep stream ...

You could build on this by:

adding in more dialogue;

adding in a new character;

Changing stories

Perhaps an otter tries to persuade the troll to stop acting so unreasonably!

- adding in new incidents –

The troll is afraid of the sheep and sends for help!

Usually, you will find that you are not only adding extra events or description but also substituting as well. Keep demonstrating how to add and embellish.

3. Alterations

Of course, a substitution is a form of alteration. However, most simple substitutions have little consequence. By 'alteration' I mean a change that is significant and changes the direction of the tale – alterations have a knock on effect!

It is worth beginning by just making changes within the story – so that the children have the overall comfort of the original, to act as a large writing frame and provide a structure within which they can manoeuvre. You could try altering:

- the nature of one or more of the characters, e.g. the troll is afraid of the goats;
- settings, e.g. put Goldilocks onto a modern estate;

Many teachers like to alter the ending of the story – because children find endings difficult. Thinking up new ways to end the story, twisting the tale in a different direction helps to build up a store of possibilities for the children to draw upon when they are creating. So teachers often focus upon:

- altering the way the story opens or ends;

Another common approach is to alter a key event within the tale or add in some new ones as a result. I remember hearing a year two girl retelling the gingerbread man in which the man got seized by a hungry girl called Gretel and eaten up! It was a lovely example of one tale wandering into another but did rather surprise all the characters who were chasing the gingerbread man! So you can also:

- alter key events within the story.

4. Change of viewpoint

This is far more sophisticated than a basic retelling with additions and changes. The children have to see the story from another angle. Plenty of drama and lots of modelling by the teacher can help the children into changes of viewpoint. There are two key ways to do this:

- retell a tale from the viewpoint of another character;
- retell a tale as a different text type, e.g. as a diary entry, letter or news report.

Imagining stories

Seeing things from a different viewpoint is enhanced by activities such as hot seating. The teacher writing in role or talking in role about what has happened also helps. Providing opportunities for role-play will also allow the children to step into different roles.

Re-cycle the basic plot

Finally, we come to the idea of just re-using the underlying pattern, plot or theme and totally rewriting the story. So, 'the Gingerbread Man' is a story about a wrong doer who is chased but meets a well-deserved end! 'The Billy Goats Gruff' is a journey story in which there is a barrier to overcome. Or 'Goldilocks' is a tale about someone who enters a forbidden place and breaks, ruins or steals something of value only to be faced with the 'owner' or guardian!

Re-using the basic plot means that you can start with a traditional tale but reset it as a science fiction, detective or any other genre. The original tale just provides the plot pattern and theme.

Moving the telling into writing

Do not consider asking the children to write until they have a story to tell. Many may fail if you ask them to create a story on the hoof as they write ... thorough preparation will provide success – progress and motivation. Everyone will start with an oral substitution – some may proceed further. Let's see if we can map out a rough idea of how the storymaking process will run – bearing in mind that there may well be variations that you discover work.

Story Innovation Process

1. Tell the new story with actions.
2. Draw a new story map or storyboard.
3. Retell the story daily – with the pupils increasingly joining in while the teacher gradually withdraws.
4. Move onto story circles and pairs as well as whole class.
5. Once the children have internalised the story into their long-term working memory – begin innovation.
6. Teacher models an innovation and creates a new story map/storyboard.
7. The teacher demonstrates how to use this to retell the new version.

8. Class and teacher retell new version.

9. Teacher leads the children through creating their innovation.
10. Children draw their new map and retell their innovation.

11. Teacher demonstrates shared writing of class innovation.
10. Pupils write or record their own innovations.
12. Polishing and publishing of stories.

This process allows for success. The children only move on to the writing when they really do have something to say. Often when children are asked to write, they struggle because there is too much happening inside their minds. They have to orchestrate too many things – the pencil grip, spellings, where does the dot go ... let alone what to say. If some of the writing processes are not easy and automatic, the brain is overloaded and there is insufficient cognitive space for composition. Weaker writers will worry about handwriting and spelling and this intervenes and cuts out the ability to compose – indeed, it just makes writing laborious, painful and dull. No wonder so many start fidgeting and fooling about!

However, if when you sit down to write you really have a story to tell then the child is not only more motivated to write but also will find it easier because it has released a large chunk of cognitive space.

Now this all sounds well and good but ... we have been putting a lot of effort into developing the compositional side of writing – what about the transcriptional skills? These too need attention and developing.

- ☐ Handwriting – lots of work on fine and gross motor skills leading into regular handwriting practice – for young children this may be daily.
- ☐ Spelling – daily phonics and spelling work;
- ☐ Sentences – daily sentence games to develop the ability to compose and manipulate sentences.

With some children you may just be delighted that they can tell a story and at this moment that is sufficient – because you know that if they are asked to write it down, they will fail (having said that, I have seen many examples of strugglers so motivated that they have been more prepared to put pencil to paper). It may be worth recording children so that you can demonstrate progress. Do this right at the start before they have really learned a story – and then the transcript can be used to identify progress after a term.

Unlock the power of storytelling

Storytelling is at the heart of every culture. Good stories echo in the mind, acting as the blueprint for creativity and for understanding the world we live in. It is impossible to create a story out of nothing – experience of reading quality picture books, coupled with memorable storytelling, is an effective way of developing a child's imaginative world. *Stories for Writing* provides this bridge for children.

READING A STORY

Storytelling starts with the children experiencing the pleasure of a quality picture book. The class loiter with the story, discussing what happens as well as exploring and building the story's world through drama, model-making and art work. Constant rereading makes the book memorable and helps the children to internalise the language patterns. The foundations of reading are then built upon by listening to, joining in with and learning to tell another story based on the book's patterns and themes.

RETELLING A STORY

Oral storytelling is supported by a multi-sensory approach. A story map provides a visual reminder whilst actions support kinaesthetic learning, making key language patterns memorable and meaningful. The children keep retelling the tale together until they are ready to retell in groups and pairs. Revisiting the story over a number of days ensures that everyone can retell it.

CREATING A STORY

Once the oral story is deeply embedded in the children's 'story bank', the class move on to creating their own version. The old story map is annotated, changes and embellishments made, as a new class story emerges. The new story can be retold orally before the teacher uses shared writing to capture and craft it, with children's assistance. The teacher then supports the children to draw new maps, using their own ideas. They retell their own stories with a partner until their tale has been crafted and honed. The final stage is for the children to write or record their stories.

This story-bridge means that when the children write, they are basing their story on both the original book and oral retelling. It is this gradual and memorable approach that ensures every child develops their own story.

Storytelling into writing – OVERARCHING LEARNING – **LEARNING TO CREATE AN IMAGINATIVE STORY**
Imitation – learn (oral) stories so that they (children) have a bank of tales by heart. Stories become part of the long term working memory, embedded into their linguistic competence.

<p>1) Activity Teacher tells story, introduces actions (some are shown* some are decided by children) children repeat. Re-tell. * Some actions are common to all stories e.g. linking words</p>	<p>CfE Early <i>As I listen and talk in different situations, I am learning to take turns and am developing my awareness of when to talk and when to listen.</i> I enjoy exploring events and characters in stories and other texts and I use what I learn to invent my own, sharing these with others in imaginative ways LIT 0-02a / ENG 0-03a</p>	<p>Learning to re-tell a story. Success Criteria 1. I can repeat/join in with the story. 2. I can join in with the story actions. CHALLENGE 3. I can use expression as I re-tell the story.</p>	<p>Assessment/Next steps</p>
<p>Re-tell story at any given time. REMEMBER</p>			
<p>Teacher as teller Children as listener</p>	<p>Withdraw and prompt (mouth, actions) Children increasingly join in</p>		<p>Teacher as listener Children as tellers</p>
<p>2) Activity Teacher draws/ ICT a large story map in front of the children (simple and clear). Re-tell. Re-tell from map. Whole class then children re-tell in pairs/trios</p>	<p>CfE Early <i>As I listen and talk in different situations, I am learning to take turns and am developing my awareness of when to talk and when to listen.</i> I enjoy exploring events and characters in stories and other texts and I use what I learn to invent my own, sharing these with others in imaginative ways LIT 0-02a / ENG 0-03a <i>I use signs, books or other texts to find useful or interesting information and I use this to plan, make choices or learn new things.</i> LIT 0-14a</p>	<p>Learning to re-tell a story. Success Criteria 1. I can use my map to re-tell the story. CHALLENGE 2. I can co-operate with others to re-tell my story.</p>	<p>Assessment/Next steps</p>
<p>As children become confident re-telling in whole class move to RE-TELLING IN:</p>			
<p>1. Story circles (may still need adult)</p>	<p>2. Story pairs</p>		<p>3. Independent</p>

Innovation – children adapt their story in order to create a new story. CHILDREN MUST CONFIDENTLY RE-TELL STORY BEFORE THIS STAGE BEGINS.

1. **substitution – making simple changes**
2. addition – retelling the same story but adding in more
3. alteration – retelling the same story but making significant changes that have repercussions
4. change of viewpoint – retelling the same story but from a different angle
5. recycling the plot – reusing the underlying plot and theme but in a totally different context

<p>3) Activity</p> <p>Go on a character hunt.</p> <p>Use big book lesson to help children understand the term ‘character’.</p> <p>Give each pair a camera and book (laminated pretend cameras are fine) get them to go on a character hunt, adult records character names.</p> <p>Optional – children paint character.</p>	<p>CfE</p> <p>Early</p> <p><i>As I play and learn, I enjoy exploring interesting materials for writing and different ways of recording my experiences and feelings, ideas and information. LIT 0-21b</i></p> <p><i>Within real and imaginary situations, I share experiences and feelings, ideas and information in a way that communicates my message. LIT 0-26a</i></p> <p><i>I enjoy exploring events and characters in stories and other texts and I use what I learn to invent my own, sharing these with others in imaginative ways.</i></p> <p>LIT 0-09b / LIT 0 – 31a</p>	<p>Learning to identify characters.</p> <p>Success Criteria</p> <ol style="list-style-type: none"> 1. I can find at least three characters. 2. I can co-operate with my friend. <p>CHALLENGE</p> <ol style="list-style-type: none"> 3. I can choose which character I will have in my story. 	<p>Assessment/Next steps</p>
<p>4) Activity</p> <p>Go on a setting hunt.</p> <p>Use Smart board visuals to help children understand the term ‘setting’. Give each pair a camera and book (laminated pretend cameras are fine) get them to go on a setting hunt, adult records.</p> <p>Optional – children paint setting.</p>	<p>CfE</p> <p>Early</p> <p><i>As I play and learn, I enjoy exploring interesting materials for writing and different ways of recording my experiences and feelings, ideas and information. LIT 0-21b</i></p> <p><i>Within real and imaginary situations, I share experiences and feelings, ideas and information in a way that communicates my message. LIT 0-26a</i></p> <p><i>I enjoy exploring events and characters in stories and other texts and I use what I learn to invent my own, sharing these with others in imaginative ways.</i></p> <p>LIT 0-09b / LIT 0 – 31a</p>	<p>Learning to identify settings.</p> <p>Success Criteria</p> <ol style="list-style-type: none"> 1. I can find at least three settings. 2. I can co-operate with my friend. <p>CHALLENGE</p> <ol style="list-style-type: none"> 3. I can choose an appropriate setting for my character. 	<p>Assessment/Next steps</p>

<ol style="list-style-type: none"> 1. substitution – making simple changes 2. addition – retelling the same story but adding in more 3. alteration – retelling the same story but making significant changes that have repercussions 4. change of viewpoint – retelling the same story but from a different angle 5. recycling the plot – reusing the underlying plot and theme but in a totally different contexts 	<p>Learning to create my own imaginative story</p> <p>SUCCESS CRITERIA</p> <ol style="list-style-type: none"> 1. I can use my story map to re-tell my story. <p>CHALLENGE</p> <ol style="list-style-type: none"> 2. I can begin to think how to change other parts of my story. 	<p>Assessment/Next steps</p>
<p>5) Activity</p> <p>Children draw their character and the setting on a Post-it and cover appropriate part of story map e.g. Little Red Hen and farm.</p> <p>Children work in pairs/trios to re-tell their own story.</p>	<p>CfE</p> <p>Early</p> <p><i>As I play and learn, I enjoy exploring interesting materials for writing and different ways of recording my experiences and feelings, ideas and information. LIT 0-21b</i></p> <p><i>Within real and imaginary situations, I share experiences and feelings, ideas and information in a way that communicates my message. LIT 0-26a</i></p> <p><i>I enjoy exploring events and characters in stories and other texts and I use what I learn to invent my own, sharing these with others in imaginative ways.</i></p> <p>LIT 0-09b / LIT 0 – 31a</p>	

• As this was term 1 / Primary 1 we didn't include punctuation.

• No add-ons!

Reception stories

The Little Red Hen

Once upon a time there was a little red hen who lived on a farm. Early one morning she woke up and went outside. There she found some corn.

'Who will help me plant the corn?' said the little red hen.

'Not I,' said the bull.

'Not I,' said the cat.

'Not I,' said the rat.

'Oh very well, I'll do it myself,' said the little red hen – and so she did!

'Who will help me water the corn?' said the little red hen.

'Not I,' said the bull.

'Not I,' said the cat.

'Not I,' said the rat.

'Oh very well, I'll do it myself,' said the little red hen – and so she did!

'Who will help me cut the corn?' said the little red hen.

'Not I,' said the bull.

'Not I,' said the cat.

'Not I,' said the rat.

'Oh very well, I'll do it myself,' said the little red hen – and so she did!

'Who will help me carry the corn to the mill?' said the little red hen.

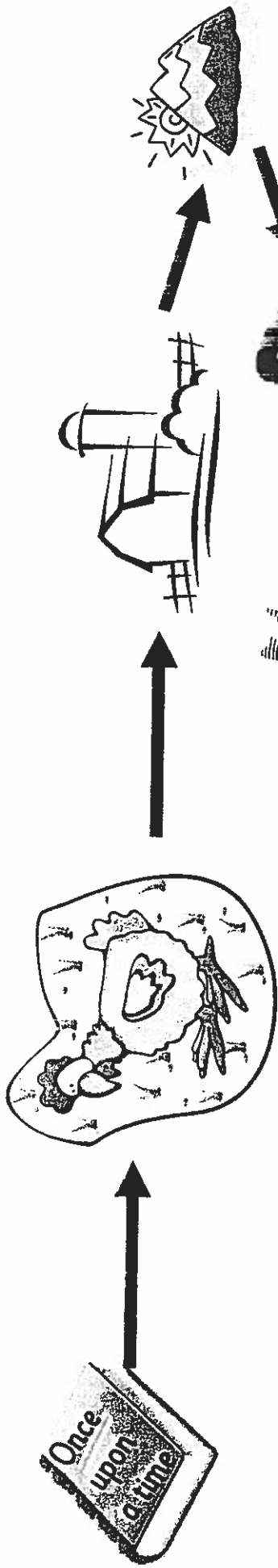
'Not I,' said the bull.

'Not I,' said the cat.

'Not I,' said the rat.

'Oh very well, I'll do it myself,' said the little red hen – and so she did!

'Who will help me grind the corn?' said the little red hen.



b, c, r



b, c, r



b, c, r



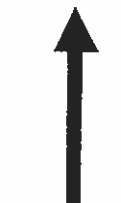
b, c, r



b, c, r



b, c, r



b, c, r



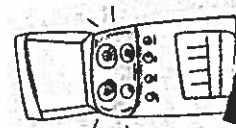
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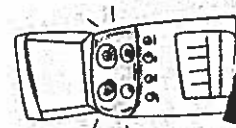
b, c, r



b, c, r



b, c, r



b, c, r



b, c, r



b, c, r



b, c, r



b, c, r



b, c, r



b, c, r



b, c, r



Owl Babies

Once upon a time (open book) there were three baby owls: Sarah and Percy and Bill. (High middle and low) They lived in a hole (circle) in the trunk of a tree with their Owl Mother.

One starry night (sparkly fingers) they woke up and their mother was GONE. (open arms)

"I want my mummy!" said Bill. (crying eyes)

But (point to bum) their Owl Mother didn't come. (waggle finger)

Maybe (finger on lips) she had gone hunting? (claw hands)

"I want my mummy!" said Bill. (crying eyes)

But (point to bum) their Owl Mother didn't come. (waggle finger)

So (rolling hands) the baby owls came sat and waited. (flat hand out)

A big branch for Sarah (hands wide apart), a small (hands narrowly apart) branch for Percy and an old bit of ivy for Bill. (hands wagging ivy)

"I want my mummy!" said Bill. (crying eyes)

But (point to bum) their Owl Mother didn't come. (wagging finger)

Next (two fingers point to side) they all sat on Sarah's branch, all three together. (3 fingers shaken)

Maybe she was lost or eaten by a fox! (eating action)

"I want my mummy!" said Bill (crying eyes).

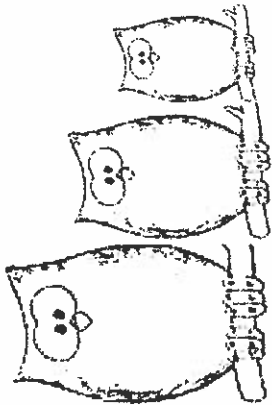
But (point to bum) their Owl Mother didn't come. (wagging finger)

Finally (wave flag), the baby owl closed their eyes (pinch fingers near eyes) and wished (hands flat together) their Owl Mother would come.

At that moment (point finger on open palm), SHE CAME.

"Mummy!" they cried.

"I love my mummy!" said Bill. (hand on heart)



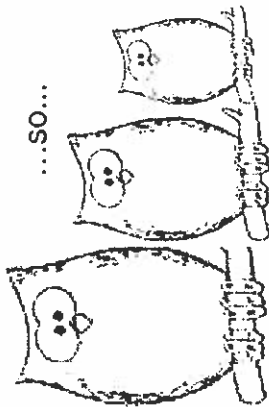
Once upon a time...



One starry night...



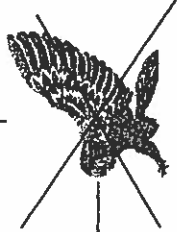
I want my mummy!



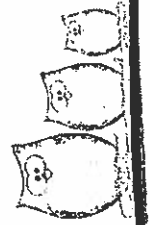
...so...

I want my mummy!

Maybe..



Maybe..



Next...

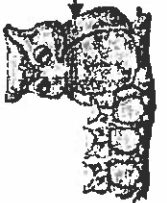
I want my mummy!



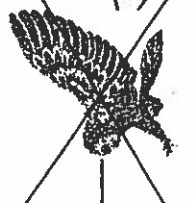
Finally...



At that moment...



I want my mummy!



Once upon a time (open hands) there were three (fingers) bears: a daddy bear (high hand), a mummy bear (medium hand) and a baby bear (low hand). They lived in a cottage (small gesture) deep in the woods.

One sunny morning (sunshine) they woke up (big stretch/sleep gesture) and went down for breakfast. "My porridge is too hot!" (wave hand in front of mouth) said baby bear so (rolling hands) they decided to go for a walk.

Meanwhile (tap watch), Goldilocks was out for a walk (walking fingers). She saw the cottage (small gesture) and went in.

First (one finger) she saw three chairs (3 fingers): a big (outstretch hands) one for daddy bear, a small (closer hands) one for Mummy bear and a tiny (fingers gesture) one for baby bear. The big chair was too hard (bang hand). The small chair was too soft (waggle fingers) so (rolling hands) she sat on the tiny chair but (point to bum) it broke! SMASH...

Next (thumb a lift), she saw the bear's porridge: A big (outstretch hands) bowl for daddy bear, a small (closer hands) bowl for mummy and a tiny bowl (fingers gesture) for baby bear. The big bowl was too hot. The small bowl was too cold but (point to bum) the tiny bowl was just right so (rolling hands) she ate it all up! (Eating gesture)

Then Goldilocks was tired so she went upstairs for a lay down.

There (point to floor) she saw three beds: a big bed for daddy bear, a small bed for mummy bear and a tiny bed for baby bear.

The big bed was too hard. The small bed was too soft but the tiny bed was just right and she fell asleep.

At that moment (point to hand), the three bears came home.

“Somebody has broken my chair!” said baby bear.

“Somebody has eaten my porridge!” said baby bear.

So the bears looked around and heard snoring from upstairs. Goldilocks was asleep (sleep gesture) in the bed.

“Who are you?” (point) roared the bears. Suddenly (shock gesture) Goldilocks was awake and staring at the bears. As quick as a flash (clap hands), she leapt up and ran out of the cottage and all the way home! The bears never (waggle finger) left their door open again.

Once upon a time...



One sunny morning...



First...



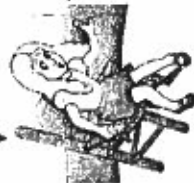
My porridge is too hot!

Too hard, too soft

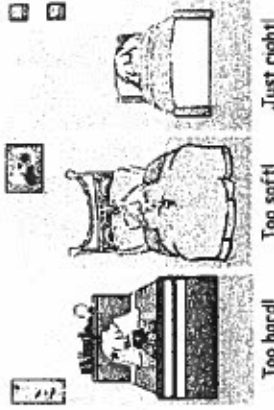
Just right!

Meanwhile...

Next...



Then...



Too hot, too cold

Just right!

...SO...



Who are you?



At that moment...

As quick as a flash...

Gordon's Walk

Gordon the Goose went for a walk,
but a wolf followed him!

First, he went across the road,
but a wolf followed him!

Next, he went around the corner,
but a wolf followed him!

After that, he went over the bridge,
but a wolf followed him!

Then, he went past the shops,
but a wolf followed him!

Later on, he went through a gate,
but a wolf followed him!

Finally, he went under the hedge,
but a wolf followed him!

In the end, he got back home just
in time for dinner...
but the wolf went home hungry!

○ Use this script to help you lead the children in retelling *Gordon's Walk*.

Sophie the Dancer

Once upon a time there was a little girl called Sophie who loved dancing. Soon it would be the end of term show but there was a problem because Sophie didn't have any dance shoes.

One night, when she was walking home from school, she saw someone dancing. The beautiful dancer gave Sophie her dance shoes.

Every day Sophie put on her dance shoes. Wearing the shoes, Sophie was amazing!

When Sophie went to the dance show she was really excited. Unfortunately, she had forgotten her shoes. Luckily, Miss Daisy found her another pair.

In the end, Sophie ran onto the stage and began to dance. Sophie was MAGIC! Everyone cheered the children.

Later, on the way home, Sophie's dad squeezed her hand. Sophie thought about the dance shoes and the beautiful dancer. She smiled.

○ Use this script to help you lead the children in retelling *Sophie the Dancer*.

Traditional story language

Story openers

Once upon a time...

Long, long ago...

Once there lived...

One day there was...

In a faraway kingdom...

Repeating phrases

By the hairs on my chinny, chin, chin. I'll huff and I'll puff and I'll blow your house down.

Little pig, little pig, let me come in.

Mirror, mirror on the wall, who is the fairest of them all?

Who's been eating my porridge/ sleeping in my bed/ sitting in my chair?

Trip, trap, trip, trap.

Time openers

Now when...

Then one day...

The next day/morning...

Over hill and dale, across fields and moors,....

On his way...

But as soon as...

It wasn't long before...

Soon afterwards...

When along came...

That very morning...

Suddenly...

At midnight...

Traditional endings

They lived happily ever after.

They became the happiest prince and princess that ever lived.

They would never want for anything ever again.

...and nothing was heard of the _____ ever again.

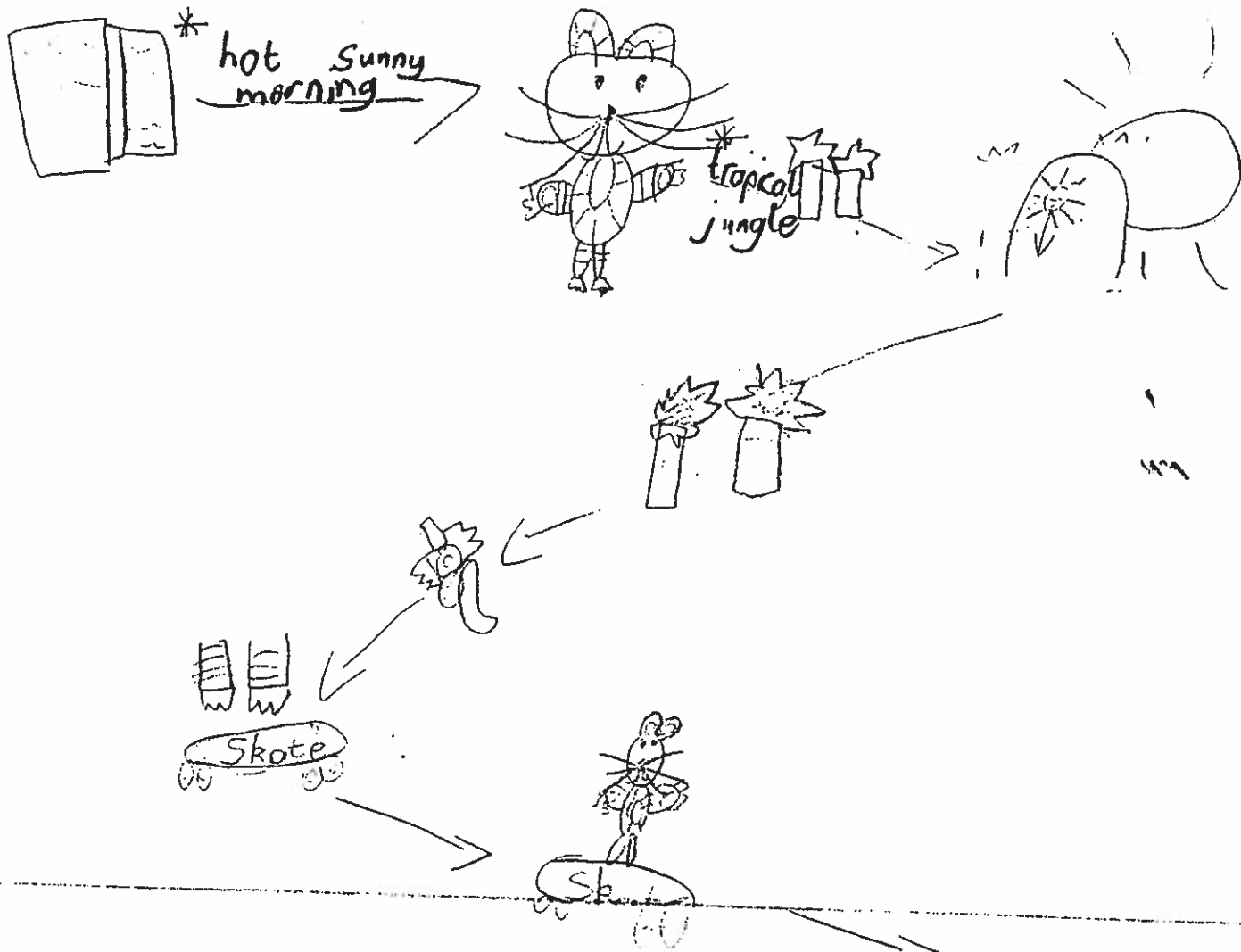
Description

Over hill and dale, across fields and moors.

...danced elegantly

He wanted to marry...

...searched far and wide...



• * add-ons → make sure child is secure in retelling before writing

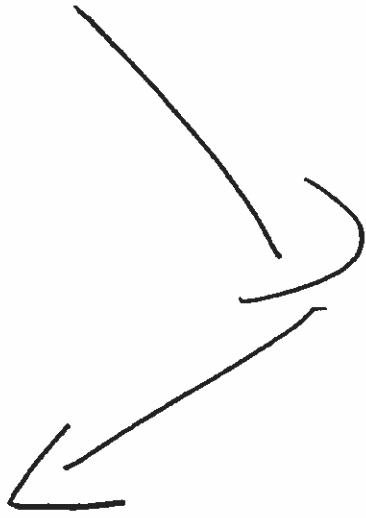
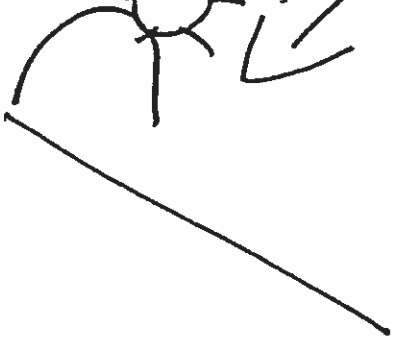
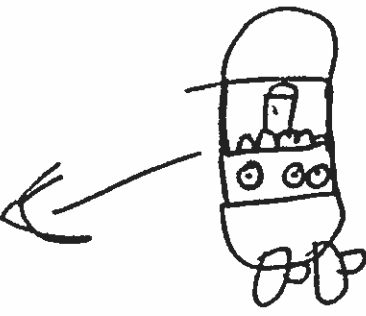
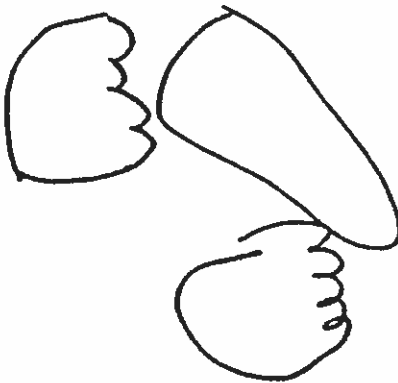
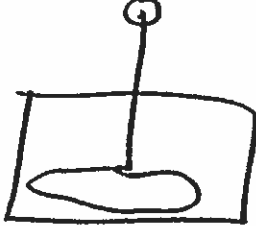
P.T.O. - Laura wrote her story → I blew it up to A3 for her to edit. Each time a child edits their story it is a good idea to use a different coloured pencil as this makes their development explicit.

→ Child 'publishes' book.



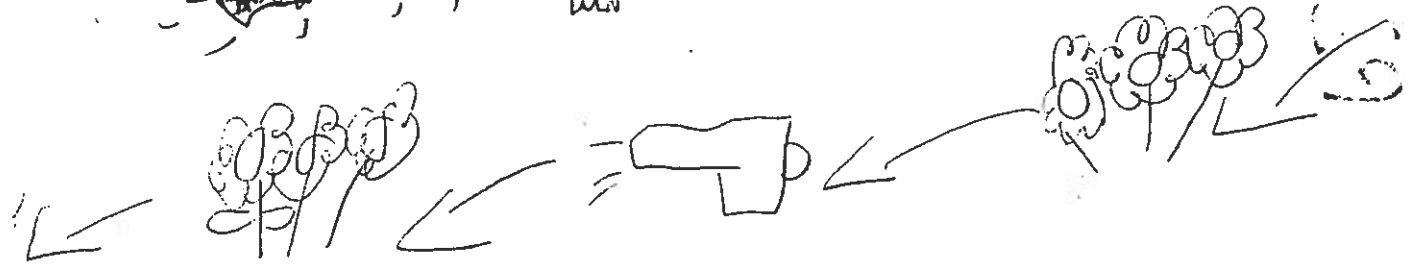


Yashmine



story 2 26-05-11

a big castle



Handwritten scribbles at the bottom right corner of the page.

I had a lot off fan art
the Play Ball and the
Amar Bol, ~~Chrit~~ I
in gold evri thing
in P20 and I will
Miss Milton a lot
in P3 the BEST thing
it I in gold DOINGS
in P2 was maths
and the red hen
story I had miss
Miss Milton from
KAS MINE x + + + +

