

Other Activities

RESEARCH

1. Other versions of the story

'The Enchanted Wood' is a 1947 rewriting of local Montgomeryshire tales, and the downloadable booklet in this resource contains précis written in 2019. A. J. Bailey-Williams lists a bibliography of source books at the end of her book and there are many other versions of these stories to be found.

For example:

'The Magic Cauldron' is one of the stories in the Mabinogion and versions of it exist in many of the fictional accounts of the life of Taliesin.

'Einion's Harp' has parallels with the homecoming of Odysseus after his long voyage back from Troy. Three versions of 'Dick The Fiddler' can be found by internet search.

'The Changelings' is a traditional fairy-story form, in other areas of Britain similar stories exist but vary in the way in which the fairy children are discovered and the human babies are restored.

Pupils discovering and exploring these alternative versions could decide whether or not their retelling of their chosen tale will be influenced by their findings, or have a class discussion on how and why these variations might have occurred.

Or write their own 100 word précis of their own version of their chosen tale

2. Explore the locations

The downloadable booklet in this resource contains a map of the locations of the tales together with the Ordnance Survey map references.

Look up the sites on the OS map, or see if pictures are available on Google Earth.

What does the map tell you about the landscape in which the story is set?

Are there any features that can be incorporated in the tale?(eg: steep-sided wood or open fields)

What would the site look like in winter / spring / summer / autumn?

How would it feel in the morning / twilight / dead of night?

Better still, have a class visit to one of the locations and take photographs of the area.

Encourage your pupils to use this information to choose the setting for their story and make sure their telling includes enough descriptive language to help their audience imagine the story taking place in a specific landscape at a particular time of day or year.

3. Explore the historical setting

Find out about life in that area at the time the story was set:

What kind of homes would the characters live in? What kind of clothes would they wear? What would they do all day?

What, if any, of this information is important and needs to be part of the telling to help a modern audience understand the story or the motivation of the characters?

4. Explore your local Archives

Here are links to two Shropshire case studies <http://www.archivezone.org.uk/teachers/tom-moody/>
<http://www.archivezone.org.uk/teachers/death-bird/>

GAMES

Creating a new story from the 100 word précis

- Read the class the 100 word précis.
- Develop and expand the tale by asking the class questions that relate to the story as they have heard it.
- Start with simple questions: *eg: what time of day did she leave the house?, What was the weather like?*
- The single rule of this game is that the answers cannot be gainsaid. If a pupil says she left the house at midnight, then the weather cannot be bright sunshine!
- You should begin to feel the story developing, to help this every so often retell the tale incorporating the answers given into the original précis
- As the story progresses you will be able to make the questions more in depth and interesting *eg: Did they know each other well? What did he feel when he saw?*
- Once every pupil has contributed at least one answer and a complete story has emerged get the class to retell their tale.

A variation on this is to split the class into two groups. Each group starts with the same précis. When each group has created their tale the class can hear both stories and compare them.

Story Cubes

This is a simple way to explore flashbacks, reportage and the role of a narrator.

- Split the class into groups of about 4 – 6 pupils
- Each group makes a dice from a sheet of A4 card ... and each group chooses the six key moments of their story.
- They draw a simple, graphic picture to symbolize each of these six key moments and stick one picture on each face of the dice.
- One pupil in each group then rolls the dice. Working together the group have to work out how to tell the complete tale, taking as their starting point the moment which falls face uppermost. (they could work out the probability of this face being the beginning!).
- This can be both challenging and great fun as the pupil will have to incorporate flashbacks and asides to bring the audience up to date with those important facts that they need to know to fully understand the story.

Sensations

In groups of 4 – 8, sit in a circle.

The pupils will go round the circle retelling the story, one pupil telling the first section of the tale before passing it on to the next.

BUT

In the centre of a circle is a pile of shuffled cards, face down, each annotated with one of the senses (touch, sight, sound, smell, taste AND emotion)

BEFORE each pupil begins to tell, they must pick the top card, turn it over and incorporate that sensation into their section of the tale.

Let your pupils play this game for laughs if they want as long as they are generating descriptive language and remembering the main threads of the tale.

ART ACTIVITIES

Making a Story Scroll

A scroll can be made by an individual or a group of pupils, who will retell the tale as the scroll is unwound and each key moment revealed.

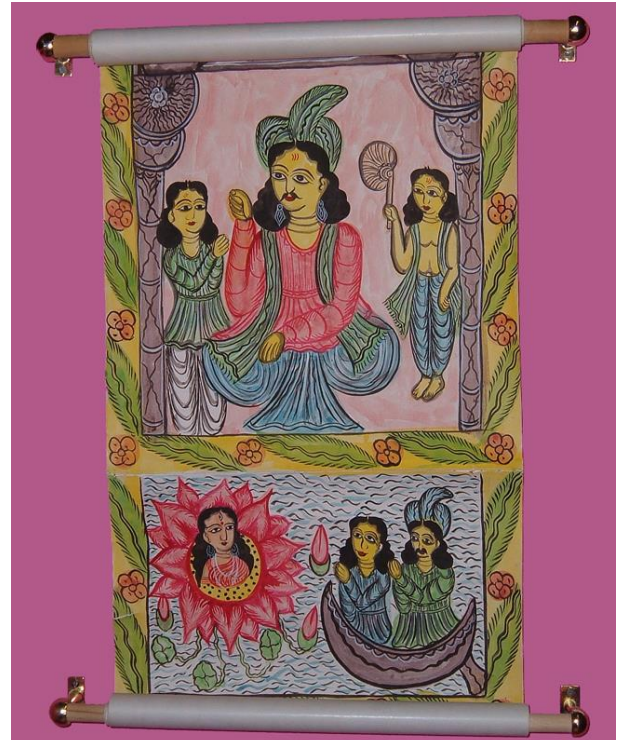
- The story is split into key moments.
- Each key moment is drawn on a piece of paper, and the drawing surrounded by a border.
- The drawings are then sewn together in sequence, creating a long story scroll.
- The scroll is then wound up around a stick affixed to the final drawing.
- And another stick affixed to the start of the scroll.

Alternatively you could create the scroll from a long piece of lining paper, this not only means the drawings do not have to be sewn together, but also the paper is 'naturally' curled into a scroll and the sticks are not needed.

Making a Story Pat / Singing Scroll

This is similar to a story scroll, but the pat unrolls vertically, with the 'used' drawings being rolled up, so only one drawing is seen at any one time.

The key difference is that as each picture is revealed the group sing that part of the story.



a story pat from Mythstories museum

Other ideas for making storytelling artefacts can be found at <http://www.mythstories.com/teachart.php>



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Y Loteri Genedlaethol**
ac a ddyfarnwyd gan Gronfa Dreftadaeth y Loteri



where
words
work

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