

"Better than Telly"

Trial and Development of The Story Museum Story Day

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December 2005 - March 2006

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1. Introduction

The Story Museum is dedicated to inspiring children about stories and storytelling. As well as creating an amazing new venue in central Oxford, The Story Museum is developing an outreach programme, taking inspiring activities out to children and families countywide. As a Museum there is a particular interest in the relationship between objects and story.

This report describes an extensive trial of one way of inspiring children about story, which is being considered as a permanent component of The Story Museum's outreach programme: the School Story Day (SSD). The idea is to visit a school for a single day, offering a combination of a one hour performance of story, music and song followed by a walk-in exhibition in which students "walk through the story" a second time, through a sequence of pictures, objects, sounds, smells, games and activities of various kinds. In this way the student experiences an imagined story twice - once through the absorption of listening to a storytelling; the other through interacting with an exhibition using the senses of sight, touches, smell and sound.

It is intended that such an approach will offer a number of key benefits for schools and students:

- The experience imaginative absorption in top quality storytelling
- heightened sense of narrative and story possibilities through the exhibition experience
- Enthusiasm for follow up work of various kinds around the story
- Opportunity for various cross curricula work including aspects of literacy, art, science and technology.
- Inclusive appeal to a wide variety of learning styles including visual, auditory and kinaesthetic learning

The idea was first tested in four schools in December 2005, using the popular Minotaur story. Following an initial enthusiastic reception, it was decided to thoroughly test the Story Day in 23 schools around the county. This was implemented between December 2005 and March 2006. This report describes the results of this trial.

2. Evaluation Approach

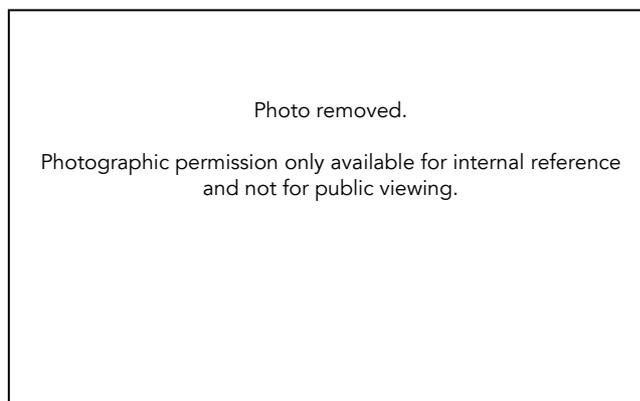
The aim of the trial was to test out the idea of the SSD in a range of Oxfordshire schools environments, in order to assess the suitability of the model as a permanent feature of The Story Museum's outreach programme. The overall scheme was planned as an action learning set (learning by doing, reflecting and modifying).

During each story day feedback was elicited in several ways:

- After the performance, the audience was invited to vote with their hands (10 = fantastic 1= terrible), and the marks were recorded photographically;
- After visiting the exhibition each teacher was invited to fill in an evaluation form (see annex) - a total of 61 sheets were completed in this way.
- An A3 comments book was available for children to write in - there was a sign by the book inviting them to list things they liked and ways it could be better. In addition at the end of each visit the storyteller had a brief discussion with each class talking about what they enjoyed, how to improve things, and eliciting specific ideas. In the last five

schools children were asked to vote for their favourite object; music and picture by placing one shell or block against each. In these schools the storyteller also initiated discussion around the labels and whether they were useful.

- An exit interview was held with each class after their visit to the exhibition asking them to explain what they enjoyed and ways that the day could be improved.
- Informal interviews were held with teachers, head teachers and literacy coordinators during each visit.
- The children were observed while interacting with the exhibition



3. School Recruitment

Schools were recruited in three ways:

1. Three of the pre-pilot schools arranged a meeting with their schools "Partnerships" where the author was able to make a presentation to head teachers about the Story Days, which were offered at a group booking rate of £150/school.
2. LEA English and literacy department circulated flyers to all Oxfordshire schools by mail and on the intranet, advertising the Story Day (at £250/school)
3. Emails were sent to teachers who were part of an informal schools panel for The Story Museum inviting them to encourage their schools to sign up to the trial.

Of the 23 schools recruited, 2 heard about it from a flyer; two heard about it through the schools panel or Story Museum staff, and the rest (19) came through the three schools clusters (Headington/Oxford; Banbury City; and villages around Banbury).

Learning: face-to-face presentation to teachers and peer recommendation by heads seems to best way to market Story Days. Future projects should work through partnership networks using the sequence: taster events for one school followed by meeting with all partnership heads.

4. Workshops and Insets

Initially the schools were offered a package of story, exhibition and an afternoon workshop for either children or teachers. This was implemented in five schools, but proved difficult to sustain. While the storytelling workshops were highly valued by teachers and students it was decided to drop them from the programme as (a) the afternoon workshop meant a second staff member had to be present in the afternoon, complicating logistics and

increasing costs. In addition the day became extremely tiring for the author. Accordingly, for the remaining schools the programme was restricted to a performance only followed by exhibition.

In one of the partnerships (Banbury Villages) the head teachers asked for two evening inset sessions to be run for all the participating teachers. This enabled them to see the exhibition in advance and get ideas for ways of working around the event. These events provided extremely popular with teachers. For two reasons:

- First it gave them hands on contact with the exhibition so that they could begin to imagine how they could use the Story Day to work with the class;
- The training session involved a series of practical ideas for working with story in the classroom, based on the author's way of preparing stories for performance. Teachers found these techniques extremely valuable and many reported trying them out in advance of the visit. They all felt a published resource of these techniques would be valuable.

Learning: The Story Museum should offer inset training for all participating teachers as part of a school cluster approach to marketing. This makes the Story Day more effective and has a longer term impact by giving teachers new tools to work with. The Story Museum might also consider publishing a resource of inspiring story techniques for teachers.

5. Preparation for the Visit

Several weeks in advance of the Story Day, each school was sent a bundle of information by e mail (see annex) which explained about the organisation of the Story Day and gave three resource sheets for all teachers:

- An outline of plot and characters
- A list of 20 suggest ways of working around the event
- A list of objects and associated text for each object.

No further preparation was initiated by The Story Museum unless the school called for further information (perhaps five schools did this - most did not). In all but two schools the materials sent were copied and distributed to all teachers in advance. Around 90% of these teachers said that they had read the materials and found them very useful.

Learning: this suggests that emailing resources in advance is an efficient way to work for future projects.

Teachers offered a number of suggestions for additional learning resources which they would like to be provided with the exhibition including:

- CD with images of the objects for class use
- Story map linking exhibits and storyline
- recommended books and readings
- Text of the story
- Worksheets spelling out some of the tasks in more detail
- Samples of other schools work

Of these the CD was generally considered the most valuable, enabling classes to reconstruct and work with their own exhibition.

Learning: produce an image CD combining images and text for all future Story Days, and to consider adding some of the other products to future packages (depending on costs and available resources.)

6. The Story Day

6.1 Performance Venue

All of the schools held the performance in the main school hall. In a few it was possible to partially black out and use stage lights (more atmospheric) but generally this was not possible and performance occurred with regular hall lighting, using a v-like stage-type area created from 2 gym benches. The various musical instruments (3 drums, lyre, flute and singing bowl) were arranged on the benches to give a sense of theatrical space. No props as such were used as the performance style aimed to maximize the inner imagination of the listener without distraction.

Because the performance aims to create imaginative absorption, it was important to have silence during the telling. In some of the venues this was a problem with noise from the kitchen, entrance hall or adjacent classroom. After a few distracting experiences the storyteller explained to the relevant staff that pin-drop silence was important in the show: after that the noise distraction was reduced.

Learning: add to the schools letter that silence is needed around the hall, and asking them to inform relevant staff members.

6.2 Performance



Each of the performances lasted about one hour, including the introduction. As well as speech the show included music, song and poetry, featuring lyre, drum, flute and singing bowl. The story itself spanned the abduction of Europe, how Minos was born and became king, how the Minotaur was born, imprisoned and died, and how Icarus died while trying to escape from Crete.

A total of about 4,000 children attended the performances. The smallest group was 35 (St Hugh's) and the largest about 250 (many schools). About 1/3 of the schools included years 1 in the event and without exception this was fine. Although the plot may have been a little complex for year 1, they nevertheless greatly enjoyed watching the storytelling and were excited and motivated in follow up work. (This does not mean that all year 1s would be suitable, however, as schools were asked to select children who they felt would be ok to sit and listen for an hour, so some of the more restless children may not have been tried.

Without exception, and notwithstanding some variation in levels of attention, all teachers

reported amazement at the level of absorption in the story by the audience. In general most schools achieved and maintained pin-drop silence throughout the telling. Teachers were delighted that the classes were able to sit, absorbed and engaged for an hour in this way, while really enjoying the experience. Many teachers later noted to their class how their enjoyment of an hours listening had shown the power of their own imaginations. The performance was highly rated by teachers as helping children to understand and appreciate a performance art form (see evaluation results below).

When asked to give marks out of ten with their fingers after the show, a typical result was 95% awarding 10/10.

Aspects of the performance most frequently appreciated by children were:

- The music (for itself, how it created atmosphere, and how it helped power the imagination)
- Moments of dramatic intensity (Europa on the bull; Poseidon cursing Minos; birth of the Minotaur, Death of the Minotaur, Icarus in flight)
- The power of the visual imagination in the listener
- The quality of characterisation and description
- The way the story linked together smaller stories whose connection were not previously known.

A few felt the story was a little long, but most did not, and enjoyed the breadth and depth of the telling.

One of the interesting results was concerning Greek song. The storyteller started off the show with a Greek song accompanied by a lyre: it was common for a fit of giggles to sweep through the audience during performance (due to the unfamiliarity of a song in a foreign language) however many children reported that the song was their favourite part, helping to prepare their imagination for the story and as something simply enjoyable.

Learning: A crucial element of the success of the day was the heightened imagination produced by absorption in a story - Story Days should continue to use performance styles which create such absorption, including use of music.

6.3 Exhibition



The exhibition involved a series of objects and pictures ordered in the sequence of the story. Each item had two pieces of text, one describing the relevant moment in the story, and the other offering information and questions. A description of each exhibit and the associated text is shown in annex 2.

About half of the schools had the exhibition in the same place as the performance (school hall). In about half of these schools the exhibition needed to be pushed to the side of the hall at lunch time and re-created after lunch. In other schools children ate in their classrooms that day.

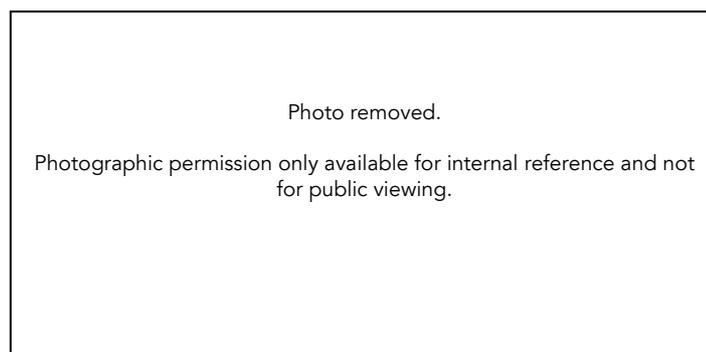
In the other schools the exhibition was put up in a large classroom or resource room. This created a much more cramped quality which was not ideal; however the exhibition still functioned effectively in these smaller spaces.

There was a great variation in the number of visits to the exhibition in the day. In large schools with 250 children in the audience, it was difficult for all the children to visit the exhibition in a single day. In a few schools this was done, but it meant only about 20 minutes per class which was not really enough for the exhibition to be appreciated. After a few schools like this the guidelines were changed and requested a minimum of 30 minutes per class. Some schools sent fewer children and gave longer (up to an hour) in the exhibition. In particular years 5 and 6 enjoyed extended work in the exhibition, working on tasks with various objects (for example sketching, describing, imagining). Many of the teachers said they would have liked longer in the exhibition.



At the end of each session each class was asked for feedback. At least 95% of the children gave 10/10 for the quality of the exhibition experience. Most frequent things enjoyed were:

- touching objects
- games
- listening to music
- smells
- role play
- musical instruments
- a heightened sense of narrative and story

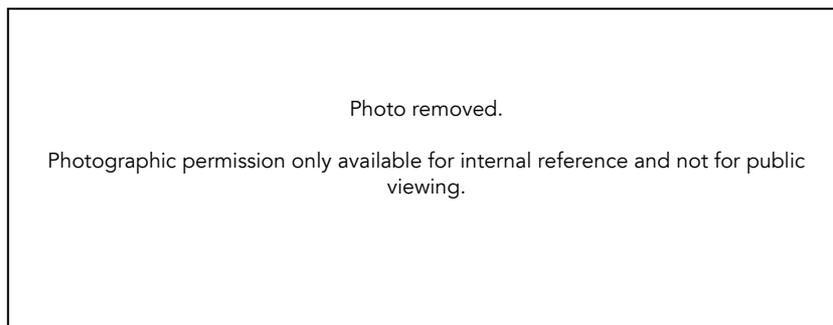


In most schools there were a few children who described powerful responses to some of the pictures and some schools classes were asked to choose favourite exhibits and, while there were some common favourites (horns, toy bull, Aphrodite, Poseidon), there was an enormous diversity on exhibit preferences - almost all of the exhibits were somebody's favourite!



When asked for suggestions on ways to improve the exhibition most common ideas were to have more of the things most enjoyed: touching, playing, listening to music, playing music, smells and role playing. All wished for "more stuff".

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Many children affirmed that the exhibition gave them a heightened sense of the story, with more powerful imagination and sense of plot. One child said "It is better than telly, because with The Story Museum it is my own imagination, not somebody else's!"

6.4 Logistics and Transport

The exhibition materials were transported in a small Peugeot 101 with roof box. All the exhibits fitted fairly easily in the car but there was not much room for passengers which created a problem for the school run.

It took about 15 minutes to load the car from the storyteller's garage and 15-30 minutes to unload it at the school, depending on the distance between the car and the hall.

It then took another 30-40 minutes to set up the exhibition, which usually occurred after the storytelling. In schools where children were available to help, the unloading could take 10 minutes or less. At the end of the day it took at least 40 minutes to pack up the exhibition and load it into the car and another 15 minutes to unload back into the garage.

The storyteller found this schedule physically demanding - for a future storyteller with less height or strength it could be more tiring and take even longer.

Three things would help -

- In some schools groups of children helped with the loading, set up and unpacking. This was much quicker and easier as year 6 children were able to do most of the carrying, put the legs on the tables, and set out the pictures.
- A trailer or van which does not need unloading at night would save time and increase capacity.
- Battery operated mp3 players (rechargeable) would reduce the setup time.

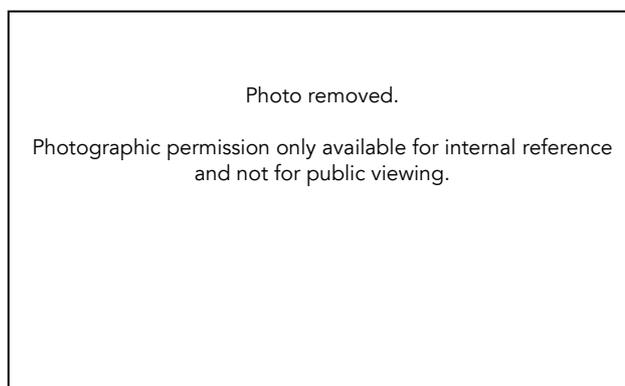
Learning: add to the schools letter a request for children to be available for loading and unloading; try using a trailer and explore the possibility of a van. Try battery operated mp3 players for the next exhibition

7. Follow Up

Most teachers conducted some sort of follow up work after the exhibition. Most common activities included:

- retelling
- plot discussions
- exploring feeling; exploring dilemmas
- drawing or painting moments in the story
- cartoon retelling
- Re-enactment
- letter writing
- story writing

All teachers reported heightened enthusiasm and imagination for such follow up work, and said they would have done more if they knew earlier what was coming.



Learning: try and give the information a term in advance so that teachers can incorporate the Story Day into their forward planning. Ensure that the day is not seen as “doing the Greeks” but as a chance to use a narrative for cross curricula learning.

8. Teacher Questionnaire Feedback

The table below shows how highly teachers rated the overall event according to five criteria, showing more than half of the teachers rated the event excellent in all but one category.

	How well did we help children to: (1=poor; 5 = excellent):	1 %	2 %	3 %	4 %	5 %
1	Understand and appreciate a performance art form	0	0	3	34	62
2	Understand and appreciate a mythic genre	0	0	10	28	60
3	Understand the way objects, visual art and music can relate to a narrative	0	0	5	24	71
4	Develop listening, observation and questioning skills	0	0	9	43	48
5	Develop enthusiasm which can further be harnessed by the class teacher	0	0	3	16	81
	61 questionnaires completed					

Below is a selection of responses to the open ended questions:

a. General Comments

- A thoroughly marvelous experience - thank you!
- Very cross curricula - I just had the whole class doing drama
- I liked the way it all linked
- Very good use of artifacts to promote discussion and stimulate imaginative responses
- Really enjoyed it, it all benefited
- The exhibition was great - really got the children thinking about the story
- The storytelling as excellent and the objects really brought things to life: an excellent day
- We have many children for whom stories are not part of their experience. The stimulus and enjoyment alone makes a day like this worthwhile. Gave me inspiration too!
- A real treat - thank you!
- Helped children to see stories as a journey - which means it relates to picture in their minds when they come to write their own.
- Thank you for the ideas, the enthusiasm and the motivation to use a wider approach to story
- It was fantastic! The children thoroughly enjoyed it ands were enthusiastic
- Such magical storytelling - thank you!

b. How could future days be more effective?

- More time
- Picture cards of the exhibition with the text on the back so we can recreate the exhibition afterwards
- More interactives
- Something for younger ones

c. Were activities inclusive of all abilities?

- It helped those who often struggle to come up with imaginative responses
- My very disaffected boys really loved it
- The children who struggle were really interested
- Loners were happy

d. Was advanced information useful? How could it have been better?

- Yes very useful
- Send a book list

e. Ideas for future Story Days?

Odyssey	Skellig	African stories
Themed days (Monsters, love etc)	Celtic Myths	Fairy tales
Shakespeare	Oxford Stories	Adventures
Ballad poems	War	Egyptians
Science Fiction/Fantasy	Troy	Funny stories
Native American Myths	Golden Fleece	Fables
Anansi; tar baby	Beowolf	Vikings
Simpler KS1 stories	Canterbury tales	Robin Hood
	Dickens	

f. How frequently would you enjoy visits of this kind to your schools?

60% twice a year; 40% once a year

g. Other Comments

- We need positive female characters
- The evaluation session at the end was useful for all to consolidate the experience
- Some images possibly too graphic and may cause comment from parents.
- I loved the freedom to explore without restriction

9. Issues and Questions Arising

In general the trial has shown that the Story Day model seems to have great potential to inspire children about story and storytelling. Participating teachers and children were consistently enthusiastic about the approach to combining performance and exhibition. All of the schools who were subsequently approached for booking a second story, signed up for a second show.

Features highlighted by teachers and children included:

- inspiring and fun
- inclusive of all abilities
- cross curricular
- appeals to diverse learning styles
- cost effective
- provides a powerful platform for further story work.

It therefore seems that the Story Day can be an effective way for The Story Museum to work county wide.

Some key issues to be considered in taking the project forward include:

1. The Story Museum should incorporate the recommendations of children and teachers into the design of future exhibitions (see annex 4).
2. Head teachers were generally happy to pay £2 a child up to a maximum of £300. This would mean a model where schools pay for the costs of the storyteller, while cost of origination and administration are subsidised from external sources. A business model might be developed in the future aiming to cover all costs, but for the moment a mixed subsidy/fee scheme is recommended.
3. There is an issue of targeting and impact. Obviously the impact of a Story Day in a small school of 60 children is much less than in a large school where 250 benefit. Does this mean The Story Museum should prioritise larger schools, or is it unfair to exclude smaller schools in this way?

Secondly, the impact of the Story Day seems to have been greatest in the schools in the middle range of aptitude. While all schools thoroughly enjoyed the experience, where the children were from a background where they were used to being taken to live performances and Museums, the experience was enjoyed but not completely new. In schools where children had very little home exposure to story, exhibitions or live performance, the experience was extremely powerful. In these schools the atmosphere was electric, and the children massively appreciative. In a few of the "toughest" schools where staff struggled with behavioural challenges, the impact was perhaps less again, teachers using the day perhaps more as a welcome (and deserved) break than as a platform for further teaching. Is there a way to adapt Story Days to school contexts of this kind, or is this beyond the capacity of the Story Day?

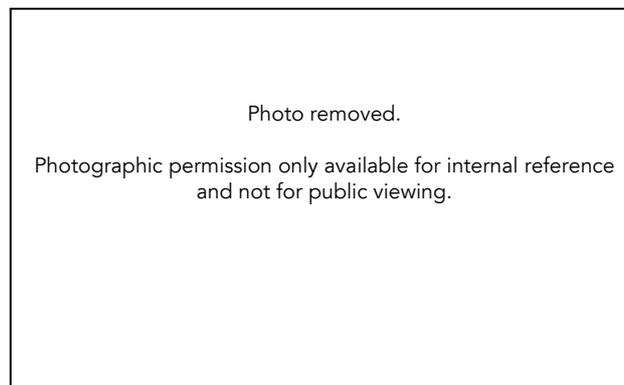
One suggestion is to give priority over the next period to larger city and suburb schools in the more depressed urban areas of the County. This will provide a mix of schools - in some things will be easy and impact great - in others there will be more challenges to develop and adapt.

4. There is a need to test out the model using other performance artists to assess its reliability. This will entail additional costs of management and supervision and should be incorporated into the future plans of the programme.

5. The choice of future stories presents a dilemma. It is noteworthy that most of the suggestion for future Story Days suggested other traditional stories (myths, legends, wondertales, fables and so on). Yet one of the missions of The Story Museum is to promote reading. Should we move to literary stories (for example Skellig, Shakespeare, Dickens and Science Fiction were suggested by teachers) or stay with traditional stories.

The idea of featuring a Jacqueline Wilson book (Suitcase Kid) drew a mixed response. Some teachers loved her, but many questioned her literary style and moral content. There was also the problem that her books appeal to girls, and by and large a major problem in primary schools is boys becoming disinterested in books and story. Several teachers were very enthusiastic about male engagement with the Minos story (powerful plot sprinkled with violence and death) and encouraged more myths in general and Greek myths in particular because of their appeal to this group.

6. Obviously parents are an important key to a child's relationship with story. In three schools the exhibition was kept open after school and children showed their parents round, creating a possible talking point at home later. The Story Museum should continue to explore ways of including parents and the family literacy and numeracy support workers.



7. Equally obviously, in the long run the supporting of teachers to inspire children will have a major and wider impact than one-off Story Museum events. It is therefore important to bring new tools and techniques to teachers by running insets and publishing story techniques for classroom use.

Annex 1. Teacher questionnaire

Interview or Questionnaire for Teacher

The aim of the project is to find ways to inspire and engage children using a mixture of performance and exhibition, in order to support the work of the school in building enthusiasm for reading, writing, listening, engaging and imagining. We are particularly interested in offering a diversity of stimuli to engage different children in different ways (sounds, music, pictures, poetry, paintings, objects and so on). Please help us assess this modest pilot so we can plan better next time.

Teacher Name and School

Year Class Taught

How do you rate our achievement (1=poor; 5 = excellent – circle number)

- | | | | | | |
|---|---|---|---|---|---|
| 1. Understanding and appreciation of performance art form | 1 | 2 | 3 | 4 | 5 |
| 2. Understanding and appreciation of mythic genre | 1 | 2 | 3 | 4 | 5 |
| 3. Understanding the way objects, visual art and music can relate to a narrative | 1 | 2 | 3 | 4 | 5 |
| 4. Developing listening, observation and questioning skills | 1 | 2 | 3 | 4 | 5 |
| 5. Developing enthusiasm which can be harnessed by the teacher for further class work | 1 | 2 | 3 | 4 | 5 |

Do you think story-days of this kind are useful in other ways? Explain?

What parts of the day were most useful?

Can you suggest ways in which future days could be more effective.

Were the activities inclusive of all abilities? Did you notice any children who particularly benefited?

Are you planning any follow-up work – if yes what; if no, why?!

Was the letter and information we sent in advance useful – how could it have been better?

Any ideas for other stories or themes for future story-days?

How frequently would you enjoy visits of this kind to your school?

Twice a year Once a year Once every few years Other

Any other comments?

Annex 2. Interview schedule for classes

On a scale of one to ten show me how much you enjoyed the storytelling
(Show me the fingers) And exhibition

Favourite things about the storytelling

Ways to make it even better

Favourite things about the exhibition

Ways to make it even better

Anything else you want to say?



Dear Head Teacher or Visit Coordinator

Story Museum Visit

We are looking forward to visiting your school for a pilot Story Day and working with your teachers and children. Please could you circulate the attached note to teachers whose classes will be involved (years 2-6) so they know what we are planning. We'd be very grateful if you could make the following preparations for our visit so that everyone can get the most out of the day:

1. Assembly Hall

We'll need to use your assembly hall, please, for a one-hour performance first thing in the morning.

2. Exhibition Space

We'll need an assembly hall or large classroom (minus furniture) for the whole day for the exhibition. The minimum size is about 60 square metres of floor space.

3. Scheduling Visits to the Exhibition

We plan to set up the exhibition after the morning show so it will be ready from 10.45am. As the objects are in the sequence of the story it would be best if visitors were to arrive in single classes for a minimum of 30 minutes and maximum of 1 hour per class with their teacher. This means a maximum of about 6 classes can visit during the day. We'd be grateful if you could set up a schedule for this.

Thank you for agreeing to help us develop our Schools Story Service by acting as a pilot school. We will share our findings with you and hope to return next year with 'fully developed' versions of our School Story Days. Please don't hesitate to contact me if you need more information.

I look forward to meeting you soon.

Chris Smith
Schools Story Service Director,
The Story Museum
01865-326417

Dear Teacher

Minotaur Story Day

The Story Museum is an Oxford-based project dedicated to inspiring children about stories and reading (www.storyMuseum.co.uk). We are currently exploring different ways of combining objects and experiences to educate and entertain children about story.

We are developing a schools programme for the County which will combine story performance, story exhibition and in-school workshops in an innovative way. First a story performance will wake up the story in the imagination of the audience; then the exhibition will allow the child to 'walk through the story' experiencing images, objects and sounds related to the narrative they have heard. We expect that this combination of performance and exhibition will offer a powerful and varied experience for students and a possible stimulus for further class-based work, initiated by the class teacher.

This term we are trialling this idea in a few schools using the Minotaur myth so that we can learn from experience and benefit from your feedback.

When we visit your school we have planned the day as follows:

- We will start the day with a one-hour performance of the Minotaur (from the abduction of Europa to the death of Minos.) with music and song. The show is suitable for years 2-6.
- For the rest of the day a simple story exhibition will be set up in the school: the exhibition includes about 30 objects and images including artistic responses to the story (Matisse, Titian, Boucher), natural objects (horns, hide, rocks, shells), music (ancient Greek chants, Holst, The Incredible String Band), replicas (flowers, bull, minotaur, tools), pictures of Museum artefacts (ancient images of Theseus, the minotaur and the labyrinth), maps, musical instruments.

We wish to invite all teachers of years 2-6 to use the show and exhibition as a platform for class-based work relevant to their students. We attach a list of possible ideas for various ages, although we imagine many teachers will want to design their own response. Also attached is a list of main characters, the plot outline, and a list of exhibits and text.

What really matters to us is that we give the idea a good trial so we can plan and budget for a fully-resourced programme next year. To this end we hope there will be time in the day to briefly interview staff and children to get feedback and ideas for future work.

I look forward to meeting you soon,

Chris Smith, Schools Story Service Director,
The Story Museum
01865-326417

I. Possible Responses to the Performance and Exhibition

We request that all the children are asked to walk around the exhibition from start to finish. Also, that they are given some kind of question or assignment to visit the exhibition with, for further work in the classroom afterwards. Here are a few ideas for possible tasks:

1. Description

Each pair to choose a few favourite objects, practice describing them verbally, then write down the description.

2. Questions

Each pair to make a list of 5 questions they are curious about, and then visit other pairs to discuss and try to find answers.

3. Mini Poem

Choose a favourite moment in the story, and objects related to that moment. Brainstorm a list of words. Fit them into a mini-poem skeleton (say, 3 words, 4 words, 3 words); read and echo back in class. For example:

SAD	SAD	WOMAN	
HIDING	HER	SECRET	ALONE
NOBODY	TO	TELL	

4. Touch Words

Find words to describe the textures and sensations of the objects that were touched.

5. Feeling Words

Choose exhibits which made you feel something (happy? sad? Bored?) and explore why:

"I felt sad because..."

Repeat using another object and explain how a character was feeling at that moment in the story.

6. "What if" re-telling

Think of a "what-if" moment in the story when you would like things to be different, and write what happens next as a result.

7. Song writing

Write a song about your favourite character, or maybe a rap.

8. Dialogue

Chose a favourite moment in the story and write some dialogue for that moment, either as a play or as a piece of story writing.

9. Design

Design and draw your own labyrinth.

10. Re-enact

In groups choose a favourite scene in the story and improvise a re-enactment.

11. Letter Writing

Imagine you are the Minotaur in the labyrinth. Write a letter to your Mum!

12. Gods

Draw a picture of one of the Gods as you imagine them. Now describe them in words.

13. Personal

Does anything in the story remind you of something that happened to you (e.g. a time of surprise, a time of fear, a time of shame, a time of violence, a time of fun)?

Talk about it: write about it.

14 Coin Design

You have seen some designs of old Greek coins. If you were designing a new coin about this story what pictures would you put on it?

15. Dilemmas

List the main dilemmas in the story. Explain what choices the character had and what you would have done in their place. Use a hotseat to explore.

(Should Europa ride the bull; should she marry the king; should Pasiphae tell anyone her secret...etc)

16. Ethics

Explore the role of Daedalus in the story. Was he right to help the queen and build the labyrinth? Should he have said no?

17. Cartoons

Make a cartoon about one of the scenes in the story.

18. Wooden Cow Design

How would you make a replica cow like Daedalus? Show with diagrams.

19. Anger

List the moments when characters got angry. Discuss causes. Discuss possible alternatives to revenge!

20. Loss

List the moments of loss in the story and the different ways the characters react. How do you deal with loss?

II. Plot Outline and Characters

1. Birth of Minos

- Zeus-bull takes Europa
- Zeus lives on Crete with Europa- they have three sons
- Zeus leaves

2. Minos became King

- Europa marries the King of Crete
- The King dies
- Minos asks Poseidon to send a white bull from the sea, and promises to kill it
- The bull comes but Minos breaks his promise and keeps the bull
- Poseidon punishes Minos with a curse that his wife will love the bull

3. The bull-child is born and imprisoned

- Minos is married to Pasiphae
- She falls in love with the bull
- She asks Daedalus' help and he makes a wooden cow
- Dressed up as a cow she spends time with the bull
- A bull-child is born and imprisoned in a labyrinth

4. The Greeks pay for peace

- War between Minos and Greece
- Zeus helps Minos
- Greeks agree to send 14 youths to the Minotaur every 9 years

5. Theseus kills the bull-child

- Theseus travels to kill the Minotaur, promising to return in a white-sailed ship
- Minos' daughter, Ariadne falls in love and helps him escape with the thread
- He kills the Minotaur and escapes with her

6. Theseus betrays Ariadne and loses his step-father

- Dionysus asks Theseus to leave Ariadne on Naxos for him
- He does it, and she asks Zeus to punish him
- Theseus forgets to change the sail and his father falls from the cliff in grief

7. Daedalus escapes imprisonment loses his son and kills Minos.

- Minos puts Daedalus and his son Icarus in prison
- Daedalus makes wings from feathers and wax
- Icarus flies too high and dies
- Daedalus flies to Sicily
- Daedalus kills Minos with a bath of boiling oil.

Main Characters

Europa, mother of Minos

Zeus, king of the gods

Minos, eldest son of Europa/Zeus

Poseidon, God of the sea.

Pasiphae, wife of Minos

Daedalus, blacksmith and inventor

Minotaur, the bull-child

Theseus, hero of Greece

Ariadne, daughter of Minos

Dionysus, god of wine

Icarus, son of Daedalus

III Exhibits and Text

	Exhibit	Story Text	Information and Questions
2	Flowers	Once, in the land of Canaan, a young woman was picking flowers down by the sea	How do you imagine the flowers she was picking (colour, smell, shape)?
3	Painting of Europa and bull	She climbed onto the bulls back and held on as the lifted her into the air...	This painting is by Francois Boucher (1747). What is she thinking?
4	Modern bull toy	Days later they came ashore on the island of Crete, on a sandy beach. She slipped of his back, waiting to see what the bull would do.	Look at the model bull. Imagine being alone on a beach with a huge bull! What would you think? What would you do?
5	Zeus head	When the lighted faded she found herself looking into the eyes of Zeus, King of the Gods	This is a copy of a head of Zeus from ancient Greece. What does his face tell you about him?
6	Zeus music (Holst)	Minos loved to play on the beach with his father	This piece of music is named after Zeus (Jupiter, his Roman name). What do you imagine when you hear the music?
7	Bull horns	Poseidon sent an enormous bull out of the see as a sign that Minos should be King ...	What do you think when you see these horns? Imagine how big the Bull would be that had horns this size?
8	Poseidon photo	Poseidon was furious when Minos broke his promise	This is a picture of a stone bust of Poseidon, God of the Sea.
9	Pasiphae picture (Matisse)	Pasiphae was so ashamed. She couldn't tell her secret to anyone ...	This picture was painted by Henri Matisse in 1944. It is called Pasiphae
10	Hide, wood and stone hammer	Finally she went to blacksmith Daedalus, who promised to help. He used wood and hide to make a life size wooden cow....	Daedalus would have worked with only with stone and bronze tools. Imagine making a hollow wooden cow using simple tools like these. How would you do it?
11	Plastic Minotaur toy	A creature was born with the head of a Bull and the body of a boy	This Minotaur is made from plastic. Is this how you imagined him?
12	Incense burner and incense	Minos went to the oracle, burned incense and prayed for help	These crystals are called incense: they are made from tree resin and give off a nice smell when burned.
13	Ancient labyrinth coins	Daedalus built a labyrinth of tunnels under the palace	These photo show labyrinth images on coins from ancient Crete and Greece. Why do you think they put this picture on their coins?
14	Maze picture and game	The labyrinth was so twisted and tangled that, once inside, escape was impossible	Can you find your way out from the centre following a single line?
15	Superwoman comic picture	They threw the bull-child into the labyrinth and closed the gate, leaving him alone in the dark...	Here are some Minotaur pictures taken from a superwoman comic. Here the Minotaur is her friend.
16	Minotaur song	He lived there for years, never seeing the light	This song was written about the Minotaur by pop group. If you were writing a song about him, what would you say?
17	Athena tile	The Greeks asked the Goddess of Athens, Athena, how to stop the war.	This tile shows Athena, Goddess of Wisdom and War, with her helmet, spear and owl. If you were

			inventing a goddess of wisdom, what would she look like?
18	Ancient prayer song	They gave thanks to the Gods with their prayers	This song is an example of a temple song from Ancient Greece. If you were to write a praise song to one of the Gods, what might you say?
19	Aphrodite painting and statue	When Theseus arrived in Crete, Aphrodite was watching over him.	This picture of Aphrodite was painted by Sandro Botticelli and is called "The Birth of Venus". What is happening in the picture? How might a modern Aphrodite would look?
20	Picture of tunnels and thread	Ariadne gave him a silver thread to help him escape from the labyrinth.....	Ariadne helped Theseus kill her brother – was she right or wrong (argue both sides)?
21	Photo of pots showing Theseus and Minotaur	Deep inside the labyrinth, Theseus killed the Minotaur	These ancient Greek pots show pictures of Theseus killing the Minotaur. If you were Theseus, would you have liked to kill the Minotaur?
22	Song of Ariadne	Ariadne was sad and angry when Theseus left.	This is a sing from a German opera. What do you think Ariadne is singing about?
23	Grapes	Dionysus appeared to Theseus in a dream, and asked him to leave Ariadne on Naxos	Dionysus is God of Grapes and Wine. What do you think a wine god would be like?
23	Picture of Ariadne on Naxos (Titan)	Dionysus came dancing along the beach with his followers...	This picture was painted by Titian in about 1520. It is called Bacchus and Ariadne. Bacchus is the Roman name for Dionysus. Is this how you imagined him?
24	Drum and Cymbals	His followers banged cymbals and drums as they danced	The followers of Dionysus played a lot of music, with bronze cymbals and drums. The drum is made by stretching animal skin over wood.
25	Black and white sail	Theseus was so busy dreaming of his glory, he forgot to change the sail from black to white	
26	Rock and blood	His father fell dead on the rocks below	Imagine the funeral of the king: what would Theseus say in his speech?
27	Wax and Feathers	Daedalus collected wax and feathers to build wings for him and his son ...	If you had to build wings with wax, feathers and string, how would you do it?
28	Icarus picture (Matisse)	Icarus flew higher and higher	This picture Matisse is called Icarus. What do you think Matisse is trying to say about Icarus?
29	Melting wax and light	until the wax melted and Icarus fell to his death	Wax changes from solid to liquid when it melts.
30	Olive Oil	Daedalus flew to Sicily; when Minos followed him there, Daedalus killed him with boiling oiland so the story ends.	The jar is filled with olive oil, made from the fruits of the olive tree.
31	Map of journeys		This final map shows the places and journeys in the story

Annex 4. List of Schools, Dates and Number of Children Participating

	School Name	Date	Number Children
1	Shiplake	2.12	150
2	St Andrews	9.12	230
3	Lynams	14.12	160
4	Batt School Witney	19.1	220
5	Bayard Hill, Headington	23.1	250
6	Windmill, Headington	26.1	230
7	Woodfarm, Headington	2.2	250
8	Grange, Banbury	8.2	210
9	Dashwood, Banbury	10.2	130
10	Hardwick, Banbury	27.2	250
11	Sibford inset	28.2	30 Teachers
12	St Mary's Banbury	1.3	150
13	Sibford Gower	2.3	150
14	Hornton and Inset Deddington	6.3	60 and 30 teachers
15	Bishop Carpenter	8.3	160
16	Roxton	9.3	150
17	Deddington	13.3	160
18	Christopher Rawlins	15.3	170
19	St Hughs	16.3	35
20	Bloxham	17.3	260
21	Shennington	22.3	60
22	Queensway, Banbury	23.3	180
23	Fir Tree, Wallingford	27.3	160
24	Bishop Lovell , Banbury	29.3	240

Total: 4,015 children and 60 teachers

Annex 5 Design Outline for Future Minos exhibition

1. Use same format, but with more activity mats at the end of the exhibition.
2. Keep 1x.7 frames, but recover them with new plastic, with as little reflecting as possible.
3. Change audios to rechargeable battery CD players in boxes on top of tables, with battery recharger (quicker, simpler than cables)

4. Additions to sequence:

a. things we have

Theseus and Minotaur sculpture image

Fall of Icarus Painting

Icarus and Daedalus Painting

Dionysus and Ariadne

Venus Music (Holst)

Smells: lemon grass with flowers; rose geranium for Aphrodite; ylang ylang for Athena.

Activity Mats at end:

Lyre type instrument (add activity card)

Square Labyrinth puzzle (add activity card)

Labyrinth cards (add activity card)

Mask and Sword (role play)

Cow mask, hammer and bull (role play)

Bull mask and flowers (role play)

Plastic figures for role play (many) and model labyrinth

b. things we need

Linking piece after #6-

- picture of sky (they watched the sky and waited)
- image of wrinkled old king (the woman said no, the mother said yes)
- picture of sea and sound of sea (Minos called on Poseidon to give a sign,...everyone watched the sea)
- curse moment (have a drum and the words of the curse) – practice the sound effect
- picture in love and then not (commission or use a Picasso?)

Minotaur baby image or model

Mood music for labyrinth (Mahler?)

For final image can we half melt a plastic king and have him inside a bottle of oil!

Add smell capsules for Zeus (honey); the labyrinth (damp) ; Dionysus (fruity)! Can we get seaweed smells.

Pictures of Crete

Suggested New Sequence

Exhibits and Text

	Exhibit	Story Text	Information and Questions
1	Story Museum image and info		
2.	Welcome information and instructions		
3	Flowers and lemon grass	Once, in the land of Canaan, a young woman was picking flowers down by the sea	Howe many kinds of flowers can you see? What does the smell remind you of?
4	Painting of Europa and bull	She climbed onto the bulls back and held on as the lifted her into the air...	This painting is by Francois Boucher (1747). What is Europa thinking?
4	3 Europa Coins and magnifying glasses		These are modern greek coins, each worth 2 Euros. Why do you think they put Europa on their coins?
5	Modern bull toy	Days later they came ashore on the island of Crete, on a sandy beach. She slipped of his back, waiting to see what the bull would do.	Look at the model bull. Imagine being alone on a beach with a huge bull! What would you think? What would you do?
5	Zeus head	When the lighted faded she found herself looking into the eyes of Zeus, King of the Gods	This is a copy of a head of Zeus from ancient Greece. What does his face tell you about him?
6	Zeus music (Holst)	Minos loved to play on the beach with his father	This piece of music is named after Zeus (Jupiter, his Roman name). What do you imagine when you hear the music?
7	Picture of Sky	They wanted their father. For days they watched the sky and waited, but he didn't come.	Imagine Minos sending Zeus a message. What would it say?
8	Picture of old wrinkled face	The King of Crete wanted to marry Europa. She agreed so her sons would be princes.	Was she right to marry him? What would you do in her place?
9	Picture and sound of sea	Minos asked Poseidon to send a bull from the sea, and promised to kill it. Everyone watched and waited.	
10	Bull	Poseidon sent an enormous bull out of the see as a sign that Minos should be King. Minos broke his word and let it live.	What do you think when you see these horns? Imagine how big the Bull would be that had horns this size?
11	Poseidon photo, drum and text of curse	Poseidon was furious when Minos broke his promise. He cursed him, saying his wife would fall in love with the bull)	This is a picture of a stone bust of Poseidon, God of the Sea.
12	Image of In love with king, then in love with bull	After the wedding, queen Pasiphae felt strange – all she could think about was the bull.	If you were her, what would you do?
13	Pasiphae picture (Matisse)	Pasiphae was so ashamed. She couldn't tell her secret to anyone ...	This picture was painted by Henri Matisse in 1944. It is called Pasiphae
14	Hide, wood and stone hammer	Finally she went to blacksmith Daedalus, who promised to	Daedalus would have worked with only with stone and bronze tools.

		help. He used wood and hide to make a life size wooden cow....	Imagine making a hollow wooden cow using simple tools like these. How would you do it?
15	Plastic Baby Minotaur toy or image	A creature was born with the head of a Bull and the body of a boy	This Minotaur is made from plastic. Is this how you imagined him?
16	Incense burner and incense	Minos went to the oracle, burned incense and prayed for help	These crystals are called incense: they are made from tree resin and give off a nice smell when burned.
17	Ancient labyrinth coins	Daedalus built a labyrinth of tunnels under the palace	These photo show labyrinth images on coins from ancient Crete and Greece. Why do you think they put this picture on their coins?
18	Maze picture and game	The labyrinth was so twisted and tangled that, once inside, escape was impossible	Can you find your way out from the centre following a single line?
19	Superwoman comic picture	They threw the bull-child into the labyrinth and closed the gate, leaving him alone in the dark...	Here are some Minotaur pictures taken from a superwoman comic. Here the Minotaur is her friend.
20	Minotaur song	He lived there for years, never seeing the light	This song was written about the Minotaur by pop group. If you were writing a song about him, what would you say?
21	Athena tile and statue head with ylang ylang smell	The Greeks asked the Goddess of Athens, Athena, how to stop the war.	This tile shows Athena, Goddess of Wisdom and War, with her helmet, spear and owl. If you were inventing a goddess of wisdom, what would she look like?
22	Ancient prayer song	They gave thanks to the Gods with their prayers	This song is an example of a temple song from Ancient Greece. If you were to write a praise song to one of the Gods, what might you say?
23	Aphrodite painting and statue	When Theseus arrived in Crete, Aphrodite was watching over him.	This picture of Aphrodite was painted by Sandro Botticelli and is called "The Birth of Venus". What is happening in the picture? How might a modern Aphrodite would look?
24	Venus de Milo with rose smell and music		
25	Picture of tunnels and thread	Ariadne gave him a silver thread to help him escape from the labyrinth.....	Ariadne helped Theseus kill her brother – was she right or wrong (argue both sides)?
26	Photo of pots showing Theseus and Minotaur	Deep inside the labyrinth, Theseus killed the Minotaur	These ancient Greek pots show pictures of Theseus killing the Minotaur. If you were Theseus, would you have liked to kill the Minotaur?
26	Theseus and Minotaur picture		
26	Plastic Minotaur and Plastic Theseus		
27	Song of Ariadne	Ariadne was sad and angry when Theseus left.	This is a sing from a German opera. What do you think Ariadne is singing about?
28	Grapes	Dionysus appeared to Theseus in a dream, and asked him to leave Ariadne on Naxos	Dionysus is God of Grapes and Wine. What do you think a wine god would be like?

29	Picture of Ariadne on Naxos (Titan)	Dionysus came dancing along the beach with his followers...	This picture was painted by Titian in about 1520. It is called Bacchus and Ariadne. Bacchus is the Roman name for Dionysus. Is this how you imagined him?
30	Drum and Cymbals	His followers banged cymbals and drums as they danced	The followers of Dionysus played a lot of music, with bronze cymbals and drums. The drum is made by stretching animal skin over wood.
31	Dionysus and Ariadne pic	Later, the wine God and Ariadne were married	.
32	Black and white sail	Theseus was so busy dreaming of his glory, he forgot to change the sail from black to white	
33	Rock and blood	His father fell dead on the rocks below	Imagine the funeral of the king: what would Theseus say in his speech?
34	Wax and Feathers	Daedalus collected wax and feathers to build wings for him and his son ...	If you had to build wings with wax, feathers and string, how would you do it?
35	Icarus picture (Matisse)	Icarus flew higher and higher	This picture Matisse is called Icarus. What do you think Matisse is trying to say about Icarus?
36	Melting wax and light	until the wax melted	Wax changes from solid to liquid when it melts.
37	Pic of Daedalus and Icarus	and Icarus fell to his death	Could Daedalus have prevented Icarus' death? How?
38	Fall Of Icarus		This picture is called the fall of Icarus by Bruegal. What the painter is trying g to say about Icarus' death?
39	Melting King in Olive Oil	Daedalus flew to Sicily; when Minos followed him there, Daedalus killed him with boiling oiland so the story ends.	The jar is filled with olive oil, made from the fruits of the olive tree.
40	Map of journeys		This final map shows the places and journeys in the story
41	Next instructions		