

Out of Art into Storytelling

Evaluation Report

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Executive Summary

Out of Art into Storytelling, the subject of the following evaluation report, was a 12 month project spanning the initial INSET in September 2009 to an exhibition celebrating work in the autumn of 2010. It involved 20 classes from 11 schools from four Local Authorities (LAs) and the telling of stories, both orally and in written form, inspired by paintings selected by the National Gallery from its collection.

The methodology of this independent evaluation is a critical analysis of secondary data and synthesis of key documents. Its aim was to evaluate the *Out of Art into Storytelling* project initiated by the National Gallery. Primary evaluation data was collected by the teachers involved in the project.

There is powerful evidence from the participants of the *Out of Art into Storytelling* project of the potential of pedagogy inspired by visual art to transform pupils' storytelling, and to an extent their writing. Our analysis of the data suggests that further work of this kind is likely to be of benefit to teachers and their pupils and for this reason we would encourage its continued development. The evidence available shows that the project increased both pupil and teacher confidence, not only in relation to the use of paintings but to a limited extent beyond this context too. Children demonstrated a greater awareness of the reader or audience of their work, resulting in greater motivation, quality of output and sense of pride.

For future work of this kind it is recommended that key operational definitions are further strengthened and clarified. For example definitions of ideas like 'creativity' can help to focus participants' attention on desirable outcomes. In the case of pupils' writing, the balance between an emphasis on pupils' generation of ideas for writing that is 'owned' by them and an emphasis on the teacher's stimuli for writing is worthy of attention. The evaluation design and methodology is another area where refinements are possible that could lead to even more successful practice and more robust evidence of enhanced learning and teaching.

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In 2010, a period of uncertainty about the primary curriculum in England began. This uncertainty was partly a political outcome of twelve years of government strategies for primary education. Most controversial of these strategies was the National Literacy Strategy (NLS). The effective exclusion of speaking and listening from the National Curriculum from the NLS was one of several serious deficiencies. As a result, recognition and concern grew that talk was being neglected. The result of this was recommendations in two key areas: pupil talk, and teacher talk. As far as pupils were concerned, the need to have more emphasis on them learning through oral activities was stressed. As far as teachers were concerned, the importance of particular kinds of teacher-pupil interaction was once again firmly on the agenda. The *Out of Art into Storytelling* project can be seen as directly addressing pupil talk and to a lesser extent teacher talk.

Even stronger concerns about the teaching of writing in relation to the NLS were raised. Frequently fragmented writing tasks, lack of time to complete writing, lack of focus on purpose, audience and whole texts, and the almost total neglect of pupils' own ideas for writing were but a selection of problems encountered in the NLS approach to writing. As a result innovations in writing pedagogy began to grow once more. One particular strand of these innovations was the use of drama and more active preparatory activities as a stimulus for writing. The *Out of Art into Storytelling* project can also be seen as a reflection of this kind of innovation.

The following paragraphs briefly summarises research internationally on the teaching of writing (for more detail see Wyse, Andrews and Hoffman, 2010). An enduring debate on writing has concerned how the basic skills can be taught in a way that appropriately balances the emphases on composition and transcription while maintaining pupils' motivation. The evidence suggests that one potentially powerful way to balance pupil motivation for writing with teaching of the necessary skills is through emphasis on the processes of writing, augmented by explicit teaching of skills and strategies (Graham, 2010; Wyse, 1998). Contextualised teaching of writing requires understanding about the way in which words and sentences are not only the nuts and bolts of a meaning-making system but also that grammatical choices represent relations between writing and the world that writers live in. The importance of contextualisation is realised through an emphasis on the processes of writing, and on grammatical choices, but also at the level of some aspects of writing that have received rather less attention by researchers, such as handwriting and morphology.

One of the many factors that are necessary to consider in relation to effective pedagogy is how children's writing develops. Programmes of study which imply stages of writing development are common at national and regional levels across the world. The link between these programmes and the research evidence, however is less clear. In part this is because we still have some way to go in our understanding of writing development. Christie (2010) proposes four developmental phases that account for pupils from age 6 to age 18, with the move to greater abstraction in

writing a vital one. Bradford and Wyse (2010) adopt an inter-disciplinary focus as a means to highlight the combination of cognition, genre, and children's writing experiences at home as important areas in relation to young children's writing, and caution about the need to recognise individual differences in children's writing behaviour in the context of developmental stage theories. The idea of an evidence-informed approach to the teaching of writing which motivates pupils and which locates carefully balanced explicit teaching within a holistic approach is a very attractive one.

Although the approach to writing in the *Out of Art into Storytelling* was not explicitly built on research evidence, as the following report shows there are a number of features that reflect what is regarded as effective practice.

Evaluation Methodology

The methodology of this independent evaluation is a critical analysis of secondary data and synthesis of key documents. Its aim was to independently evaluate the *Out of Art into Storytelling* project initiated by the National Gallery (henceforth the Gallery). Primary evaluation data was collected by the teachers involved in the project. Therefore as the evaluation of the project is based on self-reporting from participants, and teachers' self-selection of outcomes from pupils, the project and its evaluation should be seen as exploratory and illuminating in nature, rather than as confirmatory of the approach to teaching writing.

Data Collection

The Gallery provided each school with memory sticks with pre-named files and folders to fill with material for an exhibition and for the evaluation. Adherence to the data collection requirements of the Gallery and subsequent level of contribution to the evaluation of the submissions varied, but all schools submitted material in some or all of the following categories (see Appendix 1 for overview of data):

- Teachers' planning
- Evidence of children's oral storytelling
- A pupil case study showing the 'best' from the beginning to the end of the process
- Work showing high achievement (at any ability level)
- Work which shows where skills have transferred into other writing genres or subjects
- Work by three children (one of low, one of medium and one of high ability), preferably from before and from after the project
- A summary of the impact upon these three children
- An evaluation of the project as a whole
- A table of background detail to the work submitted

Judgements drawn from pupil case studies showing the best work can illustrate benefits for particular pupils but cannot be generalised in relation to wider groups of pupils.

Data Analysis

The evaluators received schools' submissions via memory stick and file transfer and the content of these was added to the overview of data chart which listed each file. Analytic notes made about each file were collated in one document and were subsequently colour-coded in relation

to the aims for the project established by the Gallery. The findings are drawn from our analysis of teacher and consultant evaluation forms and from analysis of selected children's work.

Direct quotations are attributed either to a school if they pertain to a teacher or to a Borough if they pertain to a consultant. Where children's names appear, they are pseudonyms.

The Pedagogy of the Out of Art into Storytelling Project

Out of Art Into Storytelling draws on the principles and outcomes of a previous National Gallery project *Enriching the Context for Writing through Drama and Art* (also variously termed *The Greenwich Writing Project* and *Into the Frame*).

The *Enriching the Context for Writing through Drama and Art* project included 20 teachers from 10 primary schools in the London Borough of Greenwich which had SATs results below the level of the government-set target of 65% of pupils achieving Level 4 in English and Maths. It entailed two days of INSET for teachers, six days of visits in which the Gallery received over 600 children, and two days for teachers to come together to share their children's work and reflect upon the project's impacts. The project was also presented at the United Kingdom Literacy Association (UKLA) Conference in July 2009.

The INSET days for teachers and Literacy Consultants focused on the use of drama as an explorative strategy in relation to paintings and as a stepping stone to the production of quality writing, as well as on the use of paintings to stimulate learning across the curriculum, incorporating the book *Framed* by Frank Cottrell Boyce.

The feedback from this project was highly positive:

'For children to learn creatively, teachers need to create creative contexts. To enable teachers to do this they need to engage in creative learning. The project has provided just that. Intellectual challenge, creative learning, aspirational pedagogy!'

Head teacher

'By far the most stimulating and effective training I have ever been involved in! Also had the biggest impact on my teaching styles and methods – our very improved SATs results reflect the brilliance of this project'

Teacher

'Children have gone from only writing one paragraph to one or two pages.'

Teacher

The Borough's literacy Consultants highlighted the 'transformational effect' of the project, describing how children and their teachers became 'immersed in quality texts and paintings that have stimulated and motivated children to write.' The project has had longer-term effects on teachers, who are sharing their successes and continuing to develop innovative approaches to writing.

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2010. It involved 20 classes from 11 schools from four Local Authorities (LAs) and the telling of stories, both orally and in written form, inspired by paintings selected by the National Gallery from its collection.

Table 1: The Local Authorities, schools and classes

Greenwich	Hounslow	Lambeth	Wandsworth
Deansfield Primary School Year 3	Green Dragon Primary School Year 4 & Year 5	Archbishop Sumner Church of England Primary School Year 4	Earlsfield Primary School Year 5 & Year 6
Halstow Primary School Year 1/2 & Year 3/4	Norwood Green Junior School Year 6 x 3	Bonneville Primary School Year 5 x2	Ronald Ross Primary School Year 3 & Year 5
Sherington Primary School Year 6 x 2	~	Crown Lane Primary School Year 5	The Alton School Year 2 & Year 6

Literacy Consultants from each LA were required to provide local support (in-school visits or after school meetings), with their reported involvement varying between three and 28 hours of input. The involvement of the literacy co-ordinator from each school was requested.

Class teachers, literacy co-ordinators and LA Literacy Consultants attended INSET at the National Gallery during the Autumn term of 2009, which was followed by training and planning activities within the LAs. Classes visited the gallery in either March or June of 2010 to take part in a workshop and to see for themselves the paintings upon which they had been basing their storytelling work. An exhibition showcasing the work from both the Greenwich Project and Out of Art into Storytelling was scheduled to take place in the Learning Gallery from 13th September to 5th December 2010.

INSET Day 1: Tuesday 22 September

- An introduction to the Stage One paintings¹, (paintings with a known story), including storytelling, critical reflection on questioning strategies in action and the development of a personal response into shared writing and developing a personal response into shared writing
- Modelling the storytelling process of telling, mapping and retelling
- Introduction to the Stage Two paintings² (paintings with no established story), including the development of story seeds using 'Tell Me', taking telling into writing and structuring and scaffolding

INSET Day 2: Monday 19 October

¹ *Tobias and the Angel* – Workshop of Verrocchio, 1470-80

Bacchus and Ariadne – Titian, 1520-23

Perseus Turning Phineas and his followers to Stone – Luca Giordano, early 1680s

² *The Four Elements: Earth* – Joachim Beuckelaer, 1569

River Landscape with Horseman and Peasants – Aelbert Cuyp, 1658-60

Bathers at Asnieres – Georges Seurat, 1884

- Reading paintings and developing dialogue
- Jumping into the frame through drama
- A visual response

Children's Gallery workshops: March and June

- Marc Woodhead and Jacqui Ansell
- Opportunity for children to tell known and created stories in front of the paintings
- 'Read' and respond to new paintings

The aims and outcomes for the project were established by the Gallery:

Aims

- To develop confidence and skill in reading and responding to paintings
- To develop storytelling techniques and a storytelling voice (structures, patterns of language, vocabulary)
- To develop strategies for stimulating the imagination and creative thinking around stories in response to paintings
- To increase the quality and quantity of directed talk and writing
- To develop both pedagogy and practice through personal action/reflection as well as through collaboration

Outcomes

- Re-telling of at least one story related to a National Gallery painting (with each section fully developed, using sophisticated vocabulary and connectives to develop and link ideas)
- Telling/writing/visual recording of created stories from story seeds suggested by paintings

Findings

Developing confidence and skill in responding to paintings

Teachers frequently commented that both they and their pupils had increased their confidence and skill in responding to paintings. One of the Literacy Consultants also felt that she had observed an increase in teachers' confidence to work with art to develop language and talk for writing. One teacher commented on her increased 'self belief' in her ability to use a creative stimulus whilst two others stated that they had developed an increased personal interest in and appreciation of art which they hoped was apparent in their teaching.

Several teachers commented upon the benefit of the visual stimulus to English as an Additional Language (EAL) and Special Educational Needs (SEN) pupils, due to the instant accessibility of a painting in contrast with the written word. One teacher described that for some children, this removed a degree of 'pressure' usually felt when confronted by text.

All abilities can access and interpret the painting and narrative at their own level.
Archbishop Sumner

EAL and SEN children were able to fully access the story using the painting, as they did not have to decode or translate any language
Crown Lane

It is visual so you can go straight into describing what you can see.
Deansfield

This teacher also felt that the use of a painting could work in two ways: not only can an image prompt the written word, but also 'encourages seeing... the visual behind a story or text.' It was also observed that the use of a visual stimulus results in faster engagement with the material due to its immediacy. One teacher described how the pupils in her class had 'so many questions before the story [was] told.' The potential for ambiguity in an image was also commented upon. Teachers found that the interpretive nature of 'reading' a painting meant that children's confidence to respond was increased as their ideas could not be considered right or wrong.

The discussion that ensued allowed a complete exchange of ideas, as it was their own point of view and their own interpretation of the painting, every contribution was seen as valid
Deansfield

The actual amount of information in the pictures allows children to develop emphases within their stories and focus on different aspects without feeling they are right or wrong as all those possibilities are in the picture.
Bonneville

The idea of 'immersion' was mentioned frequently by teachers and Consultants to describe pupil response to the paintings.

Children have become immersed in the world of the painting
Greenwich

This Consultant described how such immersion 'provides thinking time, discussion time, time to unpick content, stories, connections, and feel they 'own' the painting and the story.'

Developing storytelling techniques and a storytelling voice

Teachers and Consultants identified ways in which the project had impacted upon pupils' storytelling voice and techniques in both oral and written contexts, through work which contained 'much more description' and 'increased detail' and demonstrated a 'massive increase in story language.' Numerous teachers and Consultants related ways in which they had been surprised by their pupils, an indication that children were exceeding expectations. A Consultant was surprised by 'the number of children who are able to re-tell epic stories, including the less able children and those from Key Stage 1' whilst teachers described how impressed they were that children were able to tell and write complex stories. Teachers found that children were becoming more aware of the role of the audience in both oral and written storytelling, resulting in greater attention to make their speech and writing more appealing to others.

One Consultant described 'watching children tell a story around a circle and strive to add detail to enhance the story, acting like storytellers' and teachers reported examples which illustrated pupils' audience awareness:

She describes moments and settings in greater depth than she had before, enjoying thinking about the impact on the reader.
Norwood Green

The children have more awareness of the reader when they are writing, having told the stories and seen for themselves what keeps the listener/reader hooked.
Crown Lane

The social dimension of storytelling helped [her] understanding of the audience. When she came to the isolated medium of the writing, she was more aware of the reader
Norwood Green

When reading his story to me as I typed it up, I was aware he was thinking about his audience when he changed one of his opening phrases because he had already used it and he did not want people to be bored with his story.
Deansfield

One teacher described her pupils' story work as 'written as a reader should write' (see Appendix 2), indicating that the pupils had gained an understanding of both reader perspective and writing process. This suggests that this audience-/reader-focused approach to talk and to writing provides children with a clearer purpose for their work, resulting in higher levels of motivation and in turn techniques and a voice which increase the interest in their spoken or written texts.

This audience did not have to be a large one: one teacher described a child who ‘benefited from learning to talk through her work with a partner and becoming a real storyteller, not just a struggling writer.’ The ‘performance’ effect was mentioned several times:

Pupils’ storytelling has become more animated... they are not reading the story from a piece of paper.
Wandsworth

Other elements of the storytelling voice (e.g. vocabulary) and techniques (e.g. storymapping) impacted upon the quality of the children’s work and are thus discussed later.

Developing strategies for stimulating the imagination and creative thinking

Teachers described using an array of strategies to enable their pupils to respond to the paintings. These included ‘jumping into the picture’ to describe the scene using different senses, ‘rewinding’ and ‘fastforwarding’ the picture to imagine what was happening before and what might happen after the moment depicted, and ‘turning up the volume’ to imagine the soundscape and what the characters may be saying. These explorative strategies were designed to encourage pupils to think imaginatively beyond the still image and to promote discussion. The anecdotes below describe classes which clearly responded well to the strategies:

The whole class remained stimulated and excited about writing using the one simple story that lasted over five weeks! Their enthusiasm was such that lessons ran over time and spilled out into whole mornings of focused exploration of narrative.
Archbishop Sumner

When I was halfway through telling the story and we stopped for break time, one boy (not usually very engaged) leapt up and shouted “What is wrong with you Miss? We need to finish!”
Crown Lane

The children of every ability, level and social background were so engaged and the paintings opened up their minds and imaginations to hundreds of possibilities.
Green Dragon

One teacher described how she felt she witnessed her pupils’ ‘imagination expanding’ as they talked about the possibilities one painting presented: “I bet they’re heading for that castle in the background...”

Creative thinking was not only described in activities which were entirely literacy-based: some teachers reported cross-curricular elements to the project. One class found that work on one painting led to exploration of paintings by the same artist (drawing comparisons between the focus painting *Bathers at Asnières* and another by Seurat, *A Sunday Afternoon On The Island of La Grande Jatte*) which in turn led to a more geographical exploration of the locations depicted using Google Earth. Their teacher described this process as ‘highly valuable from the point of view of creativity.’ Another class represented different characters’ emotions at different points in a plot by plotting their journey through the story using a series of lines on a ‘mood graph’.

Another used the paintings as stimuli not only for stories but also for non-fiction and for poetry. One class incorporated their work on *Perseus Turning Phineus and his Followers to Stone* into their DT work on pneumatics, using tubing and syringes to create moving snakes of Medusa's head. They also looked at money problems in Numeracy by costing the wedding feast depicted in the scene and calculated the length of Phineus's journey through the addition of decimals.

One consultant described how she had seen one school extend the use of the visual image in other ways:

This has given teachers a new impetus for using good quality picture books at Key Stage 2 as well as Key Stage 1, as well as using the *Out of Art into Storytelling* skills when exploring a picture in the book and developing their ideas and understanding about character, setting and plot through this avenue, before reading the story itself – which really gives the children that chance to be imaginative and independent in their thinking about narrative.

Lambeth

One teacher felt that paintings themselves stimulated more creative thinking due to the presentation of more simple descriptors visually, using the example that children did not spend time thinking about what colour a character's hat should be (as this detail was provided by the image), but instead focused on more interesting descriptive elements of a story. Another had a slightly different take on the effect of using a visual stimulus:

The children are scaffolded [by the painting] and are not wholly reliant on their imagination or their own experience, which can be a problem with children who are limited in both of these.

Ronald Ross

Increasing the quality of talk and writing

Teachers identified different ways in which they felt the quality of pupils' writing had increased:

He has shown a new ability to develop and extend his thoughts throughout a piece of writing.

Archbishop Sumner

Maria showed great understanding of characterisation throughout the project, really stepping into the characters' shoes, which came across clearly in her writing and talk.

Archbishop Sumner

His writing has developed massively and he has really come on – the description and language is particularly good and shows how much he has learned about the story and its effect on the reader.

Crown Lane

It was suggested that a key reason for this lay in the fact that children had pre-planned their writing through the use of story maps and storytelling activities which embedded sequences of events in their memories. Without needing to concentrate on plot when writing, children were

able to increase their focus on vocabulary, connectives, characterisation and overall sentence structure, features which teachers felt improved the sequencing and overall quality of the written outputs.

She was so familiar with the story from storytelling that she could focus upon word and sentence level rather than plot.

Norwood Green

With clearer idea of story route, he was more able to focus on description and high-order Literacy skills.

Bonneville

The story map has really helped me because if you write down key pictures, it's a lot easier because all you have to do is write the sentences and each key picture represents a paragraph. I've just said it to myself loads of times and I've put it into my head as a story map. I've learnt so much of it that it gets a lot easier.

Pupil, Halstow

This unit of work helped him to break a story into manageable parts and deliver it both orally and in written form.

The Alton

Practising storytelling helped him to sequence ideas, retain information, and develop the skill of storytelling

Norwood Green

Storyboarding improved her sequencing.

Ronald Ross

Teachers also observed that children took a greater pride in their writing than they had done previously, resulting in more care being taken over presentation, one teacher stating that 'General presentation... improved in everyday writing' and another finding 'more care taken with presentation and an enthusiasm to 'publish' work.'

Other notable elements of quality relate to the 'storytelling voice' which the project promoted, in terms of the use of interesting vocabulary and a variety of connectives.

Children are 'up-levelling' their vocabulary to make their stories more interesting to the reader

Sherington

She really engaged with the paintings and found a way to use her creative and expressive vocabulary.

Earlsfield

There was also evidence that for some children that the project prompted an increase in the amount of speech and writing they produced in comparison to their usual work.

I can't stop writing because I cannot get this story out of my head.
Pupil, Halstow

When a clip of his storytelling was shown in a staff meeting, one of his former teachers said that they had never heard him speak for so long.
Crown Lane

The qualitative and quantitative differences between children's spoken and written work are summarised in tables two and three. The children featured are those for whom both pre-project and post-project work was available.

Only one school submitted examples of a children's oral storytelling both before and after the project. The respective lengths of the video clips demonstrate that each child told a longer story after the project than they told before it.

Table 2: Comparative lengths of oral storytelling

	Thomas	Faisal	Toni
Length of oral storytelling before the project	1 minute 32 seconds	1 minute 17 seconds (did not complete story)	2 minutes 57 seconds
Length of oral storytelling after the project	8 minutes 22 seconds	5 minutes 39 seconds	9 minutes 26 seconds

Thomas' storytelling before the project

Thomas' storytelling before the project is detailed and a well-sequenced version of his original writing, though, like his writing, is plot-focused rather than descriptive. He speaks very quickly and with little variation in his tone. He hesitates occasionally and at times trails off.

Thomas' storytelling after the project

Thomas uses much more complex language in this telling including 'unearthed', 'grotesque' and 'an almighty shriek.' His linkages are also more interesting and varied, with phrases including 'No sooner had these words been spoken...' and 'With no time to waste...' He takes in his audience with phrases such as '...that you could ever imagine'. He speaks a little more slowly than when telling his first story and varies his tone to denote the reported speech.

Faisal's storytelling before the project

Unlike the other two children, Faisal's original writing was in itself his own re-telling (of Little Red Riding Hood), rather than an original story. He frequently casts his eyes upwards and pauses as he seeks the next section of the story and his speech is not fluid as a result. He varies his tone, most notably in phrases such as 'big bad wolf' but is soon distracted by children entering the otherwise empty classroom and tails off with the words 'I don't know Little Red Riding Hood, Miss...' (though he had successfully re-told it in its entirety on paper).

Faisal's storytelling after the project

Again he pauses regularly to consider the next section and his speech is not very fluid. He introduces each character for the reader, rather than simply naming them and remembers phrases such as '...swore by Zeus...' His oral storytelling is more detailed and descriptive than his written text and he uses more advanced vocabulary – he is clearly retelling a story from images he has created internally and words he has learned, rather than repeating his text.

Toni's storytelling before the project

Toni tells a story she had written herself. She mimes the occasional action, gestures as the different characters speak, and to some extent takes on their voices. She frequently uses 'Then...' or 'And then...' to introduce each stage of the story, unlike her written version which has a variety of different sentence openers. It a little muddled in comparison to the original writing, with the incidents appearing in a slightly different sequence, and her vocabulary is not as varied as the original text.

Toni's storytelling after the project

Toni remembers the sequence of the story and each of the character's names. She takes on the voices of the different characters with more energy than in her previous telling and uses gestures to emphasise words such as 'strong' and events such as 'burst into the house.' She raises her voice and repeats key words to create drama and emphasis. She leaves her seat to act out Perseus tiptoeing around the cave and the flying horse sequence. In the earlier stages of her telling, she pauses for thought, hesitates, and occasionally corrects herself, though this reduces over the course of the story and her telling becomes more fluid as she moves on when she stumbles. At times she over-tells certain elements of the story, saying the same thing in a different way before moving on with the story, perhaps to allow herself time to recall the next section.

The locations in which these stories were told varied, from a (mostly) empty classroom or corridor, to a small room. Thomas and Toni stood to tell their first story and all children sat to tell their second. None of these children seemed to have a 'live' audience. While the absence of peers may have made the children more comfortable and prevented them from embarrassment or 'holding back', having others present to tell the story to is a key feature of a storytelling performance and according to teacher and Consultant comments, an important motivational element of the project. These children struggled at times to maintain a focus when telling and were unable to look at the camera throughout, instead averting their eyes to look down or around the room. This was however more frequent in their 'before' than in their 'after' telling, perhaps an indication of increased confidence, either in their performance ability or in their material.

A key area for discussion is the extent to which the children are really telling stories in the moment, with an ownership of their words, or whether they are simply repeating a piece of learned text.

Thomas describes Danae as 'incandescent', a word which does not appear in his original writing. He may be describing her glowing beauty, or confusing this with her father's subsequent incandescent rage, though his original text uses the words 'resplendent' and 'infuriated' respectively. This is either a sign that he is not secure in the meaning of the new storytelling words he has been learning, or an indication of ownership, in that he can still use adventurous vocabulary without having pre-learned it word-for word. It seems the latter is more likely – his oral telling later substitutes 'grotesque' for his written 'repulsive' – an indication that he is actively using known vocabulary rather than repeating learned words. Faisal too, seemed to be able to embellish his written text with whole extra details of plot as well as with more advanced and appropriately placed vocabulary.

It must be noted that these were not the only children for whom oral storytelling footage was submitted, though they were the only children with both 'before' and 'after' examples. Incidents arose in other samples in which it was clear that the children were not so much telling their story as repeating their text by heart, and long pauses punctuated their telling as they struggled to remember not the next step in the story sequence, but the words they had used to describe it. It would seem that there is therefore a balance to be sought. Learning a detailed text by heart and telling it did not, from the evidence shown, result in telling which was fluid or engaging for an audience. By contrast, telling a story without consideration of appropriate and interesting vocabulary and style (such as the 'before' examples by the children above) resulted in telling in which the language was non-descriptive, factual and plot-driven (to a greater extent than the original writing) and thus could be coloured only by vocal variety rather than by content.

The children who were able to combine a secure knowledge of what they had previously written with the introduction of new but appropriate vocabulary and phrase (perhaps most evident in Faisal's video and to some extent in Thomas') produced the freshest and most enjoyable performances.

Table 3: Comparison of written work before and after the project

Sample Number	Child	Year Group and Ability	Before and After Project	Work Assessed	Number of words	Teacher Comments	Researcher Comments
1	Maria	Year 4, middle ability	Before	Sample of story-writing	N/A (sample)	Struggling to articulate basic feelings. Over complicating the writing process.	Frequent crossing out and correcting – longest sequence without this is seven words
			After	Diary entry	100	Sequenced thoughts, emotional link to character. Building suspense and drawing the reader in. Character motives.	Demonstrates understanding of diary medium and emotional engagement with character's predicament.
2	Jordan	Year 4, low ability	Before	Sample of story-writing	N/A (sample)	Before: No feeling, emotion or any particular characterisation.	Factual, simple vocabulary. Not written in accurate sentences. No sense of character.
			After	Diary entry	112	Sequential writing and he has developed his point of view using explanation and elaboration Had the ability to write and now has the motivation.	Language more complex e.g. 'beautiful,' 'disappointed' and 'extremely'. More accurate sentence structure. Character creation.
3	Thomas	Year 5, high ability	Before	Own story	183	This is fairly typical of the work he would produce before the project, although there is more of it than I would usually get from him.	Repeated use of 'By the time he was' and 'When he was' to introduce each stage of his character's career.

			After	Re-telling of the story of Perseus	431	Not only has the volume vastly improved, but Thomas is really stretching himself here and making real development and progression with his writing.	Wider variety of connectives including e.g. 'subsequently,' 'eventually,' and 'not long after' as well as language appropriate to the story such as 'resplendent' and 'compassionate.' Clarity through qualifying each new character introduced e.g. 'Danae, his daughter' and 'Dictys, a fisherman'.
4	Faisal	Year 5, middle ability	Before	Re-telling of Little Red Riding Hood	100	This is fairly typical of the kinds of stories he could write before the project.	Uses some storytelling techniques and language – creates suspense and uses the phrase 'as quick as a flash'. Only one adjective in text.
			After	Re-telling of the story of Perseus	371	His writing has developed massively and he has really come on – the description and language is particularly good and shows how much he has learnt about the story and the effect on the reader.	Great increase in use of adjectives and adverbs e.g. 'handsome and bold man' and 'whirling wind'
5	Toni	Year 5, low ability	Before	Own story	237	This is typical of the kind of story she used to write before the project.	One adjective – 'little girl.' Extensive use of 'and', creating long sentences. Not syntactically sound. Some use of story vocabulary e.g. 'exclaimed'

			After	Re-telling of the story of Perseus	434	This shows the development of her work, especially the volume, but also the quality. Her variety of language is much wider and she is really trying to extend herself. Her ideas are far more structured and her sentences make a lot more sense.	Frequent use of adjectives and adverbs. Wide variety of sentence openers to start each new phase, though not all used logically e.g. 'That evening, Perseus grew into a handsome, strong man.'
6	Alfie	Year 3, low ability	Before	Writing about <i>Where The Wild Things Are</i>	32	This sample of writing illustrates how limited Alfie's ability to express his ideas was. Writing about Max was difficult for him and he needed support and encouragement.	Only one sentence written completely unaided. Some descriptive ideas such as 'comfy boat' and 'waves as strong as rocks'.

			After	Re-telling of the story of Perseus	126 (probably over three occasions)	The paintings inspired Alfie to write with an increasingly confident voice, drawing on all the language explored in class. This was the real proof that this approach to story writing had helped Alfie. He was able to write the story and use interesting vocabulary. He was very aware of his audience and although he told me it was a bit messy he was very proud of his work. He was even willing to add to his story after I had marked it and suggested improvements. This is not something Alfie would have done in September.	Sustained writing – adult handwriting does not appear amongst his own, in contrast to previous work. Numerous complete sentences. Writing has more purpose and material sequential.
7	Abdul	Year 4, high ability	Before	Piece of persuasive writing	106	Abdul is a higher ability writer, as evidenced by his sentence structures and use of sophisticated connectives. However, his vocabulary is limited and not varied, and I want to show how much his vocabulary has improved over the course of the National Gallery project.	Use of 'Furthermore' and 'magnificent' though vocabulary and connectives otherwise limited.

			After	Imagined story behind a Cuyyp painting	85	This sample shows Abdul's vastly improved vocabulary.	Dense use of storytelling vocabulary e.g. 'towering,' 'scorching' and 'dominated.' Use of metaphor and simile in description: 'branches like witches' fingers' and 'thorns as sharp as shark fins'
8	Roshni	Year 4, middle ability	Before	'Recount' writing of an (intentional) day in class without electricity	N/A	This example shows Roshni's competent writing, but poor vocabulary and sentence structure.	Accurate use of simple connectives such as 'next' and 'then.' No sentence is entirely accurately constructed. Ideas appear confuse e.g. 'We couldn't use electricity because there was no light.'
			After	Instructions for catching Medusa	N/A	This piece shows Roshni's improved sentence structure and expanded vocabulary.	More appropriate use of simple connectives. Sentences accurately constructed. Each instruction makes sense.
9	Anissah	Year 4, low ability	Before	A letter to her teacher about a science experiment	86	This example shows Anissah's confused sentence structure and illogical text structure before the project.	Lack of focus when writing: 'I am writing to let you know that to tell you about our science lessons.' Ideas otherwise sequenced. No descriptive vocabulary (nature of task?)
			After	Newspaper report about Cuyyp's duke	156	This piece shows Anissah's vastly improved vocabulary improved sentence structure and overall text structure.	Evidence of wider vocabulary such as 'devastated' and 'disguise'.

10	Jack	Year 4	Before	Re-telling of The Lion and the Unicorn	272	None	Demonstration of wide vocabulary, use of adjectives and adverbs and accurate and varied sentence structure.
			After	Re-telling of the story of Perseus	381	He has flourished in both his written and oral story telling. Paragraphs, excellent time connectives, different sentence starters.	As above. Sophisticated concepts e.g. 'He was taunted by a streak of jealousy within him'. Use of storytelling connectives such as 'Weeks passed'.

Notes on table

Word counts did not include dates, titles or learning objectives. It must be noted that the amount of time given to the child to write on each occasion, whether the pieces were written in one writing spell or over several and the degree of support the child received were not indicated and are therefore unaccounted for in the above observations and statistics. Where N/A appears in relation to the number of words written, either only a sample of the writing had been submitted or the two genres of writing were deemed too different in style for an appropriate comparison to be made.

Number of words

Of these ten children, seven had work to which 'before' (project) and 'after' (project) words counts could be applied. The mean change in word production was an increase of 139%. Six of the seven children showed an increase in the number of words they had written, ranging from an increase of 44% to an increase of over 300%.

Quality of Writing

The most notable changes in features of the writing are the general increase in the use of connectives and varied sentence openers, and the general increase in the use of adjectives and adverbs. In some cases, improved structure is evident. The impact is less discernible amongst children who were already more skilled writers. Some elements, such as character development for example, are more difficult to judge due to the variety of genres of the evidence available.

Two case studies

Evidence was provided for the following children in the form of a series of written pieces, in the case of Josh (Year 1) from the start of the year to the submission of the evidence and in the case of Amber (Year 5), from the start of the project to the end. Both of these children attend primary schools which perform above Local Authority and national averages in English (based upon Year 6 SATs data for 2007 and 2008) and were selected by their teachers based upon a request by the Gallery for 'one pupil case study showing 'the best' from beginning to end of the process.'

Josh

Josh's first piece of unaided writing produced in September consists of just four words, the last of which is illegible. The next piece of work, a story map produced in December, depicts stages of the story of Tobias, in preparation for a re-telling. The Tobias re-telling, also December, includes accurate sentences and the use of storytelling language including 'As the days went by...', as well as a variety of sentence openers including 'Suddenly...' and 'Quickly...' and is paragraphed. The passage does not contain any adjectives. In February, Josh wrote an introduction to the story of Perseus. The inclusion of 'jealous' and 'evil' show that he is starting to use adjectives and he uses 'Long, long ago...' to open the story, further use of storytelling language. Every subsequent sentence in this piece starts with the word 'He.' His next story map, produced in March, depicts the remainder of the Perseus story, and has a greater number of stages and more detailed pictures than the first map. The story produced from this map, also in March, contains storytelling language such as 'So, in the dead of night...'. Vocabulary such as 'summoned' and 'stumbled' is more advanced than that of his earlier work, and he continues his appropriate use of paragraphs. The only adjectives appear in the phrase 'big bronze chamber'. Josh's final piece of work is a diary entry, written from the point of view of *Charlie and the Chocolate Factory's* Charlie. He uses 'Slowly...' and 'Suddenly...' as sentence openers, though the other nine sentences begin with either 'Then' or 'I.'

Overall, Josh's writing capability has clearly dramatically improved between September and March in terms of volume and structure, and his vocabulary is in general more sophisticated. He uses paragraphs for his stories, but not for the last piece of work, his diary entry. Perhaps this is an indication that story maps have been a useful tool in prompting paragraph use. Josh demonstrates that he can use a variety of sentence openers and storytelling connectives, though these are not used consistently: of his four pieces of narrative writing, the first and third show much more variety than the second and fourth, in which 'He...', 'Then...' and 'I...' appear very frequently. Similarly, his use of adverbs is inconsistent: they feature strongly in his first and fourth pieces of writing but not at all in his second and third. Whilst he does use some adjectives, they are still limited throughout all pieces of writing.

Amber

Amber's first piece of work, written in October is an 'up-levelled paragraph' based on a previously written 'short-burst poem' (unavailable) which demonstrates capable use of adjectives and adverbs with sentences such as 'As the water gently lapped, it shimmered in the glistening sunlight.' This short paragraph sets a scene and includes an element of suspense in

the introduction of a character who fears the consequences of an undisclosed deed. Her second piece of work, also October, is of similar style and is a paragraph based upon *Bathers at Asnières* by Seurat, which follows a list of her own adjective-noun phrases to be incorporated. Again atmosphere is created through adjectives and adverbs: 'The bright green grass swished and swayed'. Phrases such as 'While...' and 'however...' link together the elements of the scene and each sentence begins with a different word. Her 'Magic Eye' poem describes both the visual and the unseen in relation to the story of Perseus, including the line 'Love from an unwanted king', an indication of engagement with what lies behind the moment depicted in the painting and the basic narrative. Her next piece, written in November, is a diary entry by the blacksmith in the Perseus story. Here she shows a clear awareness of the reader: she accomplishes writing firmly in the diary genre, but also creates a character and tells the reader a story as she does so. Sentence openers such as 'But then...' and 'That evening...' give the narrative a sense of time. Amber's final piece of work (February) is the final element of the project: her own story to accompany a painting with an unknown narrative: *River Landscape with Horsemen and Peasants* by Cuyp. Here she clearly demonstrates the voice of a storyteller, with features such as 'On with the story' appearing in brackets following a brief digression about the characters, as well as qualifying phrases such as '...a volcano, a deactive [sic] volcano.' This phrase is in addition followed by 'pew' in brackets, another indication that she sees the voice of the storyteller as part of the narrative itself. Her sentence openers vary, including 'Amazingly...' and 'In the blink of an eye...' However, in contrast to her densely descriptive writing and characterisation evidenced previously, the description in this piece is more limited, with phrases such as 'young boy' and 'mean man.' She maintains her variation in sentence openings and structure.

The variety of writing genres submitted means that to make a statement applicable to the overall course of Amber's work is more difficult: a poem, stand-alone paragraph or diary entry do not involve the same storytelling elements as a story itself, though there are still individual features which can be compared. Amber clearly began the project with an existing ability to write expressively. It could be suggested that her use of storytelling devices and focus upon plot in her final piece compromise her hitherto descriptive vocabulary and ability to create character and atmosphere. It would have been interesting to see how she had applied her writing style to a re-telling of a painting story when the plot was already in place for her, and to know whether she had story mapped her final piece before writing it. Her latter pieces of work nonetheless demonstrate an ability to involve a reader in her writing and her work throughout the project shows a real immersion in the paintings themselves, in terms of both their explicit and implicit content.

These children (at their respective levels, four school years apart) have clearly demonstrated several examples of their mastery of storytelling skills through the project, between them covering elements from appropriate sequencing and paragraphing of material, to creation of atmosphere and characterisation, to the use of adjectives and adverbs to embellish plot and inclusion of a variety of sentence openings and storytelling connectives. It can be noted that whilst both children have clearly employed skills learned through the project at various points in their writing, neither has an example of writing which demonstrates complete synthesis of all elements they had hitherto displayed. It may be that certain elements are apparent in writing written directly after work upon them, but are then forgotten when focus shifts, or simply that the children are unable to successfully handle incorporating all elements at once. In addition it should be remembered that children's writing develops as a result of factors separate from the

project input, for example through maturation. The evaluation design precludes separating the influence of such development from the input of the project.

A more comprehensive 'corpus' of writing from a higher number of children, complete with more detailed context of the situation in which they were produced, would be the best way of allowing these questions to be answered, though would require a great deal of teacher time and commitment and extensive analysis.

Finally – the last piece of work submitted for each child has been deemed by his/her teacher to be at the bottom sub-level of the National Curriculum level expected of them by the end of the following academic year, Josh progressing from what was a 'w' in September to a '2c' and Amber reaching '3a/4c'. Both their teachers felt that these were examples of particularly rapid progress.

Developing pedagogy and practice

Teachers reported ways in which they had communicated the principles of the project to other staff and pupils within their schools, including cascading via INSET and the development of units of work which could be implemented again.

I was able to feed into the Talk for Writing project which is happening lower down in our school. This included working with other teachers and sharing ideas as they developed, sharing in the creative planning process.

Archbishop Sumner

Displays allowed other classes and year groups to see example of how we were approaching the process of writing and storytelling. Year 6 borrowed some ideas and much of the planning we used will be adaptable and carried forward into future years.

Bonneville

We have already delivered INSET to our school, and we are planning to deliver more detail as to how they could include the strategies in their own planning. The parallel teachers in Year 4 and year 5 have also followed the programme based on our feedback.

Green Dragon

More and more teachers are using this method, through conversations with me and lesson observations.

Sherington

One teacher related an incident which resulted in even wider communication of his lesson plans:

A parent who is a teacher, having read his child's work, asked me for the plans.

Halstow

Teachers identified some of the school-wide effects of sharing elements of the project with other colleagues:

Teachers now allow more flexibility with timings, having more confidence to build up to writing, instead of rushing through units and genres.

Crown Lane

Colleagues were really enthused by the techniques of looking at a picture as a starting point to a unit of work.

Lambeth

The strategies are becoming more widely used across the school and curriculum e.g. Science, MFL.

Green Dragon

There is a move away from simply reading aloud and teaching from a text to a new gain in confidence of immersing in storytelling, talk and rehearsal of key language structures and vocabulary. This was a result of sharing good practice in staff meetings and a Talk for Writing INSET.

Archbishop Sumner

Teachers were asked directly as part of their evaluation to consider the impact of the project on their practice. The most frequently mentioned features were intentions to increase the use of visual stimuli and of oral storytelling in everyday teaching:

Pictures are now often used as a stimulus in all areas of the curriculum.

Green Dragon

I have certainly used more visual prompts in all areas of my teaching, but particularly during literacy.

Deansfield

I now use far more oral storytelling and more fully appreciate the increased impact it has than reading aloud.

Crown Lane

Storytelling has become a part of my practice. I am developing that skill and so are my class: we have a slot each week where they can retell their stories and this has become very popular.

Deansfield

Some teachers felt that the project had helped them to develop and improve existing skills. Others identified more specific new skills and knowledge that they would continue to use and elements of the project which they intended to employ in a broader sense:

This project has been an opportunity for me to develop my planning skills away from a set text and away from prescribed unit plans which teach different genres separately.

Archbishop Sumner

I have become better at teaching writing, storytelling, and using art as a resource to teach these areas.

Norwood Green

I now know how to better inspire the children in order to get them to enjoy writing.

Sherington

I think my teaching has definitely improved because of it.

Crown Lane

My questioning skills have improved.

Norwood Green

There were also plans for further activity as a direct result of the project:

They will have more visits to the National Gallery.

Norwood Green

There are plans to create and run a storytelling club.

The Alton

The visit to the Gallery was highly valued.

Teachers described the effect of the Gallery visit on the children in their classes:

The children were shocked by the life size of the painting and were able to see all the details and the style of the artist in a way that could not be experienced from the poster image.

Archbishop Sumner

Seeing the children's faces when they saw the actual painting was lovely – they were totally amazed... They also noticed far more detail than was possible to see in the reproductions... and seeing the painting really inspired the rest of the project.

Crown Lane

In the age of computer games, children were in awe of the size and brilliance of these old works of art. On the day, a member of the public commented how knowledgeable the children were about the paintings.

Green Dragon

The subsequent effects on children's experience of the project were also highlighted:

To see the Perseus painting and the time spent talking about the story and the characters inspired the children and allowed for further discussion back at school.

Deansfield

Seeing the real painting engaged the children, motivated them, and the quality of their experience of seeing such large pictures close up gave the pupils a deeper experience which in turn deepened the quality of their work.

Norwood Green

Teachers suggested that the project provided an opportunity that many children had not had before:

Without this opportunity to take them on a study visit, they may well never have visited the Gallery. They certainly wouldn't have enjoyed the work as much, or spoken with such knowledge and enthusiasm about the paintings; it will stay with them for life.

The Alton

None of my children had been to an art gallery before and they were totally overwhelmed by all the paintings. They couldn't believe that they could come here for free and just enjoy looking!

Ronald Ross

One teacher noted that his class was 'pre-motivated by the mere fact that it was in conjunction with the National Gallery.'

Children's interest in the project extended beyond the classroom.

Teachers were not asked directly about the impact beyond the classroom, but seven of the 11 schools reported ways in which children continued to think about the paintings and storytelling outside school hours.

Outside of the class, children began to research Greek mythology themselves, parents joined in with their interests and many new findings were brought and shared with the class.

Archbishop Sumner

Since the project, children have found pictures and references to Perseus and Medusa in so many random places, stories, pictures and films, that I don't think they will ever forget the story or the project!

Crown Lane

One of the Consultants related that there were 'parents expressing how their children now spoke to them more about school experiences, particularly in relation to *Art into Storytelling*.'

Teachers also reported on parents' comments about their children and the project:

My son has never really bothered to tell me about his school day. Now he won't shut up about it!

Halstow

I couldn't believe that [child] had gone from saying nothing about school to suddenly not being able to stop telling me the story of *Tobias and the Angel*.

Bonneville

It was also reported that children were using the National Gallery website at home, re-telling the stories to their parents and siblings and visiting the Gallery itself. One parent wrote to her child's school to relate her experience, an excerpt from which appears below:

I was so impressed with his knowledge of the paintings he had studied with you in the project. He whizzed me round the Gallery, tracking them all down and chatted in a very knowledgeable and enthusiastic way about them all. What was even better though was that we then spent some time dipping in to various of the eras in the different sections of the gallery and I was very impressed with how those skills transferred to new works. He was certainly looking at them in a very analytical way, reading the story behind them and trying to work out what the painter was trying to say... quite a change from his previous approach to works of art!

Parent, Earlsfield

These anecdotes illustrates that children continued to think about their experiences in the classroom beyond the school setting.

Personal, social and behavioural impacts.

Growth in children's confidence and self-esteem was observed by numerous teachers, perhaps most notably in these anecdotes, though there were several others:

The boost to his confidence through the project was tremendous...so good that his parents came in to thank me for transforming their child into a happy, confident boy who was enjoying school again!

Halstow

His self-esteem has improved immeasurably

The Alton

Inspiring and transformational... for those children who lacked self-esteem as writers but truly shone in this context.

Greenwich

Teachers described children who were more willing to contribute to class discussion and in group work as a result of increased confidence in speaking in front others. One teacher noted that her class 'felt safe about sharing' due to the interpretive nature of discussions centred on paintings.

One teacher commented upon the social impact the project had upon her class as a whole:

The children began to show much better co-operation skills when engaged in oral story telling. They learnt to listen to each other and offer helpful suggestions when others hesitated. In class of very vulnerable and sometimes disaffected children, this is a major breakthrough.

Green Dragon

A similar effect was observed by another teacher who described the children's response to whole-class evaluation of their storytelling videos:

Initially there was lots of laughter and some embarrassment but then they became self-evaluative and they used it as a way of improving what they were doing. They were also very supportive of each other.

Deansfield

One teacher related an incident involving a Year 2 child, who had 'a history of violent and disruptive behaviour' and was spending his first day out of the school's 'Lunchtime Behaviour Group.' The class teacher was disappointed to see the child talking to the school's Head teacher that lunchtime – only to find that he had popped in to her office to tell her the story of Tobias and the Angel.

Successes and Barriers

Teachers and Literacy Consultants were asked to respond to the following:

In the design of the project:

- a) What has helped its success?
- b) What were the barriers and how were they overcome?

Of the 15 responses to part a), nine mentioned the value of the Gallery itself, either as a venue for INSET (as an inspiring setting and with the resources so accessible), or in relation to the fact that the children's visit formed an integral and valued part of the project design. One teacher commented specifically that the INSET and children's visit were well-timed in relation to the wider schedule of the project.

The quality and clarity of the INSET and project guidance also featured strongly in teachers' and Consultants' responses. One commented that the 'process was modelled so clearly' whilst others praised the 'high quality facilitators who were enthusiastic, knowledgeable and inspirational.' The drama workshop led by Susanna Steele was cited as 'invaluable', 'copied in class to great success' and as useful for 'sewing story seeds', providing a 'wealth of ideas.' Another emergent theme was an appreciation of the opportunities to communicate with teachers and advisers from within and beyond a school's Borough and share different ideas and approaches.

Other elements selected as factors which contributed to the project's success included the collaboration with the CLC (City Learning Centre) in Lambeth, the well-chosen pictures and stories, the experiential nature of the training (learning how to become story tellers), the motivation and willingness to risk new ideas which the INSET provided, and the involvement of skilled teachers and their successful cascading of the training to other teachers.

Teachers and Consultants reported that time posed the biggest challenge to the project, in several different ways. For some this was related to the logistics of group planning: meetings with multiple colleagues had to be scheduled. For others, the amount of time between learning

the skills and story and the classroom delivery meant that teachers felt unable to focus on each of the telling, re-telling and original writing phases suggested, but were instead more selective.

Another school found it challenging to collate all the material and evidence before the Easter holidays, due to the nature of the school's busy end-of term schedule. One suggested that in future they would try to implement the scheme as a running theme rather than as an individual unit. One Consultant suggested that provision of copies of the submission framework on the memory sticks before the project began would have been useful.

For Year Six classes, it was reported that there was concern regarding curriculum constraints and whether the project allowed for time to be given to a sufficient range of writing genres in time for SATs. In one Borough, the project had to be moved into weekly afternoon sessions due to the Performance and Standards team's belief that the material did not provide adequate SATs preparation.

One teacher was unsure about the lack of extended writing at the project's early stages, but felt that the quality of the first piece of writing in the later stages illustrated the value of the time dedicated instead to the preceding talk and drama. The school intends to allow longer for the project in future to make time to introduce longer pieces of writing earlier in the process.

Some Year Two children found the stories too complex, but their teacher felt that this was successfully overcome through effective differentiation.

One teacher described the challenge of absenteeism in a sequential project and related an incident in which a child was very upset about missing out on the storymapping stage as her classmates were so far ahead. It was noted that this reaction did nonetheless indicate real enthusiasm for the work. Another teacher however felt differently, suggesting that absenteeism was less disruptive than usual, due to the way children could always return to the original stimulus for reminders.

Teachers and Literacy Consultants were also asked to consider their next steps and any future lines of enquiry. One teacher suggested that the project would act as a springboard for the school to 'become a writing school' in a way which would enable 'children from all backgrounds to enjoy and achieve in this area.' Another hoped to study how the use of paintings works specifically in relation to raising confidence and achievement for EAL and SEN pupils.

Others felt their future focus would be on the potential of the cross-curricular nature of the project, with teachers citing intentions such as:

Developing work with other teachers and continuing to build creative links between subjects.

Bonneville

We would like to have a whole school INSET at the National Gallery as we are considering using the materials for a cross curricular focus in relation to the revised Primary Framework.

The Alton

Several teachers intended to increase their use of visual stimuli in the wider curriculum:

I have used other creative starting points to tell stories from, such as music, and would definitely use some of the paintings again. I would also think about the different genres of writing that could be developed from paintings as a starting point.

Crown Lane

As a school we are developing the use of visual literacy and this project has given us more ideas on how to develop it further.

Deansfield

We would like to carry out further art projects related to the paintings we have investigated.

Green Dragon

Consultants also indicated their intentions to further support future work. Greenwich hoped to be able to track details of attainment, particularly for those pupils who 'have been perceived to have barriers to learning.' Lambeth identified a school which was considering using different pictures for use by different year groups, to 'tie in creatively' to topics, either as entry points for new topics or throughout whole units. These Consultants reported that the same Borough's City Learning Centre (CLC) would like to further investigate what digital technology best supports learning and teaching when using paintings as a stimulus for *Talk for Writing*.

Conclusions

There is powerful evidence from the participants of the *Out of Art into Storytelling* of the potential of pedagogy inspired by visual art to transform pupils' storytelling, and to an extent their writing. Our analysis of the data suggests that further work of this kind is likely to be of benefit to teachers and their pupils and for this reason we would encourage its continued development. The evidence available shows that the project increased both pupil and teacher confidence, not only in relation to the use of paintings but beyond this context too. Children demonstrated a greater awareness of the reader or audience of their work, resulting in greater motivation, quality of output and sense of pride. Teachers reported using paintings to successful cross-curricular effect, in addition to the written and spoken stories generated. The storymapping approach was reported to have improved pupils' sequencing of material, not only in story-writing but also when adapted for other areas of work. Samples of written stories and of oral storytelling demonstrate effective use of storytelling techniques and a storytelling voice. The Gallery visit was a particularly valued element of the project, and was reported to have a particularly positive effect on children's work and their enthusiasm, to the extent that some children visited the gallery with family out of school hours. Teachers and Consultants witnessed increased self-esteem amongst some children as a result of their achievements during the project.

The following reflections, which are not intended to minimise the many benefits of the project, are offered in the spirit of a 'critical friend'.

We recognise that the pragmatics of professional life often result in considerable urgency to ensure that projects are set in motion. To prevaricate means that pupils may miss the opportunity to benefit from new experiences. The following limitations of the evaluation methodology should be seen in relation to that context. Strong evaluation design, data collection and analysis requires independent input. Clear definitions of substantive concepts need to be coupled with appropriate measurement/assessment tools. Decisions on sampling need to be methodologically sound: this entails recognition that purposive sampling can be a valid approach but only if its rationale is clear and other sampling methods have been considered. Teacher and school assessment strategies are one possibility for measurement of impact; standardised measures are also possible provided there is a good fit with the aims of the project. The overall amount of data is a very important consideration particularly in relation to the considerable time required to analyse data robustly. Participants' self-reporting (for example teachers and pupils) can be greatly enhanced by independent observation of participants at work. Although more costly it is worth considering use of control samples as a means to compare with the participants experiencing the new ways of learning and teaching.

Creativity is frequently an aim of projects of this kind. Demonstrating that creativity has occurred is helped by the use of operational definitions of creativity so that consensual judgements can be reached. *Out of Art into Storytelling* encouraged the retelling of stories. The creativity required for this is not the same as the creativity that is required when pupils create their own stories and tell/write these, a latter section of the project which not all classes managed to reach due to time constraints. The former allows for creativity within a relatively constrained framework whereas the latter encourages the creativity of idea generation. This of course prompts reflection on the extent to which any story is original (see Booker, 2004). However, this is not a reason for not encouraging pupils to generate new ideas for stories because it is the process of

this thinking which is so valuable. A possible future development could be to seek to balance ideas/activities transmitted to pupils by teachers with encouragement for pupils to develop their own ideas, perhaps through a project schedule which allow more time for the development of stories from those paintings without 'known' stories. However, we would not wish to imply that the approach of the project did not result in pupils' own ideas being encouraged. One teacher related an incident in which she was listening to a group of children storytelling and a child left something out of the story. When she prompted him to include it, he replied "In your story Miss, not in mine." The written work submitted by one child included vocabulary such as 'resplendent' – an example of the interesting storytelling language encouraged, but also 'hench' (slang for 'well-built'), an indication that he was combining the new vocabulary he had learned with his own.

They are far more confident when writing and enjoy playing around with ideas more and taking ownership of them.

Crown Lane

The development of vocabulary is an important aspect of language development and a known contributor to reading comprehension. The importance of actively developing children's vocabulary of literary/story language can be helpfully coupled with efforts to find and build upon the language that children naturally acquire. This could be particularly important for children from the range of ethnic origins that are found in England.

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SCHOOLS AND CLASSES	PLANS	EXHIBITION			
		Oral Storytelling			
		Child 1	Child 2	Child 3	Other
Archbishop Sumner					
Year 4	4 x Word documents: Phase 1, Phase 2, Phase 3 and scheme diagram			Jordan, Video	
Bonneville					
Year 5	2 x Word documents: Objectives overview, unit overview	Lila	Tom (plan)	Sunil (background)	2 x annotated paintings, Sunil (background), Tom (plan)
Year 5	2 x Word documents: Objectives overview, unit overview	Chelsea (plan and story)	Freddie (story)	Khalil (plan and story)	26x photos of work, 25x photos of children's freezeframes, Word document of captions for them, Powerpoint, 5 video, 2 audio,
Crown Lane					
Year 5	Weeks 1-4, 3-5 documents per week, powerpoint, mindmap	Sheri video	Toni video	Temel video	
Deansfield Primary					
Year 3		Paige, Rakeisha, Emily being witches (video)	Emily (see video with Paige)	Alfie (in other folders)	
Earlsfield Primary					
Year 5		Six videos - each a different child	Sean, James, Ella and Marcus storytelling		Powerpoint Presentation
Green Dragon					
Year 4	1) 7x Word documents, 3x .flp files and 2) Four additional folders of planning material - Cuyp, Four Elements, Perseus and Medusa and Seurat	Saskia - 2 pieces of work			
Year 5	2 x Word documents				
Halstow School					
Years 1 and 2	1 x Word document (9 pages)				
Years 3 and 4	7 x Word documents				7 x photos, 12 x videos (class and individuals)
Norwood Green					
Year 6	1 x Word document				Powerpoint lesson resource
Ronald Ross					
Year 3	1 x Word document (6 pages)	5 x .mpg video of Lauren			
Year 5	6 x Word documents	1 x .mpg video	1 x .mpg video		
Sherington School					
Year 6		Georgia (SEN)- 1 x writing	Charlie - 4x writing	Grace - 11x writing	1 x video of storytelling
The Alton					
Year 2	1 x Word document				
Year 6	1 x Word document				

SCHOOLS AND CLASSES	EXHIBITION				
	Pupil Case Study	High Achievement Examples	Transference Examples	Explanation Document?	Other?
Archbishop Sumner					
Year 4	Benji - 2xJPEG, 1xvideo, 1xPublisher, 1xphoto	4xJPEGs - artwork and story map	Diary, story map, artwork, photo, Powerpoint	Yes	
Bonneville					
Year 5					
Year 5					
Crown Lane					
Year 5	Faisal - 3x Word documents, 2xJPEGs (plan and map)	4 x Word documents	12x freeze-frame photos, 7xJPEGs (Medusas, maps, class book)	Yes	
Deansfield Primary					
Year 3		Alfie - three pieces of work	11 photos (freeze-frames) and video of Emily	Yes	
Earlsfield Primary					
Year 5	Ella - two pieces of writing	Four pieces of writing	3 x Highwayman maps and computer work with LCC	Yes	
Green Dragon					
Year 4	5 x pieces of work by Anissah	1 x work by Hazna	6 x work by Melissa, Ashura, Abdul and Etna		
Year 5	7 x pieces of work by Amber, outline of her progress in Word document		Powerpoint - painting and German, Word document background	Yes	
Halstow School					
Years 1 and 2	8x writing by George 3x story maps, 1x brainstorm, 1x photo			Yes	
Years 3 and 4	7 x work by Jack 1 x video of Jack	6 x work by Frankie		Yes	Powerpoint Presentation
Norwood Green					
Year 6					
Ronald Ross					
Year 3					12 x JPEGs - 1 x story map, 3 x story plans, 3 x artwork, 4x written work
Year 5			6 x JPEGs - story planning charts and maps		Powerpoint Presentation
Sherington School					
Year 6	Jade (SEN) - 6x writing		2 x Word documents - children's retelling, Powerpoint presentation		9 x story maps and artwork
The Alton					
Year 2					
Year 6					

SCHOOLS AND CLASSES	EVALUATION						
	Focus Children						
	Child 1	Child 2	Child 3	Impact	Evaluation	Explanation Document?	Other?
Archbishop Sumner							
Year 4	James - before and after writing, artwork	Maria - before and after writing	Jordan - before and after writing	Yes	Yes	Yes	
Bonneville							
Year 5	Chloe - 1x writing	Tom - 2 x writing	Sunil - 2 x writing	Yes	Yes		
Year 5	Chelsea - 1xplan, 1xwriting before, 1x writing after	Freddie - before and after writing	Khalil - 1xplan, 1xwriting before, 1x writing after	Yes	Yes		
Crown Lane							
Year 5	Thomas - video before and after, 3xwritten before, 5xwritten after	Toni - video before and after, 3x written before, 5x written after	None - but Focus child Faisal (see Other)	Yes	Yes	Yes	Faisal - video before and after, 1x written before, 4 x written after
Deansfield Primary							
Year 3	Witch video (already included)	Video of Emily	Repeat of Alfie's work	Yes	Yes	Yes (same as previous)	Powerpoint presentation
Earlsfield Primary							
Year 5							
Green Dragon							
Year 4	Abdul - 1 x written before, 4x written after	Roshni - 1 x written before, 5x written after	Anissah - 1 x written before, 5x written after	Yes	Yes	Yes	
Year 5	Alice 1 x writing before, 3x writing after	Amber 1 x writing before, 3 x writing after	Harry 1 x writing before, 2 x writing after	Yes	Yes	Yes	
Halstow School							
Years 1 and 2							
Years 3 and 4	Miles - 6x written work	Sarah - 10x written work	Amina - 13x written work	Yes	Yes	Yes	
Norwood Green							
Year 6				Yes	Yes		
Ronald Ross							
Year 3				Yes	Yes		
Year 5				Yes	Yes		
Sherington School							
Year 6	Repeat of Georgia's work	Repeat of Charlie's work	Repeat of Grace's work	Yes	Yes	No	
The Alton							
Year 2	Ansar - 4x written work, 1x storyboard, 2 x Word documents	Asad - 3x written work, 1x storyboard	Ruth - 4x written work, 1x storyboard, 2 x Word documents	Yes		Yes	
Year 6	Amin - 6xwork (ideas, story map, story mountain, story)	Bethany - 7x work (ideas, story mountain, story map, story)	Gloria - 6x work (ideas, story mountain, story map)	Yes	Yes		6 x artwork by Josh

Dear diary,

So there it was falling from the sky a golden box with love hearts around it. Well I knew it was from the God of broken hearts, but I wondered why he gave it to me? Well well maybe because I have a broken heart, and actually I do.

The next day I fell into an enchanted dream and this is what happened... I was fighting with a God, a God of wine. I wondered why he threw Ariadne's coronet into the sky, and then I woke up from that enchanted dream, and I thought to myself that the God of wine might have married Ariadne in the sky of course.

So that's when I remembered the gift I received from the God of broken hearts that I have not opened yet, so then I opened it up and it was a ^{golden} compass to find Ariadne, will I find her or will I not?

Always yours Theaerus.

Writing our stories.

A boy shivered on a very cold winters day.

He saw ~~some~~ fire going down like the rain. ~~at the blue sky... he was~~ ~~free~~ and Sk & Sakad set sitting down and crying for someone to ~~take~~ take him.

A boy shivered on a very cold winter day. He saw a fire going ~~down~~ like the rain in the sky. Then he began to cry because nobody will ~~get~~ help him even his mom and dad they didn't like him at all so he went on and on and on then he so something big.....

Dear Diary

Bachus is big and strong, he said he will give me the gift of love but I don't want the gift of love, I love Theesus. It is very hard to get someone to love you. I feel very sad inside. Why did Theesus go without me? My love is all gone! Theesus is my dream I have to love Theesus. It's Theesus looking for me or he find a girl to love? Oh diary do I go with Bachus or look for Theesus? It is so hard and I'm very worried what can I do? get with Bachus or not go with can I do.

Yours sincerely
Ariane

The new boy met the old boy they got a k
or a boy • the new boy played to #
in the city they #
the river #
he got in he surprised my he got out the boat.
The boys bot ocean and #
The Red Cat them and they eat them to jelly.

Dear diary.

Today, I met a beautiful lady her name is Ariadne.
Ariadne won't talk to me she was extremely upset
because she wanted to Thesus but Thesus left her and
he won't come back to her.

I am lost like Ariadne I gave her a gift a pure gold bracelet
the sea it made me feel very disappointed. isa is a symbol of love.
I realize that Ariadne will never love me because she is still in
is still love with Thesus. I have decided to put a curse on
her she will stay in the island Noxos for ever.
your Sincerely Bacchus.

James With a dream

William

One day there lived a young boy named James he ~~absolut~~ absolutely adored ~~football~~ football. He supported Manchester United. He started playing at the age of 3, his dad taught him to play football at ~~the~~ By the time he was 7 he ~~per~~ started to go to a football club, the coaches said he had talent and they recommended him to man utd soccer school. James went there on a trial for 2 weeks, they liked him and they arranged for him to move to Manchester. By that time James was 9. He left his school and went to the St School that was ~~at~~ the man utd hosted by man utd soccer schools. When James was 14 he joined the man utd youth team. He was captain he scored many goals. When he was 17 he started playing ~~professi~~ professional football. Everyone loved him, he won the award for World player of the year twice. By the time he was 33 he retired and started to manage Manchester United. He realised all these kids have a dream just like he did, now he wants to make these kids dream dreams come true.

a
 Matt: Retell the story of Perseus

One day there lived a King who had the most resplendent daughter you could ever imagine. He was so jealous that he sent a message that was said "no one shall ever lay a finger on her."

10 To his surprise, Danaë's daughter had a baby in secret. Herisus the King was infuriated. He was so mad that he ordered that they should be locked up in a chest and they should be checked into the sea.

So subsequently Dionys, a compassionate fisherman saw something floating. He thought it was a dolphin. So he called his workers. To his self surprise he saw the most beautiful people in the world. ~~Step out~~ It was Danaë and Perseus in the box. The box

As years went by, Perseus grew into a handsome young man. But then a day came when Polydectes the King of the

b

island, noticed Danaë and wanted to marry her. But Perseus would not allow Polydectes to do so for they were not yet of age. Perseus swore until one day when he killed the Medusa's head, Perseus rejected that he had said but he had to do it because he had sworn by Zeus's

So off Perseus went to get Medusa's head. Perseus was wondering how he was going to kill Medusa. Then unexpectedly Athena flew down towards him. At first Perseus couldn't believe his eyes. But then Athena gave Medusa a sword and a shield to kill Medusa. Then Hermes came and gave Perseus winged sandals so he could fly to Medusa's cave.

Perseus knew that he was going to do next. He flew to three witch's hitches who only had eyes between them. Perseus tricked them and got ~~answers~~ them to tell him where Medusa lives.

Eventually, after a long tiring journey Perseus reached the goddess Medusa's cave. If he had as dark as ~~the~~ space.

4

c

All he could hear was the eerie silence of the creepy cave. Perseus of silently raised his shield, and looked into it. He couldn't believe his eyes, he had never before seen such a repulsive creature. In Perseus tightly clenched his sword and fought it high and in a blink of an eye Perseus sliced off Medusa's head.

He heard a mighty shriek and all of a sudden Perseus the winged jumped out of Medusa's body and started to enlarge. Then Perseus grabbed Medusa's

d

head and leaped on Peasus's back and before Medusa's sisters could get up.

Not long after, Perseus was halfway through his journey ~~staying~~ he heard a high pitched scream. He directed Peasus' chariot to a rock. Her name was Andromeda. She was being sacrificed to a sea monster.

Perseus rescued her and with killed the sea monster. They flew to Andromeda's parents, they decided to get married. Perseus and Andromeda got married, then Princess changed into a soldier, because he was supposed to marry Andromeda. Perseus made Phoenix and his men look at Medusa's head and they turned to stone.

After Perseus flew to his home he held wedding when he arrived there Polydectes started laughing at him and Danaë looked away in shame and Perseus showed Polydectes Medusa's head and they turned to stone. Perseus took the CElin from Polydectes and crowned Dionys fisher King.

Name: Quar

Little red riding hood

One hot sunny day little red riding hood was about to play near the woods until her mom was calling her she said "would you mind if you take some grapes to grandma" so I went to grandma's house. while I was on my way to grandma's house I spotted some bad she wore pictures so I picked them up and took of eyes. on my way to her house a big bad wolf appeared you no more. in My house started to let you down a crisis he asked me if you have any cakes I said yes when he asked me were I'm going so I told him were im going. The I started my journey again The wolf arrived at grandma's house and asked her grandma "....." when I arrived at grandma's house I said to grandma "my eyes are big" she wolf said "the better to catch you" Then I said "my what a big mouth you have" after I said that he started "The better to eat you night" as a quick as a flash she used water some in red and the wolf in half and grandma came out then she lived happily ever after.

a
WALT: Retell the Story of Perseus.

Long Long ago in a land far far away lived a King
 King named Acrisius and his daughter Danae.
 Danae was the most beautiful girl woman
 in the land ^{but her dad would not let her} ~~see~~ ^{even} see her
 or look at her. One frightening day, Acrisius heard a
 a baby's baby's ^{loud} ^{cry} ⁱⁿ ^{the} ^{sky}. He
 Danae and her baby to go in the chest. ^{They} ^{put} ^{the} ^{baby} ⁱⁿ ^{the} ^{chest}.
 chest, a fisherman caught them and called for help.
 ← omitted —
 when he realised it was Danae's baby.

b

The fishermen ^{came} ^{and} ^{helped} ^{him}, first he
 thought it was a dolphin but when he cut his ^{own} ^{gut}
~~all~~ ^{it} ^{is} ^{not} ^{really} ^{perseus} ^{and} ^{Danae} ⁱⁿ ^{the} ^{chest}.
 Dicitus treated him as if he was ^{not} ^{understand} ^{ing} ^{how} ^{to} ^{use} ^{his} ^{own} ^{eyes}
 and use his ^{own} ^{eyes}. But one ^{day} ^{he} ^{was} ^{spying} ^{on} ^{Danae} ^{and} ^{her} ^{baby}
 spying on Danae and ^{her} ^{baby} ^{and} ^{gave} ^{his} ^{treasure} ^{to} ^{bring} ^{Danae} ^{to} ^{her} ^{own} ^{country}.

While Perseus grew into a handsome and bold man,
 Athena, when he was young, he predicted that Perseus would
 slay Medusa. "You will never marry her," he told her.
 was surprised ^{to} ^{hear} ^{that} ^{she} ^{was} ^{so} ^{bold} ^{and} ^{brave}.
 his mother Perseus was angry to see his son he would bring Medusa's
 head as a wedding gift.

In his journey he jumped into Homer and Athena. Homer gave
 Perseus an invisible magical shield and Athena gave him a sword that can cut through
 stone. Athena gave him a sword that can cut through
 stone and a cap that turns his head to look the other way.
 Perseus saw Medusa and he ran away. When Perseus went to save his
 head when he was young, Athena gave him a shield and a sword.
 Perseus bravely saved the cap. He took the sword and
 saw the Medusa's head and he ran away. He put the
 shield over his head and saved Medusa's head.

c

When he sliced Medusa's head, Pegasus was winged horse
 came out and became bigger. Perseus jumped on and flew
 to give a wedding gift to Perseus. Perseus was
 near a sea monster. Perseus sliced her head and
 threw it away. Perseus broke the shield and cut the tail and
 took it to his mother. Athena's gift was a sword and a shield
 that Perseus may marry Medusa.

While the wedding was going on, Perseus brought
 the head of Medusa. "You will never marry her,"
 Athena said. Perseus and his mother were surprised at Perseus.
 But Perseus remembered that he had Medusa's head. So
 he took it out of the bag and showed it to his mother.
 The crowd was in one breath. Perseus's head to
 save Danae. She said "I'll save you soon and give you
 a gift."

When Perseus arrived at Danae's wedding,
 he showed the head of Medusa and stopped
 the wedding without a word. Perseus said "So you
 have my wedding gift? Perseus had his sword and his
 I'll save you soon and give you a gift."
 He took the sword and the shield and saved Medusa's head.

Christmas Story!

One day there was a little girl and a little boy
the girl name is Lucy and the boy name is object.
There Mum and Dad said "We are going to do Christmas and
we will have a Christmas party" She told them Lucy
was jumping up and down. ~~Lucy~~ Lucy put on her coat
and went out side and found a ~~tree~~ tree and put
it in the four room and she went outside again to find
~~two~~ ^{one} more trees ~~then~~ than she found ~~the~~ ^{the} tree
open it's eyes the tree said "What are you doing to me!"
he yelled Lucy replied "I need you to ~~can~~ ^{can} come in my
house because it's Christmas!" "She spoke the talk-
ing tree said again "Christmas" he said Lucy said "Yes
Christmas we are going to have a ~~get~~ ^{get} good time!"
Lucy went back inside and went up in her room and put
the tree down ~~in~~ ⁱⁿ her room.... the tree said "When
is it Christmas?" he asked Lucy said to the talking tree
"It's ~~for~~ ^{for} more tommorow" she exclaimed. Object
said "What are you doing? And please don't say Merry
Christmas or Happy Christmas" he Shouted at her,
the Mum and Dad ~~and~~ Lucy and Object went to bed, the
A next morning they was ready to go but Object ~~do~~
didn't didn't went because he hate ~~the~~ ^{the} Christmas.
But he thought and he loved Christmas
Christmas and he went to and that is the
End of the Story.

a

Monday 11 January 2010

WAF WAFI retell the story of Perseus

Long long ago, there lived a king called Perseus. ~~and~~ had a beautiful, wonderful daughter called Danae. Perseus was walking one day in the woods. ~~He was very angry~~ ^{He was very angry} at Danae and put her in a wooden box and threw her in the sea.

Sooner rather than later, the wooden box was still in the water. A fisherman called Dives had found something in the sea. He thought it was a ~~delicious~~ ^{delicious} ~~phone~~ ^{phone} and he needed some help and all his friends to help him, but it was a wooden box. Dives finds a beautiful woman with her baby boy and Dives said "Don't worry I will look after you both of you" he replied.

That evening Perseus grew in a handsome, strong man, ~~a~~ ^a man called King Polydectes was seeing on Danae he came in and said "I want you to marry me" he said Danae said "I will not marry a ~~foolish~~ ^{foolish} ~~foolish~~ ^{foolish} man" She stated, but Perseus ~~said~~ ^{said} by Zeus and Polydectes said "I want you to get a wedding gift of Medusa's head."

Without a backward glance, Perseus was walking until he saw two goddesses called

b

Story continued

Hermes and Athena said to him "We are here to help you and here are some things you will need. Here is a sword, ~~that~~ ^{that} and some flying sandals and he set off."

Meanwhile, Perseus found the cave where Medusa lives. ~~He~~ ^{He} ~~went~~ ^{went} in the dark, water dripping, slippery cave he saw the three gorgons and said "Tell me where Medusa lives, ~~he~~ ^{he} ~~get~~ ^{get} the witches ~~was~~ ^{was} angry and the witches got out their one eye and thought ~~who~~ ^{who} he was talking to and he got the eye and said "If you don't tell me where Medusa lives I will throw your eye" he said.

Moments later, Perseus found the cave and walked slowly and out of Medusa and ~~he~~ ^{he} ~~was~~ ^{was} quick.

As they flew over the sea, ~~he~~ ^{he} ~~was~~ ^{was} ~~seeing~~ ^{seeing} a moonlight shine on a beautiful woman, Andromeda and he flew over here to save Andromeda.

c

Perseus tipped into the hideous, slippery ~~and~~ ^{and} ~~was~~ ^{was} ~~ready~~ ^{ready} to cut Medusa's head, he walked slowly when he saw the ugly monsters ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~floor~~ ^{floor} lying down on the floor he got his sword and then he cut

d

There was a tremendous fight going on about a man called Phineas that wanted to marry Andromeda so Perseus got the head of Medusa and showed it to Phineas and his man and there all turn in to statues.

The Voyage

Privot

Max sets sail between days in his ^{comfort} boat. The sea-breeze was: tranquil ✓

Suddenly the wind became stronger. ✓

The waves were strong as rocks ✓
~~and the sea was very~~

The clouds were as dark as black ink ✓

Max felt ~~at~~ really nervous

Finally he reached

Max set sail between days and years in his comfortable boat. The sea was tranquil.

Suddenly the wind became stronger.

The waves were as strong as rocks.

Max felt really nervous.
Finally he reached the island where the wild things are.



Wednesday 16th September 2009

Success criteria: Persuasion

Purpose: To argue the case for a point of view

To attempt to convince the reader

Structure: Opening statement - introduce your point of view

Arguments - point and evidence

Conclusion - repeat your point of view

Features: Present tense

Connectives - because, however, this shows

What one invention could you not live without today?

The PSP 3000 is my invention I could not live without. I believe that the PSP 3000 will go far in the game console industry.

The PSP 3000 is a portable machine you can bring it anywhere you want: train, bus, coach and even the car.

A further reason ^{is} this magnificent machine has internet music, camera, you could watch videos, connect with another PSP, a PS2, your computer and even the PSP has Bluetooth.

Further more it has heavy security, parent control and many more. The camera and video player are in High Definition.

But even some people might argue that it's difficult to find the games

I am definitely persuaded Bishop! Your argument is well planned and logically structured - well done. However, you have not used our target connectives - include these in your introduction and conclusion.

Recount: Wednesday 23rd September 2004

Success Criteria:

- Write in the past tense.
- Use time connectives to indicate each new event. (Then, Next, After that, Finally, While)
- Use adjectives to describe each event.
- Throughout your recount and personal opinion and feelings - things you had and those you didn't like in your conclusion summarise the events and tell the reader what you enjoyed.

Write an introductory paragraph explaining what we did.

This is all one sentence!
 Re-write it as 2-3 sentences!
 Why couldn't we use electricity?

We didn't use technology because there were only black paper and chalk and there was no electricity we couldn't use it but we had to make our own game but it was boring.

Next we had to use nails but here only we used pencil and paper we didn't use white boards, pen or white rubbers.

I did because it was more difficult but after that we couldn't use electricity because there was no light so we used Sun to make the light to shine.

Then I was quite excited beyond and I had to work with the electricity.

Well done Hornit, you have used time connectives to order your work. 😊

1 ✓ Wednesday 25th November 2009
2 ✓
3 ✓ Lo: To write instructions to catch
4 ✓ Medusa
5 ✓
6 ✓ To do better writing and do my
7 ✓ Spelling better.
8 ✓
9 ✓ **FIRST** put your armour on tightly
10 ✓ with your cap, sword and
11 ✓ shield.
12 ✓
13 ✓ **Then** go to the ~~withes~~ and ask
14 ✓ where ~~kd~~ gorgon Medusa or if they
15 ✓ tell you steal their eyes.
16 ✓
17 ✓ **Next** go to the cave and find
18 ✓ some clues to see where Medusa
19 ✓ is or your will see a nice tho
20 ✓ will show you where ~~the~~ Medusa
21 ✓ lives in ~~the~~ place
22 ✓
23 ✓ **After that** the warrior soldiers
24 ✓ will turn into stone like a
25 ✓ Statue.
26 ✓ **Finally** creep to Medusa's place
27 ✓ and ~~chp~~ creep for head and put in

Wednesday 21st 2009

Dear Miss Bradley.

I am ~~try~~ writing to let you ~~know~~ know that to tell you about ~~the~~ the Sides lessons.

We have been making per shot 10 best the Super error. We goused stop weeks to see how mean second it to look for ~~the~~ per shot to fall but the problem was it was to windy.

ON till we being machine of of we error,

~~where~~ where
A few weeks ago we went to the the ~~side~~ Sides we want to the wales and great exhibit.

My faviret part is the wales and great etbeson your seichol

Chloeyone

Well done Elnamma, you have used paragraphs to organise your letter.

~~Remember~~ Remember to use your sources to help you spell unfamiliar words.

1st February 2010

The sock of the news all about
the Dupkes baby toys!

Last night the maid when to the Duke's room
and saw the Duke playing with his baby toys
then he hid them in the cupboard. The maid
knocked on the door and she opened the door
and said 'I am come to find the bracelets
in the bed chamber because the wash mistress
said she got the toys and put them
in a bag a give it to the reporter.'

The first page news about the Duke's
The Duke was disappointed when he read the news
~~paper~~ paper and he searched at the maid and
he found out she was a reporter in disguise as
a maid, he said 'give me my toys or ~~with~~ you will
in the missing so dead?' So she hid them. The
Duke was so happy he hid a evil looker.

Wow - I have underlined my favourite adjectives.

Wow - You have used speech marks! "

Now - Use adverbs in your writing
eg. The maid knocked on the door quietly.

1st February 2010

The sock of the news all about
the Dybess baby toys!

Last night the maid when to the Duke's room
she saw the Duke playing with his baby toys
then he hit them in the cupboard. The maid
knocked on the door and she opened the door
and said 'I am come to find the handsets
in the set cupboard because the wash machine
is broken'. On the Duke went, the maid opened the cupboard
she saw the toys and she got the toys and put them
in a bag and give 'I don't know' reporter.

The front page news about the Duke's
The Duke was devastated when he read the news
reporter paper and he shouted at the maid and
he found out she was a reporter in disguise as
a maid. He said 'give me my toys or what you will
in the morning so I can see the girl die'. The
Duke was so happy he had a girl who was

MOW - I have underlined my favourite adjectives.

MOW - You have used speech marks @"

MOW - Use adverbs in your writing
eg. The maid knocked on the door quietly.

1st February 2010

The sock of the news all about
the Duke's baby toys!

Last night the maid when to the Duke's room
and saw the Duke playing with his baby toys
then he hid them in the cupboard. The maid
knocked on the door and she opened the door
and said "I am come to find the blankets
in the bed chamber because the wash mistress
said that she got the toys and all them
in a bag a give it to the reporter."

The front page news about the Duke's
The Duke was displeased when he read the news
reporter and he scolded at the maid and
he found out she was a reporter in disguise
as a maid, he said "give me my toys or with you will
in the morning so dead?" So she said "died". The
Duke was so happy he hid a evil looker.

Wow - I have underlined my favourite adjectives.

Wow - You have used speech marks! @

Now - Use adverbs in your writing
eg. The maid knocked on the door quietly.

a

Friday 2nd October 2009

Lo can't retell a story?

rained Bombs rained down relentlessly over
 waited London as fire's raged and Siran's sword
 and plane dived. Siran When Siran's way
 as pepal ran to the aderson felt Lenny
 and his mummy toward in the basmat beging
 for day light. our day Lenn and his mummy
 went to the train station. Lenny's mummy faded
 down in to the distant. Lenny felt torn in the
 distance his mummy faded in to the distance. Clutching his
 badge

Lenny entered the wast house and
 amazed was amazed at what met his eye. A spitting ste
 cas that went in to the heavens. When
 Lenny got to his bedroom. The next day when
 Lenny opened the window in amazment he
 slept back. There were bits of cotton wool
 on the lush green grass slowly moving ar
 up the hills and down.

Lenny softly opened the door and
 instantly felt at home. On a bench sat a
 man
 "Hello Lenny said tentatively. What is your
 name?"
 "My name is Mick!" the man said
 "What happened to your leg?"
 "I lost it in France!" Mick said
 "Do you work here?" said Lenny
 "Yes I help out in the garden with Billy!"

b

Mick gets Lenny early to bat
 courage
 the bulbs. Siran mummy's letters
 kepted Start coming out daisy Lenny didn't
 to run back to London. He ran thro
 the bushes he hear a noise a X rang
 back right in front of him was a
 unknown.

next- The next day he wats out of
 the garden. He sees a figure in
 the distance. He wats quickly then ran.
 he was reunited with his mummy.
 They wated to the vesp for and go
 to wags.

Appendix 3 Child 10 After

a

Friday 20th November 2009
LO: Can I write an adaptation of 'The Adventures of Perseus'?

Long long ago there lived a king called Acrisius who had a beautiful daughter named Danne. He was hunted by a streak of yellow sunlight with in him he could buy the throne of anyone taking Danne away. She will not marry anyone in the dead of night he summoned a blacksmith to forge a sword. The king ordered the blacksmith to make a chamber out of bronze. He sword Danne and her navy in it.

Weeks past when the powerful God Zeus saw Danne and her navy. He sent down golden raindrops. Danne saw the rain drops and stood under them and she felt Zeus power go thro her. A month past then Danne gave birth to a strong boy called Perseus. Danne kept it secret for many years. But one day Acrisius was making through the roof yard when he heard loud a signal. He ordered Acrisius to order his guards to search the chamber. Out stepped the navy and Danne's fingers all blinking immediately like pearls. Evidently King Acrisius ordered the Gr. Navy to be reassigned. A god Dime and Perseus into a chest and placed outside sea.

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But goes stranger than the king heard. The chest floated towards the island of Sargasso. Dirty's sword be a rich man but he was a nice man. The was dangling in his net. But first time he had to call to the sister meant was not a dog in as they just heard. But a chest. A begor Dirty's opened it and it's self. Out pop Dime, Perseus. Dime had not on the throat of the casual because Dirty's gave her guide and the sea.

Years past and the king Polydectes felt love with Danne but Perseus stood up and said no one will marry my grandma because I am her only magical relative. Not pretty Perseus saw that he would give Polydectes a horrible gift, the Medusa head. Evidently he was first cool tower not be changed.

That night Perseus stood by the sea thinking how he could catch the Medusa. At that moment the God Hermes came and gave Perseus a stone a invisibility cap, a suit to put Medusa head in a sack, and a shiny shield as a mirror / wizard's shield, and Athena wrapped a plan with soon took road.