

National Theatre Collection



Grimm's Tales

Cross-Curricular Learning Guide

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Introduction to the Production

Recommended Age Group: Year 2 and Lower KS2

This Cross-Curricular Learning Guide illustrates how primary school teachers can use this production to support teaching across curriculum subjects such as English, History, Geography and PSHE. This guide offers sequences of activities and suggested lesson structures.

Any activity highlighted in red can be found in the Creative Learning Activity Guide, a separate document found on the [National Theatre Collection](#) and [National Theatre Learning Hub](#). That guide offers step by step instructions on how to deliver the exercises

The Unicorn Theatre have created two magical productions that will captivate the minds and imaginations of any audience. By combining magical set design, fantastic costume and performances by gifted actors, the Brothers Grimm versions of Little Red Riding Hood and Rumpelstiltskin.

The productions would provide a strong starting point for an English Unit, exploring classic and folk tales and fairy stories, leading to a development of story-telling techniques. They also provide ample cross-curricular learning opportunities. Subjects and learning areas best served by these productions are

- English
- Geography
- PSHE

Cross-Curricular Learning

English

- *Spoken Language: Physical; Linguistic; Cognitive; Social and Emotional Oracy (Leading to high-quality written outcomes)*
- *Reading: Comprehension*
- The Brothers Grimm wanted to preserve the stories that had been told orally by the German people. How does the performance of Little Red Riding Hood and/or Rumpelstiltskin make us feel about the story? How is a story impacted by the way it is told? What techniques are used to bring the story to life and to engage the audience?
- What is the structure of each story? Do they fit with a standard story arc?
- How does the Brothers Grimm version compare with other versions of *Little Red Riding Hood* and/or *Rumpelstiltskin*? What are the similarities and differences?
- What other stories have they adapted? How could they be performed to engage an audience?

WHY NOT

- Create lists detailing all elements of the production(s) that your students found most effective
 - Set design
 - Costume and make-up
 - Line deliveryUse these as a basis to refer to as you approach the creation of your class' own story performances
- Watch one of the productions and use Group Speeds (see Creative Learning Activities) after the viewing, allowing your students to move around the space and to think about the elements of the story. Call 'stop' and ask them to partner with the person closest to them. Carry out 3-2-1 (see Creative Learning Activities). Now call all students together and establish the bones of the story before carrying out a Story Stones activity (see Creative Learning Strategies) to consolidate key elements
- Recall the story using And Then (see Creative Learning Activities) and move into Six Part Story Method (see Creative Learning Activities). What is the story arc? How do each of the events fit into the oral version of a story mountain?

- Divide your class into groups and give each an alternative version of the traditional tale you have explored (*Little Red Riding Hood* or *Rumpelstiltskin*). Invite each group to prepare a retelling using the Six Part Story Method. Encourage students to spot the differences between the stories. Which elements of the stories do they prefer and why?
- Research other stories told by the Brothers Grimm and select five. Divide your class into groups and give each group a new story. Invite them to:
 - Read the story
 - Use And Then to retell it
 - Create Story Stones for the characters, locations and objects and retell the story again using these
 - Use the Story Machine to tell the story as a group. Allow time for each of the students to write down their part of the story after the activity
 - Carry out Speaking with Animation and Articulation (see Creative Learning Activities) with students using their part of the story as the text for the activity – they can use the opening sentence for example
 - Allow them time to work on the entirety of their part of the story, using the techniques to identify when to squeeze, pop, stroke or stretch the words and when to provide an action and a pause
 - In groups, students should put all parts of their newly articulated and animated story together
 - Share the stories and record them as they are performed – they will make a great school website post or a fantastic end-of-day story session for younger year groups in the school.



Cross-Curricular Learning

Geography

- *Human and physical geography;*
- *Geographical skills and fieldwork*

Each of the stories featured in the Unicorn Theatre's productions, invite students to imagine worlds that may be completely unfamiliar to anything they have seen and know. Using the criteria set out in the Geography curriculum, we can develop their geographical knowledge whilst deepening their understanding of the story at the same time.

- What are the locations in each of the stories? How far apart are they?
- What is the route between each of the locations?
- How would the locations appear on a map?
- Where is the story set? Are there any locations in the UK or Germany that could serve as a likely location? If so, where are they?
- What are the human and physical features of the locations listed in each of the stories? i.e a forest, a town, a hill.

WHY NOT

- Create a list of each of the locations listed in one of the stories. Use Masking Tape World (see Creative Learning Activities) to map out where each of the location are in relation to the other, using clues from the narrative to guide decision making. What other geographical features might we expect to find/see in these areas? Add rivers, villages, etc.
- Use ICT and other research materials to gather images of the various locations in the story and place them in the relevant parts of the Masking Tape World. Add descriptive and geographical language to each aspect to provide detail. Allow students to select an area and to make a Diorama (see Creative Learning Activities) of their chosen location
- Use World of the Story Mindmaps to create multi-sensory class displays of each of the locations, using images from the Masking Tape World and adding all other sensory elements.
- Create a map and/or a guide for either Little Red Riding Hood or one of the Queen's messengers in *Rumpelstiltskin* to assist them on their journey, using all aspects of learning – Masking Tape World, research, Dioramas and World of the Story Mindmaps.

Cross-Curricular Learning

PSHE

Each of the stories featured in the productions contains differing messages and therefore address different areas of the PSHE Curriculum (PSHE Programme of study, PSHE Association).

Each of the PSHE learning areas can be explored effectively through the Unicorn Theatre's productions when combined with creative learning activities that prompt and scaffold thoughtful conversation amongst your students.

Little Red Riding Hood PSHE Links

Year 2 PSHE Curriculum links:

- H28 about rules and age restrictions that keep us safe
- R2 to identify the people who love and care for them and what they do to help them feel cared for
- R15 how to respond safely to adults they don't know
- L1. about what rules are, why they are needed, and why different rules are needed for different situations

Lower KS2 Curriculum links:

- R24 how to respond safely and appropriately to adults they may encounter whom they do not know
- L1. to recognise reasons for rules and laws; consequences of not adhering to rules and laws
 - Little Red Riding Hood does not follow her mother's rules. Would the wolf have carried out the actions he did if she had gone straight to her grandmother and not left the path?
 - Did Little Red Riding Hood receive enough instruction, rules and guidance before she set off on her journey? Should more have been given?
 - How should she have responded to the wolf? What could she have done differently? How might the story have changed?

***Rumpelstiltskin* PSHE Curriculum Links**

Year 2:

R22 about how to treat themselves and others with respect; how to be polite and courteous

Lower KS2 :

R31. to recognise the importance of self-respect and how this can affect their thoughts and feelings about themselves; that everyone, including them, should expect to be treated politely and with respect by others (including when online and/or anonymous) in school and in wider society; strategies to improve or support courteous, respectful relationships

- The strange little man visits the miller's daughter three times, each time he helps her/saves her life. She pays him with jewellery until she has nothing left. She makes a final deal with the little man - if she becomes queen, she will repay him with a third payment of her first-born child.
- Is she right to do this? She does not need to save her own life by this point in the story and is perhaps now acting out of self-interest?
- The Millers daughter (now the Queen) is told she will be released from her promise if she discovers the little man's name. Should she not know his name by now? He has helped her three times, and she has never asked for his name? Is this polite or courteous?
- How might the story have changed if the miller's daughter had acted differently?

PSHE

WHY NOT

- Retell your chosen Grimm story to your class, using Stop! (see Creative Learning Activities) to allow students to highlight aspects of the story they find challenging or moments that stand as evidence to support your investigation into actions
- Identify the main story points of the chosen story (anything between six to ten points is great) and use Freeze Frames with Reporter and Line Ghost (see Creative Learning Activities) to explore the narrative and to interview characters as to their thoughts and feelings throughout the narrative
- Identify a moment when either Little Red Riding Hood or the miller's daughter could have acted differently and use Conscience Alley (see Creative Learning Activities) to encourage your character to adapt their behaviour. How might the narrative change?
- Adapt the story points and revisit Freeze Frames with Reporter and Line Ghost to see the new version of the story in action.



Reading Corner

WHY NOT

Create an exciting and magical reading corner based on either of the production narratives, the set design of the productions or on any other fairy tale land. You could use any outcomes from Dioramas or the World of the Story Mindmap activity to guide the design and allow your students to let their imaginations run wild as they create their themed reading area. They could follow up the build with a trip to the library, populating it with a selection of traditional, folk and fairy tales; writing book reviews and making recommendations for their peers.

Linked Texts

These productions lend themselves to a deeper and wider exploration of other tales by the Brothers Grimm and/or other traditional, folk and fairy tales. Whether to enrich your Guided Reading sessions, to find engaging options for carpet time reading sessions or as recommendations for home reading, the following selection of texts will provide useful links to the Unicorn Productions and expand students' knowledge and understanding of this genre of fiction.

Brothers Grimm Texts

- *Illustrated Grimm's Fairy Tales* by Usborne Illustrated Story Collections
- *Grimm's Fairy Tales* by Wordsworth Editions
- *Grimm Tales for Young and Old* by Philip Pullman

Adaptations of *Little Red Riding Hood*

- *Little Red Reading Hood Paperback* by Lucy Rowland (Author), Ben Mantle (Illustrator)
- *Little Red: A Rebel Fairytale: 1* by Bethan Woollvin (Author)
- *Little Red Hood* by Marjolaine Leray
- *Mahogany: A Little Red Riding Hood Tale* by JaNay Brown-Wood (Author), John Joven (Illustrator)

Adaptations of *Rumpelstiltskin*

- *Rumpelstiltskin: A Discover Graphics Fairy Tale* by Stephanie True Peters (Author), Forrest Burdett (Illustrator)
- *Multiplying Menace: The Revenge of Rumpelstiltskin* [Book] by A Math Adventure by Pam Calvert
- *Rumpelstiltskin – And Other Angry Imps with Rather Unusual Names: Origins of Fairy Tales from Around the World* by Amelia Carruthers (Author)

Adaptations of *Rumpelstiltskin*

- *A Year Full of Stories: 52 Folk Tales and Legends from Around the World* by Angela McAllister (Author), Christopher Corr (Illustrator)
- *Straw into Gold: Fairy Tales Re-Spun Paperback* by Hilary McKay (Author), Sarah Gibb (Illustrator)
- *Classic Fairy and Folk Tales* (Six Books Box Set Collection) by Various Authors
- *London Folk Tales for Children Paperback* by Anne Johnson (Author), Sef Townsend (Author), Belinda Evans (Illustrator)

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Thank you