

There's a Sea in my Bedroom Teaching Resources



About the show

There's a Sea in my Bedroom

Based on the classic picture book by Margaret Wild, illustrated by Jane Tanner

David is frightened of the sea.
He does not like it at all, not one bit.

But one day he finds a conch shell at the beach and takes it home – and he hears the sea trapped inside.

'Come out, sea, come out,' he says softly. 'I won't hurt you.'

Weaving together captivating storytelling with a newly composed score performed by ACO Collective, *There's a Sea in my Bedroom* is an immersive introduction to live music, capturing the magic of a child's fantasy world.

Sydney Opera House and the Australian Chamber Orchestra proudly present the world premiere of this beautifully reimagined story by award-winning author Margaret Wild.

Based on the book by
Margaret Wild & Jane Tanner

Script & Direction by **Tim McGarry**

Music by **Paul Stanhope**

Sound Design by **Daniel Blinkhorn**

Set, costume & Lighting Design by **Kelsey Lee**

Performed by **ACO Collective**

About this resource

"The journey from fear to understanding is poignantly portrayed. David's ability to see another side of the overwhelming waves empowers him, just as such insight can empower us all. This classic tale is about so much more than a little boy and his fear of the sea." (Susan Whelan, kids-bookreview.com)



The following sequence of lessons is designed to introduce K – 2 students to the book *There's A Sea in my Bedroom* by Margaret Wild and as preparation and extension for seeing the live performance. Lessons address both English and Music syllabus outcomes.

A lot of material is contained within the resource, and some activities might be challenging for Kindergarten students to complete independently. They may benefit from doing these activities as a whole class or in small groups with an adult guiding them. Please adapt activities accordingly. A suggested way to complete the activities might be: Lesson 1, Lesson 2, see the live performance, Lesson 3, Lesson 4. However, our hope is that you will use these materials in any way you think will work best for you and your students.

Resource written by:
Susan Winesmith & Tara Smith

Lesson One

Lesson Topic

Worries past and present:
how we explore and reduce fears
through our senses.

Class:

Date:

Duration: 35mins

Recent Prior Experience

Prior to teaching this lesson students will have:

- Listened to (or read) *There's a Sea in my Bedroom* by Margaret Wild

Key Learning Area

English Objective C

Thinks imaginatively and creatively about familiar topics, simple ideas and the basic features of texts when responding to and composing texts

Syllabus Outcomes

Early Stage 1

ENe-10C:

- Engage personally with texts
- Understand and apply knowledge of language forms and features
- Respond to and compose texts

Stage 1

EN1-10C:

- Engage personally with texts
- Understand and apply knowledge of language forms and features
- Respond to and compose texts

Indicators of learning for this lesson

By the end of this lesson, the students will have:

- Reflected deeply on their personal fears or something they find overwhelming
- Described their fear using all of their senses
- Built a bank of words that describe their subject using verbs, nouns and onomatopoeia
- Reflected on their initial fear or worry. Did breaking it down and thinking about it in different ways help them overcome their fear?



Organisation & Resources



Whiteboard and pens or Interactive Whiteboard



Poster paper and markers



For individual or group work students will need individual copies of [Appendix 1: Sensory Mind Map](#)



Class Book:
There's a Sea in my Bedroom
by Margaret Wild

Lesson One: Lesson Sequence

Indicators of Learning

Learning Experiences & Teaching Strategies

Introduction (5mins)

Students will: ▪ Brainstorm what their worries and fears are or have been in the past	▪ Gather students around a shared screen or board ▪ Ask the question 'have you ever been scared of something?' ▪ Document students' responses
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Development (15mins)

Students will: ▪ Describe their fears using all their senses ▪ Build a bank of words that describe their subject using verbs, nouns and onomatopoeia	Depending on the ability of the class, either keep the class all together, ask students to break up into smaller groups, or let students work independently. ▪ Focusing on one fear, ask students to describe it in detail. For example, traffic-noisy, dirty, fast, hot ▪ When students start to run out of ideas say: 'now let's use all of our senses to help us think of more words' ▪ Saving 'what does it sound like' for last, ask about sight, touch, smell and taste of the subject ▪ Next ask 'what does it sound like?'. Document all answers and make sure to let students know that it doesn't have to be a 'proper' word. In the example of traffic, students might say - 'honk, beep etc.', but saying words like 'whoosh, vroom' etc. are equally valid. Discuss that these words are called onomatopoeia.
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Closure (15mins)

Students will: ▪ Think about how David in the book overcame his fear ▪ Reflect on their initial fear or worry ▪ Learn about empathy and try to feel empathy towards their worry ▪ Reflect on whether breaking their fear down and thinking about it in different ways helped them to feel differently about it	▪ Re-read the pages of the book <i>There's a Sea in my Bedroom</i>, starting from "he took the shell to his bedroom" to "I'm jumping in the waves, I'm getting all wet". ▪ Ask the question: 'how did David in the book overcome his fear of the sea?'. Answers might include: 'he felt sorry for it', 'he had it trapped in a shell', 'it was small and friendly in the shell'. ▪ Encourage students to think about how he used his imagination to play with the sea in his bedroom, making it a fun game. ▪ Also encourage students to think about the empathy that David felt towards the sea while it was trapped in the shell. ▪ Can they apply this same empathy to their fear?
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Lesson Two

Lesson Topic

Describing sound and using it to create emotion.

Class:

Date:

Duration: 45mins

Recent Prior Experience

Prior to teaching this lesson students will have:

- Listened to (or read) *There's a Sea in my Bedroom* by Margaret Wild
- Completed Lesson One in this resource

Key Learning Area

English Objective C

Thinks imaginatively and creatively about familiar topics, simple ideas and the basic features of texts when responding to and composing texts.

Creative Arts: Music

Syllabus Outcomes

Early Stage 1

ENe-10C:

- Understand that imaginative texts can be composed for a range of audiences using a range of media

MUES1.1 / MUES1.2:

- Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts
- Creates own rhymes, games, songs and simple compositions

Syllabus Outcomes

Stage 1

EN1-10C:

- Recognise and begin to understand how composers use creative features to engage their audience

MUS1.1 / MUS1.2:

- Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts
- Explores, creates, selects and organises sound in simple structures

Indicators of learning for this lesson

By the end of this lesson, the students will have:

- Experimented with creating different sounds
- Been introduced to some of the elements of music (pitch, dynamics, duration, texture, tone colour)
- Built a bank of words to describe different sounds
- Created and performed a soundscape to depict a fear
- Reflected on how sound can be used to create emotion or tell a story

Organisation & Resources



Whiteboard and pens or Interactive Whiteboard



Poster paper and markers



Access to classroom materials and / or percussion instruments & space to work in groups



Lesson Two: Lesson Sequence

Indicators of Learning

Learning Experiences & Teaching Strategies

Introduction (10mins)

Students will: Use experimentation to discover how different sounds can be made	- Tell students they are going to be experimenting with different sounds. Ask students for ideas for how different sounds could be made e.g. tapping things together, using their bodies, using their voices, playing traditional instruments. - Give students some time to experiment with making different sounds. They could do any of the following: - Make sounds with materials found in the classroom or home e.g. tapping two pencils together, crunching up paper, popping bubble wrap, tapping a fork on a glass, blowing over a bottle top - Make sounds with their bodies – body percussion (clapping, stomping, clicking) or vocal sounds - If you have access to classroom percussion instruments, they use these to make different sounds
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Development (10mins)

Students will: Learn how to describe sound	- Ask each student to perform their sound for the class then brainstorm words to describe the sound. The aim is to develop students' vocabulary for talking about sound quality. There are no right or wrong answers, but some ideas are below. Keep a 'sound vocabulary' list on the board or large pieces of paper which you can come back to later. - Start with trying to describe the sound in terms of basic musical elements: Pitch e.g. high or low, moving from low to high Dynamics (volume) e.g. soft or loud, starts loud and fades Duration e.g. Long (sustained) or short Texture e.g. Thin or full (resonant) - Then move on to the more challenging task of describing the tone colour (timbre) of the sound. The kinds of words you might use to discuss tone colour are: <i>metallic, woody, crisp, smooth, spiky, mellow, crunchy, crackly, echoey, plucked, scratchy, creaky</i> etc.
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Development (15mins)

Students will: ▪ Develop a soundscape to represent a fear	▪ In a small group, children choose one of the fears they discussed from Lesson One and remember the way they described the fear in terms of sound. Revisit the onomatopoeic words that they discovered. ▪ Children will now use different sounds and materials to create a soundscape to depict their fear. They should think about what kinds of sounds would best represent the words they chose to describe their fear. ▪ Ask them to add actions and think about varying tone colour, duration / rhythm, pitch, texture and dynamics to make their performance reflect the fear that someone might feel when they come across the subject (it need only be very short composition) ▪ Get each group to perform their soundscape for the class. Perhaps other students could guess what fear the piece is representing.
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Closure (5mins)

Students will: ▪ Reflect on how sound / music can be effective in representing an emotion or to tell a story	▪ Have a whole class discussion about sound and the way it can be used to make us feel something. Ask students questions like: » 'How did listening to the sounds of the fear make you feel?'; » 'Did it change your feeling towards the fear?'; » 'What types of sounds were very effective for creating an emotion or telling a story?'
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Lesson Three

Lesson Topic

Dreaming Stories and the Sea.

Recent Prior Experience

Prior to teaching this lesson students will have:

- Listened to (or read) *There's a Sea in my Bedroom* by Margaret Wild

Key Learning Area

English Objective C

Thinks imaginatively and creatively about familiar topics, simple ideas and the basic features of texts when responding to and composing texts

Syllabus Outcomes

Early Stage 1

ENe-10C:

- Engage with and appreciate the imaginative use of language through storytelling
- Understand and apply knowledge of language forms and features
- Discuss creative language features in imaginative texts that can enhance enjoyment, e.g. illustrations, repetition

Stage 1

EN1-10C:

- Identify creative language features in imaginative texts

that enhance enjoyment, e.g. illustrations, repetition

- Respond to and compose texts
- Recognise similarities between texts from different cultural traditions, e.g. representations of dragons in traditional European and Asian texts
- Recognise the place of ancestral beings in Aboriginal and Torres Strait Islander Dreaming Stories

Indicators of learning for this lesson

By the end of this lesson, the students will have:

- Learned about the intention of Dreaming Stories: that they play an important part in the cultural heritage of Aboriginal and Torres Strait Islander peoples because Indigenous values, responsibilities and spiritual beliefs are woven into the Stories. (Connor, Jenni *Dreaming Stories: A springboard for learning*, 2nd Edition, 2007)
- Investigated some Dreaming Stories that have water or the sea as part of the narrative
- Compared *There's a Sea in my Bedroom* to traditional Dreaming Stories of the sea.

Class:

Date:

Duration: 45 minutes + book reading time

Organisation & Resources



Whiteboard and pens or Interactive Whiteboard



Poster paper and markers

[Appendix 2: Dreaming Stories: Fact Sheet for Teachers](#)

[Appendix 3: Dreamtime Stories \(Tiddalick the Frog, The Creation Story, How the Water got to the Plains\)](#)



Lesson Three: Lesson Sequence

Indicators of Learning

Learning Experiences & Teaching Strategies

Introduction (10mins)

Students will: Learn that Dreaming Stories play an important part in the cultural heritage of Aboriginal and Torres Strait Islander peoples because Indigenous values, responsibilities and spiritual beliefs are woven into the Stories.	- Gather students around a shared screen or board. Ask the question 'what do you know about Dreaming Stories?' Document students' responses. - Teacher can share some facts about Dreaming Stories. - Explain to students that there are usually 3 or 4 levels in which Dreaming Stories can be interpreted – these are outlined in Appendix 2.
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Development (25mins)

Students will: Investigate some Dreaming Stories that have water or the sea as part of the narrative	Depending on the ability of the class, either keep the class all together, ask students to break up into smaller groups, or let students work independently. - Read through one or two of the suggested Dreaming Stories, or if working in groups, ask each group to take one story to take a deep dive into (see Appendix 3) - Ask students to document their understanding of the Story by drawing a picture that tells part of the Story. - With each story ask students how they interpreted it. For example, ask questions like: 'what do you think that the storyteller was trying to teach us about?' or 'why do you think that we need to learn these lessons?' - Ask students if they can identify any of the levels of interpretation that were discussed in the introduction
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Closure (10mins)

Students will: Compare <i>There's a Sea in my Bedroom</i> to traditional Indigenous stories of the sea	- Ask students to reflect back on the book <i>There's a Sea in my Bedroom</i>, asking the question: 'do you see any connections between the way that this story of the sea is told and the Dreaming Stories of the sea?' - Gather responses. If they need prompting, ask questions like: 'Were there connections to the natural world?' 'Was there a message that they storyteller was trying to tell us?' - Ask students: 'What are the differences that you see between this story and Dreaming Stories?' - Before ending the lesson make sure to emphasise that Dreaming Stories have existed for many thousands of years and are a very special and precious part of Aboriginal Australian heritage.
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Lesson Four

Lesson Topic

Create a story of the Sea.

Class:

Date:

Duration: 50+ minutes

Recent Prior Experience

Prior to teaching this lesson students will have:

- Have completed 'There's a Sea in my Bedroom: Lesson 3'
- Be familiar with the text *There's a Sea in my Bedroom* by Margaret Wild

Key Learning Area

English Objective C

Thinks imaginatively and creatively about familiar topics, simple ideas and the basic features of texts when responding to and composing texts

Syllabus Outcomes

Early Stage 1

ENe-10C:

- Engage with and appreciate the imaginative use of language through storytelling
- Understand and apply knowledge of language forms and features
- Discuss creative language features in imaginative texts that can enhance enjoyment, e.g. illustrations, repetition

Syllabus Outcomes

Stage 1

EN1-10C:

- Identify creative language features in imaginative texts that enhance enjoyment, e.g. illustrations, repetition
- Respond to and compose texts

Indicators of learning for this lesson

By the end of this lesson, the students will:

- Create their own narrative using the sea as inspiration to tell a story that shares a value, responsibility or belief of their own.
- Use the language device of repetition in their storytelling.
- Students will document their story in a variety of ways.

Organisation & Resources



Art paper



Pencils or crayons

[Appendix 4:](#)
[Story Development](#)
[Worksheet](#)



Lesson Four: Lesson Sequence

Indicators of Learning

Learning Experiences & Teaching Strategies

Introduction (5mins)

Students will: Review Lesson 3	- Begin this lesson by asking students what they remember about the different ways that Dreaming Stories can be interpreted. - Tell students that today they'll be creating a story that is inspired by the sea and that shares a value, responsibility or belief of their own within the story. - It will also feature some of the repetition that can be found in the book <i>There's a Sea in my Bedroom</i>. - Read the pages that contain the words: "not at all – not one bit". - Ask children: how does the repetition add to the story? They might respond with 'it really gets the point across' or 'it makes the story more like a song or poem'.
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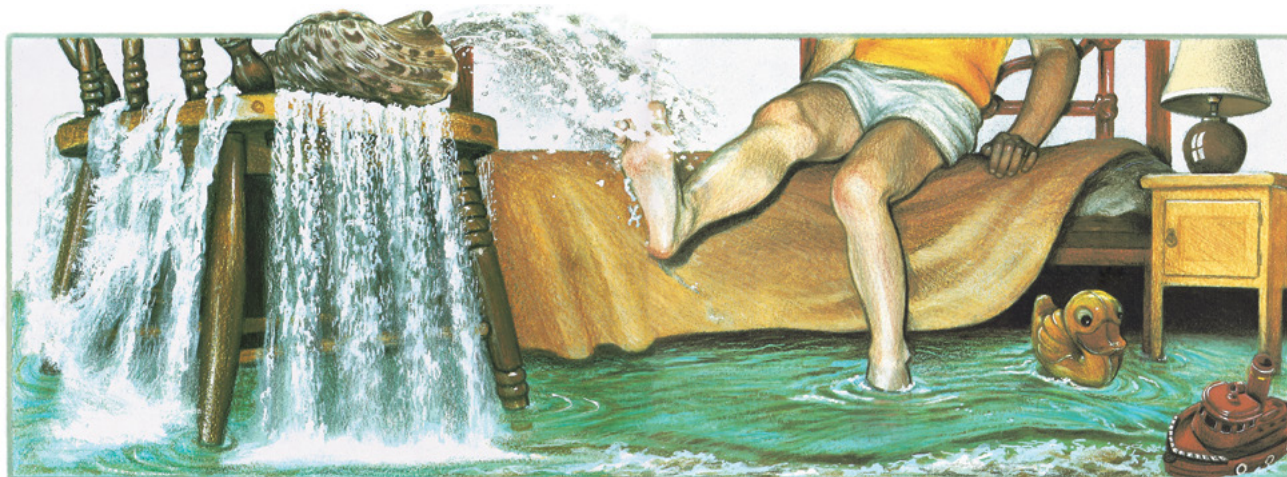
Development (35mins)

Students will: Create a narrative using the sea as inspiration to tell a story that shares a value, responsibility or belief of their own	Depending on the ability of the class, either keep the class all together, ask students to break up into smaller groups, or let students work independently. In groups, work together to formulate a story. You can use the Story Development Worksheet (Appendix 4) to help if students are having trouble getting started. They do not need to write these down in detail, just need to know the main ideas, how the sea features in the story, and what the words or sounds that they want to have repeating are.
Students will: Document their story in a variety of ways	- Once students have a story ready in a rough format, ask them how they would like to tell their story. Some choices might be: » As a song » Record it as a podcast / recorded on a phone » In illustrations » As a poem » Written down in long form » As a Reader's Theatre

Closure (10mins)

Students will: Share their stories	- Gather together as a whole class and ask students to share their work with the class. - Observe their personal connection to the stories that they tell as well as their ability to use repetition to enhance atmosphere in their storytelling.
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There's a Sea in my Bedroom Appendix

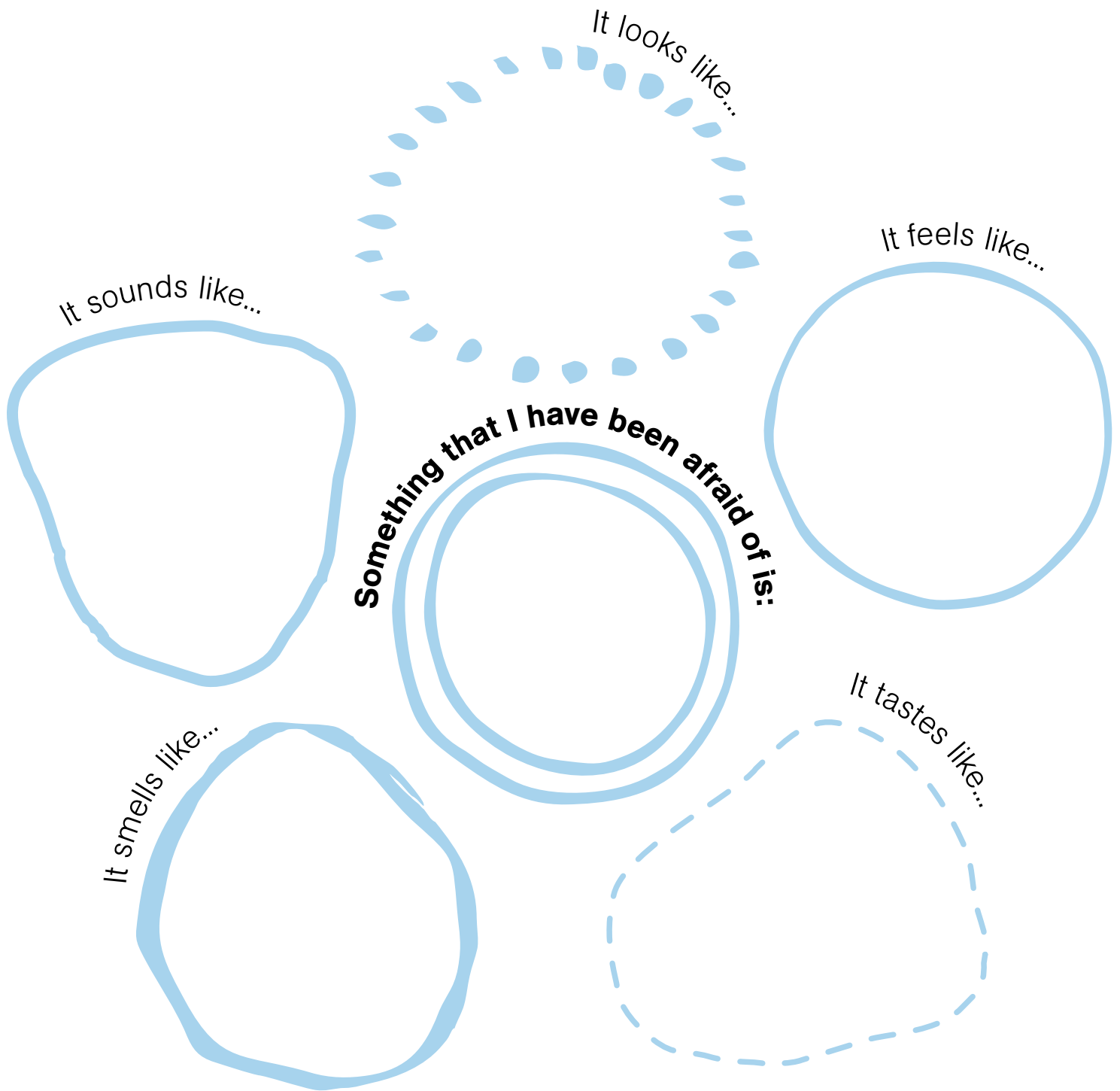


Appendix 1:

Sensory Mind Map

Name: _____

Date: _____



Appendix 2:

Dreaming Stories, Fact Sheet for Teachers

Taken from Dreaming Stories:

A springboard for learning (Jenni Connor, 2007)

'Dreaming Stories tell the origins of the environment, how the Spirit Ancestors formed and gave life to the land and laid down the Law: structures of society, rituals to maintain the life of the land, rules for living. Above all, Dreaming stories are the stories of the land, living with the land and belonging to the land.'¹

'Dreaming Stories were originally created by Indigenous communities, for Indigenous people. They play an important part in the cultural heritage of Aboriginal and Torres Strait Islander peoples because Indigenous values, responsibilities and spiritual beliefs are woven into the Stories. Since the Stories hold great wisdom for us all, children from a range of cultural backgrounds can gain valuable understandings from them.'²

'It is important for educators to understand that Dreaming Stories are not fairytales; they are not fictions made up to entertain children. One original purpose for Aboriginal and Torres Strait Islander traditional stories was to lay down rules for living. Dreaming Stories also carry knowledge from one generation to another, about

the world, the Law, society, and the life and death of people. They are serious pieces of communication, with a serious purpose. Accordingly, educators have a responsibility to treat the stories with the same respect that they receive in Indigenous communities. Because they are complex vehicles for conveying important messages, the stories can be interpreted at a number of levels'.³

Level one:

A Story may relate to questions children might ask, such as 'Why is some water salty?' It explains differences we see in the natural world and our responsibility to care for it.

Level two:

A Story may give lessons about people living within a community; about sharing and the responsibilities of individuals, leaders and communities; about right and wrong ways of acting and the shame that follows from breaking the Law.

Level three:

A Story may explain the relationship between a community and the larger

environment: the earth and other Aboriginal and Torres Strait Islander communities. It may speak about the careful maintenance of resources to ensure the survival of plants, animals and people—or it may give advice about how to deal with disputes between members of different communities.

Level four:

Not all Stories have a fourth level. When present, it relates to practices and ceremonies that can be accessed only by those who are initiated through training and long experience, and given the right and responsibility to carry the Story and its meanings for the benefit of the community

Resources:

[Dreaming Stories:
A springboard for
learning \(Jenni Connor\)](#)

[Australian Museum
\(Aboriginal and Torres
Strait Islander collection\)](#)

[Dreamtime: \(This is the
resource that some of
the stories shared in
Lesson 3 come from\)](#)

1 Secretariat of National Aboriginal and Islander Child Care (2005). *Teachers' guide: The Dreaming*. Victoria: Author.

2 Connor, J (2007). *Dreaming Stories: A springboard for learning*. Early Childhood Australia Inc. and SNAICC. Canberra: Goanna

3 Sveiby, K-E., & Skuthorpe, T. (2006). *Treading lightly*. Sydney: Allen & Unwin.

Appendix 3:

Dreaming Stories, Tiddalick the Frog

Once upon a time, a long time ago, in the Dreamtime, lived a frog called Tiddalick.

Tiddalick was the largest frog in the entire world. One very warm morning, he woke up feeling very, very thirsty and started to drink the fresh water. He drank and he drank and he kept drinking until all the fresh water in the entire billabong was gone!

When the other animals arrived at the billabong to get their morning drink, they found it was all dried up. This made them very sad.

They knew Tiddalick the frog had drunk all the water. They knew they needed to come up with a plan to get the water back, but they didn't know how. They thought and they thought and they thought until they realised that the best way to get the water back was to make Tiddalick laugh. If they could make him laugh then all the water would come spilling out of his mouth and back into the billabong!

The first animal to try and make him laugh was the echidna. She rolled herself up into a tight little ball and rolled down the bank of the billabong like a bowling ball! The kangaroo laughed and so did the emu, but Tiddalick didn't laugh.

The next animal to try and make Tiddalick laugh was the wombat. The wombat stood up on his hind legs and danced around in a circle until he fell over in the dirt! The Galah laughed and so did the goanna, but Tiddalick didn't laugh.

The next animal to try and make Tiddalick laugh was the kookaburra. She perched herself on a branch close to Tiddalick and told her funniest story. It was so funny that she burst out laughing! But Tiddalick didn't laugh. He just sat there with his big belly full of all the water.

Finally, the snake decided to try and make Tiddalick laugh. She started to dance and dance, wriggling and squirming all over the ground until she eventually tied herself into a knot. The knot was so tight that she struggled and struggled to untie herself but was stuck! Tiddalick watched her struggle around, trying to untie herself, and let out a small chuckle. That small chuckle turned into a rumbling in his tummy before it turned into a great big belly laugh! The water came gushing out of his mouth and filled the billabong back up once again.

All the animals jumped with joy as they took big, long, gulps of water to quench their thirst.

Source: Dreamtime.net.au

Appendix 3:

Dreaming Stories, The Creation Story

This is the creation story of Ngijaampaa country, as well as the land belonging to Eaglehawk and Crow.

Now long, long time ago of course, in the beginning, when there was no people, no trees, no plants whatever on this land, "Guthi-guthi", the spirit of our ancestral being, he lived up in the sky.

So he came down and he wanted to create the special land for people and animals and birds to live in.

So Guthi-guthi came down and he went on creating the land for the people-after he'd set the borders in place and the sacred sights, the birthing places of all the Dreamings, where all our Dreamings were to come out of.

Guthi-guthi put one foot on Gunderbooka Mountain and another one at Mount Grenfell.

And he looked out over the land and he could see that the land was bare. There was no water in sight, there was nothing growing. So Guthi-guthi knew that trapped in a mountain-Mount Minara-the water serpent, Weowie, was trapped in the mountain. So Guthi-guthi called out to him, "Weowie, Weowie", but because Weowie was trapped right in the middle of the mountain, he couldn't hear him.

Guthi-guthi went back up into the sky and he called out once more, "Weowie", but once again Weowie didn't respond. So Guthi-guthi came down with a roar like thunder and banged on the mountain and the mountain split open. Weowie the water serpent came out. And where the water serpent travelled he made waterholes and streams and depressions in the land.

So once all that was finished, of course, Weowie went back into the mountain to live and that's where Weowie lives now, in Mount Minara. But then after that, they wanted another lot of water to come down from the north, throughout our country. Old Pundu, the Cod, it was his duty to drag and create the river known as the Darling River today.

So Cod came out with Mudlark, his little mate, and they set off from the north and they created the big river. Flows right down, water flows right throughout our country, right into the sea now.

And of course, this country was also created, the first two tribes put in our country were Eaglehawk and Crow. And from these two tribes came many tribal people, many tribes, and we call them sub-groups today. So my people, the Ngijaampaa people and the Barkandji further down are all sub-groups of Eaglehawk and Crow.

So what I'm telling you-the stories that were handed down to me all come from within this country.

Source: Dreamtime.net.au

Appendix 3:

Dreaming Stories, How the Water got to the Plains

Way, way back in the first time, when everything was new, there was a group of Aboriginal people living on a mountain. It was a lovely place, but everyone was worried. It had not rained for a long, long time and they were very short of water.

They had some wells but these, except for one, were empty. When it had rained before, the water had just run down the side of the mountain, into the sea, which was far, far away. Now, on the other side of the mountain, there were just some big, dry plains where nothing grew.

Weeri and Walawidbit were two greedy men. They decided to steal the last of the water for themselves and then run away. In secret, they made a large water-carrier, which was called an eel-a-mun. When everyone was asleep, they stole the water from the last well and hurried off.

When the people woke up, there was no water for them. This was very bad, because there were little children and babies needing water and also the old people. And also, it was very hot.

The Elders called all the people together and it was then that they saw that two men were missing. Looking around, they found the tracks of the two men. Quickly, the warriors followed these tracks, which led down the other side of the mountain to the big plains and they could see the men in the distance.

The water-carrier was very heavy and Weeri and Walawidbit were walking slowly. This was because they thought they were safe. However, when they saw the warriors coming, they ran too.

The best spearmen in the group ran to a cliff which jutted out and threw all the spears they had. One hit the eel-a-mun and dropped off. However, it did make a hole in the water-carrier. On and on across the plains ran the two men. They did not notice that the water was leaking out until the carrier was almost empty. This was why they had been able to run faster and by this time, the warriors had caught up.

Now, this was way back in the first time, when very strange things happened. So the warriors took the men back home and the Elders called a big meeting. It was decided that the two men had to be punished for stealing and also, for thinking of themselves first and not the community.

So the Wonmutta, the clever man, made some very strong magic and Weeree was changed into the very first emu. He went running down the mountain, out onto the plains, in shame. Walawidbit was changed into the very first blue-tongued lizard and he crawled away to hide in the rocks.

But, a wonderful thing had happened. Wherever the water had leaked onto the plains, there were now beautiful billabongs, or waterholes. There was grass and flowers and lovely water lilies and then there were shrubs and trees. And soon, the birds came and everyone was happy because there was enough water for everyone.

Source: Dreamtime.net.au

Appendix 4:

Story Development Worksheet

Name: _____

Date: _____

What is the value, responsibility or belief shared in your story?

How does the sea feature in your story?

Which words are going to repeat in your story?

What mood are the repeating words going to create?

How do you want to share your story? Some ideas include:

- | | | | |
|----------------|--------------------|------------------------|-------------------------|
| ▪ as a song | ▪ in illustrations | ▪ written down in long | ▪ as a reader's theatre |
| ▪ as a podcast | ▪ a poem | form | ▪ digitally recorded |
