

COLLAR & CUFFS CO PRESENTS

Be Not Afraid

A sensory telling of Shakespeare's 'The Tempest'

"...a colourful, musical and magically interactive production...Shakespeare for children - pitched amazingly and incredibly well."
Parent Review, Stockwood Discovery Centre 2019

"Fantastic introduction to Shakespeare and a theatrical experience truly created especially for babies and young children...The singing was stunning and haunting; the sensory play was perfectly pitched."
Parent Review, Stockwood Discovery Centre 2019

"Wonderfully interactive performers who can make stories accessible to people with profound and complex physical and sensory challenges. They are fun, generous with their time and very talented. Utterly brilliant!"
Chailey Heritage Foundation, East Sussex 2019



Supported using public funding by
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**Family Arts
Standards**

with Family and Childcare Trust

THE
LIBRARY
PRESENTS

A sensory discovery pack

Part of the Digital Season for Families during the Covid-19 pandemic 2020

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Introduction

All Hail!

We're very excited to share '**Be Not Afeard**' with you, and hope one day you may come along to see us perform it live.

We've developed this Sensory Discovery Pack so you can experience a little taste of Shakespeare's magical island wherever you may be during the Covid-19 pandemic. These strange times are filled with a lot of anxiety and worry, but perhaps this tale will open up opportunities to explore these feelings together and take you on an imaginative adventure beyond home, school or even hospital.

There are lots of sensory possibilities for exploring an island, but the ones we've used here are the closest to what you'll see on stage during a performance. Don't be put off by Shakespeare! We designed this show to help everyone discover, or rediscover, the beauty of the Bard's language and his amazing characters.

This pack and accompanying videos have been made possible by Cambridgeshire's **The Library Presents**, however, 'Be Not Afeard' premiered in May 2019 at Brighton Fringe, and has been on tour ever since. It has been seen by over 6,000 people to date (May 2020). The original production was supported by our amazing Crowdfunders and Arts Council England.

The pack is suitable for very young children and those with complex special needs. As with any sensory experience, repeating it lots of times really helps build anticipation and involvement: the more you do it, the bigger the reaction you get.

Our Sensory Story is presented in 5 Acts. You can pick your favourite bit and just do that section, or, you could choose to do one act at a time and build up, or, you can do the whole thing for a longer immersive experience- whatever feels right for you! We really hope you enjoy this pack, and we wish you a wonderful journey around the island whilst staying safe and well wherever you are.



Theatre Synopsis

Wilt thou come with us? We're going on a journey to a mysterious island across the sea, to rescue a magical artist who's been stranded there for 12 years - his name is Prospero.

Weathering an enormous storm (a tempest), our boats sink but we manage to swim to shore where we encounter Ariel; a spirit made of nothing but air. Ariel guides us around the island, showing us the different landscapes and where we can find food. Ariel is Prospero's slave, and longs to be free.

We then encounter Caliban - a being who is half person and half fish. Caliban hates Prospero because Caliban lived on the island first, but when Prospero arrived they took it over. Prospero tries their best to control Caliban by making them frightened; Prospero casts magical spells to create strange sounds and visions. Caliban has learned that even though things may look scary and unfamiliar at first, they can - if you can stay calm and open to them - be quite beautiful.

Caliban likes to make noises too and teaches us how to twangle. Ariel reveals that our boats weren't destroyed, they were hidden by Prospero's magic. To celebrate that we can still get home, Ariel calls up the goddess of the rainbow, Iris, and the goddess of the harvest, Ceres. The goddesses ask for our help in making a rainbow across the sky.

We then find ourselves outside a strange house. Ariel invites us to knock on the door, and Prospero finally emerges. Prospero invites us to stay the night in his house before we all head home together in the morning. Prospero casts a spell to wish us sweet dreams.

Performances are 50 minutes long with sensory play embedded throughout and are keyword signed. All performances are relaxed and inclusive.

Thanks and Acknowledgements

A million thanks to our amazing **Crowdfunders** and **Arts Council England** for enabling us to bring our vision to life on stage, and to all at **The Library Presents** for enabling us to create a video to go with this pack.

Love and nostalgia to the cast of 'The Tempest' at Harlington Upper School, 1995, directed by Tim Armitage. This was where the voyage first began.

Picture credits: Oliwia Jesionkowska, International Youth Arts Festival 2019; Natalie Williatt, Frontline Arts Festival 2019, funded by Arts Council England; and Photos By David, Brighton Fringe Festival 2019

Imagining Elephants...

What are Sensory Stories?

A Sensory Story is an interactive activity suitable for a wide range of ages and needs. It involves a shared story along with some simple and sometimes surprising sensory items: things to listen to, things to touch, things to smell, things to look at, ways to move, and even things to taste. The items help to illustrate different parts of a story: it's no longer just about words and abstract concepts. Instead, it's something tangible that the whole body can experience.



How Do They Work?

Imagine you've never seen an elephant before, and I'm describing it to you: you might put together a very funny picture in your mind! But, if I give you something rough and wrinkly and warm to touch for the elephant's skin; if I put on a long glove, turn my arm into a trunk and pick up peanuts in their shells with it - we may even eat them; if I give you something heavy to hold, and draw an outline on the floor or the wall so you can understand the size of the animal; if I give you some hay, mud, and dung to smell; if I make a trumpeting sound with my lips by blowing air through them; if I squirt some water at you, or flap some giant ears made out of paper then, quickly, the picture evolves into something much more real.

You will no longer have just a concept in your mind but sensory memories too. So, next time someone talks about an elephant, or if you see one in a book, you may bring to mind the way an elephant may feel, smell, sound, etc.

Who Are They For?

Sensory Stories are usually developed for people who have a mostly sensory relationship with the world around them, which may include people with profound and multiple learning disabilities (PMLD). They can be great for a wide range of other needs and abilities too, including people with Autistic Spectrum Conditions, babies and young children, people living with dementia, or anyone who just enjoys a playful sort of story.

Sensory Stories don't rely on words and abstract concepts alone. They enable people to use their preferred methods of engagement, exploration, communication, and expression to make sense of imaginary worlds and to connect to others.

Indeed though, these types of stories are for everyone: Sensory Stories strengthen relationships and create communication. These shared experiences can be beautiful, ridiculous, and very funny too. Memories are always made using all our senses, so let's stimulate as many as possible!

Why Are They Useful For A Theatre Show?

Sensory Stories in relation to a theatre performance can enable participants to build confidence and familiarity with new concepts, places, or experiences before the day of a visit, in this case, to **Be Not Afeard**.

This pack has been designed specifically to help audience members be better able to anticipate and understand what's happening during our performance. However, we have kept a few surprises back too.

For people who live with impairments to any of their senses, especially sight where theatre or other live events are concerned, a Sensory Story can be helpful as the resources can support or compensate for gaps in sensory perception. So, for an audience member with a visual impairment to understand what is happening when a costume is changed, for example, we may offer resources that help them build up an impression using their other senses instead. For the visually impaired, do add in any extra spoken descriptions that would be useful as you go along.

Sensory Story items are usually small, can be explored through all angles for as long as wanted or needed, and through as many senses as the person likes. They can help people feel a bit like they are in or part of the show too: the 'doing' of theatre can be for everyone as much as the 'watching' is.

Without further ado, let us begin our adventure....

What Do I Need To Find?

All the items you need to gather for the Sensory Story are either ones you probably already have, or can be quickly and simply made or adapted from the suggestions below:

For Act 1: Encountering a Tempest:

A fan - the easiest way to create air motion is by making a fan from paper, or simply wafting a flat sheet of cardboard; an electric fan with variable settings could be used, or a hairdryer with a cool setting - though beware the noise these create as not everyone will be comfortable with the motor sound or the temperature.

A water spray - if you don't have one then a bowl of cool water would be ideal, create drops by dipping your fingers in and then flicking them in the desired direction.

A large piece of foil or a survival blanket - if using foil then take it fresh off the roll so it rattles and moves as one, big, thin piece.

A light source such as a torch or lamp - this is to increase light reflection on the foil or survival blanket and is optional. If you're sharing the story in a bright room you may not need to do anything other than orient yourself so the foil catches the light; if your story experiencer's vision responds better with strong light, then it would be best to include this element.

A fabric sheet or blanket - this can be any colour, but go for sea tones if possible

Ballpit balls - optional

For Act 2: Meeting Ariel

A tray or dish of warm sand - for dry sand that trickles, pop it in the oven for a few minutes, stand it on a radiator or put it in the airing cupboard until warm to the touch; check the temperature carefully before using and be aware of any temperature sensitivities for the person you're working with. Alternatively, if you'd like to make foot or hand prints in the sand, use hot water to get it to the right consistency. Feel free to add in sea shells or even seaweed if you can find some.

If you don't have any sand then dried rice, couscous, sugar, or similar would work for a dry experience. A bowl of dried rice can be warmed in a microwave for a couple of minutes, but include a cup of water to add in a bit of humidity and prevent burning.

A bubble snake tube and soapy water - this is to create a bubbly cloud. Cut the bottom end off a plastic bottle then fit a sock over it. Dip the sock end into soapy water and blow through the spout to create lots of long bubbly strands.

A balloon pump - to create puffs of air. If you don't have one then re-use the fan from Act 1 or a straw/tube for blowing through instead.

For Act 3: Meeting Caliban

A strong smell - we like to use rosemary or peppermint oil; you could be really brave and even use a piece of fresh fish - please be careful of food hygiene though, and take care of anyone who doesn't eat fish or who may have an allergy. If you have a 'museum' quality fish smell in a scent cube or similar then that would be another good option.

A black binbag - to act as a gaberdine; a mackintosh or waxed jacket would work just as well

A piece of mermaid sequin fabric or anything else that gives the sensation of fish scales - a patch of mermaid sequins on a t-shirt would work well.

Pots, pans or any other instruments you like - we use hands or paintbrushes to beat empty paint tins; smaller paint tins we fill with dry rice and seal the lids on to make a shaker, a plastic bottle filled with rice and sealed would achieve a similar effect.

For Act 4: Meeting Iris and Ceres

Confetti - we use silk petals in primary colours and impregnate them with geranium oil, but paper ones work just as well; choose biodegradable paper if intending to share the story outdoors

Paint bags - these are 'pinch to close' food bags with a piece of sturdy paper inside; we then add in blobs of red, blue and yellow paint, seal them up, and use them to create a mess-free colour-mixing activity using hands, feet, or any other body parts, to squidge the paint around. You can pop them in the freezer before use to chill the paint for an extra sensory experience.

It's also possible to make large versions for a whole body/group activity by securely gaffer taping down three sides of a double thickness plastic sheet to a floor or wall. Squirt paint between the plastic layers so it's sandwiched in the middle, then seal over the top with yet more tape to create a full enclosure. Placing paper between the layers is optional - if you choose to use paper, you can dry it afterwards and keep the resulting picture - though we've also used an old foil survival blanket as a canvas too; the wrinkles add touch sensation, a crinkling sound, visual interest, and also reflect light so you could also add in torches or other lights for those who may need or enjoy more brightness.

If you want to add an element of 'cold' then use a tiled floor or, alternatively, pop your bottles of paint in the fridge overnight to chill them down and only squirt your blobs it in just before you're about to use them.

For Act 5: Meeting Prospero

A large piece of fabric or a play parachute - you could reuse the fabric from the tempest section, or choose a different one to represent Prospero. We use a white play parachute and have also occasionally added lights beneath or on top for extra visual stimulation; if integrating lights e.g. a handheld led wand or disco ball, then darken the room slightly for this section.

Additional

Access to a Smart phone, tablet or other device to enable you to access the songs we've written for the show - you can choose to play the audio tracks at the right time or, even better, learn them and sing them yourself; we use harmonies in the show, but our recordings are just the melody lines.

A note on singing...

Please don't judge your voice and do sing out if you can - your voice is one of the most powerful tools for connecting with others, and if you sing with confidence then you will secure your story experiencer(s) attention and convey mood, meaning, and manner in your tone, even if it's a bit out of tune. Honestly, it doesn't matter if you're in tune or not.

For mums especially, studies have shown that young children prefer the sound of their mother's voice over any other. Hearing you sing, no matter what it sounds like, is a great way to bond with and reassure your little ones.

Be Not Afraid

This story works well when signed along using your preferred system. The words in **BOLD** are the ones you read out, the ones in normal are the actions or experiences.

Act 1: Encountering A Tempest

We are sailing on a boat to rescue someone from an island - I wonder who it is? As we get closer to our destination, a great storm - a TEMPEST - arrives as if by magic! First, the wind starts to rise...

Use a fan or other means to create a gentle breeze while playing 'Oh For The Wind', and gradually increase the force of the air motion to a storm level your story experiencer(s) will find interesting but not scary.

Then, the waves begin to swell and get bigger and bigger...

Use the fabric to create small rippling waves while playing 'Oh For The Wind' again, build to an appropriate tsunami. If working with a group you could have your story experiencers seated round the edge and invite them to hold onto the fabric and work together to make the movements bigger and higher and rougher.

Then, lightning and thunder flicker and crash all around us, zig-zagging across the sky...

Play 'Oh For The Wind' and use the foil or survival blanket up high to create the sound of thunder with its rustling; the light reflections from the surface will provide a gentle lightning effect. Use a torch or other light source to create more flashes and shimmers if desired.



Then, it starts to rain!

Play 'Oh For The Wind' a third time and spritz your story experiencer(s) with water/flick water from your fingers on to them. If your story experiencer(s) particularly like this bit then they may want to repeat it a few times; you could always extend this section by singing 'I Hear Thunder' and use the foil and spray in turn with the appropriate lyrics. For those who don't enjoy the surprise of wet, you may want to spritz their hands or feet only - they may even prefer to make it rain on you instead!



Our boat begins to fill with water, and very soon it sinks! Quick! We have to swim to the shore to be safe! How will we get home now?

Play 'Heigh Me Hearts!' If using ballpit balls as we do in the performance, tip them over your story experiencer(s) on 'Mercy! We spilt! We split!' and then 'swim' through them to get to dry land.

If working with a group, you may want to tip the balls onto the fabric they're using to create waves, you can then work together to roll and flick the balls onto the floor - it's great fun sensing them going everywhere. Alternatively, you could co-operate together to roll the balls around on the fabric like beads inside a rain drum.

Act 2: Meeting Ariel

We are on the shore of an island. The tempest has passed, and all is now calm. The sand feels warm and we are safe here together.

Make a tray or bowl of warmed sand and offer it for touching with hands or feet as you story experiencer(s) prefers. Let it run and trickle between fingers and toes. If the sand is wet, make hand or footprints in it. You may want to add in some calming wave sound effects and spend time enjoying a rest.

We begin to move up the beach. The sand gives way to lush, green grasslands. We can hear music on the breeze and, suddenly, a beautiful wispy cloud-like being appears before us.

Blow some long bubbles with the bubble snake tube. Play or hum 'Greensleeves' and offer up the bubbles to pull apart, blow or puff into the air, throw it, squish it, look through it, etc.

The cloud-like being speaks and says their name is Ariel. Ariel is a spirit made of naught but air. They say: "All hail! I come to answer thy best pleasure, be it to fly, to swim, to dive into the fire, to ride on the curl'd clouds. To thy strong, bidding task, Ariel and all my quality."

As Ariel speaks, blow puffs of air with the balloon pump onto the hand of the story experiencer(s), or on their faces if appropriate to do so. Punctuate the words hail/fly/swim/dive/ride/clouds/Ariel with puffs of air. Repeat if desired.





Ariel asks if we have come to the island to rescue the man who lives here; he was shipwrecked a very long time ago. We say 'Yes'. Ariel offers to take us to him and to show us some of the island's wonders along the way. Ariel says, "I'll show you where the tallest trees are"

Reach up high to the sky or ceiling, stretch and wriggle fingers. For those with limited mobility or difficulties with co-ordination, such as toddlers, hold hands and gently guide their arms into an appropriate stretch within their range of comfort.

For babies, the following movements can take place in your arms: lift them high into the trees, rock them for the springs, and swing them down low/tip them upside down for the pignuts!

Ariel says, "I'll show you where the best springs are."

Swing arms back and forth and make a 'swishing' sound with your voice.

Ariels says, "And.....I'll show you how to dig for...pignuts!"

Use your tone of voice to create a sense of anticipation on the 'Annnnd' and the 'Forrrrr...' - build suspense. To dig for pignuts, drum hands with flat palms on the floor or on laps. For those with limited mobility, you may wish to drum lightly on their thighs, chest, or tap on their hand instead.

Repeat section from "I'll show you where the tallest trees are..."

Digging for pignuts, with the right level of anticipation, can elicit lovely smiles and giggles. Use wide eyes and exaggerate your reactions.

Using their voice to help us follow, Ariel leads us along the winding, twisty and mysterious paths of the island.

Play or sing 'Come Unto These Yellow Sands'. If working as a group, form a circle holding hands and, following each other, move clockwise. If space allows you can turn the circle into a spiral and gradually move closer and closer together until you're all squashed up!

If you are delivering this to one story experiencer then you may like to hold hands and skip, swing, or wheel in a circle. For babes-in-arms, you may like to rock and dance around the room. For older toddlers, you could play follow the leader and invite them to follow you on a path around the room.



After a while, we notice that we have passed the same bush three times. Ariel stops, and says "Sorry, I seem to have taken you in the wrong direction! We have to go back the other way."

Play or sing 'Full Fathom Five' and repeat your movements but this time move in an anti-clockwise direction, reversing your journey or untangling the spiral.

Act 3: Meeting Caliban

Ariel has brought us to the edge of a swamp. There is a gaberdine on the ground, and there seems to be something - or someone - huddled beneath it, still hiding from the storm that brought us here: person or fish? Alive or dead?

Lay out your mermaid sequin fabric or similar, and place the strong scent you've chosen beneath it, and cover with the binbag. We use a tea towel with drops of essential oil on it, and then soak it quickly with hot water to create smelly steam that's released when we draw back the fabric, but you could dot it on cotton wool or put in a squeezey bottle. You may want to lay the binbag, fabric, and smell on your story experiencer's lap or present it on a tray. You could also do a bit of drama and 'hide' it and let your story experiencer discover it for themselves.

Draw back the binbag, or invite the story experiencer to peak underneath to see the sequin fabric and to catch a first trace of the scent.

It IS a fish! A very ancient and fish-like smell! Poo! It stinks! Beneath the gaberdine, is a smelly monster covered in fish scales - his name is Caliban, and he's very grumpy about being disturbed!

Model faces of disgust for the 'bad' smell. Stroke the fish scales to explore Caliban's skin, and continue to smell his pong. You may also like to make some grumbling, grumping, snorting noises with your voice to show how Caliban feels.

Caliban asks if we have come to take the shipwrecked man away. We say we have, and Caliban is very pleased: when the man arrived, he stole control of the island from Caliban and turned him into his slave. Ariel is also the man's slave and is forced to use their powers to frighten people, but Caliban has learned how not to be fearful of Ariel's tricks.

Read Caliban's short speech from Act 3, Scene 2. The language is beautiful, expressive, and a sensory sound experience in its own right. It works well when signed. Use wide eyes, put loads of reassuring and wondrous expression into your voice and, if you don't sign, think about what hand movements you could use to support the words instead. There is also a Story Massage version in this pack as another alternative way of expressing the words with the different strokes bringing the speech to life in movement, touch, and connection.



"Be not afeard; the isle is full of noises, Sounds and sweet airs, that give delight and hurt not. Sometimes a thousand twangling instruments will hum about mine ears, and sometime voices, that, if I then had waked after long sleep, will make me sleep again: and then, in dreaming, the clouds methought would open and show riches ready to drop upon me that, when I waked, I cried to dream again."



Here's a more modern interpretation of the same text, for reference:

"Don't be scared. This island is full of noises, strange sounds and sweet melodies that make you feel good and don't hurt anyone. Sometimes I hear a thousand twangling instruments humming at my ears, and sometimes voices that send me back to sleep even if I had just woken up—and then I dreamed of clouds opening up and dropping such riches on me that when I woke up, I cried because I wanted to dream again."

Caliban mops the tears from his eyes, and asks if we have ever twangled. Twangling is a peculiar musical sound Ariel likes to make across the island. Rummaging in his things, Caliban brings out pots and pans and shows us how to twangle.

Using your pots, pans, tins or percussion instruments, let everyone have a moment to simply make noise. Work together to play the instruments quietly then loudly, then can you build from loud to quiet and back again? Work together to play the instruments fast then slow, can you vary the speed? Try conducting with hands, a stick, or waving a flag or a bit of fabric.

Try some simple rhythms together e.g. 'Ban, ban, Cal-i-ban!'; or tapping out people's names with one beat per syllable e.g. 'Me-gan Lu-cy Jones!'; or even a favourite dinner e.g. 'fish fin-gers, chips, and peas!'

Caliban thinks your twangling is some of the best he's ever heard!

Celebrate with one final, great, big twangle!



Act 4: Meeting Iris and Ceres

Ariel has a secret. They ask us if we remember the boat we came to the island on. Well, it hasn't sunk! Ariel was told by their master -the shipwrecked man - to hide it, which means we can all get home safely when we're ready to leave. Phew! What good news!

Have a good cheer and clap!

Ariel enjoys celebrations, so they use their powers to bring forth Iris, the goddess of the rainbow; and Ceres, goddess of the harvest. Iris invites us to help her make a rainbow to spread across the sky.

Use the paint bags to squish, squash and mix the paint across the paper inside or the surface beneath, and see how many colours can be created: with primary colours, you should be able to find red, orange, yellow, green, blue and purple...and sometimes, when all three mix, you may even get brown!

Use fingers, toes, arms, legs, faces, and bodoses to spread the paint. Babies may enjoy lying on a paint bag for a 'tummy time' activity, or even sit on it and wriggle for some bottom-shuffling painting!

We've also used glow-in-the-dark paint for this activity and then illuminated it with UV torches, so you could even take it into a dark/sensory room.



When the rainbow is ready, Iris hangs it upon the sky for all to see.

We peg ours up on our set to create a mini gallery, but you might like to spend some time arranging them into a rainbow shape, wonderfully demonstrated here by the children at Rothesay Nursery in Luton:



Ceres feels a bit jealous of Iris and the rainbow you made, so decides to show off her powers too. Ceres sprinkles the beautiful, fragrant flowers of late summer and harvest time upon you, blessing you with good wishes and joy.

Sing or play 'Earth's Increase' and sprinkle scented confetti from high up over your story experiencer(s) heads, watching it flutter down.



Act 5: Meeting Prospero

The goddesses fade away, and we find ourselves outside a cave. A man emerges - this must be who we came to find! He says his name is Prospero and he's been shipwrecked on the island for 12 years! He invites us to spend the night with him in his cave before taking him home tomorrow: he is very glad we've rescued him. Prospero uses his powers to wish us sweet dreams.

Sing or play 'We Are Such Stuff As Dreams Are Made On'. Hold the edges of the fabric or play parachute and gently waft it up and down in time to the song to create the 'dreams'; this can be very hard for some children to do as it requires lots of self-control not to be too rough or too frantic. Use lights upon the fabric/parachute if desired.

When the song comes to an end, all hide underneath the fabric or parachute, as if inside Prospero's cave.



As we fall soundly asleep, we can hear Prospero setting Ariel and Caliban free, and saying goodbye to the island.

Say Prospero's words with as much expression as possible. This is our abridged version of the speech as used in the performance:

"To the elements be free. Now my charms are all o'erthrown, and what strength I have's mine own, release me from my bands with the help of your good hands. Now I want spirits to enforce, art to enchant, [and] as you from crimes would pardoned be, let your indulgence set me free."

Song Lyrics & How To Download

The songs we use in our performance, apart from 'Oh For The Wind', use Shakespeare's words from 'The Tempest' set to melodies we have written especially for them. They provide an accessible and memorable way to enable people to experience Shakespeare's language.

You can download the audio files from <https://soundcloud.com/user-140342925>

Oh For The Wind

And Oh for the wind it blows, it blows
And Oh for the waves we ride, we ride
We know not where the storm may end
But we'll come back on the tide!

Heigh Me Hearts!

Heigh me hearts, me hearts, yare, yare!
Blow til thy burst thy wind!
Mercy! We split, we split!
We split, we split!
We split, we split!
Cheerly, we split, we split!
We split, we split!
We split, we split!

Come Unto These Yellow Sands

Come unto these yellow sands,
And then take hands.
Curtstied when you have, and kissed the wild waves whist.
Foot it featly here and there,
And, sweet sprites, the burden bear
Hark, hark! The strains of strutting chanticleer
Cry "Cock-a-diddle-dow."

Full Fathom Five

Full fathom five, thy father lies
Of his bones are coral made
Those are pearls that were his eyes
Nothing of him that does fade
But does suffer a sea change
Into something rich and strange
Sea nymphs hourly ring his knell
Ding Dong!
Hark now I hear them, ding dong bell

Earth's Increase

Earth's increase, foison plenty
Barns and garner never empty
Vine with clustering bunches growing
Plants with goodly burden bowing
Spring come to you at the farthest
In the very end of harvest
Scarcity and want will shun you
Ceres blessing so is on you

We Are Such Stuff As Dreams Are Made On

We are such stuff as dreams are made on
We are such stuff as dreams are made on
And our little lives are rounded with a sleep

Our revels now are ended and are melted into air
And like the fabric of this vision, the great globe itself shall dissolve
Like a pageant faded, and leave not a wrack behind
But this rough magic I hear abjure and this airy charm is no more

For we are such stuff as dreams are made on
We are such stuff as dreams are made on
And our little lives are rounded with a sleep

What Is A Story Massage!

A Story Massage is a short story where lines are punctuated and/or expressed using combinations of 10 different massage movements. A Story Massage can be delivered to people of all ages, but may be particularly beneficial for young children and those with complex needs where nurturing touch is so vital for regulation, connection and attachment.

Massages are usually delivered on a person's back while they are sitting up, clothed, and without any massage oils, but can also be performed on a person's hands, feet, head or face too. In schools, Story Massages can be delivered peer-to-peer with participants sitting in a circle giving the massage to the person in front, whilst receiving the same massage on their own back from the person behind.

The Story Massage Programme has been developed by Mary Atkinson and Sandra Hooper. For more information visit www.storymassage.co.uk Here you will find out about the training they offer, both online and face-to-face, as well as their shop where you can buy their book 'Once Upon A Touch' and the resources to make your own Story Massages.

For those parents/carers who have not had training in the Story Massage Programme, 'Once Upon A Touch' will guide you through all 10 movements and enable you to interpret the symbols on the Story Massages overleaf. The book also contains a number of Story Massage versions of fairy tales as well as songs, stories for special occasions, seasons, and so forth.



The Tempest | Act 3, Scene 2
Caliban's reassurance



Be not afeard



The isle is full of noises



Sounds and sweet airs that delight



And hurt not



Sometimes, a thousand twangling instruments will hum
about mine ears



And sometimes voices, that if I waked after long sleep, will
make me sleep again



And then, in dreaming, the clouds methought would open



And show riches ready to rain upon me



That when I waked, I cried



To dream again

The Tempest | Act 5, Scene 1
Prospero ends his use of magic



Ye elves of hills, brooks, standing lakes, and groves,



And ye that on the sands with printless foot, Do chase the ebbing Neptune and do fly him when he comes back;



you demi-puppets that by moonshine do the green sour ringlets make, whereof the ewe not bites;



and you whose pastime is to make midnight mushrooms, that rejoice to hear the solemn curfew;



I have bedimmed the noontide sun,



called forth the mutinous winds,



And 'twixt the green sea and the azured vault set roaring war



to th' dread rattling thunder have I given fire, and rifted Jove's stout oak with his own bolt



the strong-based promontory have I made shake,



and by the spurs plucked up the pine and cedar



graves at my command have waked their sleepers, oped, and let 'em forth by my so potent art.



But this rough magic I here abjure



and when I have required some heavenly music, which
even now I do,



To work mine end upon their senses that this airy charm is
for,



I'll break my staff,



Bury it certain fathoms in the earth,



And deeper than did ever plummet sound



I'll drown my book

The Tempest | Act 4, Scene 1

We Are Such Stuff As Dreams Are Made On Song version



We are such stuff as dreams are made on



We are such stuff as dreams are made on



And our little lives are rounded with a sleep



Our revels now are ended, and are melted into air



And like the fabric of this vision, the great globe itself shall
dissolve



Like a pageant faded, and leave not a wrack behind



But this rough magic I here abjure



And this airy charm is no more, for



We are such stuff as dreams are made on



We are such stuff as dreams are made on



And our little lives are rounded with a sleep

Sensory Exploration through the Arts

Van Gogh

The Van Gogh Connection

During the development of **Be Not Afraid**, we became aware that there may be some cultural and religious difficulties with presenting Prospero fully as a magician in some of the communities we visit regularly. We also know from the audiences we've seen over the past couple of years that there are children who are also quite anxious about the idea of magic and magical people.

Reflecting on this, we decided to slightly reframe Prospero and shift focus towards the magic of the visual arts rather than the esoteric arts. One of the most famous and most sensory of artists - who also has such strong associations with mental health - is Van Gogh. From the texture of his brush strokes conveying movement and feeling, to his use of bold colours and strong contrasts, we felt this was the perfect fit for us. Van Gogh pops up in the Early Years curriculum and in Key Stage 1, as does colour-mixing and primary colours, so his work also opens the doors to lots of wider exploration beyond the performance.

The production contains 8 'hidden' Van Gogh paintings - some are in costumes, some are in movements, some are in the set, and some are in the activities. We chose some well-known ones and some less familiar ones, see if you can spot them during the performance:



Sensory Art Activities

In addition to the colour-mixing activity within the performance, here are a couple of ideas for further exploring the works of Van Gogh:

The Starry Night

This is a sensory encounter with a painting to explore what it may be like to be sat upon a hillside looking at Van Gogh's view over the sleeping village.

Resources needed:

- A large image of The Starry Night - use a projector, poster, a printed fabric version or one from a big book if possible.
- Picnic blanket or throw to sit on with extras for snuggling under
- Hot chocolate or a preferred warm drink - you could use a hot water bottle or warm wheat bag if preferred
- A toy telescope or a kitchen roll tube, or simply make one using curled up hands
- Some small branches from a conifer - cypress would be ideal, but leylandii is easier to find
- A torch
- A phone or other device for playing a sound clip - see our Soundcloud page for the audio
- Paint bags - one loaded with blue, white and grey paint, one loaded with yellow, white and a small dot of orange paint.

Optional extra: pieces of yellow cellophane, tissue paper, or other yellow-toned transparent or light permeable materials. Pieces of blue and white fabric.



Activity

You are going star gazing so you may wish to darken the room. Spread out the picnic blankets and huddle together for warmth - it's a little bit chilly. Pour a warm drink, cuddle it in your hands, breathe in the steam, sip, and spend some time taking in the view of the picture. Play the audio of nighttime sounds quietly as you look over the village - what can you hear? How does it make you feel? Use your calm breathing to co-regulate with your experiencer(s).

Get out the telescope and the torch - the facilitator has the torch, the experiencer(s) have the telescope. Shine your torch on different parts of the picture and invite your experiencer(s) to follow with their telescope and look at the part you've highlighted - you may choose the church (as heard in the audio), the trees (offer the branches and leaves to touch and smell), you may count the stars or look at the moon, etc. When you've looked all around the picture,

you may want to play a game of torch tag - as you 'hop' the torch from star to star, can your experimenter(s) follow with their telescope? Can you swap roles?

Look closely at one of the stars, how do you think it has been painted? Draw circles in the air, or on the palm of your experimenter(s) hand/on their tummy, and say, 'Round and round and round and round...' Use the yellow paint bag to explore swirling the colours together in a round-and-round motion.

Look closely at the blue swirl in the middle of the picture - what do you think it is? How has it been painted? Draw spirals in the air, or on a palm or tummy, and say, 'Round in a spiral, getting smaller, round in a spiral, getting smaller...' or 'Start in the middle, round and round, getting bigger, start in the middle, round and round, getting bigger'. There are two ways to draw spirals - from the outside in, or from the inside out - so, ideally, practice both; some people find one method easier than the other. Choose the spiral method that feels easiest; this activity should be gentle and calming, so go for the least stressful or challenging option. Use the blue paint bag to explore swirling the colours together in a spiral.

If using the optional extra materials, look through the yellow cellophane and papers and explore how the room changes as you look at things with the tinted glow; shine the torch through them and see if you can project colour onto the picture, on to walls, on hands, on knees, etc. Replicate the picture by laying out a piece of blue material on the floor or a table, scrunch or shape the yellow cellophane or tissue paper to create the stars, use the branches to make the tree, twist pieces of blue and white fabric to make the windy swirl in the centre, etc.

Lastly, cuddle together, and sing 'Twinkle Twinkle Little Star' - add in some rocking if desired. Wish the village good night and sweet dreams.

Vincent

You may also wish to play 'Vincent' by Don McLean to finish or as an extra calming activity, however many people find the song very sad so only use it if you feel it's not going to be too triggering.

The song covers 'The Starry Night', the method of Van Gogh's brush strokes and colour use, but also the end of his life. It is very beautiful, but it may not be for everyone - please do take care of yourself and others.



A Selfie Portrait

Van Gogh painted several self portraits during his life, and they reveal much about his character, health and aging process, and his artistic development. This activity uses a little bit of drama and fun to create your own self portraits.

Resources needed:

A camera - if you have any safeguarding restrictions around photography in your setting then you could choose to use a mirror instead. You may also choose to use both!

A selection of hats, scarves, coats, scraps of fabric - you may even wish to add in beards, wigs, or make-up and face paint.

Copies of some of Van Gogh's self-portraits

Activity

Look at the pictures Van Gogh made of himself - invite children to describe how old they think he might be in each picture. How is he feeling in each picture? What time of year is it? If the picture was a photo, why did he take a 'selfie' at that moment? What do you think he's going to do next?

Use the hat, clothes, etc, to re-create one or two of Van Gogh's selfies - what do you need to wear, how do you need to hold your head, where do your eyes need to look, what sort of expression do you need? Look in the mirror or take a picture. What do you think?

Use the items to make some more 'selfies' - can you make one that looks sad/excited/scared/angry/shy/of you when you are older/of you when you were younger etc? Can you style another person? Can you describe to them how you'd like them to pose or what sort of expression they should have on their face? Which is your favourite look?

If you show your selfies to someone else, or they look over your shoulder into the mirror, can they guess what each character is feeling or who they are?

Can you make a gallery of your selfies? If using a mirror, you could invite children to draw or paint some self portraits instead.

