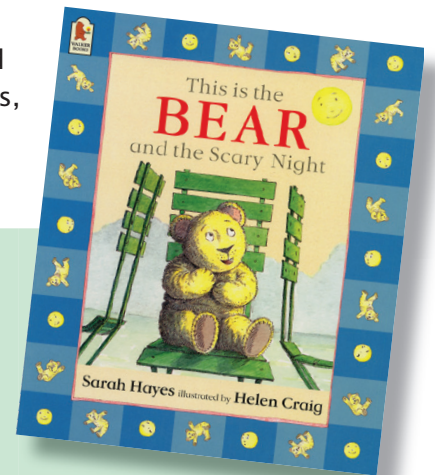


# Thought-tracking

**This activity focuses on the inner voice and views of characters. It involves thinking out loud as a character in a text, and exploring feelings and thoughts at a challenging or thought-provoking moment in the story. This will encourage empathy and also extend the children's use of role language. The activity can be organised with everyone speaking a character's thoughts aloud (thought-tracking), or a chair or object can represent the character and children are invited to step forward and voice their thoughts in role. Connections to characters' emotions can be made to enable children to write parallel tales in which they experienced fear or anger themselves.**

## What to do

- 1 Read your chosen book to the class, pausing at a thought-provoking moment – one which you aim to use to develop thought-tracking. For instance, if reading *This is the Bear and the Scary Night* by Sarah Hayes (Walker Books), you could stop when the bear is abandoned and left alone in the park.
- 2 In role as the bear, ponder out loud how you feel – abandoned, forgotten and cold, especially as night falls and the moon rises, making shadows and



## Literature links

In most narratives one of the key characters experiences a challenge or problem. For example, in *The Magical Bicycle* by Berlie Doherty (Picture Lions), the boy finds it hard to ride his bicycle; he is initially despondent and later elated – both moments would suit thought-tracking. In *Goldilocks and the Three Bears* by Jan Brett (Putnam Publishing Group), Baby Bear looks thoughtfully at the sleeping Goldilocks – what is he thinking? In a circle with a chair in the middle and a plaited rope hung over its back to represent Goldilocks, the children could step forward and voice their views in role as Baby Bear. In *This Is the Bear and the Scary Night* by Sarah Hayes (Walker Books), the bear is

left alone in the dark park. How does he feel and what can he see in the darkness? In *A Baby for Grace* by Ian Whybrow (Kingfisher), Grace finds it hard to adjust to a new baby sister – how does she feel? In *Fisherwitch* by Susan Gates (Scholastic), the boy is terrified of the fictional Fisherwitch in the bulrushes, yet he is drawn to the river. How does he feel in these conflicting situations? All of these scenarios are accessible, relevant to the children's emotional lives and thought-provoking. They therefore suit thought-tracking.