



'SENSitive RE'

Using Sensory Stories to connect pupils with complex learning difficulties and disabilities to world religions.

Tracy Edwards, [Joanna Grace](#), David Purcell, Claire Gee Nyland, Francesca Arocas

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Preface: What is 'SENSitive RE'?

Carpenter et al (2011) use the term 'Complex Learning and Difficulties and Disabilities' (CLDD) to refer to a "new generation" of pupils with SEND, who present with particularly unique profiles and a range of "interlocking" diagnoses. Many pupils with CLDD for example, will be identified as having Severe or Profound and Multiple Learning Difficulties, and therefore possibly be either pre-verbal, or working towards intentional communication. Although having complex learning difficulties and disabilities does by no means equate to having physical difficulties, many pupils with CLDD may also have a sensory impairment and/or medical needs, restricted mobility and/or life-limiting conditions. In the context of the UK school system and Code of Practice for Special Education Needs and Disabilities (UK Gov, 2014) pupils with CLDD should have an Education, Health and Care Plan (EHCP) and most likely be educated in a special school.

The reality of CLDD requires us to "think differently" about Religious Education, to ensure that it authentically plays its role in enhancing the spiritual development of particular individuals. What can RE "look like" for those who may not have a concept of "otherness"? How can teachers plan meaningful RE experiences for those facing numerous barriers to expressing faith and belief? "SENSitive" Religious Education for pupils with CLDD therefore needs to offer more bespoke learning opportunities, based on objectives which may not be found in every RE Locally Agreed Syllabus.

Sensory Story telling represents one practitioner tool, which can be used to ensure that Religious Education is inclusive of pupils with CLDD. Sensory stories combine a concise narrative with rich and relevant sensory experiences, which enable greater access and engagement. Typically, Sensory Stories use a range of the "five senses", including sight, sound, touch, taste and smell. They may also include the lesser-known "internal" senses: our vestibular sense (sense of balance, and gravity) and proprioception (a sense of where parts of the body are in space).

In RE, Sensory Stories can bring traditions from world religions alive in the classroom, and/or enable pupils with CLDD to share aspects of their faith identity, experience a sense of awe and wonder and/or show recognition to familiar aspects of their heritage. As many religious traditions and narratives are rich in sensory stimuli, RE Sensory Stories can also provide a context for supporting pupils with CLDD around significant developmental milestones such as understanding cause and effect, taking turns, or sharing attention on something with another person.

RE Sensory Stories also play a role in bringing diverse pupil groups together. By sharing the stories within this chapter, practitioners will be able to include more sensory learners alongside learners able to share meaning offered through language.

This booklet offers six sensory stories to support planning for 'SENSitive RE' for pupils with CLDD. The stories are based on a working group and storytelling pilot, involving practitioners from across five special schools. This working group was part of the 'Making SMSCD Special Project', which was supported by Culham St Gabriels Trust and focussed on building a professional learning community around the spiritual, social, moral and cultural development (SMSCD) of pupils with SEND. 'Making SMSCD Special' was led by Swiss Cottage Teaching School Alliance (TSA), based at Swiss Cottage School, Development and Research Centre in Camden, North London. Swiss Cottage provides education to over 245 pupils with a range of CLDD, including Severe and Profound and Multiple Learning Difficulties. Specialist Leaders in Education from Swiss Cottage TSA led the sensory stories working group, along with Joanna Grace, author of 'Sensory Stories for Children and Teens with Special Educational Needs' (2014).

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This pack of sensory stories aims to offer as much variety as possible: all six major world religions are represented, as are a range of RE themes and topics: Within this publication, there are retellings of stories from religious texts, and recounts of experiences of festivals, rites of passage ceremonies and worship in sacred places. This will hopefully provide the appropriate scaffolding to support anybody working with the stories within this chapter, to create additional stories, by applying the same story template or model from one religion, to another. In this way this publication represents a helpful starting point to support the development of a 'SENSitive' RE curriculum, which is both holistic and purposeful.

Sensory storytelling is often approached in very different ways to more conventional forms of storytelling used with pupils in schools. This is usually due to the particular needs of many pupils with Complex Learning Difficulties and Disabilities and the particular learning outcomes they may be working on. When working with the stories therefore, practitioners are advised to consider their role in:

- **Building Anticipation Over Time:** Rather than being told a story once, interacting with it daily, over the course of an entire half term, supports pupils with a diagnosis of Profound and Multiple Learning Difficulties to start to anticipate sensory stimuli. For example, they may start to extend their hand out when being told the story 'A Wedding in Margate'; In the story about Shabbat, they may start to stick their tongue out to taste the "wine".
- **Building Relationships:** This may come from everybody in the same class interacting with the story together, as a shared experience: some pupils could practice turn-taking for example, in handling each of the accompanying sensory stimuli. With whole-class sensory story-telling, several sets of story resources could also be made, to enable supporting adults to introduce stimuli to individuals or small groups, as the text is simultaneously being read out to all. As an alternative, sensory stories may support more intensive interaction within smaller groups: using a "carouse!" model pupils in a class may rotate between being told the story, participating in an activity related to the story and engaging in an activity individually (such as working with a switch and bubble tube). Whatever particular approach is taken, Grace and Silva (2017) recommend that practitioners aim for consistency in delivery, in order to maximise the benefits of the story and other related activities.
- **Extending Responses:** Rather than merely be "presented" with the particular stimulus that represents a part of a story, many pupils benefit from a carefully paced "session-within-the-session" within which practitioners work to extend the range of ways in which they can engage with it. In our RE Sensory Story about Divali for example, a suggested stimulus is a darkly coloured umbrella, decorated with greenery to represent a "night forest". During a session, this could be touched, and/or have a mini "disco ball" shined under it, as a delighted pupil looks up from below. Sensory Storytelling sessions therefore can last for differing amounts of time, typically going on for between 20 minutes to an hour. The Engagement Profile and Scale, outlined by Carpenter et al (2011) offers a helpful framework through which practitioners can evaluate how individual pupils have responded to a storytelling session, to inform possible revisions or adjustments for subsequent readings. For example, when retelling the Divali story, a teacher may observe that pupils are not responding to the recorded monkey sounds so may instead try to encourage curiosity by using recording of individuals that are familiar to the pupil(s) making monkey noises.

When working with the stories in this chapter, aim to read each sentence clearly, and then facilitate the sensory experience in a "SENSitive" way allowing time for students to take in and process the

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YES. That would be fab

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sensory information. For further guidance about sharing sensory stories you can download a free guide to sharing sensory stories from www.thesensoryprojects.co.uk

Tracy Edwards (Project Lead) @TracyEd1

Joanna Grace (The Sensory Projects)



Working with the Stories

To support practitioner planning, details of each story are outlined in grid format, as outlined in Figure 1 below

Figure 1: Setting out each story in the 'SENSitive RE' Project

Story Background and Overview

Name of Story eg: The death of Guru Nanak	Religious Tradition eg: Sikhism	RE Themes At the top of each story themes are identified which may represent a basis for a cross-curricular topic, or activities in other learning areas at other points in the week.
Story Summary As RE Sensory Stories have been specifically written to support the holistic development of pupils with CLDD, an outline is provided for practitioners, providing the basic RE subject knowledge. The aim of this is to support subject delivery and relationships with pupils and families.		
RE Concepts in story The working group creating the stories within this chapter was initiated by Swiss Cottage: an all-age special school in the London Borough of Camden. The Camden Locally Agreed Syllabus for Religious Education borrows the Locally Agreed Syllabus for Hampshire and incorporates concepts which are: <ul style="list-style-type: none"> - Common to all people - Common to all religions - Specific to a religion. To support planning for 'SENSitive' RE, which plays a meaningful role in the overall SMSC development of pupils with CLDD, Religious Education concepts are identified.		
Resources Needed At the start of each story you will find a resource list of sensory items that you will need in order to be able to share the story. None of these items are mandatory, and if practitioners feel that an alternative experience would better suit the students they are working with, they are free to substitute that experience in. The important thing is that resources are prepared carefully in advance, and that practitioners commit to providing the same sensory experiences each time they share the story.		

Telling the Story

	Story Text	Sensory Stimuli
1	Each line from the story will be presented, alongside corresponding sensory stimuli to be introduced to pupil(s) In some cases further detail has been added about the choice of experience or how you might choose to facilitate that experience.	
2		
3		
4		
5		

Story Follow Up

Two contrasting possible follow-up activities are outlined, to support practitioners to plan ongoing learning opportunities around diverse individual needs.

Example Follow Up Activity One

Description	Links to wider developmental frameworks for pupils with CLDD

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Example Follow Up Activity Two

Description	Links to wider developmental frameworks for pupils with CLDD

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In addition, distributable versions of each story are provided at the end of this publication. These can be printed and laminated to support continued use by teaching assistants, families and or pupils who may have the literacy skills to read them to others.

Story One: Shabbat Shalom

Story Background and Overview

Name of Story	Religious Tradition	RE Themes
Welcome the Sabbath in a Jewish Household	Judaism	Day or Rest Family

Story Summary

This story outlines how a Jewish family welcomes the weekly 'Shabbat'. In Judaism, Shabbat begins on Friday at sunset, and ends at nightfall on Saturday (following the appearance in the sky of at least three stars). Shabbat reminds Jews of the story of creation; that G-d created the world in six days and rested on the seventh. Shabbat is therefore a time for relaxation and reflection throughout which Jewish people avoid work and tasks that are in any way productive and/or represent a form of "creation". To welcome in Shabbat, Jewish families eat a meal together on Friday evening, sing songs, light candles and recite the 'kiddush' prayer, to give thanks to G-d. The Havdalah ceremony on the Saturday evening, marks the end of the day of rest and requires a person to use each of the five well-known senses (sight, sound, touch, smell and taste): fragrant spices are passed round to help everybody remember the sweetness of Shabbat. More information on Shabbat can be found on the BBC Bitesize website: <https://www.bbc.co.uk/teach/class-clips-video/religious-studies-ks2-shabbat-day-of-rest/zrkvrj6>

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RE Concepts in story

Common to all people: rest and rejuvenation; work/not work
Common to all religions: holy days
Specific to a religion: Shabbat (Day of Rest), Mitzvah (Good Deeds)

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Resources Needed

- A bright star against a dull background – cutting a star shape out of a large sheet of matt black card and using a small torch to shine light up through the hole is a great way to create this experience (shine the torch upwards so that you are not shining light directly into students' eyes).
- Some resources to tidy away and some boxes to tidy them into. You can use anything you have around the classroom but you may like to add to the story by choosing items that would commonly be tidied away at home. The aim of this experience is for students to experience movement, it is particularly good if you can mix different types of directional movement into the experience, for example movements that require students to move forwards and backwards, to change height and rotate. By providing your students with boxes to put stuff away into you can dictate the direction of their movements.
- Your voice: this story has a repeating refrain throughout – **written in orange** - which mimics what would be said during this time within the household. The experience of hearing language comes to us in many ways, we hear agitated conversation, soothing words, we hear chanting, we hear poetry, instruction etc, each has a texture of its own. The refrain in this story needs to be said in a sonorous and steady way, if you are concerned about your own ability to intonate the words in a suitably contrasting way to the text of the story consider asking someone appropriate to record the sound for you so that you can play it back, or ask everyone in the room to say these words together so that collectively you give them weight.
- Information given through the tactile sense about where our body is in space informs our proprioceptive processing (proprioception is one of our subconscious sensory systems it

underpins our movements and is important for feeling safe and secure). A hug or friendly embrace, an arm around the shoulder, is a great way to support students proprioceptive awareness. If you choose not to use this experience then you can instead facilitate a visual experience of looking at candle flames, obviously with real flames you need to ensure these are experienced safely, if real flames are not appropriate you can buy small LED lights intended to look similar to tealights.

- Proprioceptive/Vestibular mimicry of the movement, sensation of the warmth of hands on eyes.
- A bowl of warm water and a towel to wash and dry hands with, try to ensure this is an experience of nurturing touch rather than a functional experience of handwashing.
- Sweet bread and non-alcoholic wine to offer as a taste experience. For students not able to taste try warming the bread so they can smell its sweetness instead, or if appropriate touch a drop of the "wine" to their lips so they can appreciate it's flavour without the requirement to swallow it.
- A mirror or photos of family and friends to look at. If you have access to a large mirror you can enable your students to see themselves and you in the mirror at the same time. Seeing themselves with you can heighten their understanding of your togetherness as it places them with you, where as when they look at you without a mirror they do not also see themselves.
- An olfactory experience of a "spice box" – Suggested spices include mint, cinnamon, cloves, and myrtle. Alternatively, lemon or rosewater can be used.

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Telling the Story

	Story Text	Sensory Stimuli
1	Look! Aaron and Hannah see the first star as darkness begins to fall.	Visual experience of bright star against dullness
2	"Shabbat is almost here, it's time to put our work away" the call. <i>Blessed is the Ruler of the Universe, who commands us to keep the Sabbath¹</i>	Vestibular tidying experiences, rotating to put stuff in boxes low and high
3	Mother gathers the family around the flames <i>Blessed is the Ruler of the Universe, who commands us to keep the Sabbath²</i>	Proprioceptive embraces if appropriate, visual experience of the flames.
4	She sweeps the warmth of Sabbath's rest to her eyes and the family copy her, receiving the peace. <i>Blessed is the Ruler of the Universe, who commands us to rest.</i>	Proprioceptive/Vestibular mimicry of the movement, sensation of the warmth of hands on eyes.

¹ Option to just repeat first bit

² Option to just repeat first bit

5	A bowl is passed around and everyone washes their hands before sharing the meal. <i>Blessed is the Ruler of the Universe, who gives us bread to eat and wine to drink.</i>	Tactile, water, warmth of towel, touch shared.
6	The bread is plaited and sweetened with honey, and the wine brings joys.	Taste/smell experience of the bread and wine.
7	Aaron and Hannah join in with the blessings, songs and prayers to give thanks for creation and for family.	Auditory experience of joining in with songs, blessings and prayers. Recording available online by searching 'Shabbat Table Music'.
8	After the meal Aaron and Hannah rest, enjoying the peace of Shabbat,.....Shalom. <i>Blessed is the Ruler of the Universe, who gives us peace.</i>	Visual reflective period of calm, students in repose, offered visual experiences connected with themselves as a part of a family, community, photos, mirrors, projections.
9	As darkness falls on Saturday night the spice box is brought to uplift spirits, the light from the candles dances on our fingernails, and the wine spills over the cup as the joy of Sabbath spills into our working week	Offer around the spice box for pupils to hold and smell. (spices to possibly include cinnamon, cloves, myrtle).

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Example Follow Up Activity

Example Follow Up Activity One PICTURE SORT	
Description	Links to wider developmental frameworks for pupils with CLDD
Sorting a selection of pictures into two piles: <ul style="list-style-type: none"> • Pictures of people who are awake • Pictures of people who are asleep. Where appropriate, this could lead to wider discussion: How do we know if someone is asleep? Does it have to be nighttime? Do their eyes need to be closed?	Engagement Framework: Exploration Individual pupils may have personal learning intentions such as 'I will get myself ready to sleep', 'I will understand the difference between day and night', 'I will learn some ways to relax'. These learning intentions may derive from Aspirational Outcomes within an Education Health and Care Plan (EHCP) and address priorities raised as part of an annual review meeting.
As extension, the same pictures could be sorted into <ul style="list-style-type: none"> • Pictures of people who are resting • Pictures of people who are not resting? 	

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What do pupils themselves do to rest?; Pupils could demonstrate to one another (eg: reading a book, sleeping, having a cup of tea) and take photos. Pictures can include images of religious believers praying to God?; Does this feel "restful?"

With support, some individual pupils may be able to sort pictures on a continuum; "resting" at one end and "not resting" on the other.

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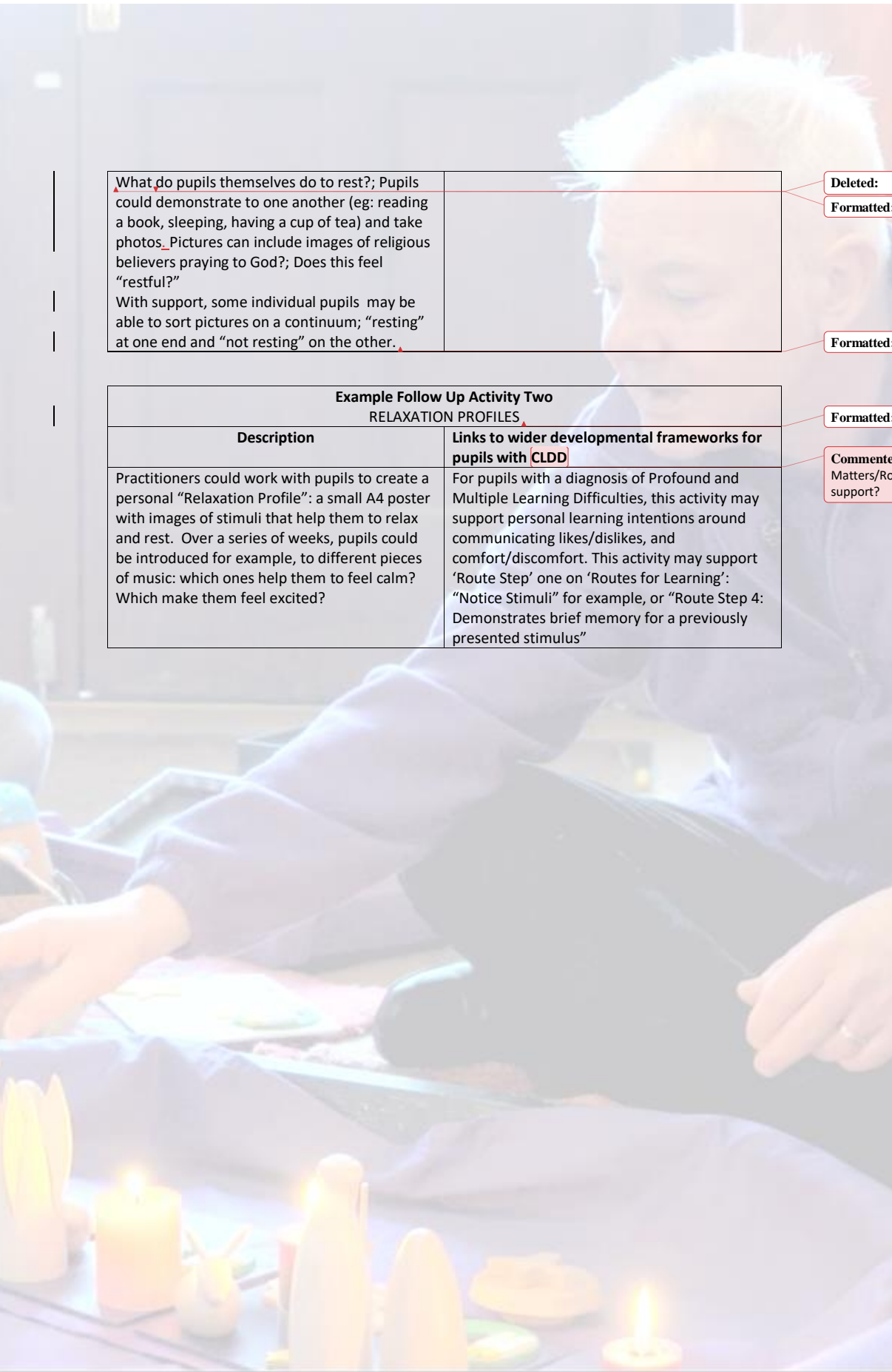
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Example Follow Up Activity Two
RELAXATION PROFILES

Description	Links to wider developmental frameworks for pupils with CLDD
Practitioners could work with pupils to create a personal "Relaxation Profile": a small A4 poster with images of stimuli that help them to relax and rest. Over a series of weeks, pupils could be introduced for example, to different pieces of music: which ones help them to feel calm? Which make them feel excited?	For pupils with a diagnosis of Profound and Multiple Learning Difficulties, this activity may support personal learning intentions around communicating likes/dislikes, and comfort/discomfort. This activity may support 'Route Step' one on 'Routes for Learning': "Notice Stimuli" for example, or "Route Step 4: Demonstrates brief memory for a previously presented stimulus"

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Story Two: The Divali Story

Story Background and Overview

Name of Story Divali Story/The Story of Rama and Sita	Religious Tradition Hinduism	RE Themes Friendship, love loyalty Collaboration Guiding light
Story Summary This story shares highlights of the adventures of Rama and Sita celebrated during the Diwali festival.		
RE Concepts in story <i>Common to all people:</i> friendship love and loyalty <i>Common to all religions:</i> Festivals of Light <i>Specific to a religion:</i> Divali		
Resources Needed <ul style="list-style-type: none"> • Tree branches to hide behind. Your learners can experience these branches in many ways, they can see their colours against a contrasting background, smell their scent, feel air wafted onto their skin by them (heightening their proprioceptive awareness), feel their touch on their skin, and experience their vision being obscured by hiding behind them. Some learners will enjoy this multi-sensory exploration others will take in more information when asked to process the sensory information in a mono-sensory way, i.e. they are only asked to process one type of sensory experience at a time. For these learners you may choose to lay the branches under their hands so that they can explore their texture, or waft them gentle at them so that they can feel the air on their skin. • A warm blanket, or simply a hug. Our proprioceptive sensory system informs us of where our body is in space, it underpins feelings of security and is necessary for movement. Tactile information about where our body is in space helps us to understand the information we receive from our proprioception and can be especially pertinent to learners who struggle with feelings of anxiety. • An extra nine heads! You can make these out of paper plates, stick them to long pieces of cardboard and attach to a headband. Faces are a particularly bold sensory experience as the lenses of our eyes have a reflex in them designed to draw the attention of our vision to the faces in the world around us. • A dark forest story umbrella – to create this find a dark green or black umbrella and hang forest materials from it's struts so that when you hold it over a student they become immersed in a darkness of leaves and forest flowers and animals. • A golden deer, if you happen to have a toy deer that you are willing to spray paint gold then use that, if not cut a deer shape out of gold card. To create the darting visual experience highlight the deer using torch light or by positioning yourself so that the card reflects the light coming in from a window. To accentuate the darting hang the deer from a fine thread and attach to a pole, so that you can swing it around the classroom a little bit like casting a fishing rod. • A large fan or large sheet of card to create the sensation of air moved by the beating of wings in flight. • Your voice and your best impression of a big monkey and a small monkey, you can use sound clips from online but actually making these sounds yourself and encouraging your students to join in is a great way to garner engagement in the story. 		

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- Create the sounds of swords clinking together during a fight by dropping teaspoons into a saucepan out of sight, or spoons onto a dustpan lid.
- A string of twinkling fairy lights.

Telling the Story

	Story Text	Sensory Stimuli
1	Rama and Sita fled their kingdom to take refuge in the forest.	Scent/sound/sight experience of wafting tree branches, flowers etc
2	They clung together in love.	Proprioceptive experience of embracing, or being wrapped in warm blankets.
3	After some time, Ravana, the ten headed demon king, noticed Sita and wanted her for his own.	Visual experience of a "paper plate" ten headed demon!
4	Ravana sent a golden deer to tempt Sita into the darker, wilder, parts of the forest.	Be immersed in a dark forest story umbrella.
5	Sita wanted the deer, and Rama wanted to please her so he went off to trap it.	Visual experience of Golden Deer darting out of sight.
6	Whilst Rama was hunting, Ravana captured Sita and flew her to his island of Lanka.	Vestibular and proprioceptive experience of the movement of flight and the sensation of air on the skin.
7	Rama called on his friend Hanuman to help him rescue Sita. Hanuman is a monkey who can make himself very big and very small!	Sound experience of different sized monkey noises and actions of being a big and small monkey.
8	After a fierce battle Rama and Hanuman rescued Sita.	Create battle sounds.
9	They journeyed back to their kingdom, guided home by the flickering Diwa lights lit for them by their rejoicing subjects.	Pupils look at fairy lights tea lights (battery operated) or similar

Story Follow Up

Example Follow Up Activity One RANGOLI PATTERNS	
Description	Links to wider developmental frameworks for pupils with CLDD
<p>Rangoli is a traditional Indian artform, which is popular during Divali celebrations. Rangoli patterns typical involve geometric and petal shapes made onto a floor surface using coloured rice, chalk, or sand.</p> <p>In the classroom, pupils can work with coloured salt, to finish rangoli patterns which have been drawn onto paper plates or sugar paper.</p> <p>To make coloured salt, mix together Epsom salts, vinegar and food colouring and then spread on a paper towel to dry. Glue will also be needed to attached the dried-out coloured salt to a surface.</p>  <p>Simple rangoli patterns are easy to find online via a google search</p>	<p>This activity supports personal learning intentions related to fine motor skills and/or engaging in parallel play.</p> <p>7 indicators of cognition and learning: discovery, persistence.</p>

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Example Follow Up Activity Two SALT DOUGH DIVAS	
Description	Links to wider developmental frameworks for pupils with CLDD
<p>Divas are small pots, which are used throughout Divali, to hold small candles or tea lights.</p> <p>Pupils can be supported to make divas out of salt dough, which can be made by mixing together salt and flour, to which food colouring and/or (edible) glitter etc could be added for decorative purposes.</p> <p>Pupils may enjoy the sensory experience of kneading the dough. They could spend an extended amount of time exploring the dough</p>	<p>Engagement Framework: Exploration</p>

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as Divali music is played in the background. Be aware that students who may mouth the dough should not ingest it because of its high salt content.

Once finished, salt dough creations can be baked in the oven at 180 degrees:



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Example Follow Up Activity Three HIDING HANUMAN

Description	Links to wider developmental frameworks for pupils with CLDD
<p>Hanuman is the “Monkey God” who rescued Sita from the 10-headed demon, Ravana.</p> <p>Although Hanuman did not actually “hide” in the story, many pupils would love playing “hide and seek” with a monkey toy, around an area of the classroom. With some pupils this could be extended into a dance/drama activity in a larger space such as a hall or playground: one pupil could be Ravana and look for other pupils in the “forest”</p>	<p>7 indicators of cognition and learning: exploration, investigation.</p> <p>Routes for Learning: Object Permanence</p>

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Story Three: Marriage - Christianity

Story Background and Overview

Name of Story	Religious Tradition	RE Themes
A Christian Wedding in Margate	Christianity	Love Promise Community

Story Summary

Rather than represent a hypothetical and abstract 'Christian Wedding', this story has been specifically written to capture how religious expression can vary, depending on factors such as culture, geographical location, and individual likes and preferences.

'A Christian Wedding in Margate' tells the story of a wedding ceremony, which takes place within the Roman Catholic tradition: The groom (Carlos) has moved to the UK from Spain, to be with his wife Hannah, who lives by the seaside. Although this particular context is represented within the story narrative, the central components of a Christian marriage service are evident: the making of vows and the giving of rings. Through this, it is hoped that the narrative brings out the humanity of religious expression.

RE Concepts in story

Common to all people: love, promise, community
 Common to all religions: marriage
 Specific to a religion: biblical readings on marriage

Resources Needed

- Two shiny rings, these will be used as a visual experience so aim to present them against a dark matt background, e.g. felt, use a small pen torch to highlight the objects and add to the visual information available for students to process.
- Sand trays, containing sand
- Incense sticks: These can be smelled by students, without needing to actually be lit. In Catholic worship, incense can represent prayers rising to heaven. Incense has roots in biblical scripture, and the divine vision of St John the Apostle.
- Scented toiletries, you can use any toiletries you feel but aim to keep the stimulus the same over multiple tellings of the story to build consistency. Choosing very sweet smelling items or fragrances known for their calming properties such as lavender may help more students to engage with the scents as these are more readily processed by the olfactory system. Instead of simply offering around the toiletry bottles enhance the fragrance of the products by mixing them with warm water in a bowl and passing the bowl around to inhale the fragrance. When modelling how to smell the products be sure to demonstrate a slow steady inhale rather than a short sharp sniff.
- Music: 'The Wedding March'
- Pupils will hear the wedding vows and feel the sensation of putting on the rings, if you are giving "hand to hand" support for your students as they put the rings on aim to create as interesting sensory experience out of this simple act as possible, grasp their hands firmly creating reassuring presence and pressure with your own hands and keep the rings cool so that as they slide onto their fingers there is a marked contrast with the experience of being touched by you.
- For the proprioceptive experience of holding hands you are also looking to generate awareness of the connectedness of one person to another, this will work especially well if sharing the story in a group, clasp hands and allow a little extension of everyone's

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Commented [JG22R21]: Yes, I was waiting to see what you thought of that one and then I would hope to do this for all of them. I think it makes sense to use me for what I am good at, i.e. the sensory stuff, and leave me out of the stuff I know little about, i.e. the RE stuff! (I know, shame on me I was RE coordinator, but it was a long time ago!)

arms as they form the circle so that they feel that pull of one another and their connectedness within the group.

- For the celebration you can create a feast of sensory experiences, or choose one that your students will particularly enjoy. A feast might be, the sound of party music, the taste of cake and the visual experience of confetti or disco lights, for some students this experience of sensation through multiple channels will be a delight, but for others it could trigger sensory overload or they may find their brains only able to process one source of information and so miss out on another. To support these students you may choose to offer the stimuli one by one, or just pick a favourite one to use. As this story is about 'A Christian Wedding in Margate' one option is to also use stimuli associated with a celebration in a fairground: candy floss, music, proprioceptive spinning!

Telling the Story

	Story Text	Sensory Stimuli
1	Today is the day that Carlos and Hannah have agreed to make a special promise of love to each other. Today is their wedding day.	Sight of rings (highlight with torches)
2	Hannah is from a town called Margate, by the Seaside. First thing in the morning, she decides to go for a walk on the beach	Putting feet into sand, using sand trays
3	Carlos moved to Margate from Spain, to be with Hannah. He is a member of the Roman Catholic Church	Smell of incense and/or sound recording of Latin mass
4	In the late morning, Carlos and Hannah get ready for the wedding ceremony	Smell of toiletries
5	The groom waits at the end of the aisle as the music plays and the bride walks in.	Music: 'The Wedding March'
6	At the altar, the bride and groom exchange their vows, promising to love each other always.	Sound experience of the vows, touch of putting on rings
7	Their friends and families witness their vows and promise to support them in their love for each other.	Proprioceptive – holding hands
8	Everyone celebrates.	Cake – multi sensory, confetti, dance, etc
9	Day by day Carlos and Hannah love each other to fulfil the promises they've made.	Sound experience of the vows

Story Follow Up

Example Follow Up Activity One READY FOR A SPECIAL DAY/READY FOR EVERY DAY	
Description	Links to wider developmental frameworks for pupils with CLDD
<p>Pupils can be supported to get ready for a formal occasion and/or party; brushing hair, brushing teeth, washing face, putting on best clothes. Photos could then be taken, for the "occasion"!</p> <p>Individual pupils may be able to sequence 2-4 pictures of different stages in personal care routines (eg: brushing teeth). This is more likely to be purposeful if they are photos of the pupil undertaking the routine themselves. It may also be an idea to film pupils undertaking one of the self-care processes (eg: putting on make up) and talk about it with them, after it is played back.</p> <p>For pupils with a diagnosis of Profound and Multiple Learning Difficulties, supporting adults can capture some of the strategies used as part of this activity to enhance communication and independence (eg: by use of particular phases, intonation of voice, or by introducing a cream or other self-care product in a particular way)</p>	<p>This activity supports personal learning intentions around self-care and independence. It may also support learning intentions around the use of fine motor skills, or executive function. Objectives set for pupils by any Occupational Therapists working with them may also support this activity.</p>

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Example Follow Up Activity One 'GODLY PLAY' WITH SAND	
Description	Links to wider developmental frameworks for pupils with CLDD
<p>'Godly Play' is an approach for enhancing access to spirituality through "playful" sensory experience. It is used in a range of context including churches, nursery schools, and care settings for individuals who may have learning disabilities or dementia. 'Godly Play' is a Christian movement and tends to focus on Christian spirituality: https://www.godlyplay.uk/</p>	<p>Engagement Framework: Initiation, Exploration</p>

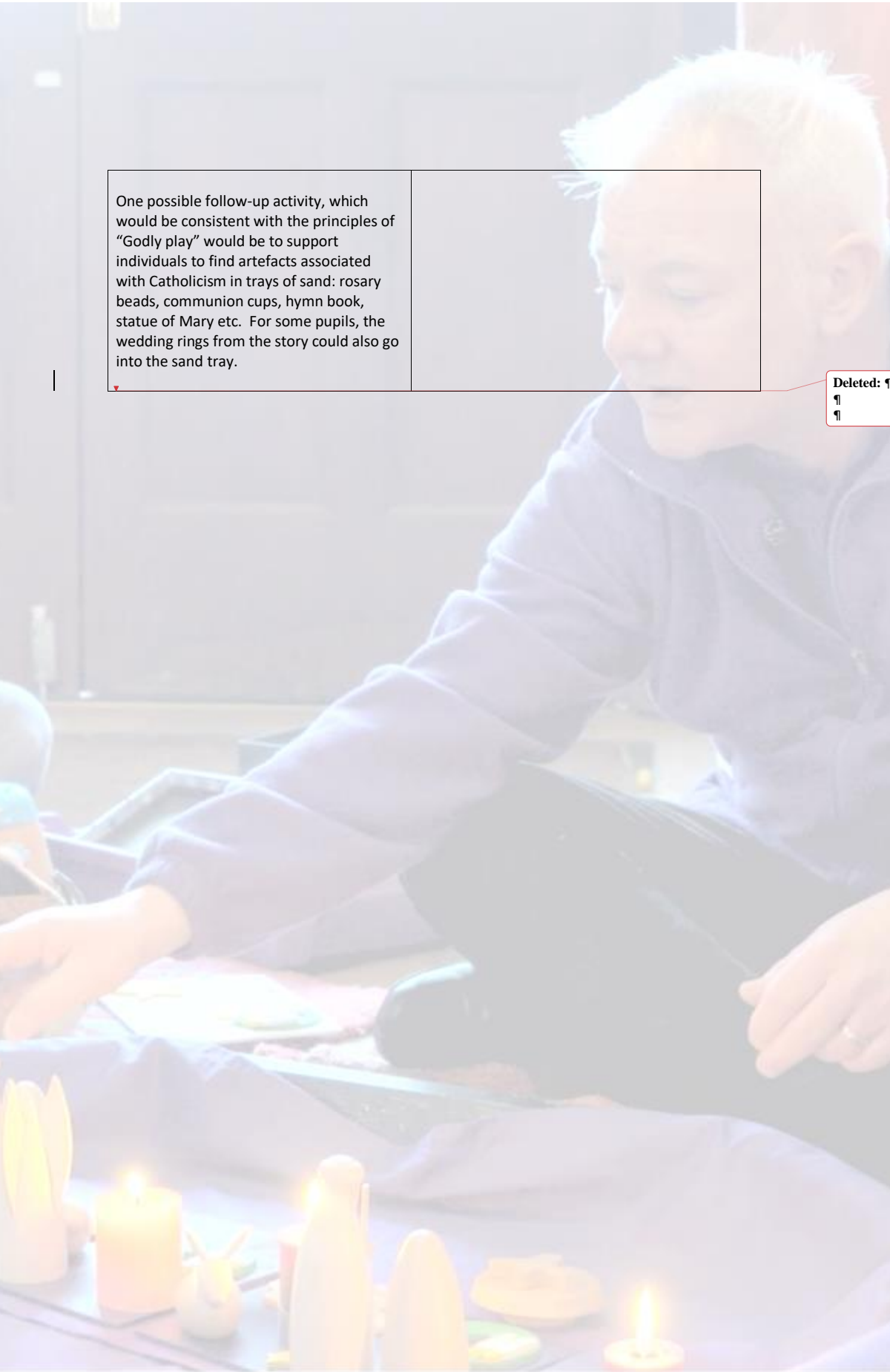
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One possible follow-up activity, which would be consistent with the principles of "Godly play" would be to support individuals to find artefacts associated with Catholicism in trays of sand: rosary beads, communion cups, hymn book, statue of Mary etc. For some pupils, the wedding rings from the story could also go into the sand tray.

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Story Four: Sacred Space

Story Background and Overview

Name of Story A visit to a gurdwara	Religious Tradition Sikhism	RE Themes Honouring sacred space Fellowship and sharing Equality
Story Summary		
RE Concepts in story Common to all people: community, fellowship, sharing food Common to all religions: sacred spaces Specific to a religion: the text as guru		
Resources Needed <ul style="list-style-type: none"> • Bright orange flags to wave, aim to find fabric as bright as possible to create a bold visual stimulus, for learners with complex needs wave the fabric of the flag so that it passes by their face at approximately their own elbow length's distance from their body, this will maximise their chances at fully taking in the glory of the colour. One option is to use a large orange cloth as a "parachute" to go over the heads of learners. • Water to wash feet in. As you facilitate this experience support your students in taking off their shoes, choose a water temperature a few degrees different to body temperature so that it is noticeably cool or warm for your students apply gentle pressure to every part of your students foot as you wash it so that your touch and the sensation of the wetness of the water heighten their proprioceptive awareness of where their feet are. • Fabric to cover heads with. As you cover your students head you can hold the fabric first in front of their face and then raise it onto their heads, in this way they will have a visual experience similar to the game "peek-a-boo", the hiding and revealing of faces is a lovely way to support connection, and as you cover their heads with the fabric they feel the same sensation someone attending a Gurdwara would feel as they cover their heads to enter. • Students who are able to will be invited to sit cross legged on the floor. For students who are wheelchair users unable to sit independently lift and fold or cross their legs so that they experience the motion of getting into a seated position, you may unfold their legs back to their regular position before moving on to the next sentence. • A Chauri, a Chauri is a type of fan made up of yak hair or artificial fibres attached to a handle. You could make your own. As you wave it your students should feel a soft flow of air across their faces. Making this both an interesting tactile experience and proprioceptive as it enhances their understanding of where their body is in space. Practitioners may choose to make their own chauri out of paper. • Sitar and Tabala music – you can access recordings of Sitar and Tabala music online via Soundcloud or Youtube or other such streaming sites. Of course if you have a Sitar or Tabala play them in preference to listening to recordings! Try to keep the experience the same over multiple tellings of the story. 		

Commented [TE25]: Cesca: Are you able to write a brief description of the Gurdwara/Sikh worship here?

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Telling the Story

	Story Text	Sensory Stimuli
1	Look at the orange flags waving brightly as the sun. We are at the Gurdwara.	See the orange flags waving.
2	Take off your shoes, wash your feet and hands.	Have your feet washed.
3	Cover the top of your head.	Have the top of your head covered.
4	You can be on the floor amongst your friends with your legs crossed.	Pupils with mobility may sit on the floor at this point. Other pupils may already be positioned on the floor, or be on Acheeva beds or in wheelchairs etc and be supported to feel a patch of carpet.
5	The Chauri is waved as the text is read.	Feel the air wafted by the Chauri.
6	You can hear the sitar and tabala	Listen to the Sitar and Tabala
7	You can see the vibrant colours	Pupils handle brightly coloured tinsel and (plastic flowers)
8	Now we leave to go to the Langar where strangers and friends share food together as equals.	Eating lentil dahl and/or smelling spices

Commented [TE26]: Cesca: Can you think of appropriate sensory stimuli for each part of the story?

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Commented [JG27]: I need to know what is creating these colours to know what stimulus to suggest


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Commented [JG28]: Likewise I need to know what sort of food this is likely to be.

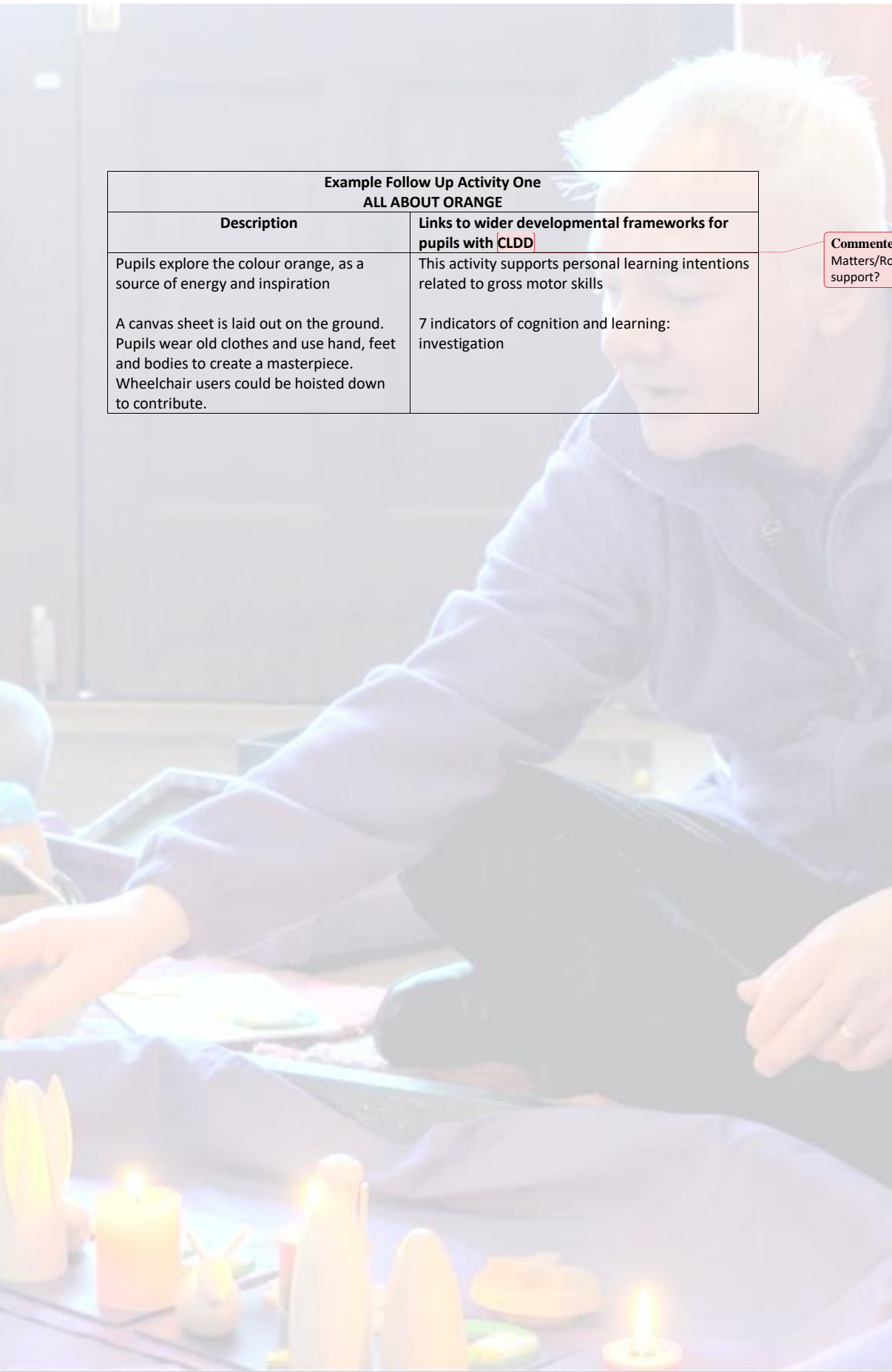
Commented [TE29R28]: Dahl. I've been to the Golden Temple in India!

Follow Up

Example Follow Up Activity One THE SIKH FLAG	
Description	Links to wider developmental frameworks for pupils with CLDD
<p>Pupils could be given an outline of the sikh flag (The Nishan Sahib) and then tear and stick bits of orange tissue paper onto it, to give it colour</p> 	<p>This activity supports personal learning intentions related to fine motor skills and colour and shape recognition.</p> <p>Engagement Framework: Persistence</p> <p>This activity supports sustained attention and focus.</p>

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**Example Follow Up Activity One
ALL ABOUT ORANGE**

Description	Links to wider developmental frameworks for pupils with (CLDD)
<p>Pupils explore the colour orange, as a source of energy and inspiration</p> <p>A canvas sheet is laid out on the ground. Pupils wear old clothes and use hand, feet and bodies to create a masterpiece. Wheelchair users could be hoisted down to contribute.</p>	<p>This activity supports personal learning intentions related to gross motor skills</p> <p>7 indicators of cognition and learning: investigation</p>

Commented [TE31]: Anything in Development Matters/Routes for Learning/SCERTs etc that these activities support?

Story Five: Three moths

Story Background and Overview

Name of Story Three Moths	Religious Tradition Islam: Sufism	RE Themes Enlightenment Personal development Dedication
Story Summary The story of the three moths comes from the Sufi tradition of Islam, sometimes referred to as Islamic Mysticism. In this story we hear how three different moths respond to the call of the flame. Religious people may recognise in it their call to faith and use it as a tool to reflect upon how they have responded to that call. Non religious people may regard it as a metaphor for dedication to a person of course of action. We all know that to get the most out of our faith, our relationships, or even our hobbies or jobs we must give ourselves wholeheartedly to them, just as the third moth in this story gives the whole of themselves to the flame.		
RE Concepts in story Common to all people: a desire for learning, and self development, reflection, passion. Common to all religions: spiritual understanding. Specific to a religion: the story itself		
Resources Needed <ul style="list-style-type: none"> • The ability to create darkness in the story telling space, you may be able to do this simply by closing curtains or blinds or you may need to invest in dark cloth or card to cover places where the light gets in. You can create simple black out blinds by using black card with Velcro dots on the corners and attaching matching Velcro dots to the edges of your windows. Alternatively a thin black out plastic can be purchased that is held in place simply by static and can be swiftly removed. If you have access to a multi sensory room it could be the ideal place to share this story. • Three different sized light sources, e.g. a small light such as one might get on a keyring, a torch, and a big flood light or giant torch. You will use these to represent first the light far away, then the bigger light as the first moth approaches and sees the flame from closer up and finally the all encompassing light as the third moth is swallowed by the flame. • Optional – it is possible to buy silk flames in various sizes a small and large silk flame could be used for the light far away and the light becoming bigger, if you did this then for the encompassing flame you could use a large piece of cloth that matched the silk flames you have used. • A large swathe of flame coloured cloth to encompass a student in as they act out the part of the third moth. • A heat pack for your students to touch as the second moth touches the flame and is singed by it. 		

Commented [TE32]: Jo: Are you able to spend a few minutes giving a brief outline of the story, and explanation of where it comes from?

Commented [JG33R32]: done.

Commented [TE34]: Jo: Could you give an outline of the resources, in the same way as you did for the Shabbat story?

Commented [JG35R34]: yes

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Telling the Story

	Story Text	Sensory Stimuli
1	Through the darkness three moths saw a light.	Darkness with a distant bright light Create darkness in the story telling space and share the small bright light with students.
2	The light was so bright and so wonderful that the moths longed to know more about it.	Enchanting light Move the small bright light around to excite your students curiosity.
3	One moth flew bravely through the darkness and looked into the light, it was so bright!	Approach the light and experience it seeming to get bigger Exchange the small bright light for the bigger light and bring it close to your students faces (at a distance that equates approximately to their own elbow length from their face).
4	He flew back to the other moths and told them, "you do not understand the light you have not seen it as I have done."	Move as if flying Support your students in extending their arms and lifting them up and down as if flying, this will support their proprioceptive awareness, if space allows students can move across the room from one side to another accessing the associated vestibular stimulation that comes with movement.
5	The second moth keen to know more about the light raced through the darkness to get to it. He flew so close to the light that his wings were singed by its heat.	Touch a heat pack. Offer your students the heat pack to touch, this should feel hot to the touch but not present a danger to anyone, even if it were grabbed. Whip it away from students quickly to imitate the flinch response associated with someone being burned.
6	He returned to the group proclaiming, "you do not understand the light you have not touched the light as I have done." The third moth embarked on his journey through the darkness to the light.	Move as if flying. Repeat the stimulus for section 4.
7	The light was so bright, it's warmth so hot,...he danced and floated in its brilliance.	Be enveloped in a bright cloth and bright light Hold the large swathe of cloth up and light it with the big torch or flood light, approach your student from in front and wrap the cloth around them. Be responsive to each individual student some may enjoy being tightly wrapped as the sensation of being swaddled in cloth can be calming, others may prefer to have the cloth lightly draped around them. Cover the face but be sure not to obstruct their ability to breathe.

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Commented [TE36]: Hi Jo. Is there a sensory experience to go with this?

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Commented [JG37]: I can talk about my experiences of sharing this story as a part of the feedback for this story. I would like the chance to say just how amazing it was to do this to Faithless' We Come One in assembly!

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8	The moths still veiled in darkness watched his transformation and said “He understands the light, he has become the light.”	Turn off all the lights, aim to plunge your students into total darkness, speak the final line of this story into the darkness and hold a pause in silence in the dark before ending the story.
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Story Follow Up

Example Follow Up Activity One PLASMA GLOBES	
Description	Links to wider developmental frameworks for pupils with (CLDD)
<p>The moth’s curiosity about the flame is what brought about their opportunity to grow personally.</p> <p>Plasma Globes are a tool for building curiosity in the classroom. They can be made by:</p> <ul style="list-style-type: none"> • filling a balloon(s) with water, food colouring and sparkly bits • freezing it • presenting it as an ice ball for pupils to touch hold, slide against surfaces etc: Plasma Globes! 	<p>7 indicators of cognition and learning: curiosity, investigation</p> <p>Routes for Learning Step 10: Briefly follows moving stimulus</p> <p>Routes for Learning Step 20: Changes behaviour in response to interesting event nearby</p> <p>Routes for Learning Step 40: Shared Attention</p>

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Example Follow Up Activity One DANCING TO THE LIGHT	
Description	Links to wider developmental frameworks for pupils with (CLDD)
<p>Put a disco ball (or similar) in the middle of a large open space and play sufi music</p> <p>Give pupils white sheets (or similar) to be “moths”. A “burst-pause” game could then be played in which pupils dance as moths until the music STOPS, and they become still (Musical Statues).</p> <p>For some pupils this could be extended through questions about the difference between “night” and “dark”, related to daily activities such as “going to bed”, “brushing teeth” etc. Picture cards could be used to support this.</p>	<p>Personal Learning Intentions relating to gross motor skills and/or development of co-ordination or balance</p> <p>Personal Learning Intentions around playing games: dealing with “winning” or “losing” and/or staying calm when another person does not seem to be following the “rules”</p> <p>Learning intentions around sleep and/or understanding the difference between “light” and “dark”</p>

Commented [TE40]: Anything in Development Matters/Routes for Learning/SCERTs etc that these activities support?

Story Six: The Buddha and the wounded Swan.

Commented [TE41]: I am happy to elaborate on this story, and put in all the resources/story summary etc

Story Background and Overview

Name of Story Prince Siddharta and the swan	Religious Tradition Buddhism	RE Themes
<p>Story Summary During his early life, Buddha was known as Prince Siddharta and lived a sheltered and comfortable life in a palace. He did not leave the grounds of the palace until his early adulthood, at which point he encountered 'The Four Signs' which represented the harsh realities of the world and the search for the meaning of life: an old man, a sick man, a dead man, and a man with no material possessions.</p>		
<p>RE Concepts in story</p> <p><i>Common to all people:</i> value of life, caring for the sick. <i>Common to all religions:</i> stories about religious figures and leaders, sanctity of life, wisdom, traditions, stories with a moral. <i>Specific to a religion:</i> the Buddha</p>		
<p>Resources Needed</p> <ul style="list-style-type: none"> Jasmine and Ylang Ylang essential oils. As you facilitate this experience you want to sensitively offer alternating fragrances to mimic the wafting of scent as different plants are passed in the garden. Mixing a drop or two of essential oil with water and then heating it is a good way of enhancing the scent. Responsible adult facilitators can have two mugs each with a different scent mix in them, these could be heated in the microwave prior to sharing with students. Another option is to add the fragrance to an atomiser or a simple spray bottle mixed with a little water and mist the air with scent. If you are doing it this way aim to mist the air on one side of a student with one scent and the air on the other side with the other scent. You do not want to end up with an overwhelmingly powerful heady mix of fragrances in the classroom so spritz sparingly and avoid spraying directly into people's faces. A large drum to beat a single 'thud' on. If you do not have a drum a large cardboard box would make an ideal alternative. A handful of long feathers, use these to brush firmly down on your student's feet to indicate the feathery heaviness of the swan falling at the Buddha's feet. A theraband or stretchy piece of fabric or bungee. Students physically able to can stretch back this band as if it is a bow and arrow and feel the wonderful proprioceptive stimulation through their joints that such an action affords. Students not physically able to perform the stretch can still access this wonderful stimulation if you gently loop the band around their arm and pull against it so that you create tension through their joints. Students physically able to can link hands with a partner interlocking fingers and push and pull at each other as if engaged in a squabble. With less physically able students you can encompass their fists in your hands and perform the movement with them supporting their weight where necessary. When the swan is released it soars up high, free at last! Give your students a single white feather each to represent the swan have them use a straw to blow that feather into the air, when their feather is aloft have them chase it. Allow the story to end in the happy chaos of feathers in the air and everyone moving about exploring their own freedom. Students who are less physically able can still take part in this by being supported in their movements, if blowing feathers and pushing wheelchairs about is too much for facilitators 		

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attach feathers to the ends of long canes on thread so that they can be held aloft and chased after – much the same as a carrot on a stick!

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Telling the Story

	Story Text	Sensory Stimuli
1	Walking through the courtyard of the beautiful palace, the young Buddha heard the cry of a bird.	Jasmine and Ylang Ylang oil, to create the smell of the courtyard.
2	Thud!	Drum beat.
3	A wounded Swan fell from the sky at his feet.	Touch feathers.
4	His cousin shouted “Give me that swan. It’s mine!” I shot it with my bow and arrow!	Stretch as if drawing a bow, use a theraband or similar to create the tension.
5	Buddha wanted to help the swan. The two boys argued.	Push and pull hands with a partner as if fighting.
6	They asked the oldest wise man what they should do. ... The wise man said that the young Buddha should keep the swan because he wanted to help it. Buddha healed the swan and set it free!	Blow bubbles and watch them float and disappear, or blow a single feather.

Commented [JG42]: I’ve changed the oils used here as Rosemary can trigger epileptic seizures as can some types of lavender.

Commented [JG43]: Bubbles are beautiful but I am not sure they relate to the story, certainly those accessing it at a sensory level are unlikely to get the representative link we are making when we understand them as being the swan flying free, also that they burst sends a conflicting message of life ending rather than life continuing as with the freed swan. Maybe a movement and a feeling of freedom themselves would be more meaningful

Commented [JG44R43]:

Story Follow Up

Example Follow Up Activity One ANIMAL MAGIC	
Description	Links to wider developmental frameworks for pupils with CLDD
<p>Arrange encounters between your pupils and other living creatures, for example through a nature trail around the school or a visit to a farm or zoo. One possibility is to source stick insects, caterpillars (or similar) for pupils to interact with in the classroom.</p> <p>Ask parents to send in photos of any pets to make a class “big book” that can be shared with small groups and individuals as another class activity.</p>	<p><u>7 indicators of cognition and learning:</u></p>

Commented [TE45]: Anything in Development Matters/Routes for Learning/SCERTs etc that these activities support?



Story Seven: The Birth of Buddha

Commented [TE46]: Hi David. Are you able to go through this story, and elaborate?

Story Background and Overview

Name of Story	Religious Tradition	RE Themes
The Birth of Buddha	Buddhism	New Life Religious Leaders
Story Summary		
RE Concepts in story <i>Common to all people:</i> birth, life <i>Common to all religions:</i> Religious Leaders <i>Specific to a religion:</i> the Buddha		
Resources Needed <ul style="list-style-type: none">• Your students will bow if they are able to, for students less physically able you may be able to support them to lower their head forwards, this offers super vestibular stimulation as our vestibular receptors are located in our inner ears and moving our head stimulates them. An alternative experience is shaking hands, offer this sensation with a relatively firm grip and a rhythmic up and down shaking action.• You can create a sound scape for the Queen's dream by combining a lullaby played softly with the resonate sound of snoring, the vibrations created by a deep resonate snore are a particularly wonderful sensory experience.• The ability to create darkness in the story telling space, you may be able to do this simply by closing curtains or blinds or you may need to invest in dark cloth or card to cover places where the light gets in. You can create simple black out blinds by using black card with Velcro dots on the corners and attaching matching Velcro dots to the edges of your windows. Alternatively a thin black out plastic can be purchased that is held in place simply by static and can be swiftly removed. If you have access to a multi sensory room it could be the ideal place to share this story.• Lights to represent stars, shining a torch down onto a disco ball will cast small bright lights across a ceiling, alternatively you can use nets of fairy lights or if creating darkness in the whole room is difficult string fairy lights underneath a large black golfing umbrella so that you have a portable night sky dome to hold in front of and above your students. The added advantage of creating a night sky broly is that it enables you to bring the star lights to the best location for each student to see it, for example moving it up close for those who struggle to see it further away.• The sound of a baby crying – you can access this sound via various sound streaming websites such as soundcloud and youtube, choose a short clip as it is an innately distressing sound and you do not want your students becoming overly distressed.• The scent of baby lotion, you can rub baby lotion into the skin on the back of your students hands to allow them to access this scent experience in the same way that a baby would – from the warmth of their own skin. The action of rubbing the lotion in and the warmth of your skin and theirs will add to the richness of the olfactory experience.• A soft cloth scented with rose oil. Choose a piece of fabric large enough to envelop your students in, aim to use a natural fibre fabric rather than a synthetic fabric as the natural fibres will hold the scent better. You can buy rose oil as an essential oil, to fragrance the fabric simply add a few drops of rose oil to water and spritz over the fabric using a spray		

Commented [JG47R46]: yes

bottle. Alternatively keep the fabric in a sealed container and place a fabric pouch of rose scented potpourri inside the container with the fabric.

- If you have resonance boards or thunder boards you can create the sound and a little of the sensation of a rumbling earthquake by placing these underfoot and drumming on them, alternatively use thunder tubes to create the rumbling sound.
- The story ends with people feeling peaceful and joyful, choose a piece of music for students to listen to at the end of the story, much of the music composed to support mindfulness practice would be suitable for this stimulus and provide a calming joyful end to your sensory adventure through this story.

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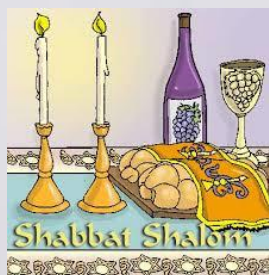
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Telling the Story

	Story Text	Sensory Stimuli
1	There was a king and queen who lived in India.	Vestibular: bowing to king or queen or shaking hands
2	One night the queen had a dream.	The sounds of a lullaby; snoring Lights could also be dimmed and pupils could also experience vestibular sense of going to sleep
3	She saw a dazzling light in the sky. She dreamed that she would have a special baby.	A disco ball/light projected onto a ceiling or umbrella
4	In a beautiful garden, full of flowers and all kinds of living things, her special baby was born.	Recording of a new born baby crying
5	The baby would grow up to be someone who helped many people.	Smell: Lavender Oil on cotton wool
6	The baby was wrapped in a fine soft shawl smelling of roses.	A soft, velvet cloth Rose Water Spray
7	A rumbling earthquake shook the earth.	Making noises with feet and thunder boards
8	Through the land, everyone was filled with feelings of peace and joy as people forgot their worries. This was a really special baby	Mindfulness Music

Commented [JG48]: Wow the richness of sensation in this one is ace.

Welcome the Sabbath in a Jewish Household: A Sensory Story



Look! Aaron and Hannah see the first star as darkness begins to fall.

Visual experience of bright star against dullness

"Shabbat is here, it's time to put our work away" the call.

Vestibular tidying experiences, rotating to put stuff in boxes low and high

Blessed is the Ruler of the Universe, who commands us to keep the Sabbath³

Mother gathers the family around the flames

Proprioceptive embraces if appropriate, visual experience of the flames.

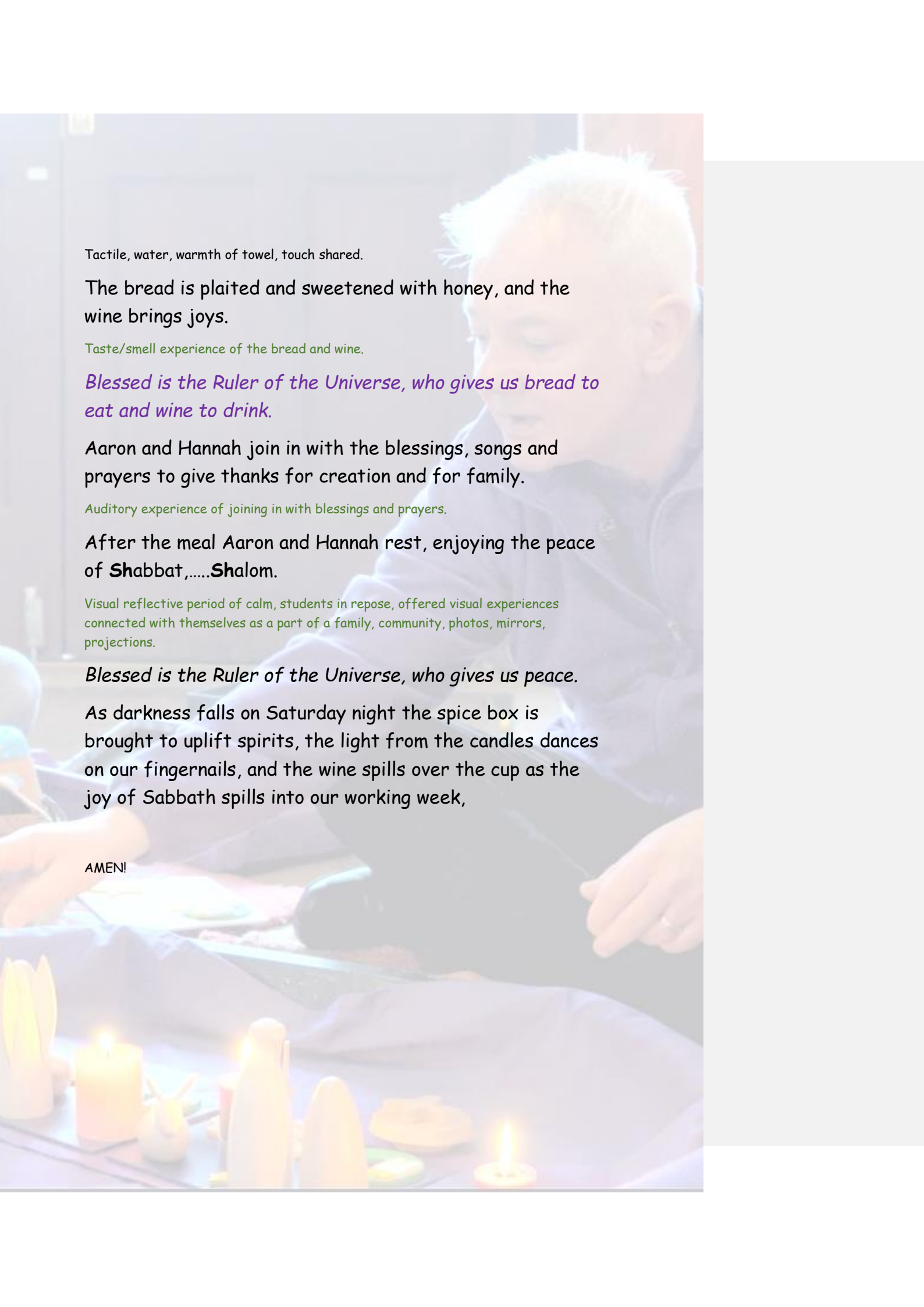
She sweeps the warmth of Sabbath's rest to her eyes and the family copy her, receiving the peace.

Proprioceptive/Vestibular mimicry of the movement, sensation of the warmth of hands on eyes.

Blessed is the Ruler of the Universe, who commands us to rest.

A bowl is passed around and everyone washes their hands before sharing the meal.

³ Option to just repeat first bit



Tactile, water, warmth of towel, touch shared.

The bread is plaited and sweetened with honey, and the wine brings joys.

Taste/smell experience of the bread and wine.

Blessed is the Ruler of the Universe, who gives us bread to eat and wine to drink.

Aaron and Hannah join in with the blessings, songs and prayers to give thanks for creation and for family.

Auditory experience of joining in with blessings and prayers.

After the meal Aaron and Hannah rest, enjoying the peace of **Shabbat**,.....**Shalom**.

Visual reflective period of calm, students in repose, offered visual experiences connected with themselves as a part of a family, community, photos, mirrors, projections.

Blessed is the Ruler of the Universe, who gives us peace.

As darkness falls on Saturday night the spice box is brought to uplift spirits, the light from the candles dances on our fingernails, and the wine spills over the cup as the joy of Sabbath spills into our working week,

AMEN!

The story of Diwali: A Sensory Retelling



Rama and Sita fled their kingdom to take refuge in the forest.

Scent/sound/sight experience of wafting tree branches, flowers etc

They clung together in love.

Proprioceptive experience of embracing, or being wrapped in warm blankets.

After some time Ravenna, a ten headed demon king, spied Sita and wanted her for his own.

Visual experience of your story teller transforming into a ten headed demon!

Ravenna sent a golden deer to tempt Sita into the darker, wilder parts of the forest.

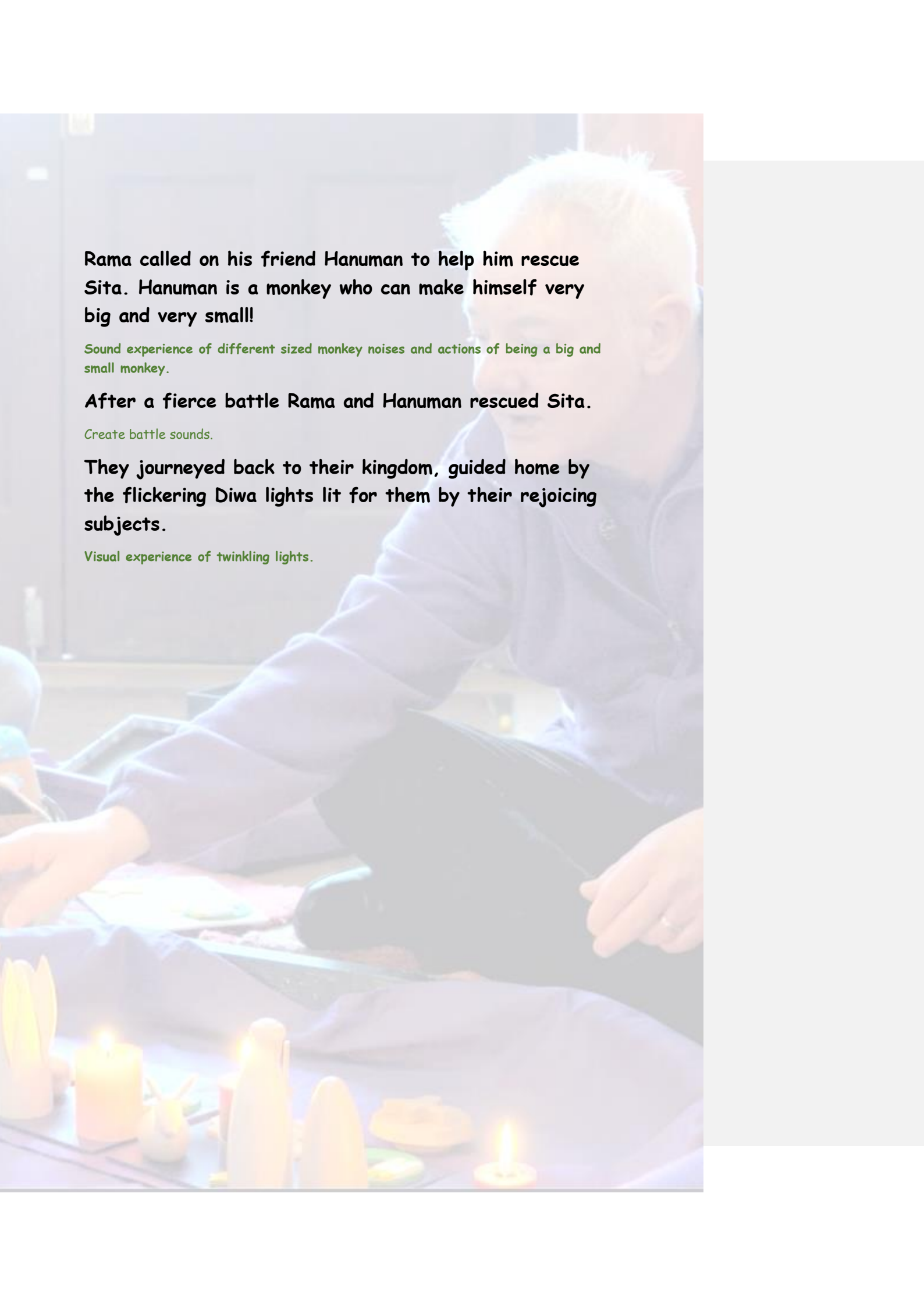
Be immersed in a dark forest story umbrella.

Sita wanted the deer, and Rama wanted to please her so he went off to trap it.

Visual experience Golden Deer darting out of sight.

Whilst Rama was hunting Ravenna captured Sita and flew her to his island of Lanka.

Vestibular and proprioceptive experience of the movement of flight and the sensation of air on the skin.

A man with short grey hair, wearing a blue zip-up jacket, is seated at a table covered with a purple cloth. He is looking down at a laptop in front of him. On the table, there are several lit candles of various shapes and sizes, including one shaped like a lotus flower. There are also some small decorative items and a bowl. The background is slightly blurred, showing what appears to be a classroom or workshop setting.

Rama called on his friend Hanuman to help him rescue Sita. Hanuman is a monkey who can make himself very big and very small!

Sound experience of different sized monkey noises and actions of being a big and small monkey.

After a fierce battle Rama and Hanuman rescued Sita.

Create battle sounds.

They journeyed back to their kingdom, guided home by the flickering Diwa lights lit for them by their rejoicing subjects.

Visual experience of twinkling lights.



A Christian Wedding in Margate: A Sensory Story



Today is the day that they have agreed to make a special promise of love to each other. Today is their wedding day.

Sight of rings (highlight with torches)

The bride and groom each bathe and dress in fine clothes in preparation for the day ahead.

Smell of toiletries

The groom waits at the end of the aisle as the music plays and the bride walks in.

music

At the altar the bride and groom exchange their vows, promising to love each other always.

Sound experience of the vows, touch of putting on rings

Their friends and families witness their vows and promise to support them in their love for each other.

Proprioceptive - holding hands

Everyone celebrates.

Cake - multi sensory, confetti, dance, etc

Day by day the bride and groom love each other to fulfil the promises they've made. *Sound experience of the vows*

Sacred Spaces

Look at the orange flags waving brightly as the sun. We are at the Gurdwara.

See the orange flags waving.

Take off your shoes, wash your feet and hands.

Have your feet washed.

Cover the top of your head.

Have the top of your head covered.

You can be on the floor amongst your friends with your legs crossed.

Pupils with mobility may sit on the floor at this point. Other pupils may already be positioned on the floor, or be on Acheeva beds or in wheelchairs etc and be supported to feel a patch of carpet.

The Chauri is waved as the text is read.

Feel the air wafted by the Chauri.

You can hear the sitar and tabala

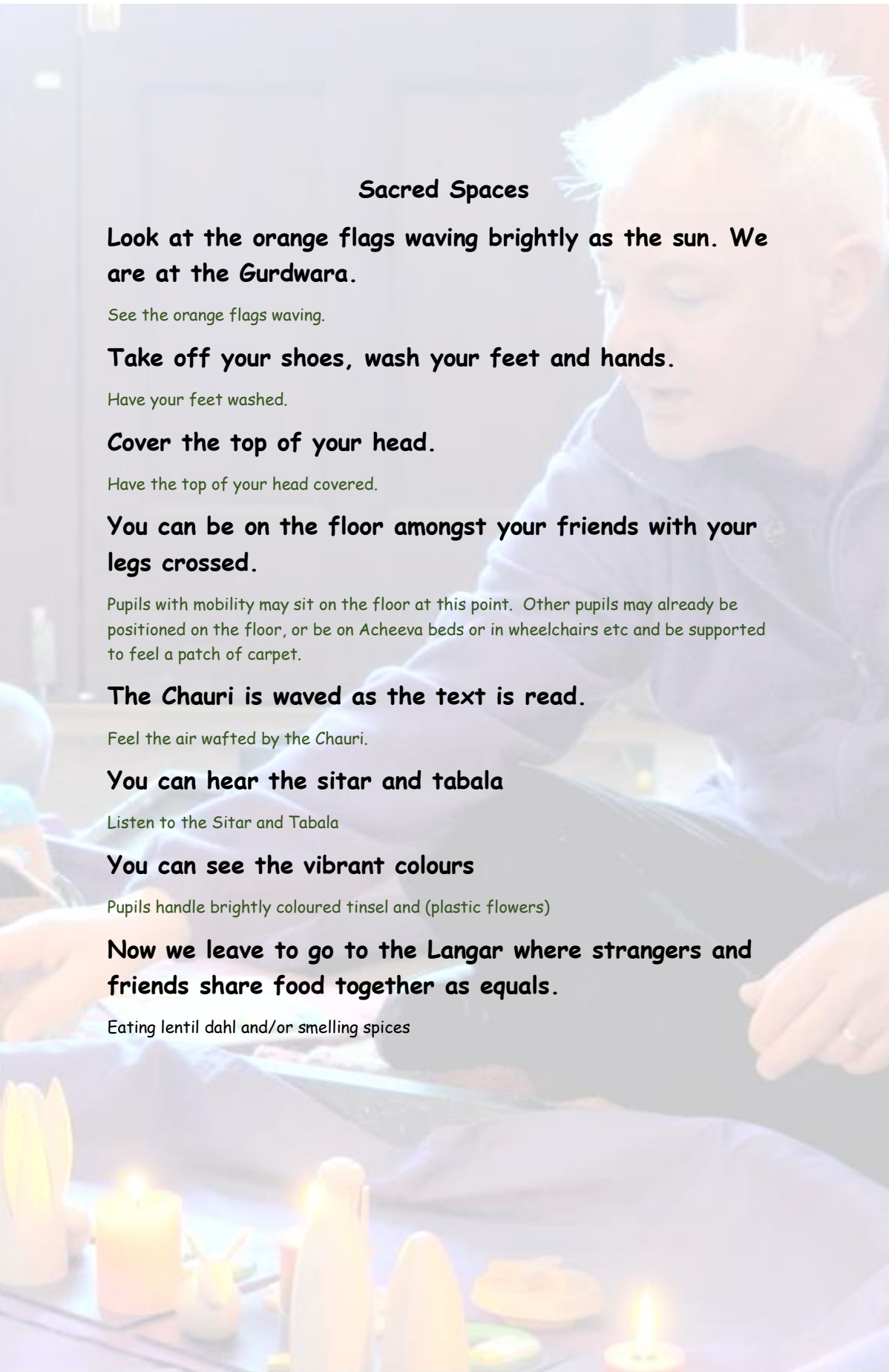
Listen to the Sitar and Tabala

You can see the vibrant colours

Pupils handle brightly coloured tinsel and (plastic flowers)

Now we leave to go to the Langar where strangers and friends share food together as equals.

Eating lentil dahl and/or smelling spices



Three moths: A Sensory Retelling



Through the darkness three moths saw a light.

Darkness with a distant bright light

The light was so bright and so wonderful that the moths longed to know more about it.

Enchanting light

One moth flew bravely through the darkness and looked into the light, it was so bright!

Approach the light and experience it seeming to get bigger

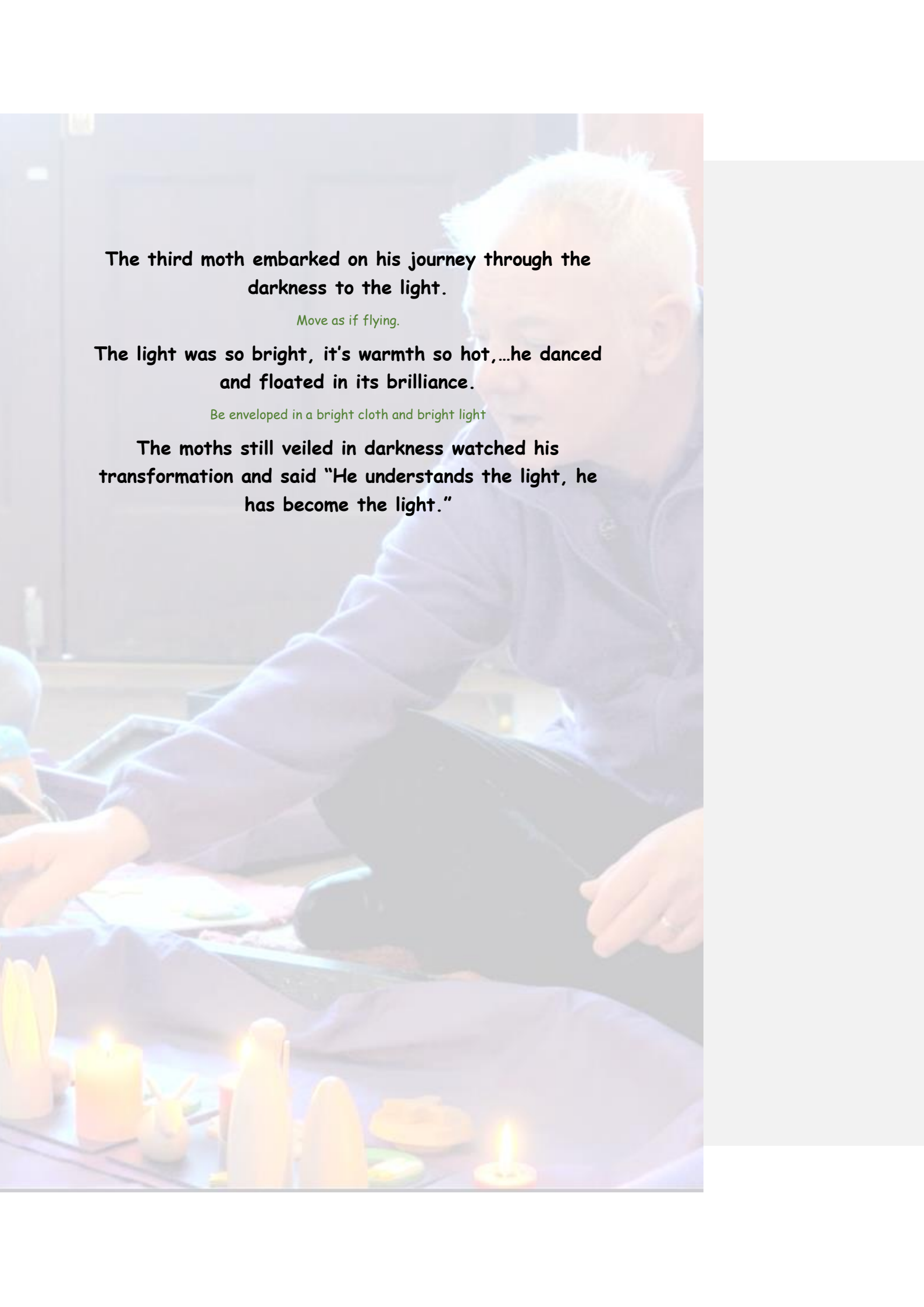
He flew back to the other moths and told them, "you do not understand the light you have not seen it as I have done."

The second moth keen to know more about the light raced through the darkness to get to it. He flew so close to the light that his wings were singed by its heat.

Touch a heat pack.

He returned to the group proclaiming, "you do not understand the light you have not touched the light as I have done."



A man with short grey hair, wearing a blue long-sleeved shirt, is focused on shaping a piece of clay on a pottery wheel. The scene is dimly lit, with the primary light source being several lit candles in the foreground. The candles are of various shapes and sizes, some in holders, and their flames cast a warm, yellow glow. The background is dark and out of focus, suggesting an indoor workshop or studio setting. The overall atmosphere is one of quiet concentration and artistic craftsmanship.

The third moth embarked on his journey through the darkness to the light.

Move as if flying.

The light was so bright, it's warmth so hot,...he danced and floated in its brilliance.

Be enveloped in a bright cloth and bright light

The moths still veiled in darkness watched his transformation and said "He understands the light, he has become the light."

Prince Sidhartha and the Swan: A Sensory Retelling



Walking through the courtyard of the beautiful palace, the young Buddha heard the cry of a bird.

Lavender oil, rosemary oil, to create the smell of the courtyard.

Thud!

Drum beat.

A wounded Swan fell from the sky at his feet.

Touch feathers.

His cousin shouted "Give me that swan. It's mine!" I shot it with my bow and arrow!

Stretch as if drawing a bow, use a theraband or similar to create the tension.

Buddha wanted to help the swan. The two boys argued.

Push and pull hands with a partner as if fighting.

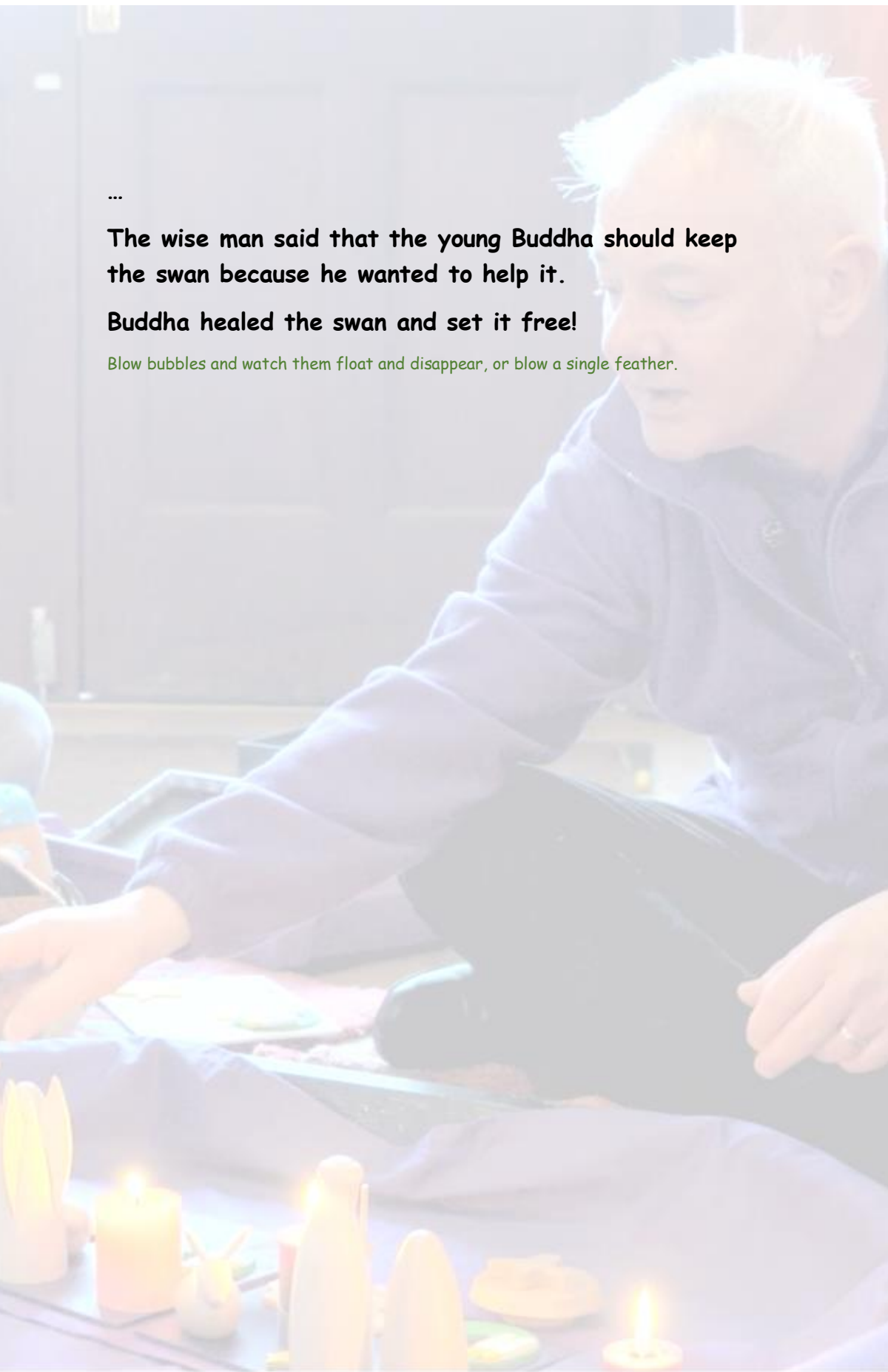
They asked the oldest wise man what they should do.

...

The wise man said that the young Buddha should keep the swan because he wanted to help it.

Buddha healed the swan and set it free!

Blow bubbles and watch them float and disappear, or blow a single feather.



The Buddha is Born A Sensory Re-Telling

There was a king and queen who lived in India.

Vestibular: bow to the king and queen

One night the queen had a dream.

Vestibular: lie down and pretend to sleep

She saw a dazzling light in the sky. She dreamed that she would have a special baby.

Visual experience of a light

The baby would grow up to be someone who helped many people.

In a beautiful garden, full of flowers and all kinds of living things, her special baby was born.

The baby was wrapped in a fine soft shawl smelling of roses.

Touch and smell: the feeling of a soft cloth around you and the smell of rose oil

A rumbling earthquake shook the earth.

Proprioceptive and auditory: make thunder noises with your feet.

The trees in the garden burst into bloom.

Through the land, everyone was filled with feelings of peace and joy as people forgot their worries.

This really was a special baby.

Proprioceptive and auditory: sit cross legged, rest hands on knees and listen to gentle sounds as a mindfulness activity Shabbat Shalom





The Sensory Projects



CULHAM ST GABRIEL'S
EXCELLENCE IN RELIGIOUS EDUCATION



