

## Orion and the Dark by Emma Yarlett, Templar Publishing

Orion is scared of more or less everything but there is one thing that he is scared of more than anything else...the DARK! Join Orion on an adventure as he faces his BIGGEST FEAR of all and finds out it's friendly!

### Overall aims of this teaching sequence:

- To engage children with a story with which they will empathise.
- To explore themes and issues, and develop and sustain ideas through discussion, enabling children to make connections with their own lives.
- To develop creative responses to the text through play, drama, music and movement, storytelling and artwork.
- To compose a free verse poem.
- To write in role in order to explore and develop empathy for a character.
- To write with confidence for real purposes and audiences.

This teaching sequence is designed for a Year 1 or Year 2 class.

### Overview of this teaching sequence.

This teaching sequence is approximately 3 weeks long if spread out over 15 sessions.

The book supports teachers to teach about character development, emotional response to issues faced in a story and is a fantastic text to support personal, social and emotional development; facing up to our fears and reassuring others. The story supports children's understanding of narrative structure as well as offering plenty of opportunity for writing for a range of purposes and audiences.

### Key Teaching Approaches:

Responding to illustration  
 Book Talk  
 Word collection  
 Visualising  
 Drama and role play  
 Shared writing  
 Role on the Wall  
 Storytelling  
 Writing in role

## Teaching Sessions

### Session 1: Responding to illustration\*

*\*This book has been chosen, in part, because of the quality of illustrations they contain and the ways in which the illustrations work with the text to create meaning for the reader. Children will need time and opportunity to enjoy and respond to the pictures and to talk together about what they contribute to their understanding of the text. As the sessions unfold, there could be opportunities for children to develop their responses by drawing or painting in a similar style to Emma Yarlett's illustrations.*

- Look at an isolated illustration of Orion cowering in the black double-page spread, without revealing anything of the dark setting or text around him or in his speech bubble.
- Draw a large scale version of Orion for the children to see. What words or phrases can the children think of to describe him? You could use key questions to prompt thinking, e.g. :

- Who is he? What can you say about him?
  - What is he looking at?
  - What is he thinking?
  - How does he feel? Why do you think this?
- Provide small groups with the image on which to write around, annotating with thoughts about the character.
  - This could lead into a more extended piece of character description.

### Session 2: Reading aloud and exploring character, relating to personal experiences

- Read aloud up to 'As far as I can see, the world is **full** of frightening things.'
- Show the children the illustration of Orion's circle of fears and discuss what the children think of Orion now. Why do you think he has drawn the red circle around his fears?
- Explore each of Orion's fears within the circle, encouraging children's emotional responses to them. Some of Orion's fears may be amusing to one child but strike a chord with another. Encourage children to engage in discussion about Orion's fears, relating them to their own experiences. Model careful listening to and considering the views of others.
- Ask children to share their own fears within small groups. Children may have stories to share relating to their fears and feel reassured to find out that others share the same fears.
- Provide drawing materials for the children to draw their fears on pieces of paper, annotating with captions. Draw a large red circle upon which the children can stick them up with tape, emulating Orion's circle of fears:



### Session 3: Shared\* and independent writing

*\*Shared writing is possibly the most important way a teacher can help all the children to experience what it's like to be a writer. Acting as a scribe, the teacher works with a group of children to create a text together. Teacher and children work as active partners, talking together to share ideas while the teacher guides the children through all the descriptions that writers need to make and helps them shape their thoughts on paper.*

- Re-read the introduction again and consider more closely mum's view that Orion just has 'a big imagination and there's nothing to be frightened of...' What do the children think that she means by this? Do the children agree with mum? Do they think this is helpful to Orion?
- Return to the idea that Orion has contained his fears. Why has he done this? What will happen to the circle as he grows up? How do they think they could help Orion?
- Ask the children to consider what advice they would give him or words of reassurance they might offer. Model writing a note to Orion through shared writing, scribing and extending the children's ideas.
- Children can go on to write their own notes to Orion. Encourage the children to rehearse their sentences orally with a partner before committing to writing.
- Children can read their notes to a response partner, making simple revisions before sealing them in envelopes and posting to Orion in a class post box.

### Session 4: Shared reading

- Prior to this session, prepare a letter from Orion in response to the children's notes, perhaps thanking them for their advice and reassurances but also intimating that he has a much bigger fear than those in the circle and he doubts they can help him with this...
- Have a member of the school admin team rush in to the classroom at the start of the session to bring the class the letter. Share reading the letter and ask the children to discuss what they think Orion could mean.
- Read the introduction together up to 'But there is one thing that scares me more than anything else...'
- Ask the children to make predictions with regards to this fear, perhaps recording their predictions pictorially with

captions inside a gate fold book. Refer to the class circle of fear on display to support ideas. Look closely at the circle page again to see if the children can spot any further clues to what this fear may be (the illustrated turned back page revealing black in the bottom right corner).

- Read aloud the story from the beginning, revealing his fear of the dark until 'I hate bedtime.'
- Give the children opportunity to look closely at Orion's failed solutions in small groups, comparing them with their earlier notes of advice.
  - Do they look similar to their own solutions for him?
  - Why do they think they didn't work?
  - What do they think of Orion now?
- Add new ideas to the image of him on display.

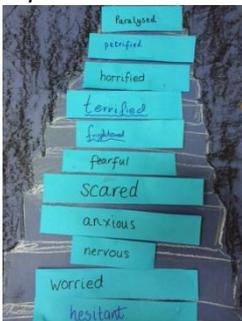
#### Sessions 4: Book Talk and drama – response to illustration then Freeze-frame\* Orion's bedtime

\*Freeze-frames are still images or a tableau. They can be used to enable groups of children to examine a key event or situation from a story and decide in detail how it could be represented. When presenting the freeze-frame, one of the group could act as a commentator to talk through what is happening in their version of the scene, or individual characters could be asked to speak their thoughts out loud.

- Revisit the image of Orion at the foot of his staircase at bedtime. Ask the children to look closely and think of three things that they notice about the illustration and discuss them with a partner.
  - Did anyone have similar ideas? How does this image make us feel? Why?
  - What do the children like or dislike about it?
  - Does anything puzzle them about what is happening or what they see?
  - Does it remind them of anything in real life or in stories?
- Scribe the children's ideas around the image in a class journal. Use this to establish children's understanding and vocabulary relating to fears of the dark, mood and atmosphere. Annotate the image with their ideas in a class journal.
- Discuss what mum is doing as she calls, "Goodnight Orion." And how Orion feels as he calls, "Goodnight Mum". Ask pairs to re-enact this scene, extending the dialogue between Orion and his mum.
- Ask children to freeze-frame their scene, tapping individuals on the shoulder and asking them to voice their character's thoughts or speech. Scribe in thought or speech bubbles.
- Children can go on to orally rehearse the dialogue then create a play script through shared writing and then in their pairings. Features of play scripts need to be modelled before children write independently.

#### Session 5: Word collections\* – shades of intensity

\*The making of word collections is a way of focusing on the language of a story or poem. Children could make collections of words that describe a particular character's feelings or they can collect words that describe a place or situation. Collecting words in this way helps children to have a more focused awareness of the ways language affects our perceptions and understandings of character and the ways in which the author creates the reader's response.



- Revisit the bedtime scene and the annotated image in the class journal. Prepare an enlarged version of the staircase with Orion's dark bedroom door at the top and a word card 'scared' tacked somewhere around the middle step.
- Consider again how Orion feels about going to bed and how his feelings intensify as he moves further away from mum and higher up the staircase; closer to his dark bedroom. Encourage discussion as you elicit words from the children, scribing them onto blank cards.
- Discuss their position on the staircase relating to their intensity, including the original word, 'scared', e.g. 'afraid', 'scared', 'frightened', 'petrified'...

- Children can continue this activity in smaller groups, adding and revising vocabulary on cards and discussing their position on their staircase. The position of the cards will inevitably shift throughout this activity as new words are chosen and the children become more practised in listening to others' views and justifying their own ideas regarding their shades of meaning and intensity.

### Session 6: Visualising\*, artwork and annotating

\*asking children to picture or to 'visualise' a character or place from a story is a way of encouraging them to move into a fictional world. Children can be asked to picture the scene in their mind's eye or 'walk around it' in their imagination. Once they have done so, they can bring it to life by describing it in words or recreating it in drawing or painting.

- Ask the children to think about the dark. *How would Orion describe it? How do they feel about it themselves?*
- Provide pastels, charcoal and dark ink/water colours to draw and paint or the play dough and 'extras' to create the dark.
  - *What does it look like?*
  - *How does it sound?*
  - *How does it feel?*

The children can work individually or in collaboration.

- As they create their dark, play music to evoke mood and atmosphere, such as Danny Elfman's *Edward Scissorhands* 'The Castle on the Hill' (Link last accessed December 2014):

<https://www.youtube.com/watch?v=Y3W28bQGx9U&list=PL90E20CAC6D637D98&index=3>

- Ask the children to annotate their drawing or model with words and phrases describing the dark.



### Session 7: Drama and movement leading to poetry

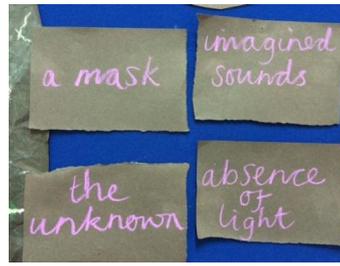
- Inspired by their artwork and annotations, ask small groups of children to create the dark using movement and large swathes of black fabric. Stretchy fabric works well for this. Play the evocative music to maximise the range of movement and audience response.
- Groups can perform their dark dances to the class and children can be encouraged to discuss and interpret each of the performances, making links to choice of movement and their own experience of the dark.
- Further annotations can be made to the children's dark artwork.

### Session 8: Responding to poetry

- Leading on from - and as a response to - the artwork, music and dance, ask each of the children to write a word or phrase to describe the dark on strips of black paper. This can be scribed or mediated by an adult if necessary.
- In their dance groups, agree on a sequence of the strips to compose a free verse, e.g.:
  - Bleak*
  - Absorbing sight and sound*
  - Suffocating silence*
  - It swallows me.*
- Give time for groups to make revisions and edit the poem as response partners, reading aloud and rehearsing recital. How will you perform it as a group? Model how poetry performances can be enhanced through expression and creative effects.
- Ask each of the groups to perform their verse to the class, commenting on each of the recitals and the effect of performance, chosen vocabulary and editing.

### Session 9: Role on the Wall\* - Dark

*\*Role on the wall is a technique that uses a displayed outline of the character to record feelings (inside the outline) and outward appearances (outside the outline) at various stopping points across the story. Using a different colour at each of the stopping points allows you to track changes in the character's emotional journey.*



- Create a simple 'Role on the Wall'\* with a piece of black tissue paper or fabric on a display board.
- Ask children to suggest words and phrases they would use to describe the dark. It may include words and phrases alluding to fears of the dark as well as those ideas in defence of the dark. Scribe all suggestions around the outside of the black tissue/fabric.
- If the suggestions lead naturally to discussion, you may want to conduct a debate, modelling appropriate language and behaviour to demonstrate voicing opinion and justifying ideas as well as listening to and responding to the views of others.

### Session 10: Reading aloud and 'Book Talk'\* – making predictions

*\*discussion about books forms the foundations for working with texts. Children need frequent, regular and sustained opportunities to talk together about the books they are reading as a whole class. The more experience that have of talking together like this the better they get at making explicit the meanings that a text holds for them: a child quoted in Aiden Chambers' book 'Tell Me: Children, Reading and Talk' says "we don't know what we think about a book until we've talked about it." This booktalk is supportive to all readers and writers, but it is particularly effective for children who find literacy difficult. It helps the class as a whole to reach shared understandings and move towards a more dispassionate debate of ideas and issues. Throughout this teaching sequence, we offer suggestions for the sorts of questions that teachers and children might use in discussion. These questions are shown in italics.*

- Read aloud from the beginning of the book, pausing to elicit predictions at 'And a **thing** I'd never seen before dropped in for a visit.' What is this 'thing'? Is this what the children expected the Dark to look like?
- Orion's response to this and the children's perceptions of the Dark could be explored further through by dramatising this scene in pairs and employing the 'freeze-frame' technique. You could scribe children's ideas about the potential thoughts, feelings and speech of both Orion and the Dark around a copy of the image in the class journal.
- Read on until 'Dark could be my friend. And nobody (not even me) is scared of their best friend.' Compare the events in the book to the predictions that the children made when the Dark dropped in.
  - *Tell me...is this what you thought would happen? Why/Why not?*
  - *Is there anything you particularly like/dislike about this? Why/why not?*
  - *Does it remind you of anything else in real life or in stories?*

### Session 11: Re-reading, visualising and story boxes\*

*\*story boxes create opportunities to revisit the themes and storylines of a particular story. Typically, they consist of a shoebox containing a range of small toys and inspirational objects. The box itself can be turned into a setting for the story using a variety of collage materials and with sides cut to fold down. However, the box is at its most effective when something intriguing or unexpected is added. Children can use the box to storytell the next episode of a story or create another story with a similar setting or characters.*

- Re-read the story from 'Dark asked me if I had stopped feeling afraid' until 'And nobody (not even me) is scared of their best friend.'
- Ask the children to imagine what would be like to fly across the night sky and into outer space. What would they see there? How would it feel? What would it sound like?
- Visit Google Earth and provide opportunity for the children to explore aerial photography such as that in books like

*The Earth from the Air* by Yann Arthus-Bertrand (Thames and Hudson) to experience looking at planet Earth from above. They could watch space scenes at <https://www.youtube.com/watch?v=xdTSY7TiGxc>, imagining themselves in the scene.

- You could provide resources, such as shoe boxes and art materials for the children to create their own space setting for small world play and re-enactment. The Dark could be made from salt dough and Orion a small world toy.
- Provide opportunity for the children to re-enact this part of the story within their small world space settings and create stories of their own.
- You could use this session to lead into research using non-fiction books to support the writing of fact-files or non-chronological reports about space.

### **Session 12: Re-reading and Role on the Wall – exploring Dark’s character through the text**

- Prior to this session, prepare a large drawing of Dark to replace the black tissue/fabric Role on the Wall. The children could help with this by drawing and painting a space backdrop with a range of mark making materials on large black paper. The shape of Dark could be cut out afterwards with two eyes added.
- Read aloud the whole book together, from beginning to end. The children may well chime in with familiar or predictable text.
- What do the children think of the dark now? How have their views changed since meeting the character, Dark? Ask the children to consider words or phrases they could use to describe the dark now, discussing their reasoning and the evidence in the text and illustrations.
- Scribe the children’s ideas on the inside of the Role on the Wall, perhaps in white pastel.
- Share reading the children’s descriptions and compare to their initial perceptions.

### **Session 13: Storytelling and story mapping\* – puppets, small world or role play**

*\*making a story map is a way of retelling the story. It is a graphic means of breaking the story down into episodes and sequencing events. This kind of graphic representation helps children to hold on to the shape of the story more confidently so that they can re-tell it orally prior to writing. Children can also make story maps as a form of planning, to prepare for their own writing.*

- Revisit the children's reactions to the story, focusing on the aspects that they found most interesting or surprising. Retell the story, encouraging children to contribute.
- Remind the children that the main events are the principal things which happen in a story and they must be told in the right order for the story to make sense.
- Following the introduction to Orion and all his fears, concentrate on sequencing the main events, starting with the dark dropping in on him one night. Encourage the children to retell the story in stages, providing them with suitable adverbials to support their retelling, starting with ‘*But one night...*’ from the book, as well as those collected with the children, such as: ‘*The night that changed everything...*’ ‘*And that’s when something strange happened...*’ ‘*Outside my window...*’ etc.
- Swiftly demonstrate how to map the story along a roll of backing paper to demonstrate the events and Orion’s return to his bedroom in the morning. Label the story map with the adverbial phrases used in the oral retelling.
- In pairs, invite the children to draw a map of the story. Black backing/wall paper that can be rolled out as they draw and write in white chalk or pencils would be effective.
- When completed, ask the children to retell the story using their story maps. Encourage the children to draw on repeated phrases in their retelling and other techniques a storyteller might use to entertain the audience.
- Alternatively, you could provide props to support the retelling, such as magnetic illustrations, small world and puppets.

### **Session 14: Drama – freeze-frame key events**

- Make a storytelling circle and ‘pass the story around’. Stop at important parts of the story and ask children to go into the middle and create a freeze-frame of each scene.
- Tap children on the shoulder, paying particular attention to exploring Dark’s point of view as the story unfolds.

### Session 15: Shared writing – composing questions for hot seating\* Dark

*\*in hot seating, somebody role-plays a key character from a poem or story and is interviewed by the rest. This activity involves children in examining a character’s motivation closely. Before the hot seating, children need to discuss what they want to know in order to identify questions and ideas that they want answering. If children have no experience of hot seating an adult will need to take the role.*

- Revisit key events in the story, this time taking Dark’s viewpoint. Throughout this walk through of the book, ask the children to respond to and discuss prompts or questions such as:
  - *I wonder what Dark would say to Orion if he saw him at the foot of his stairs, shivering with fright?*
  - *Why do you think Orion had enough of you? How did that make you feel?*
- Discuss possible answers and responses from Dark’s point of view.
- Tell the children that Dark will be visiting them next session to tell us the story from his point of view so it would be a good idea to have some questions prepared. Shared write a couple of questions, taking and extending suggestions from the children and modelling the writing process explicitly.
- Ask the children to think of questions that they have for Dark, orally rehearse them with a response partner and write them in preparation for Dark’s visit.
- Review the collection of questions as a class, discussing those that might elicit the deeper responses, rather than a simple yes/no. Once more using shared writing to model the editing process, shifting closed questioning into open.

### Session 16: Exploring character through drama – hot seating Dark

- A member of staff or older child can visit the class in the guise of Dark, perhaps wearing dark clothing or a simple costume.
- Introduce Dark to the children and ask him to tell his story from his point of view. Provide illustrations of key events as story prompts for Dark to tell the story orally to the children.
- Following the storytelling, ask one or two confident children to ask Dark a question from the class collection. Scribe Dark’s responses on speech bubbles next to the questions. Encourage less confident speakers to contribute to the hot seating, using questions they have rehearsed.
- You could follow this up by asking the children to have a go at being hot seated as Dark.

### Session 17: Shared writing in role – Dark’s story

- Explain to the children that you think Dark deserves to have his story told.
- Use the storymap with annotations to help you begin to orally rehearse your first person recount in role as Dark. Give the children opportunities to offer up ideas, for example predictable phrases, feelings, time connectives, a closing sentence that says what happened in the end.
- Through paired talk, ask the children to retell the event orally from Dark’s point of view.
- Through modelled and shared writing, compose a narrative recount using the annotated storymaps and model how to rehearse the sentences orally before writing.

### Session 18-19: Drafting, editing and publishing – bookmaking\*

*\*publishing their work for an audience helps children to write more purposefully. Bookmaking provides a motivating context within which children can bring together their developing understanding of what written language is like; making written language meaningful as they construct their own texts. The decisions that all writers have to take and the processes of redrafting, editing and punctuation can be demonstrated and discussed as teachers and children write together in shared writing.*

- Ask children to write their own Dark stories. Pause at regular intervals, encouraging children to re-read sections of their text to check it makes sense and make simple revisions. Support them in doing this and ask children to work in pairs to read their finished draft to a partner.
- The finished work could be neatly published in handmade booklets.
- Children can read their narratives aloud to peers then, as a class, discuss how they compare to the original story.

### Session 20: Responding to poetry

- With the children, write a list of all the reasons why people are often afraid of the dark. Review the list and discuss

whether it is based on real experience or those from stories. *Does Dark remind you of or make you think about any other stories?* The children may refer to books on display in the classroom, those from home or characters in comics as well as popular films and television programmes. Invite them to talk about events and characters in their own cultural frame of reference, ensuring they are valued by inviting them to add to the class display.

- Read aloud the poem, 'The Dark' on James Carter's website (<http://www.jamescarterpoet.co.uk/poems.html#thedark>) from his collection of poems: *Cars Stars Electric Guitars* (currently out of print but perhaps available in your local library). The collection also houses the poem, 'The Light' which would make an interesting comparison.
- Read again, displaying the printed page enlarged. Discuss what the poem is saying and the similarities between the message in the poem and what Orion eventually finds out about the dark.
- Elicit responses from the children, providing prompts such as:
  - *What do you like about the poem?*
  - *Is there anything you dislike?*
  - *Which words or phrases are particularly memorable? Why is that?*
  - *Can you spot any pattern, repetition or rhyme in the poem?*
  - *Does anything puzzle you? Do you have any questions?*
  - *What message is the poet trying to convey? Does it remind you of anything else?*
- Record the children's responses in the shared class journal.
- Small groups of children could go on to learn a verse of the poem by heart to recite as part of the larger group, first marking the text for words and phrases that might be executed with particular intonation, expression or with actions that enhance the performance.

### Session 21: Discussion and Debate – Conscience Alley\*

*\*Conscience Alley is a useful technique for exploring any kind of dilemma faced by a character, providing an opportunity to analyse a decisive moment in greater detail. The class forms two lines facing each other. One person (the teacher or a participant) takes the role of the protagonist and walks between the lines as each member of the group speaks their advice. It can be organised so that those on one side give opposing advice to those on the other. When the protagonist reaches the end of the alley, they make their decision.*

- Revisit and share reading James Carter's poem: 'The Dark'.
- Ask the children to work in pairs to find any words and phrases that they think are particularly effective in reassuring us about the dark; making us think differently if we were to be afraid of it. Support the children to pick out arguments that are used by both author and poet in favour of the dark.
- Children work in small groups to pull out arguments for and against the dark, supported by re-reading their own copies of the poem and the story. Groups create a list to counter each argument.
- Arrange the class into two lines opposite each other to form a 'conscience alley'; each child on one side to consider a compelling argument in favour of the dark, and those on the other to urge caution and instil fear. Invite a volunteer who is afraid of the dark to walk slowly through the alley towards an image of Orion at the foot of his staircase, listening to each of the arguments made by the children. When the volunteer arrives at Orion's 'bedroom', ask which side s/he is taking, identifying one compelling argument that may have swayed it.

### Other ideas to use across the curriculum:

#### Science

- Investigate the effect of light and dark on plant growth.
- Find out about nocturnal animals and the ways in which they adapt to suit the night time. How have these adaptations been replicated in design by humans, e.g. reflective cats' eyes?
- Learn how our eyes work and how darkness affects vision.
- Use the senses to cope in total darkness.
- Describe the physical properties of a variety of reflective, translucent and transparent materials.
- Learn about the sun as a light source and make charts and tables based on observations of the seasons and length of day. Compare with places where the seasonal patterns and length of day can differ significantly from our own.
- Monitor the effect of weather on light.

- Explore simple electrical circuits when creating a light source.
- Create artwork inspired by a nocturnal animal and its habitat.

### Geography

- Investigate countries that experience differing seasons and periods of darkness.
- Debate: Where would you rather live and why?

### Design and Technology

- Use a range of tools and materials, collaborate to design and make:
  - a shadow puppet theatre with puppets
  - an object that incorporates a light source such as a torch or lampshade or model lighthouse
  - a camera obscura or pin hole camera
  - reflective cats' eyes
  - high visibility, reflective garments for night time
  - night vision goggles
- Writing outcomes might include: labels, lists and captions in designing and planning or instructions for others

### Art and Design

- Use a range of materials to design and make glow jars, light boxes, shadow installations, and other products alongside design and technology work (see above).
- Use drawing, painting and sculpture to develop and share ideas, experiences and imagination about the dark, our fears, shadows and light.
- Use a range of materials such as charcoal, drawing pencils, putty rubbers, ink and paint, and develop art and design techniques when exploring tone, creating shadows in still life and producing monochrome pieces of art.
- Study the work of Emma Yarlett and visit her website: <http://www.emmayarlett.com/>
- Learn and appreciate the work of artists – both past and contemporary – who explore light and dark, shadows and silhouettes. Children can describe the similarities and differences between different practices and disciplines and make links to their own work.

### Maths

- Use and apply a range of mathematical skills when conducting weather and seasonal investigations.
- Investigate daylight hours different countries experience at certain points in the year then collect and interrogate the data.
- Estimate the number of dots in prepared glow jars, and create patterns or group numbers of dots together when designing their own.
- Investigate shapes and patterns in shadow play, including investigations into changing angles created by torchlight on various objects, doorways or pieces of furniture.

### Music

- Listen to, respond to and understand music – discuss choices of music for key moments in the story and incorporate in storytelling for effect.
- Compose, make and combine sounds musically to represent the dark or a traditionally dark place like a 'dark, dark wood'.
- Listen to or create a musical score for a trailer of *Orion and the Dark* – either recorded on film or played in a live theatrical performance.

### P.E.

- Explore, imitate and invent Orion's body language and how he moves throughout the house as the story unfolds.
- Choreograph, practise and perform a dance to music; depicting night and day, bedtime, nightmares or waking in the night, or simply depict the movements of the Dark or a fearful Orion.

### Computing

- Film dance and drama, and take and use digital photographs to make books or present ideas about Orion or the Dark.
- Create short simple text using PowerPoint/Moviemaker that combines words with images (and sounds).
- Use the internet to research the dark; seasonal changes, artists, footage, instructions to make products.

### Personal, Social and Emotional

- Explore viewpoints; Orion's fears and what comforts him, the Dark's standpoint.
- Debate: Should Orion fear the darkness? Wouldn't it be better to get rid of darkness?
- Learn to empathise: Draw a Graph of Emotion to track Orion's feelings throughout the story and come to understand

each other's feelings and fears.