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Thomas the Tank Engine stories by **Rev. W. Awdry** are full of speaking machines. How would an engine talk as it released steam, hooted and chugged its way along the tracks?

Thomas the Tank Engine

VOICE COACH

At last Thomas started. |

“Oh, dear! | Oh, dear!” he yawned. |

“Come on,” | said the coaches, |

“Hurry up.” | Thomas gave them a rude *bump*, and started for the station. |

“*Don’t* stop dawdling, |

don’t stop dawdling,” he grumbled. |

“Where have you *been*? Where have you *been*?” asked the coaches crossly. |

Thomas fussed into the station where Gordon was waiting. |

“Poop, poop, poop. *Hurry up*, you,” |

said Gordon crossly. |

“Peep, pip, peep. Hurry *yourself*,” |

said Cheeky Thomas. |

“Yes,” | said Gordon, | “I will.” |

try sighing in the pauses between the repeated words

coaches might speak in a flat voice

the repetition makes you feel as though you are chugging along the lines and helps you change your rhythm, slower, faster...

give Gordon a deep voice

give Thomas a young, cheeky voice



Being scary

To set up the scary atmosphere in **The Bump in the Night** by **Anne Rockwell** emphasise the marked words and skip quickly over the little ones.

The Bump in the Night

Long ago |

there was a *castle*. |

It was *old*. |

It was *cold*. |

It was *grey*. |

And it was | *haunted*. |

There was a *ghost*

in the castle. |

There was a *ghost* |

who went

BUMP in the night |

The ghost *howled* too. |

No one went in the castle. |

No one walked in |

its garden. |

No one picked

olives and oranges

from the trees

in its garden. |

It was a *haunted* castle.

VOICE COACH

notice how the effect would not be the same if it was written like this: 'Long ago there was a castle. It was old, cold, grey and haunted'. The little words give it rhythm

emphasising the chosen words and speaking slowly keeps up the eerie atmosphere

do a ghost noise here by lengthening the 'owwwwooooo'

