

Theme and Key Materials	What did they tell us? (<i>What interests/ needs did we observe?</i>)	How did we know? (<i>which behaviours did we observe?</i>)	How did this inform the next week?
Containers and Loose Parts Silk scarves Slices of wood Plastic containers Bouncy balls Cardboard tubes Soft fabric balls Materials already present in space	Need for big gross motor play Expanded sensory offering Novel/surreal use of everyday objects Mark-making Animal toys and sounds Collecting and transporting	Repeated big exuberant, enthusiastic physical movements. Interest in everyday items being used in non-conventional ways. Interest in new textures, sounds, and visuals. Wanted to make marks on Claire's clipboard. Brought animal toys to the artists and liked when they were incorporated into offering. Repeatedly collected and transported materials which we brought.	We wanted to create a safe and more permissive space for children to explore big motor play, encourage silliness, and also incorporate animals into the play as the children consistently responded positively to play/ sounds/ songs regarding animals; we also made sure to bring some of the same items into week 2 as the children enjoyed collecting and transporting them
Gross Motor Play (loose theme of animals) T-shirts (used as costumes) Plant pot covers (used as hats and vessels for collecting/ transporting) Slices of wood (used as ears/eyes) Silk scarves Oven mits (used as hand puppets/ hooves)	Abstract imitation of animals Collecting and organising Big, exuberant movement and the attention this received On their level, face-to-face, interaction Artists copying their movements Physical, embodied play from the artists Trajectory schema play Mark-making	Children responded more positively to more abstract imitations of animals than literal costumes, found it a lot more funny and repeated movements/ vocalisations back at the artists. A lot of giggles, smiles, initiating, around offers of big exuberant movement. A lot of collecting and transporting. Strong positive response from several children when the artists copied their physical movements such as crawling, rolling, spinning around on the floor - call and response dynamic was popular here. Children were frequently stealing Claire's pens and making marks on her note paper.	We felt there was a strong interest in mark-making, and we decided a week based around this would allow artists to explore creative means of incorporating some of the other interests we were observing.
Mark Making: Large roll of easel paper Crayon eggs Paint sticks	Communal creative activity - everyone doing something together Large novel item in the room Invitation to interact with objects in non-conventional ways Ability to make big, noticeable marks Permission to get messy Novel sensory experience	Children were more engrossed and interested in the drawing when everyone was doing it together, with the staff actively engaging with the mark making alongside them. The children loved the big roll of paper even before the pens came out, they liked rolling on it, running down it, feeling the texture of it. Children enjoyed taking the crayon eggs and exploring the sounds they made when they rattled in different containers/ bounced off surfaces. Smiled and engaged for a long time when the paint sticks allowed them to make big, bold, pigmented marks without having to apply too much pressure. We were permissive towards children digging their fingers into the paint sticks, they seemed to like the texture of the pens on their fingers, and they enjoyed getting messy/ wiping the paint on their legs/clothes	We felt that we were more successful with the children and staff when there was a clear and obvious offering from the outset, which would allow the children to dictate where the session took us. There was also a definite storytelling element to the children's interactions with the mark making - artists would draw things and make up stories surrounding them, children would bring books and artists would use them as a springboard for play

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Story Telling Larger cloths of varying textures and heaviness Wooden frog percussion instrument Crumpled papers with different textures	'They like a show' Big performative storytelling, use of different voices and pitches. Physical embodiment of a story, Artists playing characters, making animal sounds. Visually rich props and materials. Theatrical use of objects Big physical movement - rough & tumble.	Children were visibly engaged and interested in Sarah's big theatrical storytelling, they seemed to enjoy the performative element of it, laughing, maintaining attention, clapping their hands. It felt different to when they were read a story, her focus on them and not on reading from a page seemed to feel novel to them. Having large pieces of cloth with various textures led to sustained play and engagement, the cloths functioned as an ocean, as clouds, as a role, as clothes which they wrapped around themselves.	Once again we were felt the session went better when there was an obvious offering from the start, the play which followed that felt very natural and child-led but did still follow the themes and elements of the initial storytelling. We found the children enjoyed using the larger cloths to wrap themselves in, and they also enjoyed when they were used to make a sort of tent/separate smaller space, this led us to choosing the theme for week 5.
Den Building Small tent Empty inflatable paddling pool Large pieces of cloth	Gathering and collecting Gross motor play. Private spaces /Smaller spaces within an open plan area. Call and repeat vocalisation/play. Storytelling through items. Novel/ unconventional scale.	The presence of smaller designated spaces encouraged a lot of collecting/ gathering types of play. A lot of gross motor play was observed, children liked being rocked and pulled along inside the pool, they liked jumping in and out of the tent. Some children really enjoyed having the tent/pool to themselves as a more private space, they become a bit protective of them at times. A lot of play involving copying movements and vocalisations in a call and response manner, children would laugh and smile when the thing they did was mirrored back at them. Children would bring their own items of interest into the play space, such as a book or a toy - artists would use this as a prompt and elaborate on the offering through movement, vocalisations or other play. Children really enjoyed the novelty of adults (artists) trying to get into the child size tent.	Smaller spaces offered changes in light levels, which we felt offered a novel sensory experience for the children - we decided to build the next week around the concept of light and dark as we already had a small tent which we could easily convert into a darker space. The artists had also previously had success with a light & dark theme at a different setting.

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Light and Dark • Small tent • Blackout cloths • Various light emitting toys/objects	• Calmer and slower energy in the room • Quieter space/use of silence • Different sensory offering • Inviting tactile object • Time and space to interact with object/non directive play • Privacy • Gross motor play • Mirroring physicality	Lowering of the lights noticeably changed the atmosphere of the room, children were more engrossed in the objects and they didn't have to be in one of the dark spaces we created to enjoy them. Artists made a conscious effort to be more calm and silent, children matched this, several staff commented on how quiet it was. Children enjoyed interacting with novel tactile and sensory objects at their own pace, exploring them in new ways and showing them to the staff members/ artists. A few children spent extensive time in the dark spaces we had made enjoying the lights, they seemed very smiley and content. There was a clear desire for gross motor play from some children, a lot of throwing and pulling of cloths, but this was a bit less than other weeks.	This was one of the more successful sessions, we observed a range of interests and needs being met and we were happy to have been able to achieve this without purchasing any new materials. There had been consistent and sustained interest in several key areas across sessions, so for the final session we decided to bring back everything which we thought the children enjoyed the most, a sort of 'greatest hits'. We were also aware that the parents/ caregiver may potentially be coming to the final session, so we wanted to make sure the final offering was something they felt comfortable engaging with.
Greatest Hits (Parents/ Caregivers present) Tent Lights Paper Paint sticks Scarves Cloths	Having parents present Showing adults around nursery space Closeness and comfort from caregivers Gross motor play Private spaces Mirroring physicality	Visibly excited to show their adults around the space, leading them around by their hand. Wanting to be held and kissed from their adults when upset. Running and jumping, wanting to explore different corners of the room or throw balls/light around the space. Seeking time alone in the tent. Smiling and laughing when artists mirror their physicality.	Having the parents/CGs present changed the atmosphere of the room quite considerably, most of all for the children who had a significant adult present, but the extra adults did change the vibe for everyone. Based on this set of 7 offerings we believe we have a strong foundation from which to approach the next round of sessions, we feel we have some ideas for what we think the kids will love but we will obviously make adjustments once we meet the children and try to determine what they are wanting/needing.