**Reflective dialogue with Imi (in two parts as we were passing pages to and fro)**

***Dialogue 1***

*C: Were you really sceptical about fairytales at the beginning?*

I: Yes! I thought they were going to be used as a means of filling us with ‘happily ever afters’ and detaching us from the ‘nasty’ real world. Did you worry about bringing fairytales into a place like Maple House?

*Yes I did and I do, but not because of ‘happily ever afters’. I see great potential in them for exploration and creativity, but I worry that some young people may experience them differently – as threatening, or as if I might have a hidden agenda.*

It was nice to have all the characters ‘there’ from the start. We didn’t have to make them or be psychoanalysed over them! I think it was a good thing.

*Do you think a person needs a certain vocabulary or repertoire to relate to that kind of story, or is it something we all share? Does your wide experience as a reader help you play with these characters?*

I consider myself well read but I didn’t really feel it was that kind of exercise. I wasn’t searching mental indexes of characters I’ve read about – I was looking to myself and what I would do or feel. I think everyone has felt the block emotions – anger, fear, abandonment – but you were working with people who have felt extremes of emotion. Maybe a different group without mental health issues would have made a much lighter plot?

*Maybe. And maybe it would have been a less interesting one! The dialogue between characters threw up all sorts of different ways of viewing and judging people. That was interesting to me. I don’t have a question about it though.*

*Do you want to go and watch the film? (of the show)*

Yes because it is boiling in here!! (Cath puts me in furnaces and makes me write)!!

***Dialogue 2***

*What was the value of us using a folktale as a starting-point, for you?*

It opened the process up and for the first hour or so of working on it was a nice distraction. Something to do. After that when we started thinking about the emotions and relationships I felt more involved in the storytelling.

*What strikes you about storytelling, as an artform? What potential do you see in it for yourself?*

I like how you can take something you like and mix it up with other things that go to make the story change. Before I thought that that was called plagiarism! I see it as a good platform I can use to connect with people. What makes a good storyteller?

*Ah…I guess it is about giving just enough of the right kind of detail – sensory detail, mostly – to help the listeners place themselves in the story and form it in their own minds, but not too much to get in the way of that process or overwhelm them. You can’t help (and in a way, you must) put your own interpretation in it, but you give it to them to make their own and pass on.*

*Would you add anything to that definition? What do you want to convey in your storytelling? (if you can sum such a thing up!)*

Before I say…Is everyone a storyteller? Anecdotes, memories, jokes – are these storytellings or does it need that big sensory emphasis? When I tell stories (am I a storyteller) sensory takes a back seat as it is not something I understand too well. Emotion is the main thing I know how it feels.

*It is important for me not to generalise or assume everyone experiences things the same way! I would not try to draw a line saying what is storytelling and what is not. I think many people prize the sensory but you will find your own style! (and don’t forget sensory is not just visual – what about the baby apple tree soft like tiny kittens?)*