

Evaluating the Performing Arts

a step by step
teaching guide

A support pack to deliver the
Curriculum for Excellence


imagine



Contents

Foreword	page 2
Introduction	page 4
Using this guide	page 7
Section 1 Accessing performing arts:	page 8
How to find out what's on and select performances for your school	
Section 2 Approaches to evaluating and appreciating performing arts experiences:	page 9
Step by step lessons to support you and your pupils to reflect on your theatre trip	
<ul style="list-style-type: none">• Preparing for a performance – for early, first and second level learners• Playing it out – for early, first and second level learners• Drawing the theatrical experience – for early, first and second level learners• Talking theatre reviews – for second and third level learners• Writing theatre reviews – for second, third and fourth level learners	
Section 3 Creative Follow up ideas:	page 43
For further exploration in the classroom, linked to different subject areas within the Curriculum for Excellence	
Section 4 GLOW:	page 47
Information about Imagine's online resource available for Scottish schools through Glow.	
Section 5 Appendix 1:	page 48
Glossary – of performing arts terms and roles of theatre staff, including Drama terms from Standard Grade Drama Vocabulary list.	
Appendix 2:	page 50
The Young Audience, exploring and enhancing children's experiences of theatre by Matthew Reason – overview and summary of this useful resource.	

Foreword

In theory he was an English teacher...in practice, a thwarted thespian. Up and down the classroom he'd march being Shylock, being Romeo, even – leap of imagination needed here...Lady Macbeth. Then he hauled us off to the Citizens theatre to watch the real thing. We were 14. We were entranced. Most of us were hooked on the theatre habit for the rest of our lives.

It's even better than that now, since pupils have become participants rather than spectators. Now it's not just about bumping up the enthusiasm quotient, but about pupils using the expressive arts in an individual way, exploring their own creativity and growing in confidence all the while.

In this sense Imagine and the Curriculum for Excellence are a marriage made in educational heaven. The former with a much lauded track record in connecting Scotland's school children to the best of Scottish performing arts, the latter, a curricular development with creativity and self expression at its heart.

The best teachers have always known that successful learning depends on involvement; on finding ways which make the process as enjoyable as it does the impact lasting. All of us, if we're lucky, can remember teachers who have made the classroom experience a voyage of personal discovery.

Now we're learning through myriad examples how much that experience can be enhanced by using the arts in a way which cross fertilises subjects which once languished in curricular silos. Using the arts too, to build up the inter personal skills, team work, and original thought which are the necessary tools for the contemporary market place in addition to the pleasure they bring to living private lives as rounded citizens. Given all of which, this publication could hardly be more timely.

Ruth Wishart

September 2010

Board member Creative Scotland.

Chair Expressive Arts Excellence Group.

Being an active audience

Picture an audience. Imagine row upon row of silent, transfixed faces. All gazing in the same direction, sitting in darkness, their expressions lit by the light coming from stage or cinema screen. This perception of the audience as there to be entertained, doing little else but sitting still, is most familiar to us in the slouch-backed, coach potato imagery of passive consumption association with television or video games – part of a wider social concern that watching is replacing doing; seeing replacing experiencing. It might be argued, however, that the theatre audience is just as inactive and submissive.

It is possible to suggest that the concept of theatre or art *for* children situates young people as exactly this kind of audience: passive and disempowered; watchers rather than actors; observers rather than participants; spoken to, rather than speaking.

However, while the transfixed gaze of the audience might suggest passivity, it might alternatively be taken as a supreme level of engagement. The transfixed audience is one that may be passive externally, but internally in the mind the imagination is very active – at work in interpreting, engaging, analysing and responding to what is going on in front of them.

An audience, therefore, is active in multiple processes, pleasures and engagements as they respond to performance, unravelling the layers between illusion and reality; decoding the staging, technique and craft of what they see; engaging empathetically through the imagination and kinesthetically through the body.

Often, however, this doing of the audience stops after the performances has ended. The audience empties out of the darkness of the theatre into the business of everyday life and all too often the process of thinking, feeling and responding to the performance ends abruptly.

There is nothing inherently wrong with this. If the audience are entertained for the duration of the performance, that is fabulous. But perhaps we should ask for this and more – for enjoyment and engagement in the moment of watching and a post-performance afterlife when the experience reverberates in our engaged imaginations.

It is this kind of extended encounter that this resource is designed to encourage. Providing tools to enhance the experience and to make it last for longer. A work of art is not just the art object, the painting, the performance, the book, but also what that thing does with and in the minds, imagination and memory of the watching audience. Our ambitions for young audiences should be for them to be active and empowered audiences.

Matthew Reason

Senior Lecture in Theatre, York St John University

Author of *The Young Audience: Exploring and Enhancing Children's Experience of Theatre*

(published by Trentham Books 2010)

Introduction

“ ‘Informed engagement with the arts is the most likely mode of releasing our students’ (or any person’s) imaginative capacity and giving it play. However this does not happen automatically or naturally. There must be a conscious participation in a work, an ability to notice...’

Maxine Greene, *Releasing the Imagination*, 1995

A few years ago I was supported by the Scottish Arts Council to attend a training programme on Aesthetic Education* at the Lincoln Centre Institute in New York. The philosophy of this teaching and my own experience of working with artists, teachers and, most importantly children, around the issues of engaging with the performing arts has been the inspiration for the creation of this pack.

Evaluating the Performing Arts is about supporting teachers and pupils to appreciate and extend their engagement with a theatre experience. It has been developed over a number of years in collaboration with artists, teachers, children and academics. It provides practical lessons that support teachers in meeting the outcomes of the Curriculum for Excellence and pupils in developing their art criticism skills. It aims to facilitate discussion and debate, explore the creative process behind a performance and empower teachers and pupils to express their opinions confidently through a variety of means. Most importantly though we hope that through extending engagement with a performance, teachers’ and pupils’ imaginations are sparked and they feel open to exploring new possibilities.

*Aesthetic education is ‘*the deliberate efforts to foster informed and involved encounters with art*’ Lincoln Centre Institute’s Philosopher in Residence, Maxine Greene.

Acknowledgements

I am indebted to the many people who have shared in the development of *Evaluating the Performing Arts*. In particular I would like to thank the following: Dr Matthew Reason for his insights, questions, collaboration and the invaluable creation of his own book *The Young Audience*, which compliments this resource; Mary Brennan, Brian Hartley, Sacha Kyle, Lissa Lorenzo, Paul Gorman and Cerin Richardson for their contributions; Imagine’s Teachers Advisory Group and the many teachers who have attended our CPD events and given us critical feedback; and Creative Scotland and Learning Teaching Scotland for their advice and financial support. Special thanks are also due to the many children in primary and secondary schools across Scotland and my own children Cormac and Niamh, who have allowed us to try out our ideas and lessons with them and who have given the best and most honest feedback.

Alice McGrath

Development Director
Imagine

About Imagine

Imagine is a unique organisation in Scotland that promotes and develops performing arts for children and young people through an annual programme of events and initiatives.

Imagine's mission is to ensure that all children and young people in Scotland have regular access to a diverse range of performing arts experiences that contributes to their social, cultural and developmental needs.

We achieve this through the following projects and activities:

- **Bank of Scotland Imagine Festival & Tour**

The Festival is the UK's largest and most successful performing arts event for children and young people in Scotland. The annual Festival presents some of the most exciting performances from around the world in venues and schools in and around Edinburgh and on tour throughout Scotland.

For more information on the Bank of Scotland Imagine Festival and to join the mailing list for advance information on next year's event, please visit us at www.imagine.org.uk

- **Learning Partnerships Programme**

Imagine supports teachers and other educators to use the performing arts as an inspiring resource and as a starting point for reflection, inquiry, discussion and exploration with the children they work with. Imagine runs a range of learning programmes throughout the year, examples of past and future activities include the Drawing on the Theatrical Experience research project, Talking About Theatre resource and training programme, Glow project and training for teachers.

- **Art Form Development Programme**

Imagine believes that a high quality skills development programme is the key to unlocking creativity and supporting artistic excellence. This programme creates regular opportunities for artists at every stage in their career to develop their skills and craft. Examples of art form development activities include master classes, artist residencies and mentoring programmes, the Ideas Fund to support early stage ideas and the International Exchange programme.

- **Audience and Strategic Development**

Imagine works with a number of partners in the areas of research, advocacy and audience development with the aim of increasing access and participation and enhancing the experience of attending a performing arts event for children and young people.

- **Starcatchers**

The Starcatchers project specialises in the creation and exploration of theatre performances for very young children aged from birth to 4 years. The project has been awarded funding from the Scottish Arts Council National Lottery Inspire Fund for two years development to help fill an identified gap in provision in quality arts experiences for Scotland's youngest children. Visit the website for further details www.starcatchers.org.uk

Further information

To find out more, please visit our website or contact us:

Imagine, 45a George Street, Edinburgh, Scotland, EH2 2HT

Telephone 0131 225 8050

Fax 0131 225 6440

Email learning@imagine.org.uk

Web www.imagine.org.uk

Evaluating the Performing Arts and The Curriculum for Excellence

6699 *Evaluating and appreciating (the expressive arts) are used to enhance enjoyment and develop knowledge and understanding.*
Curriculum for Excellence, Expressive arts, Experiences and outcomes

Evaluating the Performing Arts aims to:

- nurture teachers' and pupils' imagination through extended engagement with a performing arts experience
- empower teachers and pupils to express their opinions confidently and develop their skills in art criticism
- enhance teachers' and pupils' enjoyment and develop their knowledge and understanding of the performing arts
- support teachers in achieving Curriculum for Excellence Outcomes in Expressive Arts, Health and Wellbeing and Literacy and English

The launch of the new Curriculum for Excellence (CfE) provides a great opportunity for arts organisations and teachers to work more together for the benefit of children and young people.

The CfE outcomes for Expressive Arts, across all curriculum levels, encourage children and young people to discuss their thoughts and feelings in response to art with the objective of developing the ability of making informed judgement and considered opinions. Evaluating The Performing Arts aims to support teachers in achieving these outcomes.

The resource pack seeks to facilitate discussion and debate, giving learners an opportunity to reflect, not just on their own experience, but on the ideas and opinions brought forward by their peers, both in their own class, or via the wider GLOW network. By working with others in this way pupils will learn to have confidence in their own opinions, whilst also valuing, and potentially learning from the view and opinions of other people.

The lessons in the pack encourage pupils to be active audience members, observing and processing all aspects of a performance or live art event. This active engagement can help develop their aesthetic appreciation, their understanding of the impact of creative choices, support them to make informed judgements and constructive comments. Through the reflection and analysis of performance learners can also develop their own creative material, for example writing a story about a particular character, or creating a piece of drama featuring a character from a performance they have seen. Through analysing their own response to a performance pupils will build up an understanding of how best to communicate ideas, feelings or points of view through expressive art forms and this will help them to make more informed decisions in their own creative work.

Fundamentally the process of discussing thoughts, feelings and emotional responses to performance will help develop pupils' personal confidence, their ability to engage in debate with others and their understanding of and skills in reflecting on art and culture, all of which lie at the heart of the four capacities of Curriculum for Excellence.

Links to the Curriculum for Excellence Outcomes and Experiences are provided throughout the resource.

Using this guide

Evaluating the performing arts provides six key lessons. Each lesson includes the following:

- The Curriculum for Excellence level the lesson is appropriate for
- Key learning outcomes
- Lesson length
- Resource list
- Lesson overview
- Detailed lesson plan, with timed activities and some pupils prompt sheets for photocopying
- Teacher notes
- Lists of the CfE Experiences and Outcomes covered in the lesson

While you can choose which activities you wish to explore with your class we would recommend that you do the activities sequentially. We have included some notes pages for you to add your own comments on what worked for you and your class, if you wish to.

There is a further section in the resource which offers many more creative follow up ideas, including those for dance, dip in and use anything that you feel like exploring.

The six key lessons are:

Lesson 1 – Preparing for a performance

This lesson gives practical tips for teachers and a pupils resource sheet to help get the best from a performance before attending. It encourages pupils to be active audience members by having a greater understanding of what they are going to see before they go.

Lesson 2 – Playing it out

This lesson engages children in creative play and drama games as a way of responding to and making sense of a performance.

Lesson 3 – Drawing the theatrical experience

In this lesson pupils reflect on their experience of a performance using drawing and creating exercises to prompt discussion

Lesson 4 – Talking theatre reviews

This lesson takes the class through a structured process whereby pupils discussion a performance in detail and learn to provide reasons for their own personal judgment on it. Pupils discussion prompt sheets are included as part of the lesson.

Lesson 5 – Writing theatre reviews

In this lesson pupils will go through a process for writing a review of a performance they have seen. A pupil guide sheet is included as part of the lesson.

Creative follow up ideas

Lesson plans and ideas are included at the end of the pack to further extend the experience and for pupils to develop their own creative responses to a performance they have seen.

Accessing performing arts



Accessing performing arts

6699 *Learning in, through and about the expressive arts is enhanced and enriched through partnerships with professional arts companies, creative adults and cultural organisations.*
Curriculum for Excellence, Expressive Arts Experiences and Outcomes

Checklist for choosing a performance for your class

About the performing arts company:

If you have not worked with or seen the Company before, try to find out as much about them as you can.

- Ask your local authority arts education service for recommendations and information about the company
- Contact Creative Scotland Education team for up to date lists of arts officers.
www.creativescotland.com
- Look up creativity on the Learning and Teaching Scotland and Glow websites
www.ltscotland.org.uk / www.creativityportal.org.uk
- Look at the Imagine website www.imagine.org.uk
- Take up references from other schools they have visited.
- Ask why and when the company was formed to give you an idea of their experience and objectives
- Ask for materials in advance (many companies produce good teacher's packs to accompany the show. These may well be on line on the company's website)
- Ask for copies of videos of their work. Be aware though that video gives a poor representation of the real effects of a live show
- Ask about their experience in performing to and working with children

About the performance:

Discuss the show fully with the Company, ask about:

- Appropriate age range
- Themes involved
- Costs involved
- If the performance is in school, the space and time required
- Why they are doing this production – to get an understanding of their objectives
- How the show links to the Curriculum for Excellence
- Risk assessments that have been carried out for the theatre/performance space – you could save yourself some time if they already have these

Approaches to evaluating and appreciating performing arts experiences: Lesson Plans

Lesson 1: Preparing for a performance

This lesson provides important pre-performance activities for you and your class and will help lay the foundations for a positive experience of live performance

Lesson Plan

Activity 1

Get to know the story

Discussion – 15 minutes

- Talk to the pupils about what they are going to see.
- It is important that they know the name of the performance and have a general idea what it is about. Read them the synopsis or storyline, this will usually be available in your theatre brochure. Also check the company website for an education pack.

Lesson length

1 hour

Resource list

- Space to sit in a discussion circle
- Copies of pupil worksheet
- Research on company and synopsis of storyline

Activity 2

Get to know the company performing

Research – 20 minutes

- Share what you have learned about the company/show you are going to see.
- Having used the internet for research and any information available in the company education pack (if your pupils are able to use search tools on the internet get them to do this research themselves) share what you have all found out.
- This knowledge will help pupils begin to develop their expectations of the performance.

Curriculum for Excellence

Level

Suitable for all learners

Key Outcomes

- When listening and talking with others for different purposes, I can exchange information, experiences, explanations, ideas and opinions, and clarify points by asking questions or by asking others to say more. [Literacy; listening and talking]
- Learning in, through and about the expressive arts is enhanced and enriched through partnerships with professional arts companies, creative adults and cultural organisations. [Expressive Arts]

Activity 3

Defining expectations; Think, pair, share

Group work – 25 minutes

- Use the pupil worksheet in this section to help them think about what they know about the show and the company.
- What do they expect to see? They should discuss their thoughts in pairs and then share their expectations with the rest of the class.

Pupil work sheet

Defining Expectations (Lesson 1, Activity 3)

Pre-performance pupil work sheet – to be completed individually/in pairs/or in small groups

What is the name of the show?

.....

.....

.....

What is it about?

.....

.....

.....

.....

.....

What is the name of the company who are presenting it?

.....

.....

.....

Where are they from?

.....

.....

.....

What do we think the show is going to:

LOOK like?

.....

.....

.....

SOUND like?

.....

.....

.....

What are you feeling about going to see the show?

.....

.....

.....

Lesson 2: Playing it out

Using creative play and drama games to respond to and make sense of a performance. This lesson encourages children's creative responses to a performance through practical activities.

Lesson Plan

Activity 1

Intro/Warm up exercises

20 minutes (or less depending on age and ability)

Warm up 1 – Remember the performance

It can be useful to start your session by asking pupils what they remember about the performance that they saw. To give this process some structure, separate the performance into different strands:

- Characters
- Places
- Events
- Emotions

When it comes to discussing what pupils remember we have suggested two processes – depending on the age and ability of your class.

1) Circle time recall (early / first stage learners)

In a circle simply ask children to tell you the things they remember under each of the headings suggested. You can record their responses on sugar paper.

2) Walkie-Talkie (second stage learners)

If your pupils are able to record their thoughts independently arrange four large sheets of sugar paper around the space, each with one of the headings given. In groups ask them to make their way round writing down everything that they remember under each heading, adding to each sheet if they feel other groups have missed bits out.

Lesson length

This active lesson has many components, timings for each activity are detailed.

Resource list

Creative play requires very little, but to allow for reflection and recollection we would suggest the following:

- A large empty classroom, hall or general practice space- although your own classroom free of tables and chairs will be fine
- Sugar paper sheets
- Marker pens
- A camera – to record work

Curriculum for Excellence

Level

Early, first and second

Key Outcome

- Inspired by live performance I can express and explore my thoughts, feelings and opinions through drama [Expressive Arts, Drama]
- More detailed references to other experiences and outcomes that this lesson specifically meets can be found at the end of this section.

Lesson 2: Playing it out

Warm up 2 – Pass the Prop

(this is a useful activity if the performance that you have seen had inventive use of props)

Creative mime – 10 minutes

- Sit the class in a circle and pass an everyday object round. Each person must show a short mime where they make the object into something completely different. The class guess what each one is.
- Encourage the children to be more and more creative and wacky with their ideas!

Warm up 3 – Exploring characters and places

10 minutes

This short game gives pupils a chance to bring elements of the story to life using the headings of Characters and Places. This is a twist on the popular game Port-Starboard or Captain's Coming

- For each character agree on a movement or gesture which represents that character (e.g. if we imagine there was a character called Mrs Muffin the baker's wife we might agree a gesture of kneading bread)
- For each place agree on a different part of the room and decide as a group what you will do when you get there (e.g. if there was haunted forest we might all spread out and make the shapes of spooky trees)
- Recall up to 5 characters and places from the performance.
- As teacher you call out different character names and places from the story and get pupils to respond accordingly.

Activity 2

Playing it out

Frozen pictures and scenes from the production - 40 minutes

Now that you have warmed up, recalled elements of the production and brought certain aspects to life it is time to begin creative play.

- Split your class into small groups, perhaps fours or fives.
- Tell the class that they have to think about the performance and agree, as a group, on their favourite or most memorable moment.
- Remind them that it might be something that they saw on stage, or it might be something that they didn't see, but some characters that were talked about.
- In their group they have simply to act that scene out.
- One at a time groups should show each other frozen pictures from their scene or with younger children the acted out scene. Allow classmates to look at the frozen picture or scene and discuss which part of the play they think has been recreated.

Teacher note: Sharing and reflecting on each other's work

- Don't let pupils play out a whole scene for their classmates, as there is a tendency for scenes to run on without any natural conclusion.
- For older learners ask them to think about the scene they have been recreating and select one, or two significant moments from the scene and create a frozen picture of that moment.
- The frozen picture has to capture what they think is the most important part of their scene. The rest of the class will need to recognise what scene or bit of the story they are acting out.

Lesson 2: Playing it out

Activity 3

Voicing the character

15 minutes

- Ask onlookers to voice the thoughts of particular “characters” in the picture or scene.
 - Do this by asking an onlooker to move to the “character” or classmate whose thoughts they wish to voice, place a hand on their shoulder and simply state the thoughts in their head.
-

Activity 4

Reflection time

discussion and evaluation – 10 minutes

Ask each group to comment on the scene they chose and created. Useful questions can include:

- Tell us what made you decide to act out that particular scene?
 - What was it like when classmates were voicing the thoughts in your head?
 - Did anything surprise you about what your classmates were saying?
-

The following are additional extension exercises you may choose to take further:

Let your pupils take hold of the story and take it on their own imaginative journey.

What happened next?

Split the class into groups and ask them to think about what happened next, perhaps to one character in particular, or with one element of the story. Create a scene then share them.

Welcome to my world

Encourage pupils to think about a character and what they would be like in their own homes. Pupils can work in groups or individually to bring these characters to life in some way.

Character letters – creative writing

Ask pupils to write a letter to a character – either as themselves, or from the point of view of one of the other characters from the story.

Story writing

Ask pupils to create new stories using characters from the play or write about what happens in 10 years time to the characters they have seen.

Re-playing the performance

Ask pupils to create a 2-minute version of the entire piece (this activity is more suitable for older/more experienced children and will require some creative thinking and problem solving)

Teachers Notes for Lesson 2: Playing it out

Why play?

- 1) All children play, it is a natural and age appropriate way of processing new experiences
- 2) Play is empowering for children, it allows them to take ownership of the world which is presented to them in performance
- 3) Playing is a safe and familiar way for children to explore emotions, sensations ideas or feelings about a performance
- 4) By assuming roles and reliving situations through creative play children can come to a deeper more developed understanding of the themes, messages, characters and experiences in a theatre production

The above lesson will have:

- 1) Engaged children, post-performance, through a familiar activity which they enjoy, allowing them to open up and discuss their experiences without feeling under pressure or “tested”.
- 2) Encouraged and empowered children to think beyond the presented world of the performance, giving free reign to their own imaginations to discover or create new elements of the story.
- 3) Given children space and creative freedom to interpret their experience, giving them ownership of their feelings and allowing them to react creatively to the imaginary world of the performance.
- 4) Given teachers an opportunity to discover new things about their pupils learning or thinking by exploring the extent to which they have been absorbed by or entered into the imaginary world of the performance.
- 5) Given pupils and teachers a chance to respond to each other’s ideas and learn from what each other has taken from the performance.

Curriculum for Excellence

Through this lesson and the activities within it children will be able to have met the following experiences and outcomes:

Curriculum Area	Experiences & Outcomes	Notes
Expressive Arts Drama	Inspired by live performance I can express and explore my thoughts, feelings and opinions through drama. EXA 0-13a, 1-13a, 2-13a	
	I enjoy using elements of drama such as movement, expression and voice to re-create parts of a performance I have seen or create new moments from the story using my imagination. EXA 0-12a, 1-12a, 2-12a, 3-12a, 4-12a	
Expressive Arts Participation in performance and presentations	I have experienced the energy and excitement of presenting work for my peers. EXA 0-01a, 1-01a, 2-01a, 3-01a, 4-01a	
	I can give and accept feedback and criticism on my own and others’ drama presentations. EXA 0-15a, 1-15a, 2-15a	
Health & Wellbeing Relationships	When working with others during creative play I am aware of the need to respect personal space and boundaries, learning to respond to verbal and non-verbal communication. HWB0-45b, 1-45b, 2-45b	
Extension activities – creating a piece of imaginative writing	I enjoy exploring characters and events in the performance I have seen and use what I learn to create new stories to share with others in imaginative ways. LIT 0-09b/0-31a	
Literacy – Writing (creating texts)	Having explored elements of play texts and performances I am inspired to create my own work with interesting structures, characters and events. ENG 1-31a, 2-31a	

Lesson 3: Drawing the theatrical experience

In this lesson pupils will reflect on their experience of the performance using drawing and creating exercises to prompt discussion

Lesson Plan

Activity 1 Intro/Warm up exercises 20 minutes

Start your workshop with some exercises to make sure that children understand that the important thing is not how well you can draw, but how much fun you can have and how creative you can be when making marks on the paper.

Warm up 1 - Taking your pen for a walk

Ask pupils to draw a self-portrait without taking their pen off the paper.

Warm up 2 - Drawing blind

An alternative to this is to ask pupils to draw a self-portrait with their eyes closed.

Warm up 3 - Draw what you hear

Split pupils into groups and ask one person in each group to choose a picture from a newspaper, or selection of images which you have provided. This person must describe the picture to their classmates who must draw what they hear being described.

Warm up 4 - The wrong tools

Attach pencils or pens onto chopsticks or long canes and ask children to draw a self-portrait by holding on to the end of the cane / chopstick only.

Activity 2 Drawing and talking 45 minutes

Step 1

Ask the children to draw something they remember from the performance.

Step 2

Discuss the drawings using open ended questions to allow the opportunity for sharing. Start with " Tell me about....."

Step 3

Create a drawing gallery, memory book or memory wall for displaying work, encouraging feedback from the class on each other's work

Lesson length

This active lesson has many components and if you were to do all of them with your class, in depth, you could spend at least half a day on the activities.

Resource list

Any basic art materials but the more exciting a range of medium you can offer your pupils the better.

- A1, A2 and A3 white (hint: use a cheap roll of lining paper from a DIY store and cut it up for pupils to use), coloured and black card
- A range of felt tipped pens, crayons, pastels, coloured pencils, charcoal, white and coloured chalk
- Scissors, glue, sticky tape
- Newspapers or images for warm up exercises if desired
- Long canes or chopsticks for warm up exercises if desired

Curriculum for Excellence

Level

Early, first and second

Key Outcomes

- Inspired by live performance I can express and explore my thoughts, feelings and opinions through drama [Expressive Arts, Drama]
- More detailed references to other experiences and outcomes that this lesson specifically meets can be found at the end of this section.

Teachers Notes for Lesson 3: Drawing the theatrical experience

6699 *Drawing 'can be used as a tool of enquiry, comprehension and communication. It enables young people to order and understand their experiences, to shape ideas and to communicate their thinking and feeling to others.'*
Eileen Adams, *Campaign for Drawing*

Why drawing?

- 1) Drawing is an age appropriate way of working with young children. This workshop approach will be particularly effective for early, first and second level learners.
- 2) Drawing is immediate, yet it also allows time for reflection. The time and effort required to finish a picture provides scope for new insights to emerge.
- 3) A drawing is a trace of an experience and assists in the ordering of sensations, feelings, ideas and memory.
- 4) Drawing requires that we really think about what we have seen and aids observation and interpretation.
- 5) Drawing develops ideas, from embryonic stage to form. Through drawing we have the power to change and own our experience.

The above lesson will have:

- 1) Engaged children post-performance through a familiar activity which they enjoy, allowing them to open up and discuss their experiences without feeling under pressure or "tested".
- 2) Encouraged and empowered children to think beyond the presented world of the performance, giving free reign to their own imaginations to discover or create new elements of the story.
- 3) Given children space and creative freedom to interpret their experience, giving them ownership of their feelings and allowing them to react creatively to the imaginary world of the performance.
- 4) Given teachers an opportunity to discover new things about their pupils learning or thinking by exploring the extent to which they have been absorbed by or entered into the imaginary world of the performance
- 5) Given pupils and teachers a chance to respond to each other's ideas and learn from what each other has taken from the performance.

Curriculum for Excellence

Through this lesson and the activities within it children will be able to have met the following experiences and outcomes:

Curriculum Area	Experiences & Outcomes	Notes
Expressive Arts Visual Art	Inspired by a live performance I can express and communicate my ideas, thoughts and feelings through activities within art and design EXA 0-05a, 1-05a, 2-05a	
Extension activities – creating a gallery of pupils' work (online or in school)	I have experienced the energy and excitement of presenting for audiences and being part of an exhibition of an audience for other peoples presentations. EXA 0-01a, 1-01a, 2-01a	
Expressive Arts Participation in performances and presentations		
Literacy and English	As I listen and talk in different situations, I am learning to take turns and I am developing my awareness of when to talk and when to listen. Lit 0-02a/ENG 0-03a	

Lesson 4: Talking theatre reviews

In this lesson you will take the class through 3 steps to support discussion about their thoughts, feelings and judgements on a performance they have seen. The process is adapted from a well-known approach used for critical analysis of visual arts.

Lesson Plan

Step 1

Remembering a performance

Circle Time activity – 20 minutes

1. Each person takes at least one turn to answer the following question:

Tell us something you remember from the performance

2. Go round the group two or three times to get as many detailed memories as possible.

Prompts for discussion:

You might find it useful to give the pupils some prompts to help their memories and the discussion:

- Try to have a couple of memories ready to share
- Think of your own memory and a different one from what has already been said
- Try to describe memories in detail using facts
- Take your time and try to remember small details
- Remember to think about all the aspects of the performance. What do you remember about the story, the performers, the set, the costumes, the props, the lighting, the special effects, the music, the sounds.

3. When you have gathered all your memories move on to Step 2 exploring a performance

Lesson length

Main lesson – up to 1 hour
Extension activities times vary

Resource list

- Analysis prompt cards for pupil discussions (photocopy enough for each small group to have one or two categories to discuss)
- Classroom clear of furniture or general purpose area
- This lesson plan is also available on Glow as an interactive classroom activity. Log on to Imagine's Glow page to launch the resource.

Curriculum for Excellence

Level

Early, first and second

Key Outcomes

- I can respond to the experience of drama by discussing my thoughts and feelings [Expressive Arts, Drama]
- More detailed references to other experiences and outcomes that this lesson specifically meets can be found at the end of this section.

Lesson 4: Talking theatre reviews

Step 2

Exploring a performance

20 minutes

In exploring a performance you will explore everything that the artists have used to put the performance together.

1. To help with the analysis start by identifying the different elements that make a theatre performance. Do this activity as one group.

We have made a list to help you get started - you can also make your own categories. Use the glossary in this resource to help you.

- Story – plot, action, style
- Actors and characters – dialogue, language, movement
- Design – set, costumes, lighting, props, music
- Technology – sound, lighting, special effects

2. Discuss what elements of a performance were important in the show that you saw

3. Split into small groups and choose one or two elements of a performance for each group to discuss in detail. Use the question prompt sheets to help with your discussions
(There are 2 sets of prompt questions - one for level 2 learners and more detailed questions and categories for level 3 learners)

4. At the end of the small group discussions ask each group to feed back to the main group on the last 2 questions on their sheets:

- What did you find most interesting about (the story, the characters, the design, the technology)?
- If you were the (director / designer etc) what would you change and why?

5. When you have heard back from each group move on to Step 3 Judging a performance.

Resource List

- For this stage you will need photocopies of the prompt questions (one or two topic discussions for each group depending on size and stage of class)
- * Level 2 Learners questions pages 22 - 25
- * Level 3 Learners questions pages 26 - 33

Lesson 4: Talking theatre reviews

Step 3

Judging a performance

20 minutes

In this step pupils will express their own opinions on the performance.

1. Form a large group again and ask people to comment on the following question:
What did you like or dislike about this performance and why?

Prompts for discussion:

- Remember there is no right or wrong answer about whether you like or dislike a piece of art. You should make up your own mind.
- The information you gathered in steps 1 and 2 should help you express what you particularly liked and what worked well or not so well in your opinion.

2. Expressing opinions and judgements

You can express your judgements about a performance in a variety of ways:

- Talk it through - take turns in your group to talk about and listen to everyone's opinions - what did they like or dislike about the performance and why.
- Pupils can write up their own thoughts about the performance in a thinking book.
- Rate the performance and explain why you give it this rating. This can be done initially as a group exercise followed by an individual activity (newspapers and art critics use a star rating – where 5 stars is excellent and 1 star is very poor).
- Log your ratings of the performance on the Imagine Glow page.

Extension activities:

- Log on to the Imagine Glow page and launch the interactive resource to take you through the stages above and record your class review online.
- Keep a review book for all the performances and other art that you see and books that you read over a year.
- Write a review of a performance following the discussion – for guidelines see lesson 5

Lesson 4: Talking theatre reviews (Level 2 learners)

Pupils prompt question sheets

The story

- *Was there an obvious story? If there was no obvious story - what do you think the performance was about?*

- *Was the story believable?*

- *Was there anything about the story/performance that surprised you or you did not expect? Why did it surprise you?*

- *Was there anything about the story/performance that you thought was clever, funny, exciting, sad or scary?*

- *Was there anything about the story/performance that confused you? Why did these things confuse you?*

- *What did you think of the ending? Did it surprise you or was it expected?*

Feedback to the class:

- *What did you find the most interesting part of the story/performance and why?*

- *If you were the writer what would you change about the story/performance and why?*

Lesson 4: Talking theatre reviews (Level 2 learners)

Pupils prompt question sheets

The performances / characters

- *What different characters were there?*

- *How would you describe the different characters' personalities?*

- *Did the performers play more than one character? What did they do to change characters?*

- *Did the characters speak to you (the audience) directly or only to each other?*

- *Which character/s do you think were well acted? What makes you think this?*

Feedback to the class:

- *Which character did you find most interesting and why?*

- *If you were the writer or director what would you change about the characters or performers and why?*

Lesson 4: Talking theatre reviews (Level 2 learners)

Pupils prompt question sheets

The design

The design includes the set, the props, the costumes and make-up that are used to enhance the performance.

- *Where does the performance take place?*

.....

.....

- *Was the set and costume design modern or old fashioned? In what ways?*

.....

.....

- *Did the set and costume design remind you of anything, anyone or somewhere you have been?*

.....

.....

- *Did the set and costumes change during the production? How did it change? Why do you think it changed?*

.....

.....

- *What props – objects of any sort – can you remember from the production?*

.....

.....

- *Were any props used in unusual ways? Did they become something different?*

.....

.....

Feedback to the class:

- *What did you find most interesting about the set, costume and prop design and why?*

.....

.....

- *If you were the director or designer what would you change about the set, costumes or props and why?*

.....

.....

Lesson 4: Talking theatre reviews (Level 2 learners)

Pupils prompt question sheets

Theatre technology

Theatre technology includes lighting, music, sounds and special effects used to enhance a performance

- *How would you describe the lighting? For example, was it bright, dark, spot lights, coloured, everyday or special?*

.....

.....

.....

- *Did the lighting change during the production? How did it change?*

.....

.....

.....

- *What music or sounds can you remember from the production? Were they realistic?*

.....

.....

.....

- *How were the music and sounds made?*

.....

.....

.....

- *What atmosphere or moods did the lighting, music and sounds create in the performance?*

.....

.....

.....

- *Were any special effects used like smoke, wind, flying harness, magic? Did they work well?*

.....

.....

.....

Feedback to the class:

- *What did you find most interesting about the lighting, music or special effects and why?*

.....

.....

.....

- *If you were the director or designer what would you change about the lighting, music or special effects and why?*

.....

.....

.....

End of Level 2 Learners questions.

Lesson 4: Talking theatre reviews (Level 3 learners)

Pupils prompt question sheets

The performances and characters

- *What different characters were there?*
.....
- *Did the performers play more than one character? What did they do to change characters?*
.....
- *How would you describe the different characters' personalities?*
.....
- *What can you remember about the different characters? Did they move or talk in any special way? Did they have a catchphrase or habit? Were they young or old?*
.....
- *Did the characters change during the story? Were the changes believable?*
.....
- *Did the characters speak to you (the audience) directly or only to each other?*
.....
- *Do you think the performers were speaking rehearsed lines or making it up as they went along?*
.....
- *Which character/s do you think were well acted? What makes you think this?*
.....

Feedback on these following 3 questions to the whole class:

- *Which characters did you find most interesting and why?*
.....
- *Do you think the characters were effective for the performance – why or why not?*
.....
- *If you were the writer or director what would you change about the characters or performers and why?*
.....
.....
.....
.....

Lesson 4: Talking theatre reviews (Level 3 learners)

Pupils prompt question sheets

Story or meaning

- *How would you summarise the story?*
.....
- *What were the major themes in the story?*
.....
- *Did anything surprise you in the story?*
.....
- *Was the story moving? Did you laugh, cry or sympathise with the characters?*
.....
- *Was the story true to life and believable?*
.....
- *Did the story have a powerful scene or turning point? What was the turning point? What effect did it have on the rest of the story and the characters?*
.....
- *Did the production have an underlying meaning (moral, message, theme)? How was this communicated?*
.....
- *What did you think of the ending? Did it surprise you or was it expected?*
.....

Feedback on these following 3 questions to the whole class:

- *What did you find most interesting about the story?*
.....
- *Do you think the story was effective – why or why not?*
.....
.....
.....
.....
.....
- *If you were the writer what would you change about the story and why?*
.....
.....
.....
.....
.....

Lesson 4: Talking theatre reviews (Level 3 learners)

Pupils prompt question sheets

Direction

- *Did all the elements of the production (set, lighting, music, costume, performances etc) work together? Why/why not?*
.....
.....
- *Was there anything surprising about the production? Is so, what?*
.....
.....
- *How would you describe the overall style of the production?*
.....
.....
- *How would you describe the overall pace of the production?*
.....
.....
- *Were there times when the action was slowed down or speeded up? Why do you think the director did this? What was the effect?*
.....
.....
- *What did the direction suggest was most important in the production?*
.....
.....

Feedback on these following 3 questions to the whole class:

- *What did you find most interesting about the production?*
.....
.....
- *Do you think the directing was effective – why or why not?*
.....
.....
- *If you were the director what would you change about the performance and why?*
.....
.....
.....

Lesson 4: Talking theatre reviews (Level 3 learners)

Pupils prompt question sheets

Set

- *Where does the action of the performance take place?*
.....
- *Did the set look like something from real life? In what ways?*
.....
- *Was the set modern or old fashioned? In what ways?*
.....
- *What colours do you remember in the set?*
.....
- *Did anything look out of place, odd or surprising?*
.....
- *Did the set remind you of anything or somewhere you have been?*
.....
- *Did the set change during the production? How did it change? Why do you think it changed?*
.....
- *What impact did the set have on the plot/the characters/or the mood of the performance?*
.....

Feedback on these following 3 questions to the whole class:

- *What did you find most interesting about the set?*
.....
- *Do you think the set was effective for the performance – why or why not?*
.....
- *If you were the director or designer what would you change about the set and why?*
.....
.....
.....
.....
.....
.....
.....

Lesson 4: Talking theatre reviews (Level 3 learners)

Pupils prompt question sheets

Props

- *What props – things, objects of any sort – can you remember from the production?*

.....

.....

- *Did the props look like the real things or were they stylised?*

.....

.....

- *Did any props look out of place or odd? In what ways?*

.....

.....

- *Were any of the props used in unusual ways? Did they become something different?*

.....

.....

- *Were any of the props special to any particular character? In what ways?*

.....

.....

- *Were any of the props symbolic in any way? Did they represent a feeling or a mood or something else? In what way? (Symbolic means were the props used to represent something else. For example a dove could represent peace)*

.....

.....

- *What impact did the props have on the plot/the characters/or the mood of the performance?*

.....

.....

Feedback on these following 3 questions to the whole class:

- *What did you find most interesting about the props?*

.....

.....

- *Do you think the props were effective for the performance – why or why not?*

.....

.....

- *If you were the director or designer what would you change about the set and why?*

.....

.....

Lesson 4: Talking theatre reviews (Level 3 learners)

Pupils prompt question sheets

Costume

- *Can you describe the costumes the characters were wearing? Remember as much as you can about colour, style, texture.*
.....
- *Did the costumes look specially made or like everyday clothes?*
.....
- *Did the costumes look modern or old fashioned?*
.....
- *Did the costumes give you any clues about the characters' lifestyle, age, personality or interests?*
.....
- *What impact did the costumes have on how the performers moved or talked?*
.....
- *What do you think the costumes were telling you about the time or place when the performance was set?*
.....
- *What impact did the costumes have on the plot/the characters/or the mood of the performance?*
.....

Feedback on these following 3 questions to the whole class:

- *What did you find most interesting about the costumes?*
.....
- *Do you think the costumes were effective for the performance – why or why not?*
.....
- *If you were the designer what would you change about the costumes and why?*
.....
.....
.....
.....
.....
.....
.....

Lesson 4: Talking theatre reviews (Level 3 learners)

Pupils prompt question sheets

Lighting

- *How would you describe the lighting? For example, was it bright, dark, spot lights, coloured, everyday or special?*
.....
.....
- *Did the lighting change during the production? How did it change?*
.....
.....
- *What atmosphere or moods did the lighting create?*
.....
.....
- *Was lighting used to divide up the space? To create illusions of things that weren't there? To create shapes? To change where we were or the time of day?*
.....
.....
- *What impact did the lighting have on the plot/the characters/or the mood of the performance?*
.....
.....

Feedback on these following 3 questions to the whole class:

- *What did you find most interesting about the lighting?*
.....
.....
- *Do you think the lighting was effective for the performance – why or why not?*
.....
.....
- *If you were the director or designer what would you change about the lighting and why?*
.....
.....
.....
.....
.....

Lesson 4: Talking theatre reviews (Level 3 learners)

Pupils prompt question sheets

Music and sounds

- *What music can you remember from the production?*
.....
.....
- *What non-musical sounds were there in the production? How were these sounds made? Were the sounds realistic?*
.....
.....
- *Were the music and sounds made by the actors or did it come from off-stage?*
.....
.....
- *Was the music part of the story or in the background to create a mood?*
.....
.....
- *What moods did the music or sounds create in the performance?*
.....
.....
- *Was particular music linked to particular characters?*
.....
.....
- *What impact did the music and sounds have on the plot and the characters?*
.....
.....
- *At what moments did the music add impact to the performance?*
.....
.....

Feedback on these following 3 questions to the whole class:

- *What did you find most interesting about the music and sounds?*
.....
.....
- *Do you think the music and sounds were effective for the performance – why or why not?*
.....
.....
- *If you were the director or designer what would you change about the music and sounds and why?*
.....
.....

Teachers Notes for Lesson 4: Talking theatre reviews

Why talking?

- 1) Supported discussion creates an environment in which individual opinion is both welcome and encouraged, as long as it can be backed up with evidence.
- 2) Talking about theatre gives pupils a chance to ask any questions they may have about the production or experience.
- 3) Detailed discussions allow time and space for the experience to settle and may lead to a change of opinion or better understanding of the art-form as a result.
- 4) Talking about theatre takes us beyond the surface evaluation allowing us to get to the heart of the experience, understanding not only how we were affected, but why we were affected in that way.

The above lesson will have:

- 1) Engaged pupils in a process of reflection and critical thinking that will deepen their understanding of their particular art experience.
- 2) Created an atmosphere of open discussion where pupils feel equally supported and safe when sharing thoughts and opinions, or asking questions about their particular art experience.
- 3) Increased pupils' enjoyment of and engagement with live art experiences.
- 4) Developed pupils' ability to empathise and understand human emotion and experience through reflection on characters and events in a particular piece.

Curriculum for Excellence

Through this lesson and the activities within it children will be able to have met the following experiences and outcomes:

Curriculum Area	Experiences & Outcomes	Notes
Health & Wellbeing Mental and emotional wellbeing	Using my experience of attending a performance I am able to express my feelings and the ability to talk about them. HWB0-01a, 1-01a, 2-01a, 3-01a, 4-01a	
	By exploring and discussing the actions of characters in a performance I am developing my understanding of the things which affect mine and other people's behaviour. I am learning that feelings and reactions can change depending on what is happening within and around myself and others. HWB0-04a, 1-04a, 2-04a, 3-04a, 4-04a	
	When discussing my thoughts and feelings about a performance I am learning to build positive relationships through respecting and believing in my own opinions whilst listening to and respecting the opinions of other people. HWB0-05a, 1-05a, 2-05a, 3-05a, 4-05a	
Health & Wellbeing Social wellbeing	By respecting others I am learning to value people as individuals. HWB0-10a, 1-10a, 2-10a, 3-10a, 4-10a	
	I make the most of the opportunity to discuss my feelings and reactions to a performance I have seen as a way of managing my learning and strive to support others to be confident learners too. HWB0-101a, 1-11a, 2-11a, 3-11a, 4-11a	
Health & Wellbeing Planning for choices and changes	I enjoy this opportunity to work with others in a new situation. HWB0-14a, 1-14a, 2-14a, 3-14a, 4-14a	
	By bringing my thoughts, opinions and understanding of a performance to our group work I am learning what my strengths and abilities are which will help me as I develop as a learner. HWB0-19a, 1-19a, 2-19a, 3-19a, 4-19a	

cont. over

Teachers Notes for Lesson 4: Talking theatre reviews

Curriculum Area	Experiences & Outcomes	Notes
Health & Wellbeing Relationships	Working with others through play and discussion I am aware of the need to respect personal space and boundaries and can recognise and respond appropriately to verbal and non-verbal communication. HWB0-45b, 1-45b, 2-45b, 3-45b, 4-45b	
Expressive Arts Participation in performances and presentations	I have experience the energy and excitement of being an audience for a professional performance. EXA0-01a, 1-01a, 2-01a, 3-01a, 4-01a	
Expressive Arts; Visual Art <i>(this assumes all feedback will involve some discussion of the visual elements of the performance)</i>	I can respond to the work of artists/designers and give constructive feedback on their work. EXA0-07a, 1-07a, 2-07a, 3-07a, 4-07a	
Expressive Arts; Dance, Drama, Music <i>(this generic experience or outcome can be matched specifically to the relevant art form featured in the performance you have seen)</i>	I can respond to the experience of watching dance/drama/music by discussing my thoughts and feelings and can give constructive feedback on other people's work. EXA0-011a, 1-011a, 2-011a, 3-011a, 4-011a (dance) EXA0-015a, 1-015a, 2-015a, 3-015a, 4-015a (drama) EXA0-019a, 1-019a, 2-019a, 3-019a, 4-019a (music)	
Literacy; Listening & Talking <i>(enjoyment & choice)</i>	I can use my experience of exploring theatrical texts to develop my enjoyment of exploring characters and stories and help me to identify texts which I enjoy or find interesting. LIT0-01b, 1-01b, 2-01b, 3-01b, 4-01b	
Listening & Talking Tools for listening & talking	When I am working with others I am learning to take turns, listening when others are expressing their opinions and responding with respect, understanding that everyone has a right to their own opinion, even if it is different to mine. LIT0-02a, 1-02a, 2-02a, 3-02a, 4-02a	
Listening & Talking Finding and using information	Through analysing and discussing the way performers tell a story I can begin to understand the features of spoken language and use what I learn. ENG1-03a, 2-03a, 3-03a, 4-03a	
Listening & Talking understanding, analysing and evaluating	When seeing a piece of theatre I am learning to be an active audience member, listening and watching for clues to help me understand what is happening in the story. This will let me discuss the performance afterwards and may help me to learn new things. LIT0-04a, 1-04a, 2-04a, 3-04a, 4-04a	
Listening & Talking understanding, analysing and evaluating	After seeing a piece of theatre I will ask questions and offer opinions which show my understanding of what I have seen. LIT0-07a, 1-07a, 2-07a, 3-07a, 4-07a	
Listening & Talking understanding, analysing and evaluating	When listening and talking with others about a performance I can exchange information, ideas and opinions and clarify points by asking questions or asking others to say more. At second, third and fourth level I can draw conclusions and summarise findings with increasing confidence and clarity. LIT1-09a, 2-09a, 3-09a, 4-09a	
Reading Understanding, analysing and evaluating	I enjoy exploring events and characters in stories and other texts sharing my thoughts in different ways. LIT0-19a At first, second, third and fourth level I can discuss my thoughts about characters, structure with increasing confidence and clarity. I can begin to recognise the writer's message and relate it to my own experience. ENG1-19a, 2-19a, 3-19a, 4-19a	

Lesson 5: Writing theatre reviews

In this lesson you will take the pupils through a process for writing a review of a performance they have seen. You may find it useful to do the talking reviews activity first to gather people's opinions and evidence for the written review.

Lesson Plan

Activity 1

Looking at reviews

Paired and small group activity – 20 minutes

We have provided a sample review to help with this exercise, but it may be useful to ask your pupils to find a theatre review themselves and bring it in for this class.

Using one of the reviews provided, or the reviews your pupils bring in, begin with an exercise to analyse the style, content and overall message of the piece.

In pairs or small groups ask pupils to discuss the review and make observations under the following headings:

- **Information** – what facts do we learn about the production? (what the set looks like, how many actors are in it, who was in the audience, where it was being performed etc)
- **Story** – what does the review tell us about the story? (is there a synopsis, does it tell us about the characters etc)
- **Atmosphere** – what does the reviewer tell us about the feel of the piece? (action packed, a romance, was it slow moving or fast, did music or lighting play a part in setting the mood?)
- **Opinion** – what do you think the reviewer's opinion of the play is? Would you like to see this show as a result of reading the review?

Lesson length

Main lesson – up to 2 hours
Extension activities times vary

Resource list

- Pencils/pens
- Paper or jotters
- Copies of sample reviews –at end of this section
- Pupils review checklist sheet at the end of this section.

Curriculum for Excellence

Level

Second, Third and Fourth

Key Outcomes

- I can write a review which conveys opinion and relevant information and detail to support my argument, creating a review which shares my experience of the performance and how it made me feel. [Literacy, Writing]
- More detailed references to other experiences and outcomes that this lesson specifically meets can be found at the end of this section.

Lesson 5: Writing theatre reviews

Activity 2

Writing a review

Individual work – 1 to 1.5 hours depending on level

Professional theatre reviewer, Mary Brennan, has compiled a step by step guide to writing an effective theatre review.

Step 1 – Scatter sheets

As soon as possible after seeing the production, ask pupils to create a scatter sheet. This is exactly what it sounds like – a sheet of paper with pupils' thoughts, feelings, memories and reactions to the performance scattered across it.

Step 2 – Add detail

Pupils then look over what they have written and add detail in whatever way they can. For example if they mention a particular place or event they should add in details about that thing. If they mention a character they should add in details about that character, for example what they were wearing, any habits they had etc. You might find it useful to refer to the extension activities at this stage to help extend pupils vocabulary and use of words.

Step 3 – Making connections

Ask pupils to look at their scatter sheet and see if they can think of any ways in which their various thoughts or reflections relate to each other. For example, if the set is full of vibrant colours and the main character is very happy and optimistic could this suggest a decision by the designer to reflect the mood in the set design?

Step 4 – Planning your review

Now that pupils have their scatter sheets they must decide on what elements of the performance they want to include in their review, thinking about how they will shape their argument and build to their conclusion.

Step 5 – Writing the review

With all their preparation in place pupils should now write their review. A review checklist is provided at the end of this section and may be photocopied for pupils use. Once they have written a first draft pupils might want to pair and share with a classmate before editing a final version of their review.

Step 6 – Publish the review

When complete the reviews could be published in a number of ways:

- Make a display in the classroom
- Send the reviews to the company who made the show
- Publish the reviews on Imagine's Glow page
- Select one or two of the reviews and send them to the local newspaper

Extension activities:

- **Class debate**

Engage the class in a debate either before or during the process of writing their reviews. Split the class into those who enjoyed the performance and those who did not enjoy it and ask them to nominate spokespeople to argue their case. At the end of the debate ask if anyone wants to change sides as a result of the arguments put forward.

- **Review TV**

If you have access to film-making equipment why not set up your own version of a review programme and allow pupils to present their theatre reviews to camera. You could then post your videos on Glow for other schools or classes to share / respond to.

Lesson 5: Writing theatre reviews

Extension activities to extend vocabulary

The following activities have been adapted from a resource by Mary Brennan, theatre critic for The Herald.

- **Stepping stones**

In this activity you will explore stepping stones of word strength (this could take in artwork, too).

Choose a word – e.g. 'like'. Making it stronger could go as follows: I quite like. I really like. I'm fond of. I love. I adore...etc.

It works for negatives too, of course: I don't like. I totally dislike. I loathe. I hate etc.

- **Word chain**

The idea is to make creating and using an extended vocabulary a visual and / or active learning activity.

Explore word chains, discuss how they could be illustrated or brought to life in other ways, for example:

The word chain for walk>run could be inscribed in footprints.

The word chain for whisper>shout could have 'ear ratings' or volume buttons.

- **Creating descriptions**

1. Describe yourself in just five words - a) appearance and then b) what kind of person you are. Describe someone else, don't say who. Can others guess from your description?
2. Explore positive/negative powers of words. Bullying is, of course, a prime example of words being used to wound or scare. Discuss which words or phrases are hurtful, and why.
3. Explore words as protective armour. Everyone writes down their good points, with a line of justification for each. The brave (and confident) can admit to faults if they feel up to it!
4. Slang words and 'cool' words - these have the power to make you feel trendy (or not like your parents). So start a two-sided dictionary - like a French/English one - where the everyday (and exam-pass) word is listed alongside the current slang, and vice-versa.
5. Is there magic in having words that not everyone understands? Those Harry Potter spells have a Latin feel, for instance. Make up words that sound strange and magical - avoid witchcraft and try for gobbledygook instead. (Poems by Edward Lear could be useful to explore for this).
6. Words have the power to influence our ideas, our choices - so, for a group or class project, tackle advertising! Come up with a product. Decide who is the target consumer? Name the product to appeal to that consumer. Invent the catchy slogan. Sketch out the TV commercial. This can be as detailed as time and energy allow.

Lesson 5: Writing theatre reviews

Pupil worksheet

Review checklist

A review should include:

- Facts - details of the performance (name of production, name of theatre company, venue, date of performance).*
- Summary of the performance – but don't give the ending away*
- Good beginnings – try to make your first paragraph gripping and interesting to keep the readers interested and curious to hear more.*
- Your opinion – Don't be afraid to say what you think but do back up your opinion with reasons and examples. The reader wants to know what you thought of the show – so be bold and strong but not cruel.*

Think about your personal responses to the following questions:

- What most interested you about the performance – the story, the characters / performers, the design, the music, the special effects?*
- Was the performance moving? Did you laugh or cry? Did you sympathise with the characters?*
- Was the performance stimulating? Did it give you something to think about or help you look at the world or people in a different way?*
- Detail – ensure you give details to back up your argument. Explain why you thought something was wonderful or boring.*
- Conclusion – finish up the review by repeating your main thoughts and giving the reader some direction – should they go and see it or not? Think about who might enjoy the show – what age-group and type of person. If you are fair and honest the reader will appreciate your review.*
- Rating – choose how you want to rate the performance. Most newspapers use a star rating – you can use it or make your own rating system.*

Teachers Notes for Lesson 5: Writing theatre reviews

Why write a review?

- 1) The process of writing a review requires pupils to organise their thoughts about a production, make critical choices and be clear about their opinions on what they have seen.
- 2) A theatre review requires thoughts and opinions to be backed up with evidence from the production.
- 3) A theatre review has a specific purpose, to inform and influence a reader, and requires pupils to form a logical argument with a clear conclusion.
- 4) An effective review should give the reader a feel for the atmosphere and mood of the performance requiring pupils to understand their emotional response to the piece.
- 5) By questioning what they did not like about a performance pupils are encouraged to engage their own creativity in suggesting alternative approaches, ways in which they feel the story/atmosphere/characters could have been more effectively portrayed or expressed.

The above lesson will have:

- 1) Introduced pupils to a new form of functional writing.
- 2) Given pupils the tools to transform opinion into argument for the purpose of writing a balanced review through effective use of supporting evidence.
- 3) Given pupils confidence and belief in their own opinion.
- 4) Given pupils a better understanding of theatrical techniques and devices and how they can be used to create atmospheres or influence an audience.
- 5) Given pupils the opportunity to use their own creativity when suggesting alternative ways of presenting or staging elements of the production.

Curriculum for Excellence

Through this lesson and the activities within it children will be able to have met the following experiences and outcomes:

Curriculum Area	Experiences & Outcomes	Notes
Literacy – Reading Finding and using information	I can respond to a performance text by expressing my thoughts and feelings about it using evidence to back up my arguments and opinions. LIT1-11a, 2-11a, 3-11a, 4-11a	
Literacy – Reading Enjoyment and choice	After seeing a piece of theatre I can make notes and organise them under different headings for the specific purpose of writing a review. LIT1-15a, 2-15a, 3-15a, 4-15a	
Literacy – Writing Tools for writing	I can write my review independently using appropriate punctuation, ordering and linking my sentences in a way that makes sense. As my confidence increases I will be able to create arguments which flow and paragraphs which relate to each other. LIT1-22a, 2-22a, 3-22a, 4-22a	
	When writing my review I can check that my writing makes sense. As my confidence grows I can edit my work to be sure it meets its purpose and communicates my meaning and argument clearly on first reading. LIT1-23a, 2-23a, 3-23a, 4-23a	
Literacy – Writing Organising and using information	I am learning to use my notes to help me understand and organise information in preparation for writing my review. LIT1-25a, 2-25a, 3-25a, 4-25a	
	By understanding the features of a theatre review I can select ideas and relevant information organising them in a logical sequence which will be interesting and engaging for my reader. LIT1-26a, 2-26a, 3-26a, 4-26a	

cont. over

Teachers Notes for Lesson 5: Writing theatre reviews

Sample Reviews

One thousand paper cranes

Eastwood Park Theatre, Glasgow

Mary Brennan

Make a thousand paper cranes – so the Japanese story goes – and your wish will come true. Painstaking folding is needed to produce one of these origami emblems of hope – a thousand would challenge fingertips and patience.

But if you believed that this ritual task would make your best friend get better? Like 10 year old Chiziko you'd fold any scrap of paper within reach. Then Sadako would leave hospital in good time for school sports day where – egged on by you, her trainer, she'd win the Big Race.

Written by Abigail Docherty and directed by Lu Kemp – and now heading to Edinburgh as part of this week's Bank of Scotland Imagine Festival – this beguiling two-hander aimed at an 8+ audience is a portrait of childhood and friendship that strikes chords whatever your age. We file in, sit on gym mats, as Chiziko (Rosalind Sydney) puts Sadako (Julia Innocenti) through her paces. Straight off the pair conjure up the sheer daft happiness and bonded intensity of true, unconditional friendship.

But Sadako is suddenly hospitalised.

Why? Bit by bit – through other characters played by the cast – details of the effects of the Hiroshima bomb filter into the story. What is potently foregrounded throughout is the need to go forward, have dreams and embrace hope. If the nurse who wants to be a trapeze artist is over stretching this theme, the girl's friendship – not the least in the aftermath of Sadako's death – is life affirming without being mawkish. As paper cranes fill the air Chiziko's message is that people and memories, live on if you fold them into your heart.

Herald 10.02.2010

ECHOA

Traverse Theatre, Edinburgh

Kelly Apter

It's hard to conceive of anyone - of any age – not loving ECHOA. French company, Arcosm has so much talent in it's midst that we're bowled over by it. The Bank of Scotland Imagine Festival tries hard to hit the spot with both adults and children, and this innovative show is a masterclass in how to engage a multi-generational audience.

The curtain opens to reveal a striking set – two large xylophones, a huge marimba, several pieces of drum kit and a plethora of metal frames for the performers to climb on. Dramatic lighting throws shadows on the wall or picks the company out in sharp silhouette, as two musicians and two dancers begin to showcase their skills.

Quickly the line between each discipline begins to blur. Musicians dance, dancers play and all four demonstrate a firm grasp on physical humour. Moving in impressively tight unison, they build up one wall of sound after another using instruments, bars, each other's bodies – and, in one hilarious routine, their mouths.

Rarely is contemporary dance so instantly accessible and fun, eliciting peels of giggling laughter from young mouths alongside adult guffaws. Best of all we're laughing at the same joke, on the same level.

Without saying a single word the performers draw us into their world and unite us as an audience. A return visit from Arcosm would do Imagine no harm at all.

The Scotsman
01.06.2009

Creative
follow-up
ideas



More Creative follow up ideas

Further creative learning ideas linking to all areas of the Curriculum for Excellence

Dance

The following discussion points and activities may be useful if you are going to see or have been to a dance performance

Discussion about dance:

- What is dance? Moving shapes, patterns and repetitions. Expression of emotions. Rhythm and beat. Does it have to tell a story?
- Why do people dance? To show their feelings? For exercise? For fun?
- Where do people dance?
- What does a dancer look like?
- What should he or she wear?
- Do you have any favourite kinds/styles of dance?
- What kind of music do you like to dance to?

Dance moves

Before doing any warm-up activities with pupils:

- Ensure you have a large, open space to work in, preferably with gym mats.
- Have some sound equipment available and choose some CDs with contrasting moods and rhythms.
- Ask pupils to bring suitable clothes/shoes for dance and movement work: baggy trousers, loose tops, trainers or bare feet.
- It may be useful to work in partnership with a PE Specialist or Active Schools Co-ordinator.

Warm up

Always do some warm-ups before doing movement exercises. These could be stretching all parts of the body, shaking all the limbs, running on the spot, different kinds of jumps, a game of tig, etc.

Dancing your name

Either in small groups or individually, pupils shape the letters of their name using their bodies, arms and legs. Once they have had time to experiment and try out the shapes of the letters, they should put the movement between the shapes (letters) to a piece of music. Spotlight some of these for the whole group to watch. Ask the pupils if they feel that they have begun to create a 'dance'.

I Love to Dance

This exercise is a little like the Name Dance above. This time the teacher/leader stands in front of the class and creates the shapes that the pupils will copy. The shapes will follow the letters of the phrase 'I Love to Dance'. Repeat 2 or 3 times getting faster each time. Only once the pupils have enjoyed putting the shapes together will they be told that they have written and danced the words "I love to dance". (This exercise is clearly reminiscent of "Y.M.C.A"!).

Balancing

Balance is an important part of dancing, and this exercise helps to develop the skill, at the same time as exploring unusual ways of using the body. The object is to explore the body's relationship with the floor and see how little contact with the floor you can keep. Explore balancing on: the feet, fingertips, toes, elbows, knees, shoulders, bottoms and so on.

More Creative follow up ideas

Further creative learning ideas linking to all areas of the Curriculum for Excellence

Dance (continued)

Balancing game

Pupils start standing in a space. The teacher randomly shouts out numbers between 1 and ten and the children must balance / make contact with the floor using this number of body parts – e.g. 1 – bottom, 5 – 2 feet, 2 hands and a head and so on). Anyone who topples over is ‘out’ – the winner is the last one on the floor. Variation: Start by balancing on 10 body parts and do a countdown from 10 to 1.

Three level movement piece

Make shapes with your body, one at a time, for three levels: High, Middle and Low. Memorise each shape as they go. Find ways of moving from one level to the next. Call out levels randomly and pupils follow, add some rhythmic music to the exercise, and suddenly this is dance. You could extend the exercise by joining into pairs and then small groups, adding each pupils shapes and movements together.

Traversing the space

- Introduce pupils to the vocabulary of movement while they cross the space in various ways: diagonally, across, up & down, in a curve, in spirals, in wavy lines, zigzags etc.
- Each time they cross the space they do it to a different word, e.g. bouncing, leaping, bounding, crawling, sliding, creeping, hopping, slithering etc.
- It is easiest to do it one pupil at a time, depending on the space available. Then introduce movement in pairs and in groups with repetition and synchronisation.
- In “unison” – everyone facing the same way, side by side, in “line” – everyone facing the same way, one behind the other, in “opposition” or in “mirror image” – facing one another and mirroring the movements.
- Add music for some of the stages in this exercise.

Bridges and Tunnels

When dancers move through or over shapes made by others.

Half the class make shapes with their body (either individually, or in groups of 2 or 3) and freeze in their positions. The rest of the group explore interesting ways of climbing or moving over these “bridges” or under the ‘tunnels’. Swap over the groups so that each half of the class has a go at both creating shapes and crossing them. Help the class to be imaginative and adventurous in the pictures and shapes that they create. But above all, make sure that the shapes are solid and safe before they are used. Gym mats are useful for this exercise.

The Dance

From the exercise above create your own dance. Give it a title and put it to music.

Health and Wellbeing

All of the Dance work described above supports the physical aspects of Health and Wellbeing

More Creative follow up ideas

Further creative learning ideas linking to all areas of the Curriculum for Excellence

Expressive Arts

Storyboard/cartoon strip

Create your own version of the performance and present it as a cartoon, a short play or animation.

Make a model of the set

From what you saw in the performance produce a set model.

Make shadow puppets

Create your own using these simple guidelines.

You will need - stiff cardboard, paper, a stick, glue or tape, a pencil, a pair of scissors, a screen and a light.

- Draw your characters on the paper. Glue paper to cardboard. Cut round the shape. Glue stick to cardboard (a glue gun is good)
- Find a light source to make a shadow; the light must shine on the screen – the screen can be as simple as a plain wall, or you can make it using a sheet or a big piece of paper.
- Make the puppet story with words, sound effects and music.

Creative play corner

Collect items for the creative play corner that remind the pupils of the performance. Encourage them to tell their own version of the performance using the objects available.

Literacy and English

Creating Poetry

Write a poem or haiku about the performance.

Alternative endings

Write your own alternative ending to the story.

Characters diaries

Create a diary for one of the characters in the play.

Telling stories in a special place

Create an unusual environment to tell stories in the classroom or in the school hall or outside. e.g. tell stories under a parachute if the school has one, use poles to hold the parachute up, tell stories on a 'magic' carpet just big enough to hold the whole class, make a tepee of brown paper and bamboo or willow poles, tell stories outside - under a tree or in a tent.

Storytelling in a circle

The teacher begins a story and stops after a few sentences. The next child adds to it and so on round the circle until the story comes to an end.

More Creative follow up ideas

Further creative learning ideas linking to all areas of the Curriculum for Excellence

Literacy and English (continued)

Stories with sound effects

The teacher tells a story and invites the class to add the sound effects. The story should be simple and short. The sound effects are controlled by an arrow or a pointer which the teacher uses as volume control – when the arrow points downward there is no sound at all. As the arrow begins to turn upwards the sound effect starts and can go on growing in volume until the arrow is pointing straight upward and the sound is at full volume. The children must keep their eyes on the arrow at all times and work carefully with it.

Storytelling baskets

In this activity children contribute their ideas for stories into a 'storytelling basket'. In pairs or small groups they then make up stories using ideas from the basket.

Give each child a set of strips of different coloured paper. Pupils then write their ideas for the following categories on different coloured strips:

- Characters / heroes – each child writes the name of an interesting character or hero and uses 2 or 3 words to describe them
- Setting – each child writes an interesting setting for a story to take place
- Problem – each child writes a problem that the main character or hero needs to resolve

All contributions are then added to the basket and one of each (character, setting and problem) drawn out by pupils to create a new story. This can also be done in pairs or small groups.

Technologies

Research the company

Conduct research before attending a performance on the company, the country they are from and the performance.

Using Glow

Share your work and reviews on Glow

Moving Images and podcasts

If you have access to recording equipment why not record pupil responses to the performance and post them on Glow to let other pupils see or hear your reviews.

Creative Learning Scotland

A directory of performing companies and cultural organisations across Scotland that receive funding from Creative Scotland and offer a wide variety of opportunities for schools. [WEB LINK TO COME](#)

Imaginate on
Glow



Imagine's Co-create Glow resource

Imagine has created a new online interactive teaching tool for use via Glow. Developed in consultation with Busby Primary, East Renfrewshire and Whalsay Primary, Shetland, the 'tool-kit' style resource will be available for primary and secondary teachers and pupils across Scotland.

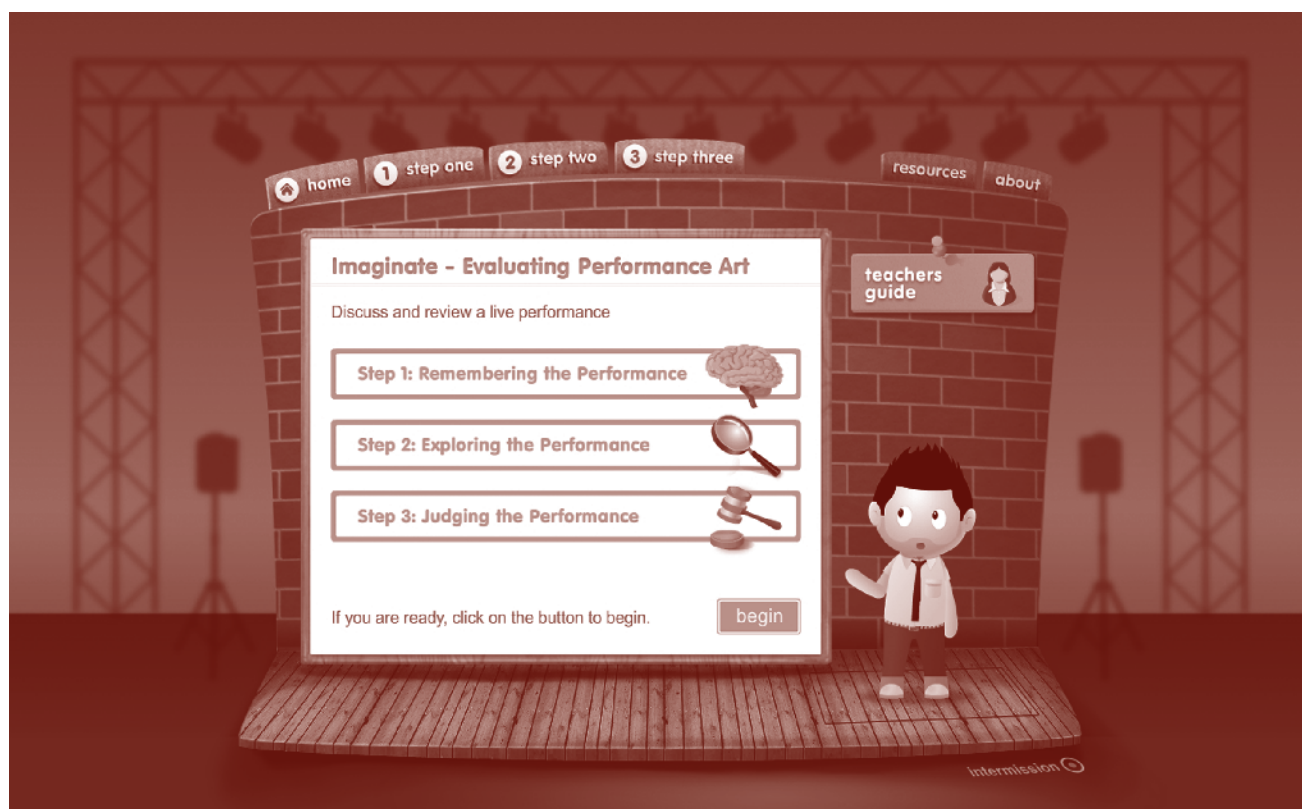
The new Glow resource supports teachers in meeting the Curriculum for Excellence Expressive Arts Outcomes and Experiences and is a development of Imagine's range of resources on art appreciation. This links very clearly with the Curriculum for Excellence Expressive Arts Experiences and Outcomes, which state that:

6699 *Evaluating and appreciating are used to enhance enjoyment and develop knowledge and understanding (of expressive arts).*

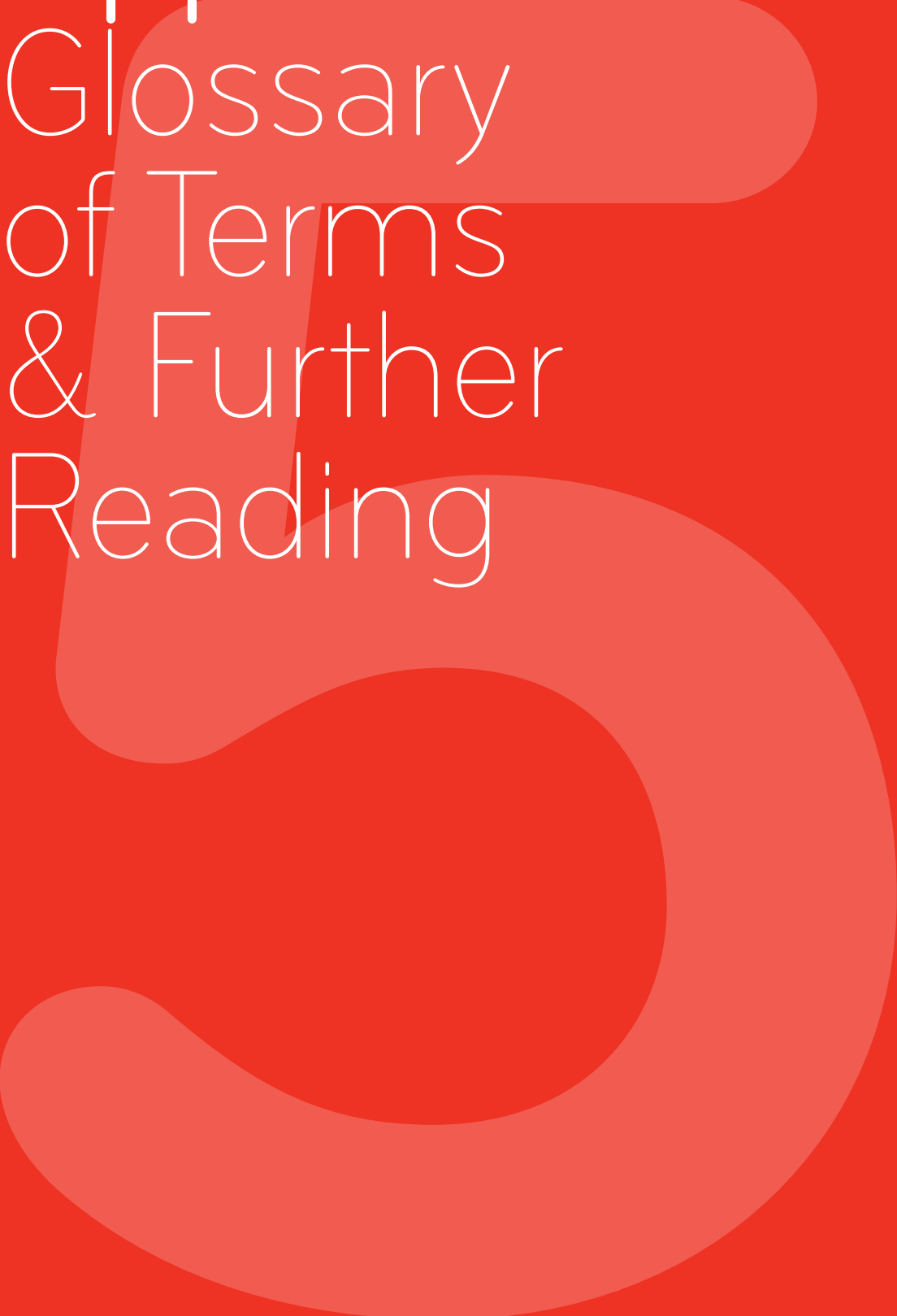
In using the new Imagine Glow resource pupils will develop critical thinking skills and become more able to express their own thoughts, feelings and opinions with confidence. By working with others through the resource pupils will learn to have confidence in their own opinions, whilst also valuing, and learning from the views and opinions of other people.

Thanks to Learning Teaching Scotland, Co-create project and Creative Scotland who funded the development of the resource.

To access the resource visit the Imagine website or Glow page by following the route below:
Glow / My Glow Groups / National Site / Imagine



Appendix: Glossary of Terms & Further Reading



Glossary

Roles of staff involved in performing arts:

Director

Responsible for interpreting the script, if there is one, managing the creative team and directing the action on stage.

Designer

Responsible for overall design of the performance with potentially specific designers for set, costume, lighting and sound.

Producer

Secures funding for the performance, contracts the creative team and deals with all logistics around the show.

Stage Manager

Responsible for all backstage activity and prompt copy. Manages the stage.

Deputy Stage Manager

Responsible for calling the show – cueing all the actors, sound and light.

Assistant Stage Manager

Supports the Stage Manager.

Stage Crew

Responsible for scene changes.

Set Designer

Responsible for designing set, making models and organising construction of scenery, furniture and providing ground plan for rehearsals

Lighting Designer/Operator

Designs and operates the lighting.

Sound Designer/Operator

Designs and operates the sound.

Costume Designer/Wardrobe manager

Designs and manages costumes.

An A-Z of terms that could be helpful in writing theatre reviews.

Adapted from SQA Standard Grade Drama Knowledge Bank

A

Audience People watching a performance

Auditorium The area for the audience, generally filled with seats

Avenue Audience seated on two sides of the acting area

B

Backcloth Canvas cloth which covers the back of the stage: can be painted

Blackout The acting area is not lit

Slow fade to - the lighting/sound is faded out slowly

Fast fade to - the lighting/sound is faded out quickly

Snap to - blackout is achieved instantly

C

Centre Stage (CS) The centre area of the stage

Centre Stage Left (CSL) The left hand centre side of the acting area as the actor faces the audience

Centre Stage Right (CSR) The right hand centre side of the acting area as the actor faces the audience

Character Specific person in a drama

Comedy A drama which is funny/comical

Costume Clothes worn by actors for their character

Crossfade To change from one lighting cue to another with no blackout in between, or to change from one sound cue to another with no silence in between

Cue A signal for an actor to do or say something, or for a lighting or sound effect to begin or end

Cyclorama The back wall of the stage which can be painted or lit

D

Dance Drama A drama presented through dance moves

Dialogue A conversation between two or more characters

Down Stage Centre (DSC) The middle part of the stage nearest the audience

Down Stage Left (DSL) The part of the stage nearest the audience on the left as the actor faces the audience

Down Stage Right (DSR) The part of the stage nearest the audience on the right as the actor faces the audience

E

End on Audience seated at one end – acting area at the other

Enter To come on stage

Exit To leave the acting area

Glossary

F

Flats Wooden frames, joined together and covered with canvas, which can be painted door - flat frames into which a door is built window - flat frames into which a window is built
Flies Area above the stage from where scenery/actors are flown in on pulleys
Front of House (FOH) Any job in the theatre which involves dealing with the audience e.g. box office, refreshments, usher

G

Gauze See-through material which cannot be seen through when lit from the front, but can be seen through when lit from behind
Gel Film placed in front of a lantern to change the colour of the beam
Gobo Thin metal plate cut out in a pattern and placed in a lantern to project pattern or shape into the acting area

M

Make-up Worn by actors for their character
Masks Covering for all, or part, of the face
Mime Stylised form of movement which creates an illusion of reality
Monologue A character speaks their thoughts aloud
Musical Drama which includes song and/or music

N

Narration Part(s) of the drama are told as a story by a narrator

P

Performance Presentation of a drama to an audience
Personal Prop An item carried or worn by a character e.g. glasses, handbag, wallet
Play Another word for a drama
Playwright Person who has written the play
Plot Storyline of the drama
Promenade Audience follows the action on foot, moving from one location to another
Props Short for properties - objects used by an actor
Proscenium Arch Stage within an enclosing arch
Pyrotechnics Stage fireworks

R

Rake Slope of stage (to allow actors to be seen)
Revolving Stage Stage which turns in a circle
Role Part played by an actor / attitude adopted
Rostra Blocks or platforms used to create levels

S

Scenario Outline of the plot of a drama, including changes in time or place
Scenery Resources used to create the setting where a drama takes place, e.g. backcloth, flats, rostra, furniture.

Set Prop An item placed on the set, usually part of it e.g. a lamp, clock, picture
Sight Lines What the audience sees of the stage from where they are sitting
Slow Motion Movement performed at a slowed down speed
Soliloquy A single lengthy speech, made when no other characters are on stage
Special Effects Used to create a mood or atmosphere on stage e.g. strobe light, mirror ball, smoke machine
Spotlight Beam of light created by a lantern for a person or place on the acting area
Staging The position of the acting area relative to the audience
Structure Way in which time, place and action are sequenced

T

Tabs Curtains
Target Audience A specific group of people at whom a drama is aimed
Theatre in the Round Audience seated all around the acting area
Thrust Audience seated on three sides of the acting area
Timing Speaking, moving or pausing at exactly the right moment
Tone Change of voice to express emotion
Tragedy A drama about unhappy events and with a sad ending
Trapdoor Door in a floor
Treads Stairs
Truck Piece of scenery on wheels for ease of movement

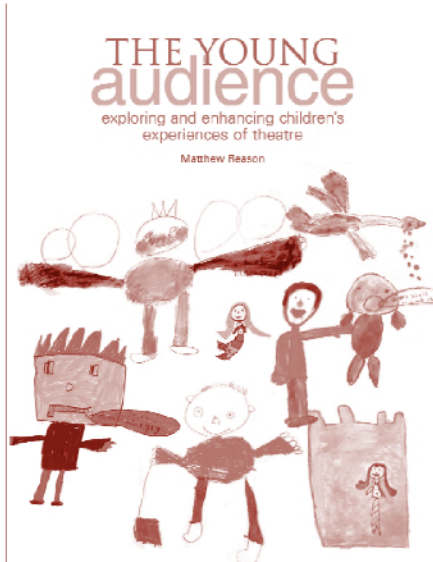
U

Up Stage Centre (USC) The middle part of the stage furthest away from the audience
Up Stage Left (USL) The left hand part of the stage furthest away from the audience as the actor faces the audience
Up Stage Right (USR) The right hand part of the stage furthest away from the audience as the actor faces the audience

W

Wings Sides of a theatre stage

NEW FROM TRENTHAM



THE YOUNG AUDIENCE

exploring and enhancing children's experiences of theatre

Matthew Reason

July 2010, ISBN 978 1 85856 450 0
196 pages, 244 x 170mm, £20.99

Children's theatre in the UK is thriving right now as the educational, emotional and expressive benefits of theatre for children are increasingly recognised. But although 4 to 11 year olds now watch more tailored theatre performances, this is, surprisingly, the first book to use innovative visual-arts based audience research, practitioner interviews and contextual analysis to explore young children's experiences of live theatre, particularly

- the cultural policy, educational and creative contexts in which theatre for children is made
- children's aesthetic experiences of theatre
- how we can support and enhance children's engagement with theatre

The Young Audience is a valuable resource for teachers, artists, researchers, students, policy makers and other professionals working with children and theatre.

Dr Matthew Reason is senior lecturer in Theatre at York St John University.

This inspirational book, that cares passionately about the child's gaze, should be welcomed and cherished -
Tony Graham, Artistic Director, Unicorn Theatre

CONTENTS

Part 1 Contexts and Questions

The policy, educational and artistic impulses and contexts that shape the production of theatre for children

Part 2 The Theatrical Experience

Interrogates the empirical research into how children watch theatre – methodology, data, and accounts and illustrations by the children

Part 3 Enhancing Engagement

How to extend the afterlife of a performance and deepen children's theatrical experience through follow-up activities, whether through art, or through words and the use of Philosophy for Children, or through mime and play

Conclusion: The Audience's Gaze

Assesses the advantages of actively encouraging children's involvement with theatre

Trentham Books Limited

Westview House, 734 London Road,
Oakhill, Stoke-on-Trent,
Staffordshire, England ST4 5NP
Tel: +44 (0) 1782 745567/844699
FAX: +44 (0) 1782 745553
tb@trentham-books.co.uk
www.trentham-books.co.uk

VAT: GB 536 9801 18
Reg. No. 1732663



ORDER FORM

Please supply copies of **THE YOUNG AUDIENCE @ £20.99**

I enclose cheque/Official Order/VISA/Mastercard/Maestro/Delta/ American Express for £.....

Add postage: Please add postage at £2.00 per book in the UK (maximum UK postage charge £3) OR Europe/EU/Overseas surface mail ADD 20% of total order value. OR Air mail ADD 35% of total order value (maximum overseas postage £30).

Name

Address

Post Code

Email address

Billing address if different from above

Card Number

Expiry Date

Issue Number (payments by Switch)

Signature

Last three digits from signature strip on rear of card