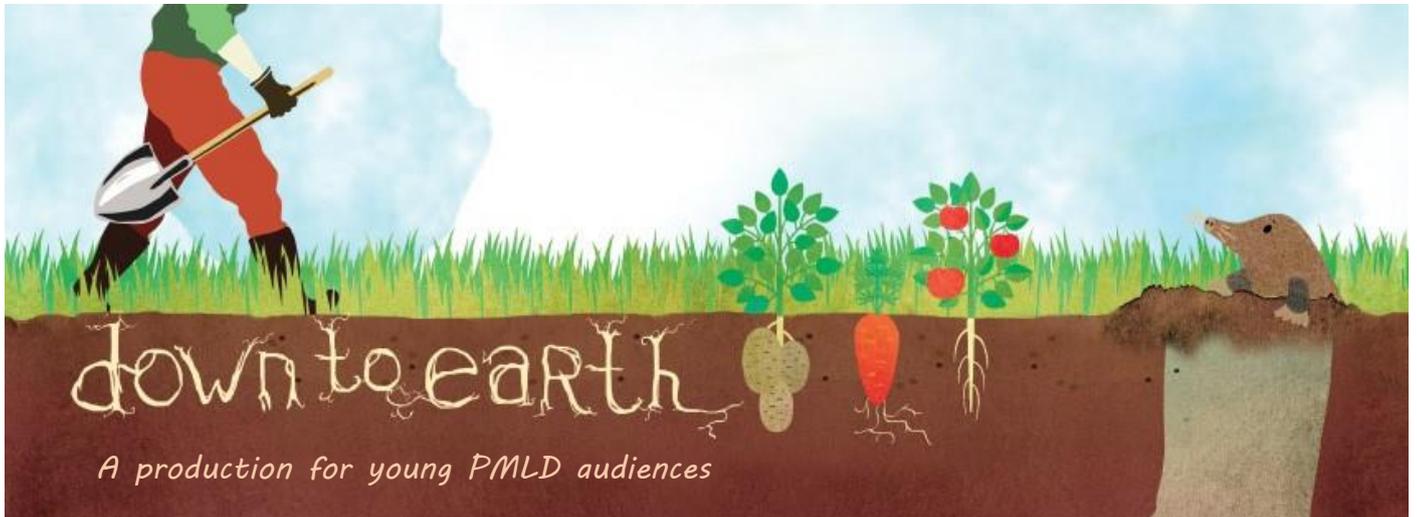


## A COMPANION PACK FOR TEACHERS & SUPPORT STAFF



*Down to Earth, Arts Centre Melbourne 2017, photo by Jason Lau*



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This booklet is designed to give you some background information about the production and how it was devised along with some suggestions for further classroom work. You will also find information on the courses that Bamboozle runs to share its methodology and creative approach with schools.

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## THE BAMBOOZLE APPROACH

***Down to Earth***, as with all Bamboozle productions, has been designed to put the audience at ease from the moment they first enter the performance space. The team of highly skilled performers will guide the students and staff through the production and ensure that they feel safe and comfortable.

There is no right or wrong way to experience the show and, at various points during the piece, the performers will invite the audience to get involved. The performers will be sensitive to the students' reactions and will build on what they see; they are not looking for any particular response or result.

The show has been specifically designed so that members of the audience can engage with the different elements on offer in whatever way is appropriate for them. At the very beginning of the performance the company will meet the students informally, find out their names, and find out what the team can do to make each individual audience member's experience of the show as enjoyable as possible. The team will make sure they bring elements of the performance close to the students and give commentary on what's going on. They will use touch to convey the rhythms of the music and will offer a variety of sensory ways of experiencing the different parts of the show. They will always approach members of the audience sensitively and take the time necessary for everyone to feel comfortable.

## SOME OF THE TECHNIQUES AT WORK IN THE SHOW

- The show's narrative is simple in structure and uses few words; the multi-sensory and interactive elements bring the story to life in meaningful ways and provide opportunities for engagement and interaction.
- Key words and phrases are accompanied by signs to give as many ways as possible of accessing the performance.
- Live music, songs and immersive soundscapes help tell the story and add depth and atmosphere to the environment as well as providing insight into the feelings of the characters and the nature of the narrative at different moments throughout the piece.
- There are opportunities for sensory experiences and interaction throughout the show; students are free to access the performance in whatever way is meaningful for them. Their reactions may sometimes be unexpected, but they will not be right or wrong e.g. shouting during a quiet moment is an opportunity for someone to make their voice heard, rejecting something offered is an opportunity for someone to exercise their freedom to choose.
- Opportunities for interaction are approached sensitively – if a student does not wish to get involved there is no pressure on them to do so – the team make invitations and offers without encouragement or direction so that the choice is always with the student. Where signs of communication are not obvious the team will seek the guidance of support staff.
- The performers use a technique called *hand under hand* with students who have limited movement in order to explore textures with touch – instead of placing a student's hand on an object they will place their hand under the student's hand so that the student can feel the texture with their finger tips and the performers can feel any intention to move towards or

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away from the object – if it feels like the student wishes to explore the object the performer will remove their own hand.

- The performers will not praise or encourage students to get involved nor will they draw attention to students who choose not to be involved. This supports the principle that the students are free to engage in their own way because it communicates that they don't have to achieve anything in order to earn praise and that they don't need to avoid doing something for fear of "getting it wrong" or simply of being watched.

These are just some of the techniques we use at Bamboozle to enable students to engage with our performances. We explore these and other techniques in more detail through our training courses (see course information at the back of this document).

## DOWN TO EARTH – THE JOURNEY

**Down to Earth** is an interactive, multi-sensory performance which includes the music, sights, sounds and experiences of three characters in a fictional World War II allotment.

Welcome to the allotment	The students and their accompanying staff gather in the performance space. The wireless is on in the background and Betty, Doris and Arthur greet the audience. They find out everyone's name and make sure everyone is comfortable. They also show off the vegetables they've been growing in the allotment.
Hello song	The start of the performance is marked by the singing of the hello song.
The mole	As the Land Girls get to work in the allotment a pesky mole appears to make a mess of things.
The sweeping song	The Land Girls turn their tidying up into a dance and invite members of the audience to join in.
An air raid	A distant rumble is heard; it comes closer and closer and the air raid siren sounds.
To the forest	The Land Girls take the audience to the forest where they'll be nice and safe.
Bees, snakes & fireflies	In the forest the audience encounter the bees, snakes and fireflies that live amongst the trees.
Silence	As the music builds everyone gathers around the fireflies and there follows a silence which is full of possibility.
The all clear	The birds start singing and the all clear sounds to signal the end of the air raid.
The goodbye song	Betty, Doris and Arthur sing goodbye to the audience.
Back to work	Betty, Doris and Arthur accompany the audience back through the garden and get back to work.

## ENGAGING THE SENSES

The setting for ***Down to Earth*** provides opportunities for multi-sensory experiences and exploration. The show is visually engaging and rich in its use of different sounds and sensory stimulus.

- The allotment setting is simple and evocative of its historical context with wooden vegetable trays, potting trolleys, brooms, vintage watering cans and radio. The warm lighting at the beginning of the piece adds to the atmosphere of the sunny garden. The costumes also provide a strong visual cue - the Land Girls are dressed in dungarees with their signature headscarves and “victory curls”.
- When the audience first comes into the space there is a radio broadcast playing – it is actually from an original Ministry of Information Dig for Victory broadcast (see [https://www.youtube.com/watch?v=H\\_Gs7Vik75k](https://www.youtube.com/watch?v=H_Gs7Vik75k)) and is used to add atmosphere and authenticity to the scene as well as provide an auditory experience.
- For the first part of the show the audience members sit together one two sides of the allotment within the performance space allowing them to be part in the action and to experience the different stimuli all around them as well as see or hear their peers.
- The soil and vegetables provide many tactile, olfactory and sometimes gustatory experiences. The Land Girls offer different herbs and vegetables to the audience members so that they can touch and smell them – sometimes even taste them!
- When the mole appears, the audience has the chance to meet a mischievous puppet up close – it moves around to everyone in turn and sings its song – sometimes audience members reach out to touch it, sometimes they are wary of it. Although the mole appears naughty, he is actually quite sensitive to how people react to him and is careful about how he approaches them.
- After the mole has scattered soil around the garden the Land Girls begin to dance as they sweep up the mess – they ask the audience members if they want to join in the dancing and sweeping – this gives an opportunity for movement and an energetic change of pace along with the chance of being swept around the space to the music.
- Songs are varied in their pace and tone and are used in a variety of ways. The hello song is lively and upbeat and is inspired by the popular 1940s close harmony singing style popularised by groups such as the Andrews Sisters. The sweeping song is reminiscent of some of the popular dance styles of the time – like the tango - and can be modified to suit the intensity of the dancing that’s happening at the time. The goodbye song is heavily influenced by the World War Two era songs made famous by singers such as Vera Lynn – where a goodbye with a promise to meet again have added poignancy.
- The rumbling that sounds after the sweeping song builds gradually allowing the audience members to get used to the change in atmosphere – it culminates in the air-raid siren – a moment of jeopardy that brings challenge in a safe environment.
- When the Land Girls take the audience members to the forest there is a distinct change of atmosphere – the forest is other-worldly, the general lighting is lower but there are lights in the trees. Each audience member has their own tree from where they can experience different sorts of interactions with buzzing bees, soft stretchy snakes and illuminated fireflies.
- The music that accompanies the fireflies also has an other-worldly quality to it – the sounds builds as the audience members gather around the fireflies and then cuts out suddenly with a

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cymbal crash which accentuates the silence that follows. Marking a silence is a familiar trope in our social context, we often use it to commemorate those that have lost their lives whether in wars or in other traumatic events. The silence gives us a moment of pause and reflection – it also offers a space in which audience members can make their own voices heard while we listen – an opportunity that doesn't often arise amidst the busyness of day-to-day life.

## IDEAS FOR FURTHER EXPLORATION

All of Bamboozle's work, whether in performance or workshop, has a strong legacy element – we aim to share our methodology with as many people as possible with a view to reaching as many children and young people as possible. Many of the sensory experiences from the show can be broken down and replicated in the classroom. We hope that you have seen some ideas in the show that you might be able to use in your own learning environment.

The performance itself provides many opportunities for the achievement of P Scale Attainment Targets. Elements of the show also fulfil many curriculum areas for students described as having PMLD in terms of awareness, focussing attention, exploration, interaction, communication and motor skills.

In addition, the setting of the show provides a way of exploring and experiencing elements of a different cultural, social or historical context.

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## ACTIVITIES FOR THE CLASSROOM

Creating a setting and giving it atmosphere are effective ways of enabling and supporting focus and engagement; they provide a way of facilitating an immersive, shared experience that can capture all of the senses. Here are some suggestions for classroom activities:

### 1. A multi-sensory vegetable garden exploration

There are many ways to create the atmosphere of the allotment using some simple resources for exploration within a simple setting and soundscape.

Clear desks etc. to the edge of the classroom. Use earthy coloured fabrics draped over desks and shelves to change the look and feel of the room. Alter the lighting if possible – perhaps using desk lamps to light different areas of the room where the resources are placed. Use background music or a sound effects track (e.g. birdsong or the Dig for Victory soundtrack mentioned above) to create a soundscape (there are many available on the internet).

Lay out a selection of resources in different areas of the room and offer them for the students to explore – these might include things like:

- Bowls, pots, mugs, trays etc. of soil with a range of vegetables and herbs in them. The soil can be scattered, mixed, played with, can cover hands and feet etc. The vegetables and herbs can be buried, unearthed, explored, peeled, smelled, tasted, thrown into buckets or baskets etc.
- Straw/hay/grass/pine cones etc. (any dry organic resources that don't induce allergic reactions) - paper modelling straws can be used in place of organic materials if necessary and have similar qualities in terms of touch and feel.
- Watering cans, bowls, plant misters or bottles with a water trough for water play – possibly with pebbles or lights in the water. Mud pies can be mixed or seeds planted and watered.
- The potting shed – a range of garden related resources could be offered for exploration - flower pots of different shapes, sizes and textures with soil/sand and “seeds” (rice, oats, pasta etc. can be used), garden sieves, trowels, dibbers, gloves, hats, netting, sticks, buckets (which also have percussive qualities).
- Gardeners' tea break – snack time could be incorporated into the exploration session without needing to stop and clear everything away. We could sample tea/milk/other drinks and have cake/biscuits etc. before returning to work in the garden.

A whole morning or afternoon session – even a whole day - could be spent exploring the different elements of the vegetable garden. Students could explore the resources freely experiencing different areas of the garden as and when they're ready - or a simple narrative through line could be used to move the group from one activity to the next – perhaps culminating in a tasting session or snack time.

## 2. Dancing

The Sweeping Song and dance provide one of the liveliest experiences in *Down to Earth* and we find that most of the children respond really positively to it. Dance isn't necessarily the first activity that springs to mind when working with children with complex physical needs but the reactions we've seen have led us to use dance in many different ways in shows and in workshops.

- We used dance in a history project at a school in Luton – the children had been on a journey to create a great hall for a Tudor Lord (we visited a multi-sensory building site, made some daub and wattle panels, created decorative tiles, visited a church to have them blessed, visited a Tudor market to buy gifts and food for a feast) and, when everything was ready, we had a celebration where the Tudor Lord welcomed everyone that had helped with the hall to a feast and a dance. For the dance we used some Tudor-style music and created a simple, repeating formation dance where students in chairs could follow a pattern (with the help of support staff) sometimes dancing in pairs or solo while their peers watched, and everyone clapped along. The dance allowed for quick and slow-paced movement depending on the students' reactions, and everyone had their own moment as well as the chance to be part of a collective experience.
- At another school we had a barn dance to celebrate the end of a project. The whole department gathered together and we used various different reels and jigs with someone to call the different movements in the dances. Each class had their own dance while their peers watched. The students enjoyed whirling around and being pushed along next to their friends.
- In another of Bamboozle's shows, *Pulse*, we used a percussive form of dance that the actors performed around the students offering the possibility of experiencing different rhythms and energy – where the students responded actively, we used chair and gently body percussion to include them in the dance.
- Dance and music can be incorporated into many different experiences – we could dress up in outrageous outfits, switch on the glitter ball and go to the disco, put on our legwarmers for 1980s style aerobics physio session, we could get our vintage glad-rags on and head off to a tea dance or get out some elastic ribbons and try our hand at maypole dancing.

## 3. Circle time

The silence at the end of *Down to Earth* has produced some surprising and profound experiences. It is very rare in day-to-day life that we get to be part of an active silence – we tend to practice active silence for specific purposes e.g. for meditation or when we commemorate significant events. Before performing *Down to Earth* in schools we brief staff to prepare them for the silence and ask them not to speak but we also ask them not to intervene to prevent their students from vocalising. Often during the silence audience members laugh or use their voices – sometimes for the first time – they may try and get our attention or make contact with their peers. It demonstrated to us the potential power of active, purposeful silence.

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We frequently use silence (on the part of the adults in the room) in workshop sessions as a way of enabling students to use their own voices and reach out to us as well as to each other. One of the activities that we facilitate is circle time which has a very simple in format:

- The group gathers together in a tight circle with members of staff joining the circle with their students.
- We don't talk but our attention is focussed only on the circle - if students vocalise, we match their vocalisations or movements which often leads to a conversation across the circle.
- After a while the adults withdraw slightly and move the students closer together (if it is safe to do so) so that they can reach out to those next to them if able. At this point the adults stop matching the children's vocalisations and give them the space to converse with each other.
- The adults remain focussed on the activity without talking to each other.

A number of schools that we work with use this activity on a regular basis. Circle time enables the children communicate with each other without adult facilitation or intervention – the adults however are fully present and actively observing what happens. It's an opportunity for the children to make their voices heard, to listen to each other and to communicate in other ways. Often when groups begin using circle time the children reach out to the adults because they're so used to having a lot of adult attention, but gradually, they begin communicating with their peers and eventually forget about the adults in the room for a while!

## TIPS FOR GETTING THE MOST OUT OF YOUR SESSIONS

- Allow plenty of time – take a whole morning or afternoon so that everyone has time to explore at their own pace.
- Let go of expectations - if we go into an exploration session with no expectations and simply see what happens we are able to look at what interests each student and build on their responses rather than trying to get a particular result.
- Say as little as possible – even if you’re the facilitator – this will give the students the space to explore on their own terms. [Some schools that we work with run exploratory sessions in which no adult in the room is allowed to speak!]
- The teacher or facilitator can narrate what’s going on in the room so that everyone can be involved in the whole experience and be kept up to date with what’s going on with others in the room. A single voice giving commentary is easier to focus on than multiple voices – particularly for students with visual impairments.
- Students can be exploring different stimuli in different ways at the same time – it isn’t necessary for everyone to explore everything in turn – if a student doesn’t wish to engage with a particular resource we can try something else.
- Accept any response – if a student pushes a resource away, try bringing another resource to see if that is pushed away too and build it into a game, if they scatter vegetables try finding something for the vegetables to fall into so that they make a sound and then explore the different sounds.
- When we create an atmospheric environment and set aside time to explore it, we communicate to the students that something special is going on and that they are worth everything we have done to make it as rich as possible. Our efforts and our attention are strong indicators of how much we value our students.

## CREATING DOWN TO EARTH

When the team that created the show first got together, they knew that it was going to be called **Down to Earth** and that it had to include a mole and a forest. On the first day of the devising process the designer, Lucy Hammond, arrived wearing a 1940s style headscarf which prompted us to go running off to Bamboozle's labyrinthine stores to bring out all the vintage props and costumes we could find. The headscarf had made us think of Land Girls which put us on the road of devising a piece with a World War II setting.



Land Girls working in an allotment gave us the opportunity for including the multi-sensory vegetable garden exploration and a way of introducing the mole into the story. We weren't sure though how we were going to get to a forest. Listening to various sound archives from the time gave us the idea of using an air raid warning that would mean we'd have to take cover.

Initially we were going to place the dance in the forest setting and explored animating great coats that we picked up out of the leaves on the forest floor – evoking fallen soldiers. We felt however that this didn't give enough opportunity for the audience to be involved and wouldn't necessarily be very meaningful for them as a visual spectacle. We eventually included the dance in the allotment – prompted by the need to sweep up after the mischievous mole had scattered soil around the garden.

The forest setting allowed us to create a completely different atmosphere to that of the vegetable garden - it is mysterious and other-worldly. It also gave us further opportunities to create interactive experiences with the bees, snakes and fireflies. The silence at the end of the piece was suggested by one of the original musicians, Matt Marks, who was interested in the effect of placing noise within a silence. It also fitted well with the World War II theme.

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## THE TOURING COMPANY

### Nicole Arkless - Doris



Nicole studied French at the University of Warwick and has a background in mainstream theatre and children's TV. After spending time working in the commercial sector, she got involved with Bamboozle - where she has been for almost 10 years - working as a performer, facilitator and trainer. She says it's the best job in the world. Nicole also helps co-ordinate and deliver Bamboozle's education programmes.

### Gren Bartley - Arthur

Gren Bartley is a songwriter and musician. He has toured his music throughout the UK and Europe and his music has appeared across national radio, television and film. For the past few years Gren has also worked with the Bamboozle Theatre Company, creating theatre for children with a wide range of special needs. Gren has written for and performed music across many of Bamboozle's touring shows, residencies, educational work and other projects.

### Craig Byrne - Arthur



Craig studied Drama at The University of Manchester and The Central School. He has worked as an Actor/Composer and Sound Designer on many shows, most recently concentrating on Street Performance and Contemporary Circus. This is his second show for Bamboozle and this time round he is enjoying the privilege of having his music performed and received, sharing our tale and meeting so many students along the way.

### Kayleigh Cottam - Betty



Kayleigh is a professional actor, she studied devised theatre at Dartington College of Arts. She has worked with Bamboozle since 2012 devising and performing in a number of productions, with which she has toured extensively around the UK and as far as China! She is passionate about creating and performing high quality work for young audiences with additional needs. Recent work outside of Bamboozle includes performing for Birmingham Repertory Theatre, The Play House and KIT Theatre.

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## **Ravneet (Ravi) Sehra – Betty/Doris**

Ravi trained as an actor at Maverick Television's and The Brit School's co-funded institute - the Birmingham Ormiston Academy. Since shattering her parents dreams of her becoming a doctor, the Birmingham-based actress has worked closely with the Birmingham Repertory's youth theatre appearing as Ophelia in Shakespeare's *Hamlet*, Clytemnestra in Euripides' *Iphigenia* and Baby in Meera Syal's world premiere of *Anita & Me* to name a few. Her acting and North Indian classical vocal training have led her to various parts of the world performing in places such as Madrid, India and Bangkok.

## BEHIND THE SCENES

### **Christopher Davies – Artistic Director**



Christopher Davies is a director, writer and educator and co-founded Bamboozle Theatre Company in 1994. As Artistic Director, Christopher writes and directs the company's touring shows, runs the acclaimed training programme, facilitates Bamboozle's residencies for schools and families and produces resources for use in schools. Christopher continually seeks ways in which we can improve our methods of communication with young people for whom making themselves understood is a daily and life-long challenge.

After 13 years teaching in primary schools, Christopher spent an inspiring year at The Central School of Speech and Drama in London. He then joined the Leicestershire Drama Advisory Service where he ran courses for teachers, worked in special schools and set up youth theatres for students with learning difficulties. He has tutored on Leicester University's MA drama course, run INSET courses nationally and led training workshops for many organisations including The National Theatre and Shakespeare's Globe. As a director, he has created work for the London and Edinburgh Fringe and toured internationally.

### **Sue Pycroft – Production, Design & Puppetry Director**

Sue Pycroft co-founded Bamboozle Theatre Company with Christopher Davies in 1994. As well as being the lead theatre designer for Bamboozle's highly acclaimed touring shows for many years, she has also developed the use of puppetry as a way of connecting to students in performances. Sue was involved with development of Bamboozle's programme of work with students on the Autistic spectrum and continues to be fascinated in this area of Bamboozle's work. Recently Sue has been more involved in the production side of Bamboozle's touring shows.



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## DOWN TO EARTH – OUT ON THE ROAD

Producing *Down to Earth* involves a whole team of Bamboozlers led by the Director and supported by administrators at Bamboozle HQ who make sure that the show gets out on the road and into schools once it is ready.

The original team spent a few days at Bamboozle HQ working on various concepts for the show. The designers came up with the setting and props and then, during the rehearsal week, the directors and performers honed the ideas into the final production. The show was previewed at a Bamboozle family day and then sent straight out on the road where it spent a number of weeks visiting schools up and down the country. The show has since toured all over the UK including to the Take Off Festival and Imagine and has even been to China and Australia!

Each day the performers unload the van and put up the set in a new school. They get ready for the performances with physical and vocal warm ups. These are important for reducing the risk of injury, for making sure that the performers are comfortable on stage and for protecting the performers' voices as they are on tour for quite a long time. The show is performed four times a day in each school and at the end of the day the performers take down the set, re-pack the van and drive to the next venue ready for the next day's performances.

Director	Christopher Davies
Puppetry & Design Director	Sue Pyecroft
Design	Lucy Hammond
Music composed & directed by	Matt Marks & Steven Vitale
Devised and written by	Nicole Arkless, Kayleigh Cottam, Christopher Davies, Julia Disney, Matt Marks, Sue Pyecroft & Steven Vitale
Tour co-ordinator	Jade Frost
Teachers' Companion Pack	Nicole Arkless
Betty	Kayleigh Cottam/Ravi Sehra
Doris	Nicole Arkless/Ravi Sehra
Arthur	Gren Bartley/Craig Byrne

# BAMBOOZLE TRAINING COURSES

## An Introduction to the Bamboozle Approach

### Practical training courses for staff in using Bamboozle's Approach with students

Bamboozle produces interactive, multi-sensory theatrical experiences exclusively for children and young people with learning disabilities. All of Bamboozle's work, whether performance or workshop based, is underpinned by an approach that we share, as far as possible, with the schools that we visit. The Bamboozle Approach is a series of behavioural and linguistic strategies that are designed to put students at ease and enable them to engage comfortably and meaningfully with the world around them. Fundamental to our way of working is the use of creative ways to engage students. These techniques can be used in any setting whether it's in the classroom, in the drama studio or out in the world.

We offer training courses for staff to explore the strategies in more detail. These courses are available in a variety of different formats from staff INSET days to workshops with students where staff observe the techniques in practice and then analyse them with Bamboozle facilitators afterwards.

#### Each course incorporates:

- An explanation of the fundamental principles of Bamboozle's Approach and the thinking behind it
- Practical demonstrations of the strategies at work
- Techniques that you can begin using in the class room straight away
- Practical demonstrations and group exploration of creative ways to engage students

#### Course formats include:

- Whole or part school introductory INSET training days **from £795**
- Three-day workshops which include an introduction/planning day with staff and then two days of contact time with students in the mornings and staff in the afternoons **from £2,500**
- Week-long residencies where Bamboozle works with a group of students and their teachers and support staff for the whole week on an immersive drama-based experience **from £6,950**
- Bespoke long-term culture change projects where Bamboozle works with a school at regular intervals throughout the year to embed The Bamboozle Approach along with a creative process of teaching and learning **from £10,000**

All of Bamboozle's courses are tailored specifically to the needs of the school and its students. We have delivered this training to meet a variety of needs including: **managing challenging behaviour, engaging students at the hard-to-reach end of the autistic spectrum, seeking greater engagement with students with PMLD, adopting a creative approach to teaching and learning,** and many more.

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## Multi-Sensory Environments

### Practical Courses for Staff on Creating and Using Multi-Sensory Environments

Staff in special schools know the power and value of Multi-Sensory Environments; the trouble is that there's not enough time to set one up and never enough budget to acquire the necessary materials. Bamboozle's courses explore how environments can be created quickly, easily and cheaply and how they might serve to deepen the impact of the story or theme you are exploring to make it more meaningful to the students you are working with.

#### The courses include:

- Looking at different materials, building strategies and where and how environments can be set up in your school
- Practical sessions where you can create your own multi-sensory environment with ways to stimulate all the sensory channels – auditory, visual, kinaesthetic, olfactory and gustatory
- How to get the most out of your multi-sensory environment and create stimulating and meaningful learning opportunities for your students

#### Course formats include:

- Whole or part school introductory INSET training day **From £795**
- Design consultation and gathering of materials on a theme defined by the school followed by INSET training day **From £2,200**

#### Also available:

##### ***Creating Multi-sensory Environments*** by Christopher Davies

This highly practical guide to creating and using multi-sensory environments is packed full of ideas for low-cost, easy to assemble multi-sensory environments, accompanied with suggestions for use with clear learning outcomes linked to the P Levels for children with special educational needs.

The book is available from our website ([www.bamboozletheatre.co.uk](http://www.bamboozletheatre.co.uk)) **priced at £18.99**

##### **Multi-sensory Environments created for you by a Bamboozle designer**

Following a period of consultation, a Bamboozle designer comes into your school each half term, or term - as required, and creates a new multi-sensory environment tailored to your needs. **Price variable according to requirements.**

## **Props and Settings Workshop**

### **A Practical Training Course for Staff on Making Simple, Cheap, Effective Props**

Whenever we take a touring show into a school the staff are always interested in the props that we use and how the settings are created. Many of them are simply and cheaply made but they can be used to great effect.

A Bamboozle designer will take you through the practical process of creating a few simple props and elements of set and will also explore how they can be used.

#### **Course outline**

- Practical prop making session – creating a series of simple props or elements of set (e.g. a flock of birds, a swarm of fireflies, a hot air balloon, a magical tree)
- Ways to lead a prop making session with students
- Exploring how to use props and settings to enhance storytelling, engage students and create atmosphere
- Exploring ideas for prop and setting making for existing stories, to support different elements of the curriculum or to create effects for your own narratives
- Ideas for using different cheap materials and where they can be sourced

**One day workshop from £795 plus the cost of materials & expenses**

**[www.bamboozletheatre.co.uk](http://www.bamboozletheatre.co.uk)**

Tel: 0116 2552065

Email: [info@bamboozletheatre.co.uk](mailto:info@bamboozletheatre.co.uk)

## Storytelling and Building Original Narrative

### A Practical Course for Staff to explore a creative, multi-sensory approach to storytelling and building original narrative

Many of the storybook packages available to schools offer a few props or flash cards to accompany a particular story but what they don't do is give advice on how to enhance the storytelling or how to explore the story in more depth. The more students engage with a story the more they will get out of it. Bamboozle has a wealth of experience in working creatively with existing stories and devising and developing original narrative. This course will give you an insight into Bamboozle's way of working and provide you with practical tools for continuing your work with students.

#### These courses include:

##### Using existing stories

- Choosing a story or elements of a story to explore
- Bringing a story to life and hooking the students' interest
- Exploring creative ways of developing the story and devising practical activities to accompany it

##### Creating an original narrative

- Starting points for a narrative
- Using a person in role as a character in the narrative
- Ways to develop the narrative and keep the students engaged and invested in it
- Practical activities inspired by the narrative

#### Course formats include:

- Whole or part school introductory INSET training days **from £795**
- Three-day workshops which include an introduction/planning day with staff and then two days of contact time with students followed by discussion sessions with staff **from £2,500**
- Week-long residencies where Bamboozle works with a group of students and their teachers and support staff for the whole week on an immersive drama-based experience **from £6,950**

#### Also available:

##### *The Bamboozle Book of Dramatic Starts* by Christopher Davies

This simple, practical book guides teachers through creative ways of beginning a narrative and encouraging students to engage with it. The book covers a number of different activities and gives:

- A clear explanation of how to put each activity into practice with students
- An explanation of how each element of the activity works and the thinking behind it
- Examples of how Bamboozle has used each activity in practice

The book is available from our website ([www.bamboozletheatre.co.uk](http://www.bamboozletheatre.co.uk)) **priced at £14.95**

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## CONTACTS

If you would like any more information about *Down to Earth* or on any of the courses mentioned in this booklet, please do not hesitate to contact us.

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