

A Companion Pack for Teachers & Support Staff

# Moon Song



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# The Bamboozle Approach

*Moon Song*, as with all Bamboozle productions, has been designed to put the audience at ease from the moment they 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 explore and interact. 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 specific result.

The show has been specifically designed for an AS audience and draws on extensive research and performance experience from Bamboozle's previous shows as well as from its work in schools up and down the country. The team of performers will look for ways for the students to experience and engage with the different elements on offer in whatever way is appropriate to them. At the very beginning of the performance the company will meet the students informally, introduce themselves, find out the students' names and make sure everyone is comfortable.

The invitation will be for the students to sit and watch the show but we fully understand that not everyone will access the performance in this way – we are used to plenty of noise, to sharing the performance space with our audience and to taking the action to the corner of the room to engage a student who's more comfortable there than on a chair in front of the setting. We will talk to accompanying staff during the show if we need advice on how best to approach particular students or deal with particular situations; equally staff are welcome to talk to us at any time if they feel there's something we need to know.

## **Some of the techniques at work during the show**

- The show is simple in structure and uses few words; this allows the setting and ambience to be established without the need to follow complicated dialogue and plot details. Music and song add to the richness of the environment and provide a gentle way to introduce the narrative and characters as well as adding depth and atmosphere.
- Key words and phrases are accompanied by signs to give recognisable cues and as many ways as possible of accessing the performance.
- There are lots of opportunities for exploration and interaction throughout the piece; 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 to exercise one's freedom to choose.
- Opportunities for interaction will be approached sensitively – if a student does not wish to get involved there will be no pressure on them to do so – the team will make invitations and offers without encouragement or direction so that the choice is always with the student.
- The performers will not praise or encourage students nor will they draw attention to students who choose not to get involved. This supports the idea 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 scrutinised.

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 the Courses section of this document).

# Moon Song – The Journey

*Moon Song* is an interactive performance which uses a simple narrative, a minimal setting and a diverse range of props along with music, action and invitations to interact in order to engage its audience.

## What happens during the show

Welcome	The students and their accompanying staff gather in the performance space and are invited to sit around the edge of the setting. The Bamboozle company meets the students, finds out everyone's name and makes sure everyone is as comfortable as possible before beginning the performance.
Hello song	The company sings a song to formally greet each student by name.
Megan, Moon & Sea	The storyteller introduces Megan & the moon. "The moon above the horizon, above the sea". Megan is tired and gets into bed.
Megan goes to sleep	While Megan sleeps she dreams of a bird and hears the words "Anything can happen in your dreams".
A rocket to the moon	The music starts and Megan is transported into the dream. Rockets launch into space with a countdown sequence, the rockets fly around the audience and then land on the moon.
Quirky creatures	Megan wonders what she'll see and what will happen on the moon. She encounters strange, stretchy metallic creatures which make contact with the audience.
Flying saucers	When the creatures disappear, flying saucers emerge and fly around the space bringing ping-pong balls and a surprise – another opportunity for the audience to interact.
Dancing with tubes	Megan and the story teller discover some grey tubes which dance and provide percussive possibilities – they are shared with the audience. At the end of this sequence Megan is a little overwhelmed; she is soothed by the moon.
Comets	Comets fly through space in and around the audience – "Anything can happen on the moon".
Going home	Megan is tired – she gets back into bed and goes home.
Anything can happen in your dreams	While she sleeps she dreams of a bird and hears the words "Anything can happen in your dreams".
Goodbye song	The company sings the Moon Song and says goodbye to each member of the audience.

Between each section of the performance we take two collective breaths – the first breath is released with a gentle sigh, the second is breath is voiced. The breaths serve to punctuate the narrative; they provide a stopping point, a moment of calm that signals the end of one section before the beginning of the next. We often find that members of our audience join in with the breaths – taking a breath together can help us all pause and relax before continuing.

# Moon Song – a universe of possibilities...

## A simple narrative in an imaginary world

Moon Song's storyline is very simple and is specifically designed to be accessible to everyone who experiences it. We use a character's dream to allow us to explore an imaginary world where anything can happen. This world provides opportunities for members of the audience to engage, interact and explore in a variety of ways – it is a world where we are not bound by the usual conventions of day-to-day social interaction. Imaginary worlds allow us to explore real-life situations in a safe way – we can meet and interact with strangers, explore new and different ideas, try out new activities – all within a safe and supportive environment. Skills that we discover in this imaginary world can be applied anywhere else.

## Songs & music

Songs are varied in their pace and tone and are used in a variety of ways. The *Moon Song* song at the beginning of the performance becomes the hello song which is repeated using each member of the audience's name – it's also a way of introducing the company. The familiar refrain is used again for the goodbye song and, as before, each member of the audience has a personal goodbye – these songs show respect and value each individual audience member's presence. The rocket song is fast in tempo and includes a countdown to launch – this often gets repeated during a performance because members of the audience respond and join in with the counting. The energy calms again when the rockets float around in space before gently landing on the moon.

Live music underscores much of the show – the benefit of live music is that it can respond to the action in real time. Although the structure of the show is fixed there's a lot of scope for flexibility within it – sometimes audiences respond more to one section than another and with live music we can spend more time on what interests and engages the audience. The musicians, as well as underscoring the action, work with the audience's responses – sometimes matching movement and energy with musical accompaniment or commentary.

Our experience has been that children respond easily to music – it provides an immediate and instinctive way of setting atmosphere or signalling mood without needing to be explicit. Music can have a calming influence or be used to raise energy, it can give clues as to what's going on by raising or reducing tension in a narrative. Live music can match a child's energy and behaviour and possibly lead or be led by the child. It can also provide just enough aural distraction to allow children to focus on other things.

- Music and songs offer repeated patterns of sounds and words that become easily recognisable and familiar – they can be comforting because we know where we are with a repeating pattern. We can then alter the pattern or words or music for specific outcomes – e.g. a slow pattern might become quicker to increase the pace of an activity or the words of the song might change to move an activity on.
- Songs with words can offer strong verbal cues without imposing judgement and without putting people on the spot – in *Moon Song* we use the "Pick 'em up" song to clear up the ping pong balls after they've been thrown up in the air. It's a non-confrontational verbal cue that happens while we're picking up the ping pong balls – it's just a song we sing that doesn't ask anything of anyone – but more often than not the children join in with us.

## Encounters on the moon

The first moon creatures that the audience encounter are “space worms” – they’re made of industrial ducting and have handles made of pipe-insulation. The performers animate the space worms and bring them to meet the audience. The “space worms” have many purposes:

- There’s no right or wrong way to interact with a piece of ducting – all possibilities are open to us.
- They can be animated as if they’re creatures - which are often playful with the audience members – sometimes children respond more easily to puppets than they do to direct contact with unfamiliar people. These puppets approach carefully and build interactions slowly.
- They reflect light, they have many possibilities for tactile exploration, they have an interesting way of moving and they produce lots of different sounds e.g. when brushed or expanded and collapsed.
- They can be used as talking tubes – it has been our experience through performing this show that children who don’t generally respond in face-to-face vocal interactions will vocalise with us using these tubes.
- They’re light-weight and made of cheap materials – they won’t hurt anyone if they’re thrown or spun around – and they’re easy to replace.



Next come the flying saucers – these are simply plastic kitchen colanders sprayed gold. They are animated around the moon and can be separated and worn as hats – which is useful as a shower of ping-pong balls follows soon after. We began using ping-pong balls during the research phase of *Moon Song* – we had taken a bucket of them along to an exploration session with a group of “hard-to-reach” students. We were throwing the ping-pong balls around and the students appeared to enjoy the sound and patterns they made as they fell. We accidentally hit one of the students with a ball and he began to laugh, so we threw another and he laughed some more – this continued and developed into a sustained (and hilarious) interaction. We decided to include ping-pong balls in the finished production, and it has always been a highlight of the show. Nowadays, whenever we’re beginning a project in an autism learning environment, we always take a tub of ping-pong balls with us!





The dancing sticks are made from cardboard tubes that have been covered with rope and gum strip and then painted grey. The sticks emerge and join in with the beat of the djembe drums as if engaged in a dance. They're then taken to the audience for further exploration and interaction. As with the space worms the sticks offer the possibility of being used as "talking" tubes. They provide a set distance between talkers which some children find more comfortable than interactions at close quarters. They also give a strong indication of who we're focussing on in an interaction because our visual field is not being interrupted by other stimulus.

The performers employ a range of strategies during the show to enable audience members to relax and engage with the performance:

- Focus and attention – the company are focussed on the children from the moment they enter the performance space. During the welcome before the show starts they approach individuals carefully and sensitively in a relaxed way. They find out the children's names and chat to them – all the time observing the children's responses and taking the "emotional temperature" of the group – this process continues throughout the performance.
- The performers have a job to do – perform the show – but they will not carry on regardless if something isn't working or if a member of the audience is struggling. The structure of the show is fixed but it also has lots of room for flexibility. The performers don't need to stick rigidly to the planned performance but can adapt it as necessary to respond to the needs of the group in front of them. Sometimes this means expanding one section of the show because a particular member of the audience is clearly experiencing a profound response to it. At other times this might mean moving on more quickly than usual because a child is distressed by one of the activities. The team constantly check in with each other to make sure that everyone is ready to move on.
- As a touring company the Bamboozle performers have an advantage when meeting new audience members – they have no idea what the children do and don't like or will and won't do. This means that they are free to explore all possibilities with the children. We're often told that children respond in unexpected ways during a performance - e.g. enjoying loud noises when they're usually sound sensitive – if we'd known about the sound sensitivity, we might never have explored the sound-making possibilities with that child. No expectations can lead to unexpected discoveries.
- We go to where the children are first so that we can potentially go somewhere together afterwards. It might be that we begin a performance with one member of the audience choosing to experience it from under a table in the corner of the performance space. One of the performers might spend time with them there or close by – they might bring elements of the performance to the person under the table so that they can experience it on their own terms in a place that feels safe to them. This communicates a respect for how a person is and a willingness to make contact. If contact is made, we seek to gently build rapport which in turn may lead to meaningful interaction and eventually to participation. If we insist at the outset that the person sits on a chair and watches the performance their resistance to doing so may have negate any possibility of them engaging with the performance and of us building rapport or enjoying any kind of interaction.

# Activities for the classroom and beyond

All of Bamboozle's work, whether in performance or workshop, has a strong legacy element – we aim to share our creative techniques and behavioural approach with as many education staff as possible with a view to reaching as many children and young people as possible. Many of the interactive and sensory experiences from the show can be broken down and replicated in the classroom. We hope that you have seen some ideas that you can use in your own learning environment. The performance itself provides many opportunities for the achievement of learning targets especially those concerned with focussing attention, exploration, interaction, communication and motor skills. Some possibilities to experiment with in the classroom include:

- Free exploration within a simple narrative structure – you could create your own *Moon Song*-style exploration session in the classroom. Move the tables to provide a clear space to work in. Play a space themed background soundtrack (there are many available on the internet). Introduce the session by saying that the group is going to explore the moon. Provide a range of cheap, expendable resources for exploration e.g. sheets of bubble wrap, foil blankets, cardboard boxes, physio balls, ping-pong balls and plastic basins, cardboard tubes etc. Spend an hour exploring the resources *with* the children and see what happens. Repeating sessions can be productive as children often expand their explorations as they become more comfortable with the format.
- Rocket countdown movement session – as in the performance you could use space rocket toys and a countdown to get everyone involved in a movement session. We can lead the movements by modelling the rockets flying around and match the movements made by the students. We can also provide opportunities for counting – perhaps varying the number at which the countdown begins.
- Colanders or plastic basins full of ping-pong balls – as described above, we often use ping-pong balls in sessions with students. Ping-pong balls can be thrown around without the risk of injury and are useful for counting or sorting colours – they can be tipped between containers (water cooler bottles are good for this) and the noises or scatter patterns they make can be explored.
- Talking tubes – our experience has been that students often respond to being spoken to through a “talking tube”. There could be a number of reasons for this: they're novel - it's an unusual and fun way to interact, they allow students to keep their distance (sometimes they're uncomfortable communicating at close quarters), they clearly show students who they are talking to and provide a narrow field of focus, they focus sounds and they're good for making funny noises as a tube changes sounds from the mundane to the unusual.
- Vocal and behaviour matching – as explored during the show – can be a fun way to build engagement and rapport – simply match students' vocalisations or movements and see what happens. Vocal and movement or energy matching demonstrate that we're paying attention to what students are communicating and shows our willingness to go to where they are. We signal by matching that we're willing to learn their language of communication – sometimes this leads us on to reciprocal interactions that open up new possibilities.

## **Tips for getting the most out of your session**

- 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 to build on their genuine 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.
- 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 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 throw resources try finding something for the resources to be thrown into so that they make a sound and then explore the different sounds.
- When we create a focussed 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 the experience as rich as possible. Our efforts and our attention are strong indicators of how much we value our students.

# Creating Moon Song

Producing *Moon Song* involves a team of Bamboozlers led by the director and supported by the administration team at Bamboozle HQ who make sure that the show gets out on the road and into schools once it is ready.

The original production of *Moon Song* was researched in a number of schools in the Midlands where we worked with many students across the autism spectrum including those considered “hard-to-reach” and those who presented behavioural challenges. We wanted to make sure that the show was accessible to everyone. The original company spent a few days at Bamboozle HQ exploring space-themed design elements and activities as well as working on the musical elements of the show. We then workshopped our ideas out in the schools and selected the elements that would be used in the final piece based on the responses from the students we worked with.



The company in the rehearsal room – left to right: Gren Bartley, Amy Lovelock, Ben Forgham and Rosie Fox.

Back at Bamboozle HQ the designers created the final settings and props the company came together again to refine and rehearse the piece before sending it out on a UK tour.

This March the show will spend three weeks visiting schools up and down the country. 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.

# The Touring Company

## Gren Bartley - Musician



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. There he has written for and performed music across many of their touring shows, residencies, educational work and other projects.

## Ben Forgham – The Storyteller



Ben studied acting for three years at London's East 15 Acting School. And promptly forgot it all. After working for ten years in mainstream touring theatre and the West End he decided to take a break, and accidentally discovered Bamboozle where he's worked for the last eleven years and loved it!

## Rosie Fox - Musician



Rosie has performed all over the UK and recently in China with Bamboozle as an actor and musician. She trained at East 15 Acting School and has worked on several Bamboozle shows including 'Hansel and Gretel' and 'The Gentle Giant'. Rosie is the co-founder of 'Mockingbirds Theatre' and an associate artist of 'Wrongsemble' in Leeds.

## Amy Lovelock – Megan



Amy is a professional performer, choreographer, creative director and teacher who graduated from LIPA (Liverpool Institute for Performing Arts). Since graduating Amy has worked with a multitude of choreographers and companies. Amy has been guest choreographer for University of Cumbria and University of Lincoln and is starting work with Opera North and Youth Musical Theatre UK.

# Behind the scenes

## Christopher Davies - Director



Christopher Davies is a director, writer, educator and co-founder of Bamboozle in 1994. As Artistic Director, Christopher writes and directs many of the company's touring shows, leads the training programme and 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. He runs training courses and workshops nationally and internationally: including the National Theatre, Shakespeare's Globe, New York University, Sydney Opera House, Melbourne Arts Centre, Singapore, Shanghai and for Assitej in Sweden.

## Sue Pyecroft – Designer



Sue Pyecroft 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 Autism spectrum and continues to be fascinated by this area of Bamboozle's work.

## Hannah Boothman – Design Assistant, March 2019 Tour



Hannah is a theatre designer, costume maker, painter, and all-round crafter. As well as working with Bamboozle, she's also designed shows for other companies like Youth Music Theatre, Oldham Theatre Workshop, and Haringey Shed. She is currently working on the costumes for a new musical of *Wind in the Willows*.

# Bamboozle Training Courses

Bamboozle provides a wide range of tailored training courses for schools, theatres, community organisations, parents, carers and creative practitioners.

## **Case study: Creative approaches to teaching in the autism learning environment**

In Summer 2018 we finished a long-term culture change project at Lakeside School in Welwyn, Hertfordshire. The project was focussed on staff development and centred on the learning environment for hard-to-reach students on the autism spectrum. We visited the school at regular intervals throughout the academic year and facilitated creative and immersive learning experiences for students. Staff observed the sessions in the first phase of the project and then became fully involved in taking part and leading sessions as the project progressed. After each contact session with students we ran a breakout discussion session with staff where we analysed what had happened and looked in detail at the creative techniques and behavioural strategies employed.

The project was extremely successful and, late last year, Lakeside was awarded Autism Accreditation Advanced Status by the National Autistic Society. In its letter of recommendation the NAS Accreditation Panel said,

“Bamboozle has been a project which has redefined the way in which the school works with the pupils. The approach uses ‘a series of behavioural and linguistic strategies and practical drama-based techniques that seek to enable children and young people with learning disabilities to engage meaningfully with the world around them.’ The impact of this was seen throughout the school in the way that staff interact with the pupils and give them the space and support to learn in a way that suits them”.

The Accreditation Panel went on to say, “Please note that the panel recommends that the Bamboozle Project is put forward for an Enhanced Practice Commendation.”

Lynnette Johnson, Lakeside’s headteacher, wrote to us to say:

*“The project that you have designed for our children and staff to embark upon together has inspired and motivated us to change our curriculum to meet the needs of our pupils in a much more creative and dynamic way. This in turn has led to happier pupils and much less challenging behaviour. Our staff have come to see that a non-judgemental approach, which entirely values every action of the child, is the way to promote and secure good quality learning”.*

## AS Training Course for Teachers, SENCOs Parents etc.

During this one-day course you will consider:

- How the Bamboozle Approach is used to engage students on the Autism Spectrum.
- Five considerations to be made before we start working with students
- Nine strategies that can be used to engage hard to reach students
- Video clips of Bamboozle working with AS students
- How we can listen effectively for information
- Practical, tried and tested workshop ideas for the whole spectrum of AS students
- How to use purposeful observation, non-directive offers and many other strategies
- Creating a growth mindset in ourselves and our students

**Date: Tuesday 4 June 2019**

Location: Leicester, UK (venue TBC)

Time: 9.30 – 4.30

Booking fee: £77 (Freelance practitioners) £149 (Schools and funded organisations)

### **An exploration of creative ways to work with students who are on the Autistic Spectrum:**

Christopher Davies, artistic director of Bamboozle, will share the methodology Bamboozle uses to engage the hard to reach end of the autistic spectrum. The ideas have been developed over 5 years in conjunction with a number of special schools. They include 5 steps to put in place before we begin and 9 strategies for working creatively with such students. There will be video clips of the strategies in action and lots of opportunities to discuss, debate and develop these ways of working to make them appropriate to your own situations. You will go away with practical ideas that you can put in place immediately.

### **What teachers say about the Bamboozle approach:**

*"We have been deeply impressed with the sheer talent and professionalism of the Bamboozle Team. Their respect for the dignity and individuality of our students is manifest in their sensitive and appropriate communication approaches. Bamboozle has sought to marry the aesthetic but practical approach to the challenge we have set them; to help us discover some radically new entry points for learning for our 'hardest to reach' students with ASD."* John Naylor, Yeoman Park School.

*"I have been personally moved to see our young people achieve a level of engagement and enjoyment that is not frequently witnessed in school. The Bamboozle artists showed all pupils (and staff) an inspiring level of respect. The opportunity to observe and reflect on such skilful practice has re charged my personal enthusiasm."* Christina House – Head of School. Redgate School.

**Bamboozle's Artistic Director Christopher Davies** is a teacher, director and writer. He is continually seeking 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. His work is informed by three fundamental beliefs:

- that it is his job as an artist and educator to provide all young people with the means to find their own voice.
- that young people of all abilities and disabilities flourish when we remove the judgement from the educative process and enable them to find their own agenda in an environment free from fear.
- that all young people know more than we think they do, are capable of more than they think they are and have the capacity to surprise us all.

In 1994 he set up Bamboozle Theatre Company with Sue Pyecroft since which time they have developed the Bamboozle Approach. Based on a set of beliefs and principles the approach uses over a hundred linguistic and behavioural strategies designed to enable teachers and other professionals to engage with children who have learning disabilities.

Christopher has written two books: "Creating Multi-Sensory Environments – Practical Ideas for Teaching and Learning" and "Dramatic Starts – 17 ways to start a drama session with SEN students". He is currently working on a third which explores the non-judgemental approach that is at the centre of Bamboozle's methodology.

## 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 £3,000**
- 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 £7,950**
- 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 specifically tailored 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.

For more information on any of Bamboozle's courses please see the contact details at the back of this booklet.

## **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**

## 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 £3,000**
- 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 £7,950**

#### 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**

# Contacts

## The Company

<b>Director</b>	Christopher Davies
<b>Original research</b>	Christopher Davies, Sue Pyecroft, Julia Disney, Tayo Akinbode, Nicole Arkless, Steno Vitale, Bob Stafford
<b>Devised &amp; written by</b>	Christopher Davies, Sue Pyecroft, Julia Disney, Tayo Akinbode, Nicole Arkless
<b>Performed by</b>	Gren Bartley Ben Forgham Rosie Fox Amy Lovelock
<b>Musical Director</b>	Tayo Akinbode
<b>Composer</b>	Julia Disney
<b>Designer</b>	Sue Pyecroft
<b>Design assistants</b>	Hannah Budd, Emma Thompson, Hannah Boothman
<b>Tour Co-ordinator</b>	Jade Frost
<b>Education pack</b>	Nicole Arkless

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

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