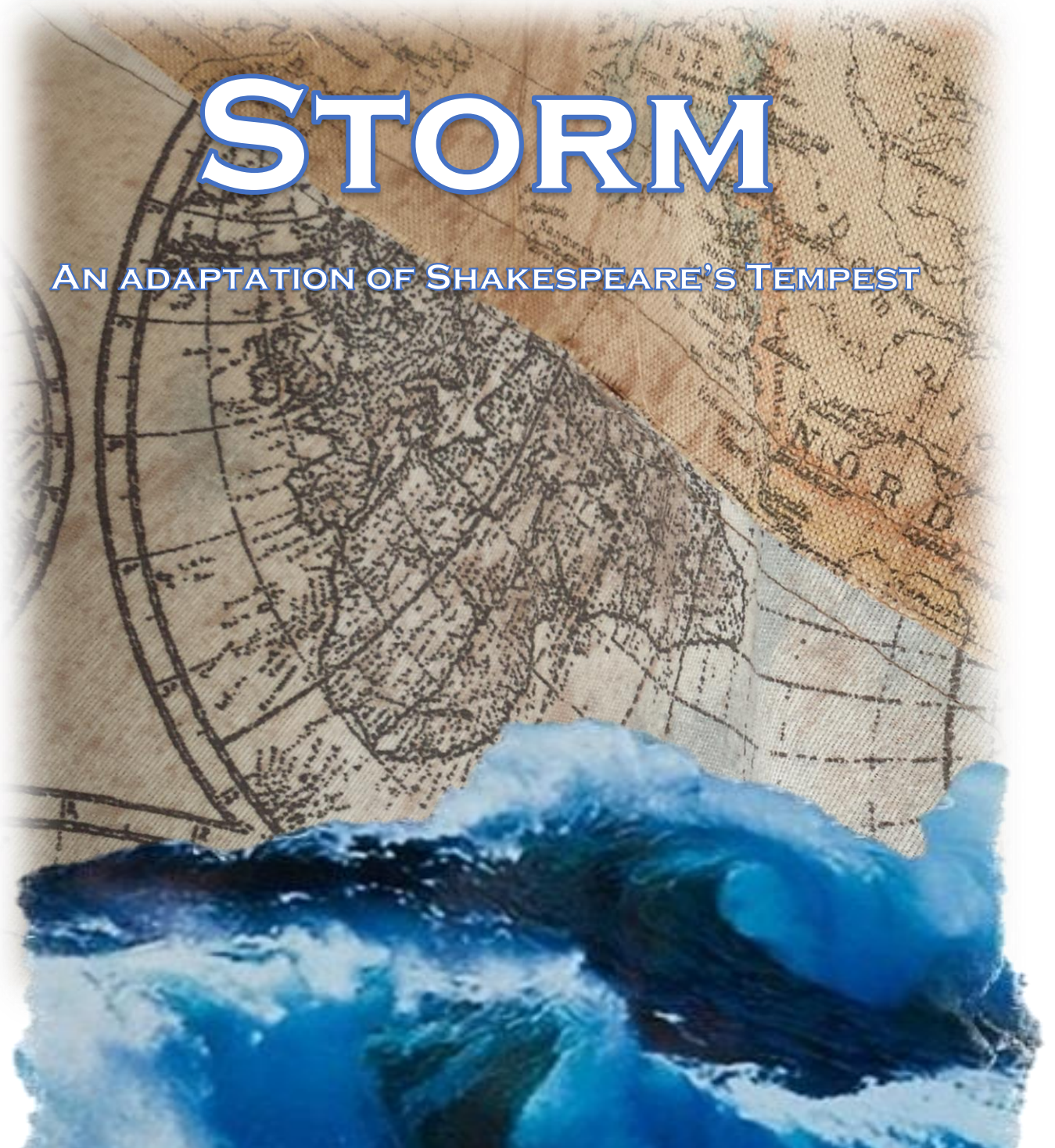


# STORM

AN ADAPTATION OF SHAKESPEARE'S TEMPEST



## TEACHER'S COMPANION PACK

**bamboozle**

creating possibilities for disabled children



ARTS COUNCIL  
ENGLAND

LOTTERY FUNDED

Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

# CONTENTS

Contents.....	2
The Bamboozle Approach.....	3
Some of the techniques at work during the show.....	3
Storm – The Journey.....	4
What happens during the show.....	4
The Tempest.....	5
<i>Storm</i> - building the narrative.....	5
Possible ways we can use an existing play or story as a starting point.....	7
Activities for the classroom and beyond.....	8
Creating an Enabled Space.....	9
Creating Storm.....	10
The Company.....	11
Bamboozle Training Courses.....	16
The Bamboozle Approach.....	16
The Bamboozle Masterclass.....	17
Bamboozle Summer School.....	17
Online courses.....	18
Autumn sessions.....	18
Contacts.....	19
The Company.....	19

# THE BAMBOOZLE APPROACH

**Storm**, 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 audiences on the autism spectrum 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 set. 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 context 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).

# STORM – THE JOURNEY

**Storm** is an interactive performance which draws on some of the characters, themes, events and atmosphere of Shakespeare’s *Tempest*. Small sections of the original text are blended with music, action and opportunities for interaction.

## What happens during the show

Welcome	The students and their accompanying support staff gather in the performance space and are invited to sit along the edge of the shore. 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 “Stormy winds will blow, let’s see where they go” - we’re all going on a journey together.
Waves crash	The company represent waves crashing into each other and against the shore as the sea eventually becomes calmer.
Flotsam and jetsam	The company pick up plastic bags from the shoreline and animate them – they share the shapes and creatures they create with the audience. “Be not afeared; the isle is full of noises”.
Prospero and Ariel	The company read books which become birds and fly around the island. Ben puts on a cloak and becomes Prospero; he says, “This island’s mine”. Prospero puts a cloak on Lara and she becomes Ariel, his servant/apprentice. They sing a song, “Whisper a little magic” and take their magic to the audience. Ariel is very playful which annoys Prospero and he sends Ariel away.
Caliban	Prospero reads his book and Ariel fetches Caliban - the wild creature - who is asleep on their bed. Caliban wakes up and stomps around making lots of noise. They also say, “This island’s mine” and argue with Prospero. Prospero sends Caliban away to go and catch fish.
Fishing	Out at sea Caliban goes fishing and sings a song, “Hey little fishy”. The fish swim around the audience and some are caught up in Caliban’s net.
The storm at sea	Prospero commands Ariel to conjure up a storm, the wind fills their cloaks and the sails of the ship. We hear shouting in the storm. Caliban is scared of the storm. They are washed up on the shore and we don’t know whether they’re alive or dead.
Caliban wakes	Ariel tries to wake Caliban. Prospero is going to use his magic but Ariel stops him saying, “No more magic!” Prospero plays music on Caliban’s bed (a tongue drum) – which eventually wakes them up.
Caliban and Ariel	Caliban and Ariel copy each other’s movements and sounds – they come to the audience and explore more movement, stillness, sound and silence.
Together	Prospero, Caliban and Ariel realise that they can share the island. They represent the waves on the shore.
Goodbye song	The company sing the goodbye song to each member of the audience saying, “We’ll see you next time”.

# THE TEMPEST

“Be not afeard; the isle is full of noises,  
Sounds, and sweet airs, that give delight and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears; and sometime voices,  
That, if I then had waked after long sleep,  
Will make me sleep again: and then, in dreaming,  
The clouds methought would open, and show riches  
Ready to drop upon me; that, when I waked,  
I cried to dream again.”  
*Caliban, Act III, Scene II*

The original play begins with a storm and shipwreck. The ship is carrying the King of Naples and his son, Ferdinand, back to Italy from a wedding in Tunis. Travelling with the King is Antonio, the Duke of Milan – Antonio had usurped the Dukedom from his brother, Prospero, twelve years before.

The action then switches to an island where Prospero is explaining what happened in the past to his daughter, Miranda. Prospero - along with his books on magic - and Miranda had been cast out to sea in a small boat when his brother had taken over Milan; they landed on an island which was inhabited by a “wild creature”, Caliban, the son of a long-since dead witch called Sycorax. Before she died Sycorax had trapped a spirit called Ariel in a pine tree. When Prospero arrived on the island he attempted to civilise Caliban and freed Ariel from the tree on the promise that Ariel would become his servant for a period of time.

Prospero engineered the storm, using his magic and with Ariel’s help, in order to bring his treacherous brother and the King of Naples’ retinue to the island. All of those caught up in the shipwreck are preserved safe and sound and scattered around the island not knowing whether or not they are the only survivors. As the play unfolds Prospero stage manages his daughter’s meeting and subsequent romance with the King of Naples’ son, Ferdinand. He also punishes and then becomes reconciled with his brother and those that plotted against him twelve years before. Finally Prospero, renounces his magic, frees Ariel, and decides to return to the world of men along with his daughter and those that arrived on the ship. The island is left to Caliban, Ariel and the rest of the spirits that dwell there.

The play explores various themes; love (romantic and familial), loyalty, politics and social relationships, magic and artifice, the power of nature and nature versus nurture, freedom and constraint, empathy and forgiveness, reconciliation... and many more depending on our interpretation of the text.

## **Storm - building the narrative**

**Storm**, although based on *The Tempest*, does not try to represent the entire plot from the original play. It would be difficult to convey the whole story with all of its characters in a forty-minute piece of theatre in a way that would be appropriate and accessible for the intended audience. Instead, elements of the story have been selected for their contribution to a simple narrative and for their theatrical potential.

### **Setting the scene**

After the welcome song, which talks of “stormy winds”, we see the waves rolling into shore towards the audience. The waves eventually become calm as the storm dissipates; the grey driftwood animated by the company is evocative not only of the waves themselves but also of the

ship's timbers being tossed around in the sea and then brought to land with the rest of the flotsam and jetsam. The physicalization of the waves is an engaging theatrical device and all of the elements of the first part of the piece are suggestive of the storm, the sea and the island. The setting itself is reminiscent of a ship's mast and sails and there are books scattered around the space along with a magical symbol on the ground. None of these components are explicit in themselves but they are suggestive of important theatrical elements of the original play.

### **Prospero, Ariel and Caliban – a simplified plot**

When devising **Storm** the company decided to focus on only three of the characters. Prospero is powerful, Ariel is playful and magical, and Caliban is “wild” and belligerent. These three characters alone allow for the suggestion and exploration of various themes from *The Tempest* – those of magic, relationships (master and servant), ownership of the island (both Prospero and Caliban insist that the island is theirs), empathy and resolution. The characters are all very different from each other and the contrast in their personalities adds to the theatricality of their interactions on stage.

**Storm's** simple plot establishes the island and the fact that all three characters think it belongs to them. It shows that Prospero is powerful as he orders the others around and that he uses magic to get what he wants. He conjures up a storm which almost kills Caliban and, on Ariel's insistence, he uses conventional means to help revive Caliban – realising that magic is not always the answer. The characters are resolved to share the island by the end of the piece. Although this is not exactly how things happen in *The Tempest* it does follow some of the main themes and results in acceptance and reconciliation. It also allows us to take advantage of the highly theatrical potential of the storm and of magic.

### **Opportunities for interaction**

There are five scenes during **Storm** where the company specifically offer members of the audience the possibility of building interactions and of being actively involved.

1. The first opportunity for interaction comes with the animation of the plastic bags from the shoreline at the beginning of the show. The plastic bags are bits of debris – they're not trying to be anything specific and the company share them with the audience in order to explore possibilities. Plastic bags are tactile, they can be animated, they can create shapes, they make a noise, they can be thrown or stretched or indeed ignored. There's no set way of engaging with plastic bags – they provide an opportunity to explore and interact or simply to watch. [NB any interaction with them is closely monitored by the company].
2. The lights thrown around by Prospero and Ariel as they “whisper a little magic” offer a chance to have fun with magic that can be brought right to the audience to delight (and possibly confuse) them.
3. The books become birds and fly into the audience offering opportunities for connection between the company and the audience – they might be interesting to watch or listen to or they might become a point of focus for shared attention.
4. The fish that Caliban catches in his net also visit the audience – they are simple tactile props that may be of interest as objects in themselves as well as provide a means of drawing the audience into the action.
5. When Caliban is woken after the storm he and Ariel copy each other's movements and sounds. Along with Prospero the characters then approach the audience to look for

opportunities to build similar interactions having modelled them initially between themselves. Behaviour matching is a technique that Bamboozle uses in lots of its work as a way of building rapport and establishing reciprocal interaction. The process is very gentle, it doesn't demand or even encourage interaction but rather accepts how a person responds in the moment and builds on that.

### **Use of language**

Most of the words that you hear spoken in **Storm** are lifted directly from the script of *The Tempest*. In this production words are used only sparingly; phrases that convey specific meaning and move the plot on are kept simple in order to be accessible to as many people as possible. During the storm that Prospero commands Ariel to create he and Ariel shout out phrases from Act I, Scene I of the play which, in the original text, are delivered by the sailors caught up in the shipwreck – their meaning is less important than the mood of fear and confusion that they communicate. People often fear tackling Shakespeare because the language may seem impenetrable for the young people with whom we work - but it is possible to strip the text down to its essential elements or create atmosphere and mood with the original language.

Although we haven't used the entire plot, all the characters or indeed much of the original script from *The Tempest* we can still communicate and explore some of the essential themes. We can also create different environments and atmospheres inspired by the story.

### **Possible ways we can use an existing play or story as a starting point**

1. Using extracts from a story with challenging language. We don't need to limit ourselves to children's books that the children can understand every word of – stories, themes, atmospheres, plots etc. can be drawn from all branches of literature.
2. Using a short extract from a story rather than the whole plot. We don't have to use the whole story – we can draw out particular settings, characters, themes and plots as a way of exploring ideas or developing skills in different areas of the curriculum – metaphor is an extremely powerful tool for exploring social stories, and many stories have sensory elements which could inspire a wide range of practical activities e.g. creating a storm soundscape with different instruments and varying the intensity of the sounds.
3. Using a starting point and taking story in a different direction. We can also alter a story and take it in a different direction depending on what we're using it for (for example - we once spent a week exploring Macbeth with a group of students who gave it a happy ending where everyone said sorry and made friends!)
4. Using a setting from a story as a starting point. There are many ways to bring stories to life and create atmosphere to accompany them with the use of simple settings, lighting or music – e.g. you could create the blasted heath from the beginning of *Macbeth* with witches who want to mix a spell in their cauldron – the students could venture out to find or create the different ingredients and then bring them back to add them to the cauldron and cast the spell.

## 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-linguistic 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 might be able to use in your own learning environment. The performance itself provides many opportunities for the achievement of IEP targets especially those concerned with focussing attention, exploration, interaction, communication and motor skills. Some possibilities to experiment with in the classroom include:

- Creating a storm – this could be a musical activity involving using percussion and/or other instruments to make (and possibly record) a soundscape – perhaps which varies in its intensity. Or the movement and chaos of the storm could be created with a physical activity exploring using fabric, paper, plastic bags, water sprayers and other materials.
- Animating plastic (or possibly paper) bags – bags have tactile and auditory potential and can be animated in a variety of ways; they float on the air and dance in the wind; they can become creatures or snowballs. They offer the possibility of exploratory play.
- Making fish – the fish used in the production are simple shapes cut out of rubber. Once made the fish could be decorated as part of an underwater display, or they could be used in a game to see who can throw them into a bucket and from what distance, they could be used as toys or puppets, or they could be fished out of e.g. a paddling pool (not necessarily filled with water) with a variety of different tools.
- Creating “twangling instruments” from pieces of scrap – as the company say in the production “the isle is full of noises” - simple instruments can be created from e.g. stretching elastic bands around an ice-cream tub, drums can be made from boxes and tins, rattles from plastic bottles partially filled with lentils or biscuit tins containing ping pong balls etc. The process of creating the instruments offers exploration potential in itself.
- Vocal and behaviour matching – as explored during the show – can be a fun way to build engagement and rapport – it demonstrates that we're paying attention to what students are communicating with their voice and movements and shows our willingness to go to where they are and see what happens.



## Creating an Enabled Space

Alongside the behavioural-linguistic strategies of the Bamboozle Approach we're also working to several core principles that enable children and young people to engage with our performances.

The first, and arguably most important, of these principles is that we seek to create a non-judgemental space; an environment where it isn't possible for audience members to get anything right or wrong. As long as everyone is safe there is no right or wrong way to experience the show and members of the audience are free to respond in their own way.

As well as removing the judgement from our working environment we also let go of our own agenda. All of our shows are multi-sensory and interactive and each has a set structure but that structure remains fluid and flexible. We adapt each performance to the audience that happens to be in front of us on the day which gives us the freedom to respond to any engagement in the moment.

Along with letting go of our own agenda we also let go of the expectations we may have of our audience. Before each performance day we brief supporting members of staff on what will happen during the show and how we will be working with the students. We are sometimes told that a particular student e.g. doesn't like loud noises or is tactile defensive or won't engage with strangers. While we remain extremely sensitive to, and observant of, our audience and how they are responding to what we present, we try not to be bound by these expectations. Expectations potentially discount the possibility that today the student might enjoy the loud noise or wish to explore the interesting tactile object or be fascinated by the strange character in the room and seek to interact with them. Expectations may also prevent students from being given the opportunity to overcome personal challenges.

The quality of the attention we give to our audience is crucial to their experience of the performance. When we withdraw our judgement and we let go of our agenda and expectations we can focus entirely on the people in front of us in the very moment that we're sharing a space together. It allows us the possibility of seeing what the children and young people are potentially communicating as well as how they're responding to the physical and emotional environment. With focussed attention we might see communication that would not otherwise be visible, audible or tangible. We are ready to respond to every opportunity to build rapport, enable engagement and explore possibilities.

This collective attention and focus contribute to the establishment of a "sacred space"; a space where the children and young people are respected and valued. The attention of the performers and of staff supporting members of the audience is focussed, the physical space is appropriate and has been created expressly to enrich the experience and there are no unnecessary interruptions while a performance is taking place. We give the time necessary for the audience to experience the performance in their own way and on their own terms.

The final key component of the enabled space is the notion of going to where the child or young person is first in order that we can go somewhere together afterwards. The elements described above provide the context that facilitates this. 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 room. 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 negate any possibility of them engaging with the piece and of us building rapport or enjoying any kind of interaction.

# CREATING STORM

Producing *Storm* involves a team of Bamboozlers led by the director and designer 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 company spent a week in the rehearsal room deciding which characters, themes and plotlines to use from the original play as well as exploring the many possible theatrical elements and opportunities for interaction in the piece. Once the initial development week was over the designers got to work creating the set and props and the musical director composed the music and songs.



The original company in the rehearsal room – left to right: Gren Bartley, Kayleigh Cottam, Ben Moores and Becky Matter.

When everything was prepared the company came together again for another week to refine and rehearse the piece and to trial aspects of the show with audiences in local schools. Working with an audience allows the company to make sure that performance elements work and that possibilities for interaction are effective. The original show toured UK schools and theatre festivals, including the Imagine children's theatre festival in Edinburgh which led to it being taken to out to China, Egypt and Sweden.

For this tour the show will spend six weeks visiting schools up and down the country. Each day the company unloads the van and puts up the set in a new school. They get ready for the performances with physical and vocal warmups. 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 company takes down the set, re-packs the van and drives to the next venue ready for the next day's performances.

# THE COMPANY

## Nicole Arkless - Caliban



Nicole has been involved with theatre for most of her life having caught the acting bug at Youth Theatre as a child. She studied French and Theatre at Warwick University and acted in a number of productions whilst there. After graduation, Nicole moved to London to work in mainstream theatre and children's TV. She left the industry after a few years and did a variety of jobs in the corporate world before discovering Bamboozle in 2009. Since then she has been on the devising and performance teams for many of Bamboozle's productions and has been lucky enough to perform all over the UK as well as in Malta, China and Australia. She has also been a performer and facilitator on Bamboozle's family programmes. Since 2010 she has been heavily involved in Bamboozle's education work where she has documented practice and helped develop the Bamboozle Approach. As Bamboozle's Associate Director of Education and Training she delivers school CPD programmes and a variety of other training courses in the UK and around the world.

## Craig Byrne - Storyteller

Craig trained at The University of Manchester and at The Royal Central School of Speech and Drama. He has spent the last twenty years working as an Actor/Musician, Composer and Sound Designer, working often with Devising and Movement based companies. Craig worked for 6 years with improvising company Cartoon De Salvo, he also toured London's Parks during the summers for several years with The London Bubble Theatre Company. For 6 years he toured the UK, Europe and the world with Strangelings street theatre company. Craig's work as a Sound Designer and Composer has led him to collaborate extensively with contemporary Circus performers and companies, cabaret artists and fine Art installations. Craig first worked with Bamboozle in 2016 on their production *Hansel and Gretel*, and has since worked with Bamboozle on many productions including, *Gentle Giant*, *Storm*, *Down to Earth*, *Makara and the Mountain Dragon*, *Firebird*, and *The River* as well as delivering our creative education projects and family residencies.



## Lara Jade Greenfield - Ariel



Lara made her West End debut at the age of 9, dancing in *The Nutcracker*. She went on to train as a dancer, actor and singer, being awarded an Honours degree in Theatre and subsequently training as an actor with Fourth Monkey Actor Training Company, with whom she performed repertory theatre around the UK. Since graduating in 2013, she has taken shows to the Edinburgh Fringe Festival and has performed in many touring theatrical productions in the UK, Spain and Italy. In 2015, she toured the US and Canada as part of a folk music duo, performing in 7 cities and multiple venues across North America.

Lara is experienced working with young people, including creative projects funded and produced by Groundswell Arts charity in which she performed in SEN schools. She has also worked on outreach projects in both mainstream and SEN schools with Haringey Shed theatre company.

Lara is a singer, songwriter and freelance musician. She is commissioned by charities such as Young Lives versus cancer and Great Ormond Street hospital to write songs for families who are facing difficulties in their lives. She also writes and produces her own music, mixing contemporary music production techniques with a folk sensibility. Lara models in fashion and commercial photoshoots, working with award-winning photographers and frequently appearing in fashion magazines. She acts in commercials, commercial films and voiceovers, and is represented by International Artists Management. Storm is her first production with Bamboozle and she is very excited to be involved with the schools' tour

## David Hately – Company & Production Technical Manager

David joined Bamboozle in March 2021, having previously worked with them as both a freelance technician and on the staff of the venues Curve (Leicester) and Lakeside Arts Centre (Nottingham). He has been very pleased to have been part of the team getting through the pandemic (*Moon Song* online and *Sing a Song*) and back into presenting our work to audiences in real-life (*Down to Earth*, *Backyard*, *Firebird*, *Rain Rain*, *The River* and now *Storm*). Prior to joining Bamboozle he has experienced a wide range of theatre and music, touring nationally and internationally with both: notable shows were with Aakash Odedra (*Rising*, *Murmur* and *Inked*) and Curve (with too many shows to mention, highlights include *The Twits*, *Chicago* and *Westside Story*).



## Ben Moores - Prospero



Ben specialises in physical theatre, singing and acting. He trained in Ballet and then in theatre where he achieved an MA in Ensemble Theatre from Rose Bruford College. He is artistic Director of Theatre Elliptical where he wrote and performed in their latest production called `Absence Of Separation` that premiered at the Edinburgh festival 2016 followed by a UK tour. He is also Artistic Director and cast member of Just Add Water Theatre Company who have been creating original physical theatre for the past twelve years including production such as `Bobby` and `Why Me`. He has been Movement Director and Drama Facilitator for many companies including: Hijinx, CYAC, Library Theatre company and Small Things. As a singer he received tuition at the Royal Northern College of Music and has performed in choirs and bands as well as his own solo shows for private parties offering songs that span many genres.

Ben has also recently published a book: Whirlpool People Deconstructing the Illusion of the Self and toured with his one man show and book talk.

Ben has worked with Bamboozle since 2016 on the production Storm, touring throughout the UK and internationally, and since then has worked on many different projects including our family residencies.

## Naomi Sparrow - Caliban

Naomi first began performing professionally from the age of 16 with Chicken Shed Theatre Company. It was here that she first realised her skills for working with young people with additional needs. She later went on to train at Arts Educational Schools, London, graduating with a BA Hons in Acting. Since then she has worked as an actress for many companies, as well as a learning support assistant in a Special Needs school. She also writes and performs her own poetry, all of which have a strong message about society today. Naomi has acted in various music videos and commercials & had her debut T.V appearance in Eastenders in 2019. In 2021 Naomi performed a one woman show `All in Your Head` about coercive control. This was live streamed in February 2021 during the Pandemic and in July 2021 went to the Camden Peoples Theatre as part of their `Calm Down Dear` festival. She first began performing with Bamboozle in 2018 in the show *Pulse* and since then has done many performances with Bamboozle, including family residencies and being part of the cast of *Storm* at Hakaway festival in Egypt and Bibu Festival in Sweden.



## Becky Matter – Caliban



Becky Matter is a Nottingham based actor, director and community artist. Having toured with Theatre in Education companies throughout the 1980's and early 1990's, she led Higher Education courses in the Performing Arts Department at New College Nottingham for twenty years. Her specialism was Community Arts, in particular Augusto Boal's Forum Theatre. Becky took early retirement in 2013 to return to the freelance world. Since then she has worked on projects with Dragon Breath Theatre Company, Nottingham Lakeside Arts, Mashi Theatre, Face Up Theatre, Spark Arts, Bamboozle Theatre Company, Doncaster "Cast", the Meadows Nottingham warden aided centres, The Gramophones Theatre Company, Handmade Theatre, UK Young Artists, All That Malarkey Comic Theatre, numerous carnivals / festivals, and her own company "The Independent Scrutineers", with

audiences ranging from babies to prisoners to people up to and over a hundred years old.

Sometimes she is an actor, sometimes storyteller, sometimes workshop leader; the common thread is working with all kinds of people using theatre and drama to explore the world together.

## **Christopher Davies - Director**



Christopher Davies is a teacher, trainer and theatre director and author of two books: *Creating Multi-Sensory Environments. Practical Ideas for Teaching and Learning* and *Dramatic Starts*.

He co-founded Bamboozle in 1994. As Artistic Director, he 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.

Christopher runs Bamboozle training courses and workshops nationally and internationally: including for the National Theatre, Shakespeare's Globe, New York University, Sydney Opera House, Arts Centre Melbourne, Singapore Arts Council, Shanghai Children's Art Theatre and for Assitej in Sweden.

## **Sue Pycroft – Assistant Director**

Sue Pycroft co-founded Bamboozle Theatre Company 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 the development of Bamboozle's programme of work with students on the Autistic spectrum and is currently developing Bamboozle Backyard – a space in nature for families with children on the autistic spectrum. Recently Sue has been more involved in the production side of Bamboozle's touring shows.



# BAMBOOZLE TRAINING COURSES

## The Bamboozle Approach

### Practical CPD programmes in using the Bamboozle 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 approaches 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 education 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 classroom 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 £995**
- Three-day workshops which include an introduction/planning day with staff and then two days of contact time with students and staff **from £3,500**
- Week-long residencies where a Bamboozle team works with a group of students and their teachers and support staff for the whole week on an immersive drama-based experience **from £11,500**
- 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 **working with behaviour that challenges, engaging students at the hard-to-reach end of the autistic spectrum, greater engagement for students described as having PMLD, adopting a creative approach to teaching and learning across the curriculum,** and many more.

For more information on any of Bamboozle's education programmes please see our website or get in touch via the contact details at the back of this booklet ([www.bamboozletheatre.co.uk/event\\_category/schools](http://www.bamboozletheatre.co.uk/event_category/schools)).



## Upcoming Training Courses

Bamboozle offers a variety of training courses throughout the year which take place online or at a venue close to Bamboozle HQ in Leicester. We can also bring courses to you if required – please get in touch via the contact details at the back of this booklet for more information.

### The Bamboozle Masterclass

**NOW BOOKING: JANUARY 2024.** This six-day intensive masterclass will lead you through the Bamboozle Approach and give you the opportunity to design and facilitate your own session with a group of students.

- Practical Sessions. You will lead two sessions with learning disabled students, one as facilitator and one playing a role. These sessions will be discretely filmed so that you and your tutor can watch them during your tutorial.
- Tutorials. After each of your practical sessions you will have a tutorial with a senior Bamboozle practitioner. Tutorials can be audio recorded so that you have a copy to refer to after the masterclass.
- Observe others working. For many of us it is a rare treat to be able to observe and learn from other skilled colleagues. Being a class teacher can be a lonely business. During this week you will observe or be part of eight practical sessions led by other facilitators. This will give us all a mass of ideas to develop with our classes.
- Watch a session. During the course you will watch a video of a session led by Christopher Davies, Artistic Director, and Sue Pyecroft, Director of Production and Design at Bamboozle. In it they use a puppet as a role and create a story with a group of learning-disabled students.
- Spend six days with like-minded practitioners and teachers who are all excited and committed to working with students who have learning disabilities.
- The opportunity to examine your own practice in a supportive environment and to fine tune your workshop/teaching skills.

### Bamboozle Summer School

**NEXT RUNNING: JULY 2024.** Always wanted to know how we make our shows for learning-disabled audiences at Bamboozle? Would you like to tailor your skills or have a go yourself? Join us at our Summer School.

We will share with you what we have learnt over the last 30 years and how you can use some of these learnings in your work. During the week you will find out about:

- The Bamboozle Approach – our methodology that you can use to make connections with your audience
- How you can structure a show for learning disabled audiences
- Which multi-sensory strategies are applicable for performance
- What you might take into consideration when designing and constructing sets/props
- What you might take into consideration when composing the music and songs

We work in two groups to create two short multi-sensory performances – one for autistic young people and one for those described as having profound and multiple learning disabilities or complex needs. These are shared with the respective audiences at the end of the week.

## Online courses

We run online courses periodically to offer the opportunity for educators and practitioners worldwide to connect with our work. These courses run for four weeks at a time and include four 90-minute sessions with senior Bamboozle facilitators. The courses include presentations on various topics, filmed demonstrations of practical sessions and the opportunity to discuss work and ask questions. Courses include:

- An introduction to the Bamboozle Approach – the beliefs and principles behind Bamboozle’s unique methodology, using characters for engagement, an exploration of ritual and an introduction to free exploratory play.
- How to use creative strategies and reduce conflict and anxiety when working with autistic children – The Bamboozle Approach, free exploratory play, working outdoors, immersive narrative and advanced communication techniques.
- Multi-sensory and immersive approaches to working with young people described as having PMLD – The Bamboozle Approach, using characters, narrative and multi-sensory environments for immersive learning, exploring ritual and ways of nurturing and exploring communication.

We schedule courses where there are gaps in our packed delivery schedule – check our website and sign up to our newsletter to find out when courses become available.

[www.bamboozletheatre.co.uk/event\\_category/online-courses](http://www.bamboozletheatre.co.uk/event_category/online-courses)

## Autumn sessions

Every autumn Bamboozle runs a series of in-person training sessions at The Curve in Leicester. These one-day courses typically include a day’s introduction to the Bamboozle Approach, a day focussed on working with children and young people who are on the autistic spectrum and a day focussed on working with children and young people who are described as having profound and multiple learning disabilities or complex needs. We update the course content each year to reflect our ongoing experiences and discoveries. The courses can be accessed individually or as a series.

Check our website to find out when courses become available or to sign up to our newsletter.

[www.bamboozletheatre.co.uk/event\\_category/artists-practitioners](http://www.bamboozletheatre.co.uk/event_category/artists-practitioners)

# CONTACTS

## The Company

<b>Director</b>	Christopher Davies
<b>Assistant Director</b>	Sue Pyecroft
<b>Designer</b>	Irene Jade
<b>Composer</b>	Gren Bartley
<b>Devised by</b>	Gren Bartley Kayleigh Cottam Becky Matter Ben Moores
<b>Performed by</b>	Nicole Arkless Craig Byrne Lara Jade Greenfield Ben Moores Naomi Sparrow Becky Matter Craig Byrne
<b>Musical Director</b>	David Hately
<b>Technical Manager</b>	Hannah Boothman
<b>Design &amp; costume assistants</b>	Ge Hatton
<b>Assistant Prop Makers</b>	Jake Parker Cherrie Whatmuff
<b>Set builder</b>	Tom Cleaver
<b>Tour Co-ordinator</b>	Jade Frost
<b>Teacher's companion pack</b>	Nicole Arkless

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

### Jade Frost

Tour Co-ordinator

E: [jade@bamboozletheatre.co.uk](mailto:jade@bamboozletheatre.co.uk)

T: 0116 255 2065

### Nicole Arkless

Associate Director, Education & Training

E: [nicole@bamboozletheatre.co.uk](mailto:nicole@bamboozletheatre.co.uk)

T: 0116 255 2065

M: 07876 031022



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

Bamboozle Theatre Company Ltd.

W: [bamboozletheatre.co.uk](http://bamboozletheatre.co.uk)

Registered Charity: 1136157

Company Number: 7193792

Registered Office: Unit 10 St Mary's Works, 115 Burnmoor Street, Leicester, LE2 7JL