

# **The Impact of Theatre Performance in a school setting on Children's Learning**

(Vol. 2 of 2)

Submitted by Elaine Linda Faull, to the University of Exeter, as a thesis for the degree of Doctor of Philosophy in Drama, May 2020.

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I certify that all material in this thesis which is not my own work has been identified and that any material has been previously submitted and approved for the award of a degree by this or any other University has been acknowledged.

Signature-----Elaine Faull-----

## Appendix A – Mental Health Assessment Tools

### A.1. The Warwick Edinburgh Mental Wellbeing Scale

#### The Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS)

Below are some statements about feelings and thoughts.  
Please tick the box that best describes your experience of each over the last 2 weeks

STATEMENTS	None of the time	Rarely	Some of the time	Often	All of the time
I've been feeling optimistic about the future	1	2	3	4	5
I've been feeling useful	1	2	3	4	5
I've been feeling relaxed	1	2	3	4	5
I've been feeling interested in other people	1	2	3	4	5
I've had energy to spare	1	2	3	4	5
I've been dealing with problems well	1	2	3	4	5
I've been thinking clearly	1	2	3	4	5
I've been feeling good about myself	1	2	3	4	5
I've been feeling close to other people	1	2	3	4	5
I've been feeling confident	1	2	3	4	5
I've been able to make up my own mind about things	1	2	3	4	5
I've been feeling loved	1	2	3	4	5
I've been interested in new things	1	2	3	4	5
I've been feeling cheerful	1	2	3	4	5

Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS)

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## Appendix A.2 The Children's Happiness Score

Here are 20 things children or young people might say about themselves. Just read each of them and tick all the ones that are right about you. Leave the others blank.

Life is good for me at the moment	<input type="checkbox"/>	3.64
I am treated fairly	<input type="checkbox"/>	3.13
I know what is happening next in my life	<input type="checkbox"/>	3.15
I have big problems but am dealing with them	<input type="checkbox"/>	2.55
I am quite proud of myself	<input type="checkbox"/>	3.65
I am trying to change some things about myself	<input type="checkbox"/>	2.57
I don't have any big problems at the moment	<input type="checkbox"/>	3.22
I have lots of friends	<input type="checkbox"/>	4.01
I get confused about what is going on	<input type="checkbox"/>	2.43
I never feel safe	<input type="checkbox"/>	1.74
I often get anxious	<input type="checkbox"/>	2.32
I get lonely	<input type="checkbox"/>	1.68
People are prejudiced against me	<input type="checkbox"/>	1.77
I learn from my mistakes	<input type="checkbox"/>	3.18
I am a shy person	<input type="checkbox"/>	2.63
I get bullied	<input type="checkbox"/>	1.68
I am good at learning new things	<input type="checkbox"/>	3.70
I am getting all the help I need	<input type="checkbox"/>	3.38
I have lots of fun	<input type="checkbox"/>	4.25
I am easily depressed	<input type="checkbox"/>	1.75

**To find out your 'happiness score' on this questionnaire:**

1. Add up the numbers next to all the items you have ticked
2. Next, write how many items you ticked
3. Now divide the number you wrote against (1) by the number you have just written against (2) and write the answer in the box

<input type="text"/>
<input type="text"/>
<input type="text"/>

**That is your happiness score for today on this questionnaire!**

## Appendix A.3 Stirling Children's Wellbeing scale

Statements	Never	Not Much of the time	Some of the time	Quite a lot of the time	All of the time
I think good things will happen in my life					
I have always told the truth					
I've been able to make choices easily					
I can find lots of fun things to do					
I feel that I am good at some things					
I think lots of people care about me					
I like everyone I have met					
I think there are many things I can be proud of					
I've been feeling calm					
I've been in a good mood					
I enjoy what each new day brings					
I've been getting on well with people					
I always share my sweets					
I've been cheerful about things					
I've been feeling relaxed					

Your responses will remain anonymous. The following information will be used by Kent Public Health to track the scores as you complete the form at each stage - before you start, at the end, and after 3 month



## Appendix B – Teacher Observation Sheet

# Teacher Observation Sheet – Performance

Thank you for helping me with my PhD research on the Theatre Alibi performance *Apple John*. I am keen to investigate how watching a performance affects children's concentration, emotional engagement or enjoyment.

This observation form was designed to immediately capture the children's reaction during the performance including their reactions in general and the often noteworthy or surprising responses. It is not about judging the quality of the theatre/drama and will need no special expertise just your experience as a teacher and your understanding of how children behave and learn.

I would be grateful if you could select three children to be aware of when you are watching the performance (ideally one above average ability student, one average ability student and one lower than average ability student) and comment on their engagement and concentration during the performance.

I believe that teachers are best placed to observe their own children and am very grateful for your help in this undertaking.

Please contact [elf216@exeter.ac.uk](mailto:elf216@exeter.ac.uk) if you want more information about my research project.

Thank you for your help.

## Class response to the Performance

Please either circle or underline the terms below that describe the children's reactions and responses and/or use the space to describe in your own words your impression of the performance.

Engaged    absorbed    interested    surprised    distracted    bored  
fidgeting    confused    uneasy    looking for reassurance from teacher  
looking for reassurance from peers

## Specific responses

I would be grateful if you would give your impression on 3 children of different ability during the performance

Child 1 – Upper Ability (Please tick whichever applies)

	More than usual	The same as usual	Less than usual
--	-----------------	-------------------	-----------------

Concentration

Engagement/Enjoyment

Fidgeted

Child 2 – Average Ability (Please tick which applies)

	More than usual	The same as usual	Less than usual
--	-----------------	-------------------	-----------------

Concentration

Engagement/Enjoyment

Fidgeted

Child 3 – Lower than Average (Please tick which applies)

	More than usual	The same as usual	Less than usual
--	-----------------	-------------------	-----------------

Concentration

Engagement/Enjoyment

Fidgeted

**If discussion is used, please additionally comment.**

### **After performance discussion**

Please either circle or underline the terms below that describe the children's reactions and responses and/or use the space to describe in your own words your impression and anything you noticed during the after-performance discussion.

Interested engaged participating bored distracted uneasy asking questions taking part in the discussion discussing with each other obstructive behaviour expressing opinion deep/lateral thinking problem solving thoughtful/reflective responses

### **Responses of different abilities**

Please consider children from your class of different abilities and reflect on how they reacted during the after-performance discussion:

Please indicate Better Same Less to each ability group

	Participation in discussion	Confidence	Reflection
Upper			
Average			
Lower			

Any other comments:

## Appendix C – Example of Theatre Alibi School Feedback Form (TAFF)



**Theatre Alibi**

**Schools Feedback**

*We hope you and your pupils enjoyed I Believe in Unicorns. We really value feedback from schools about our work, both to improve it and to help us to secure funding for future tours.*

*We'd be very grateful if you could complete this form and return it to us. There's a version online which we will send you the link to in an email, or you can email this version to [info@theatrealibi.co.uk](mailto:info@theatrealibi.co.uk) or return a hard copy in the envelope provided. Thank you!*

### About you

<b>Your school</b>	
<b>Your name</b>	
<b>Your email address</b>	
Please tick here if you would like us to add your email address to Theatre Alibi's Schools mailing list to receive advance information about booking next year's show <input type="checkbox"/>	
<b>Your role in the school</b>	
<b>If you are a teacher, the age range you teach</b>	
<b>Audience age range at today's show</b>	

**How have you found dealing with Theatre Alibi?** *(Please circle as appropriate)*

Excellent                  Good                  Fair                  Quite difficult                  Very difficult                  N/A

Please comment on your answer if you'd like

**How would you rate the quality of the performance?**

Excellent                  Good                  Fair                  Poor                  Very poor

**We'd be grateful for your comments on the quality of the show and its educational value**

**Please turn over.....**

*Which subject areas did the performance support and enrich? (please circle)*

English: Speaking & Listening      Maths   Science      Geography  
History      PSHE/Citizenship      RE/SMSC      Music      Drama      D&T  
Modern Language      Art&Design      PE (including Dance)      **Any others? (please specify)**  
.....

Please comment if you'd like to

**Do you think that today's performance contributed to your pupils' well-being?  
YES / NO**

*(please circle as appropriate)*

If yes, how?

**Do you have evidence of any impact made on your pupils by *I Believe in Unicorns*, or by a previous Theatre Alibi production? For example, children acting out the story, drawing and painting, making up their own plays, writing stories etc.**

**Have you used or intend to use the Teachers' Education Pack accompanying the show? YES / NO**

*You can download this here [www.theatrealibi.co.uk/resource/i-believe-in-unicorns](http://www.theatrealibi.co.uk/resource/i-believe-in-unicorns) It includes a synopsis and information about the characters. You can also download **production photos** from our website too.*

*If you've used the Education Pack, we'd welcome your comments on its value and which sections you found most useful and why? Or reasons for not using it?*

**Would you recommend Theatre Alibi's work to other schools?**

**YES / NO**

*(please circle as appropriate)*

Any other comments?

**Thank you for your time in completing this form. We hope to see you next year!**

Theatre Alibi is a Registered Educational Charity 299565

# Appendix D - Ethics Forms and Certificate



**HUMS**  
College of Humanities  
The University of Exeter  
Queen's Building  
The Queen's Drive  
Exeter  
EX4 4QH  
Web: [www.exeter.ac.uk](http://www.exeter.ac.uk)

## HUMS Ethics Committee

Dear Elaine Faull

### **Ethics application - eHUMS000016**

How does Theatre Alibi help children learn and how can teacher intervention confirm and enhance the benefits of school-based performance?

Your project has been reviewed by the HUMS Ethics Committee and has received a Favourable opinion.

The Committee has made the following comments about your application:

**Francesco Goglia commented, I have discussed this application with Katie Benswick and we are both happy to grant ethical approval.**

- Please view your application at <https://eethics.exeter.ac.uk/HUMS/> to see comments in full.

You are required to re-submit for full review/confirm that comments have been addressed before you begin your research.

If you have any further queries, please contact your Ethics Officer.

Yours €

A handwritten signature in black ink that reads 'Francesco Goglia'.

Date: 28/01/2020

HUMS Ethics Committee

Summary of Research: How does Theatre Alibi help children learn and how can teacher intervention confirm and enhance the benefits of school-based performance?

### Information Sheet

My name is Elaine Faull and I am currently a second-year PhD student with Exeter University Drama Department. I am conducting research to examine and evaluate the impact of Theatre Alibi's performance work with young people, particularly focussing on what impact the performance has on children's well-being, what they think and feel after the performance, and how the teacher develops the performance as a resource for enhanced learning.

To fulfil this research, I would like to conduct an interview with yourself. To evaluate the impact of the company's work, I would ask you a series of questions. I anticipate the interview will take no more than 40 minutes and will focus on how you as a teacher has focussed on a Theatre Alibi performance with children.

All participation is voluntary and you can choose to stop the interview at any point or refuse to answer any question posed to you.

Within seven days of the visit, I will send you a transcript of what has been said for your verification and clarification. Any information you do not agree with will be deleted and not used as part of my study.

The information I gather from yourself may be written into my final research paper, or quoted from at conferences. I will ensure that all information is anonymised. All information will be stored in a password protected secure environment and in conjunction with the Data Protection Act of 1998.

If you agree to help with my research project, I would like to take this opportunity of thanking you.

Elaine Faull  
Exeter University – Drama Department  
October 2017.



Please complete this form after you have read the Information Sheet and/or listened to an explanation about the research.

**Title of Study: How does Theatre Alibi help children learn and how can teacher intervention confirm and enhance the benefits of school-based performance?**

Thank you for considering taking part in this research.

- If you have any questions arising from the Information Sheet or explanation already given to you, please ask the researcher before you decide whether to join in. You will be given a copy of this Consent Form to keep and refer to at any time.
- I understand that if I decide at any other time during the research that I no longer wish to participate in this project, or have my class participate in the project, I can notify the researcher involved and be withdrawn from it immediately.
- I consent to the processing of my personal information for the purposes of this research study. I understand that such information will be treated as strictly confidential and handled in accordance with the provisions of the Data Protection Act 1998.

**Participant's Statement:**

I \_\_\_\_\_ agree that the research project named above has been explained to me to my satisfaction and I agree to take part in the study. I have read both the notes written above and the Information Sheet about the project, and understand what the research study involves.

Signed:

Date:

**Investigator's Statement:**

I \_\_Elaine Faull \_\_\_\_ confirm that I have carefully explained the nature, demands and any foreseeable risks (where applicable) of the proposed research to the volunteer

**Contact for further questions or concerns:**

Elaine Faull – research student [elf216@exeter.ac.uk](mailto:elf216@exeter.ac.uk)

**Additional contact should you wish to contact my supervisor with questions or concerns:**

Dr Cathy Turner  
Drama Department, Exeter University,  
C.Turner@exeter.ac.uk

***Please sign and return to the researcher. You may also keep a copy of the form for your records.***

Dear Parent/ Guardian

I am a PhD student with Exeter University and would like to conduct my research at (*Name of School*). I would be grateful if you would take time to read the information sheet and then give permission for your child to participate in my research.

Title of study: How does Theatre Alibi performances help children learn and how can teacher intervention confirm and enhance the benefits of school-based performance?

### Information Sheet

My name is Elaine Faull and I am currently a 3rd year PhD student with Exeter University Drama Department researching the impact of Theatre Alibi, who are a Devon theatre company with over thirty years' experience of working in Devon schools. I am conducting research into the impact of their performance work with primary school children and the memory of those performances.

To fulfil this research, I would like to visit (**name of school**) on (**date**) to conduct research with children to evaluate the impact of the performance of *Table Mates*, Theatre Alibi's new performance which will be performed in the afternoon on that day. I would ask your child to complete a visual questionnaire identifying how they feel before and after the performance. This will take no more than 10 minutes before and after the performance. Children will not be asked to supply their name.

If I am permitted further time, I would also like to ask the children for their recall of previous Theatre Alibi performances of *Apple John* and *The Boy who Climbed into the Moon*. All interviews with the children will be voluntary and I will start my discussion by emphasising this to the group and say they do not have to participate. In agreeing to be part of my study, I will ensure that I do not take up more than 20 minutes of their curriculum time. Your child may refuse to answer any questions they do not wish to answer at any time.

The information I gather from the interviews with the children may be written into my final research paper, or quoted from at conferences. I will ensure that all information is anonymised. All information will be stored in a password protected secure environment and in conjunction with the Data Protection Act of 1998.

If you agree to help with my research project, I would like to take this opportunity of thanking you.

Please complete this form after you have read the Information Sheet and return to your child's class teacher at the school.

Title of study: How does Theatre Alibi performances help children learn and how can teacher intervention confirm and enhance the benefits of school-based performance?

Thank you for considering taking part in this research.

- If you have any questions arising from the Information Sheet or explanation already given to you, please ask the researcher before you decide whether to join in. You will be given a copy of this Consent Form to keep and refer to at any time.
- I understand that if I decide at any other time during the research that I no longer wish my child to participate in this project, I can notify the researcher involved and they will be withdrawn from it immediately.
- I consent to the processing of my child's comments for the purposes of this research study. I understand that such information will be anonymised and unattributed to my child. It will be treated as strictly confidential and handled in accordance with the provisions of the Data Protection Act 1998.

**Participant's Statement:**

I \_\_\_\_\_, agree that the research project

named above has been explained to me to my satisfaction and I agree my child may take part in the study. I have read both the notes written above and the Information Sheet about the project, and understand what the research study involves.

In signing below, I recognise I am signing on behalf of \_\_\_\_\_  
(child's name) at (school name)

Signed:

Date:

**Investigator's Statement:**

I, Elaine Faull confirm that I have carefully explained the nature, demands and any foreseeable risks (where applicable) of the proposed research to the volunteer.

**Contact for further questions or concerns**

Elaine Faull – research student [elf216@exeter.ac.uk](mailto:elf216@exeter.ac.uk)

**Additional contact should you wish to contact my supervisor with questions or concerns:**

Dr Cathy Turner  
Drama Department, Exeter University,  
C.Turner@exeter.ac.uk

***Please retain the information sheet ( Page 1) and sign and return the permission sheet to the school. ( Page 2).***

Summary of Research: How does Theatre Alibi help children learn and how can teacher intervention confirm and enhance the benefits of school-based performance?

### Information Sheet

My name is Elaine Faull and I am currently a third-year PhD student with Exeter University Drama Department. I am conducting research to examine and evaluate the impact of Theatre Alibi's performance work with young people, particularly focusing on what impact the performance has on children's well-being, what they think and feel after the performance, and how the teacher develops the performance as a resource for enhanced learning. Following this initial research, I hope to develop a framework for measuring the impact of live performance work with young people.

To fulfil this research, I would like to visit **Name of School** to follow-up the performance of *Table Mates* and recollect the children's recall of the performance. To evaluate the impact of the performance itself, I would ask the whole class to complete a visual questionnaire asking them how they remember feeling at the end of the performance, and, if they completed work on the performance, how they felt about being asked to do this work. This will take no more than 10 minutes. I would then like to ask the class for their memories of the performance, and if time allows ask them to draw what they remember. In the Year 6 class, I may ask them to complete a further exercise giving their views on completing work on *Table Mates*. I do not envisage the whole session taking more than 30 minutes.

All participation with the children should be voluntary and I will start my discussion by emphasising this to the class saying that they do not have to participate. I have offered to prepare a separate information sheet to give to the parents or guardians of the children asking them for their consent to talk to their child, but this has not been deemed necessary by the Headteacher.

The information I gather from yourself or the children may be written into my final research paper, or quoted from at conferences. I will ensure that all information is anonymised. All information will be stored in a password protected secure environment and in conjunction with the Data Protection Act of 1998. If you follow up the performance and provide me with any drawings or written work created by the children, these will be scanned and stored securely.

If you agree to help with my research project, I would like to take this opportunity of thanking you.

## Teacher Consent Form

Please complete this form after you have read the Information Sheet and/or listened to an explanation about the research.

**Title of Study: How does Theatre Alibi help children learn and how can teacher intervention confirm and enhance the benefits of school-based performance?**

Thank you for considering taking part in this research.

- If you have any questions arising from the Information Sheet or explanation already given to you, please ask the researcher before you decide whether to join in. You will be given a copy of this Consent Form to keep and refer to at any time.

I understand that in consenting to be part of the research, comments maybe quoted within the final thesis, or at conferences. These will all be anonymised.

- I understand that if I decide at any other time during the research that I no longer wish to participate in this project, or have my class participate in the project, I can notify the researcher involved and be withdrawn from it immediately.

- I consent to the processing of my personal information for the purposes of this research study. I understand that such information will be treated as strictly confidential and handled in accordance with the provisions of the Data Protection Act 1998.

### Participant's Statement:

I \_\_\_\_\_ agree that the research project named above has been explained to me to my satisfaction and I agree to take part in the study. I have read both the notes written above and the Information Sheet about the project, and understand what the research study involves.

In signing below, I recognise I am signing on behalf of **Name of School**

Signed:

Date:

### Investigator's Statement:

I, Elaine Faull confirm that I have carefully explained the nature, demands and any foreseeable risks (where applicable) of the proposed research to the volunteer.

### Contact for further questions or concerns:

Elaine Faull – research student [elf216@exeter.ac.uk](mailto:elf216@exeter.ac.uk)

### Additional contact should you wish to contact my supervisor with questions or concerns:

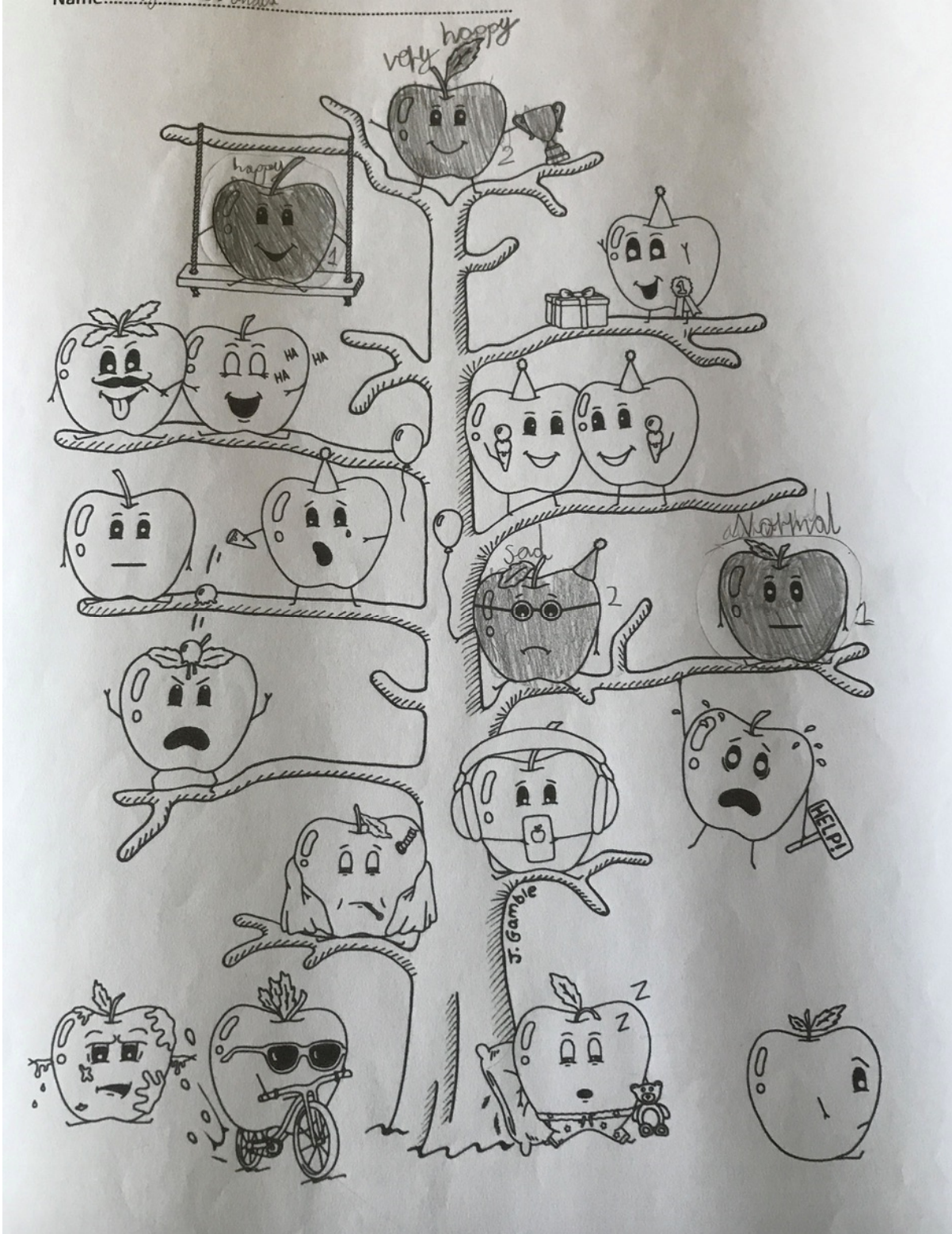
Dr Cathy Turner  
Drama Department, Exeter University,  
C.Turner@exeter.ac.uk

***One signed copy to be retained by the researcher, and one by the participant.***

# Appendix E. Visual Questionnaire with conflicting / unclear emotions

Before: Normal, Happy

After: Very Happy, Sad





## Appendix F. – Graphical data of responses from different groups of children

### Comparison between *Apple John* and *The Boy Who Climbed Into The Moon*

#### F.1 *Apple John*

##### Summary of Responses from Observed children – Apple John – (2017)

No of respondents	Children whose Well-being improved	Children whose Well-being Declined	Children whose Well-being stayed the same	Children whose well-being was conflicting or unclear
76	36	9	18	13
%	47.4%	11.8%	23.7%	17.1%
Comparison with overall % (371)	47%	14%	23%	17%

The 76 observed children show broadly similar results to the overall data from 371 children with the percentages of improvement, same and unclear classifications being similar and those children whose well-being declined being slightly lower. I therefore judged this to be a fair comparison, although recognise that the number of respondents is significantly smaller.

#### Summary by Ability

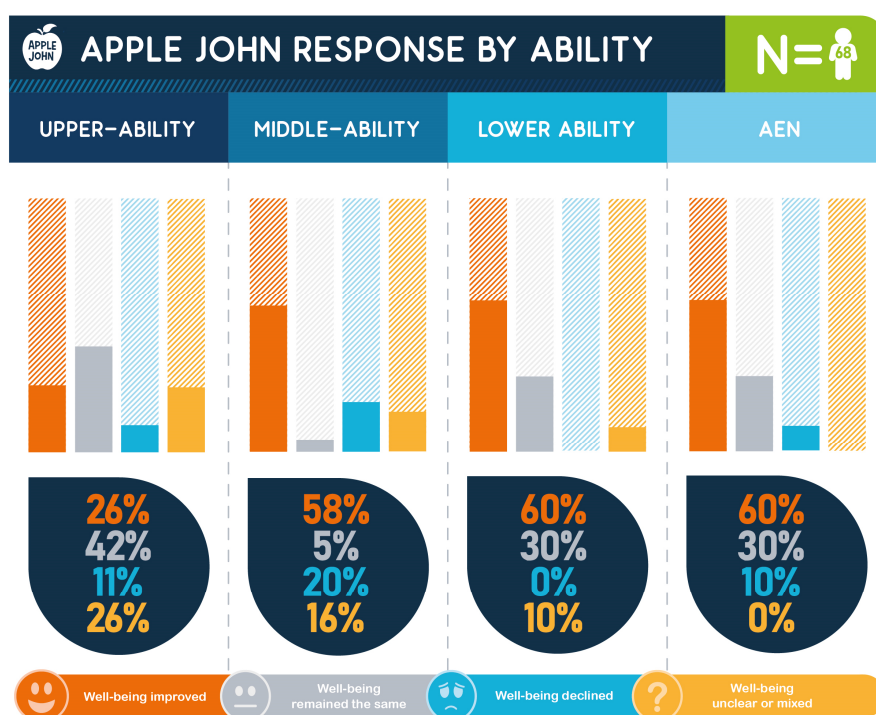


Table of observed children for *Apple John* by ability (n= 68)

### Summary of Responses by Gender

No of Respondents	Children whose Well-being improved	Children whose Well-being declined	Children whose Well-being stayed the same	Children whose well-being was conflicting or unclear
Male				
40	20	6	9	5
	50%	15%	22.5%	12.5%
Female				
36	16	3	9	8
	44%	8%	25%	22%

### Commentary

Bearing in mind the smaller sample group for each gender, it is interesting that more boys had increased well-being and declined well-being as a response of the performance. This was mainly due to girls having declared more conflicting emotions such as 'happy' and 'sad' following the performance. Boys appeared to be more consistent in declaring their emotions. For five boys, who showed improvement, it was a result of feeling 'angry' due to a lunchtime incident prior to the performance. It appears as if the performance allowed the child to forget this pre-performance negative emotion. Those children who had similar emotional responses both before and after the performance were overwhelmingly positive before the performance, many commenting that they were excited about the performance.

### Summary of Responses by Ability and Gender

It should be borne in mind that many of the ability groups are small and therefore one student makes considerable difference. There are also eight students where the ability of the child was not known who have not been included below. This also reduces the reliability due to the reduction in the sample.

No of Respondents	Children whose Well-being improved	Children whose Well-being declined	Children whose Well-being stayed the same	Children whose well-being was conflicting or unclear
<b>Upper</b>				
Males (7)	5	1	1	1
	57%	14%	14%	14%

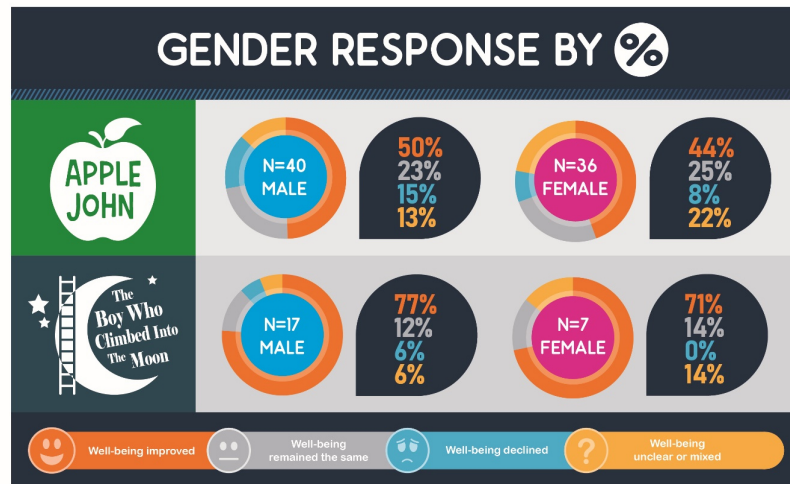


Female (12)	0	1	7	4
	0%	8.3%	58.3%	33.3%
All upper (19)	5	2	8	5
	26.3%	10.5%	42.1%	26.3%
<b>Middle</b>				
Males (6)	2	2	1	1
	33.3%	33.3%	16.6%	16.6%
Females (13)	9	2	0	2
	69.2%	15.4%	0%	15.4%
All middle (19)	11	4	1	3
	57.9%	20.1%	5.3%	15.8%
<b>Lower</b>				
Males (16)	9	0	5	2
	56.3%	0%	31.3%	12.5%
Females (4)	3	0	1	0
	75%	0%	25%	0%
All lower (20)	12	0	6	2
	60%	0%	30%	10%
<b>AEN</b>				
Males (7)	4	1	2	0
	57.1%	14.3%	28.6%	0
Female (3)	2	0	1	0
	66.6%	0%	33.3%	0
All AEN (10)	6	1	3	0
	60%	10%	30%	0

### Commentary

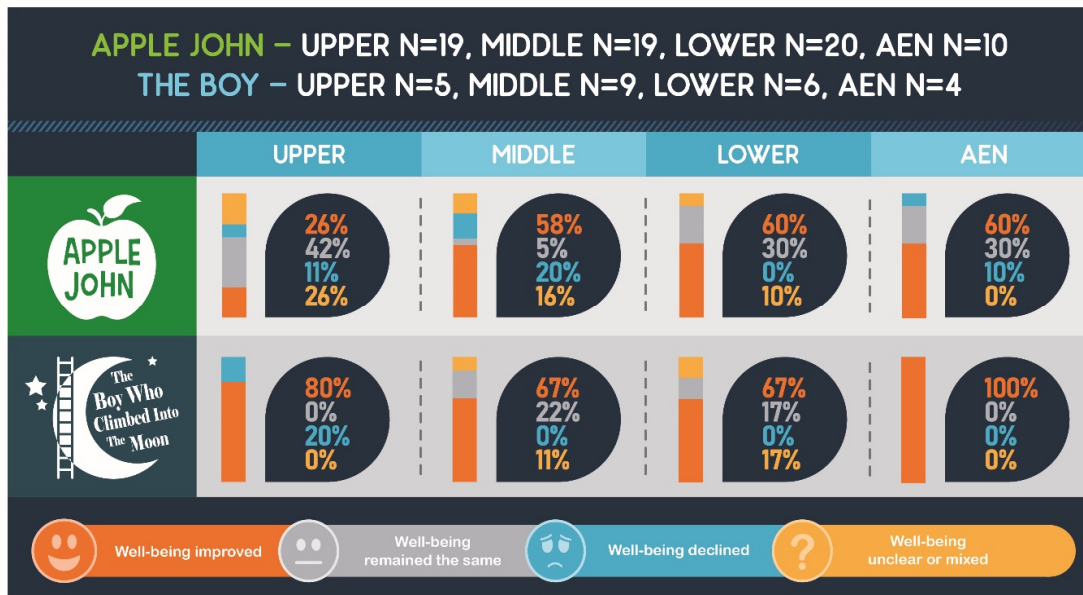
- 1 Upper ability boys reported higher levels of improvement than girls, who appear to have gained no improvement. Upper ability boys also showed most decline in well-being, although this is the same as the overall summary.  
Upper ability girls scored very highly on 'same' due to prior positive emotions.
- 2 Middle ability students experienced much higher improvement overall, due to the positive response of girls.
- 3 The performance clearly had the most positive improvement with lower ability and SEN children, which may be due to its non-verbal style.

## F.2 Comparison between *Apple John* and *The Boy Who Climbed Into The Moon*



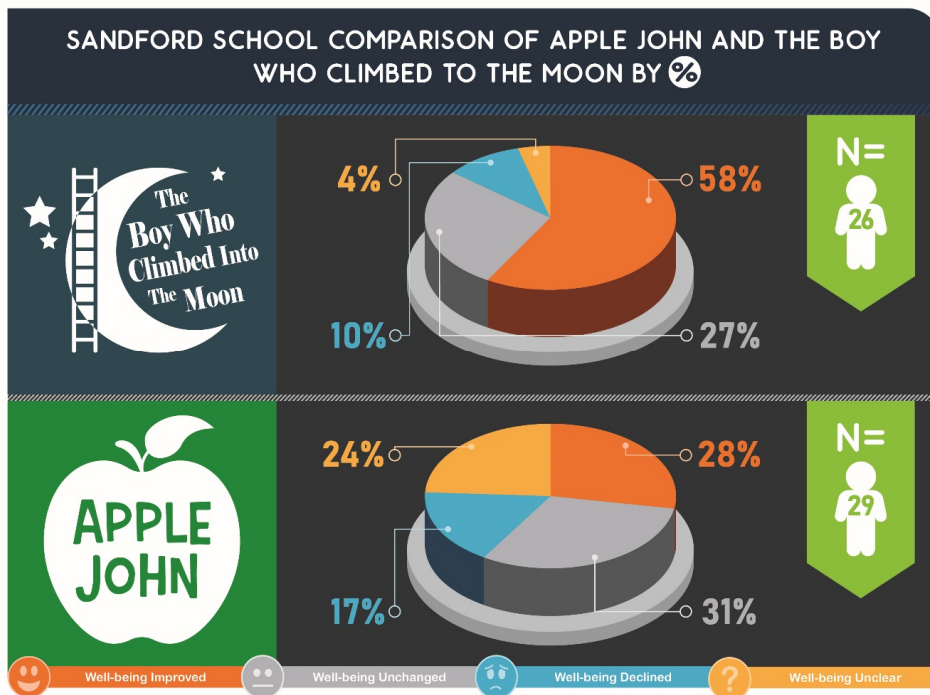
Response by Gender (*Apple John* n= M40/F36; *Boy Moon* - n= M17/F7)

1. Similar to *Apple John*, boys showed both the greatest improvement post-performance or the highest decline. Although, as with the responses from girls, improved well-being was significantly higher than *Apple John* and declined well-being significantly decreased.



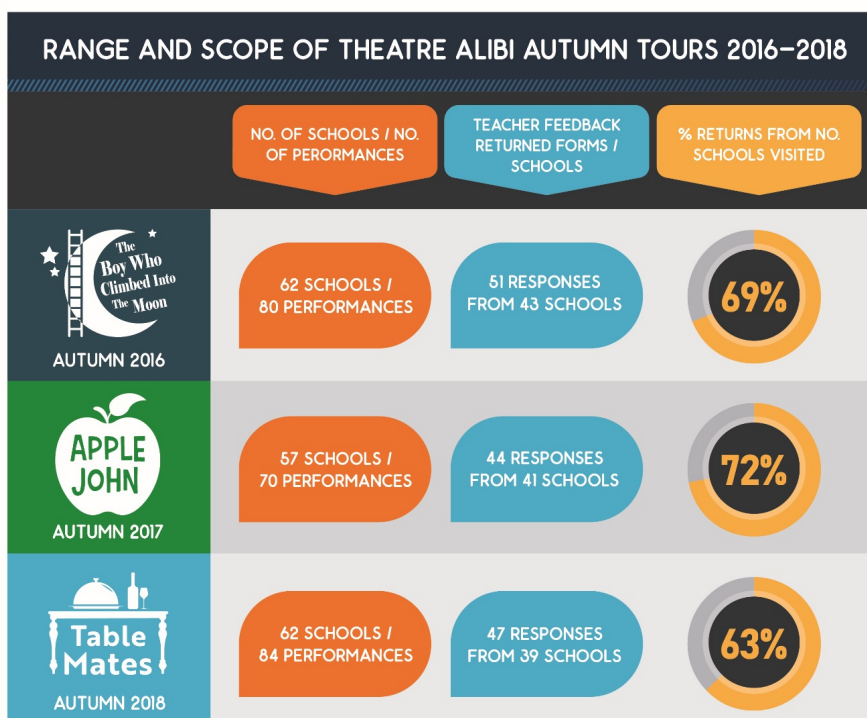
Comparison by ability groups between *Apple John* and *The Boy Who Climbed into the Moon*

### F.3 Comparison from the same cohort of children (Sandford School)



Year 4 children saw *Apple John* Autumn 2017 and saw *The Boy Who Climbed Into The Moon* – March 2018

## Appendix G. Analysis of Theatre Alibi's Teacher's Feedback Report on *Table Mates Tour – Autumn 2018* and comparison with other performance 2016-2018.



### Introduction

Theatre Alibi uses a Schools Feedback form to obtain comments from Headteacher's, teachers or administrators on their primary school's tour each Autumn Term.

### Range and scope of Theatre Alibi Autumn tours 2016-2018

	No. of Schools/ No. performances	Teacher Feedback returned forms/ schools	% returns from No. schools visited
<b>Autumn 2016 - <i>Boy Moon</i></b>	62 schools/ 80 performances	51 responses from 43 schools	69%
<b>Autumn 2017- <i>Apple John</i></b>	57 schools/ 70 performances	44 responses from 41 schools	72%
<b>Autumn 2018 - <i>Table Mates</i></b>	62 schools/84 performances	47 responses from 39 schools	63%

The return of the *Table Mates* Teacher Feedback form represented a slightly lower return when compared with the previous two school tours.

- The feedback forms were predominantly completed by Headteacher's or members of the Leadership Team or who have additional responsibility (27 out of 47 =58%).
- KS2 teachers also predominated over KS1 teachers.
- The teacher respondents were representative of the 5-11 age range of the class who saw the production. This was useful to obtain feedback on the production as it was aimed at a child audience from a wider age range.

This appendix provides an analysis of the specific information requested within the Schools Feedback form, both qualitative and quantitative feedback. The Schools Feedback form has been adapted over the last three years and therefore an exact comparison with performances from previous tours is not always possible. The production of *Table Mates* is the central focus of this paper and other performance only included for comparative reasons. Graphs have been included to add further visual analysis, including comparison with other tours, and anonymised quotations from teacher's comments are offered for further clarification.

### Dealing with the company when booking the tour



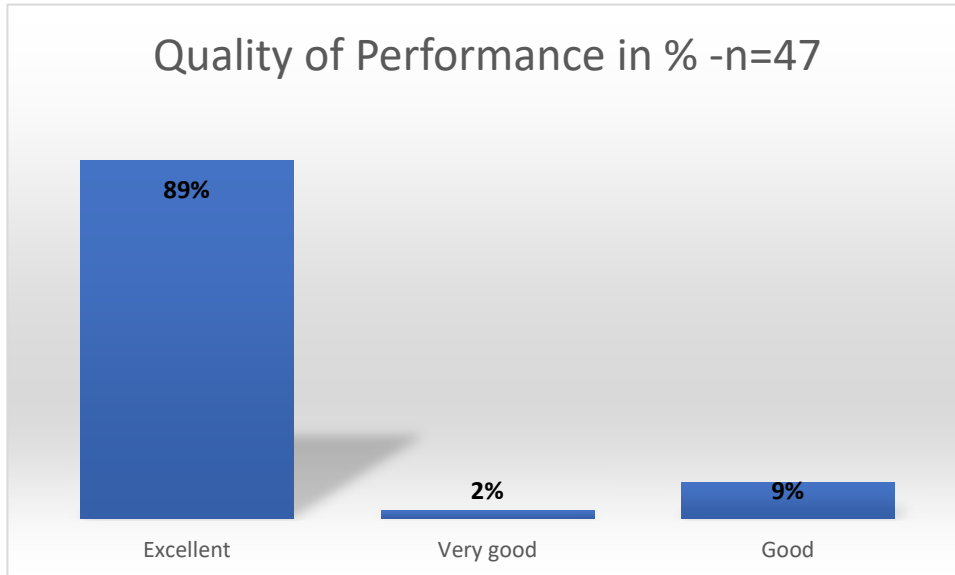
Excellent (40 responses)

Good (6 responses)

Unable to comment (1 response)

Praise worthy comments include: excellent communication and organisation both prior to the day and on the performance; polite, friendly and professional approach from the company and consideration of SEN children were mentioned.

### Quality of the performance



Excellent (42 responses)  
Very good (1 response)  
Good (4 responses)

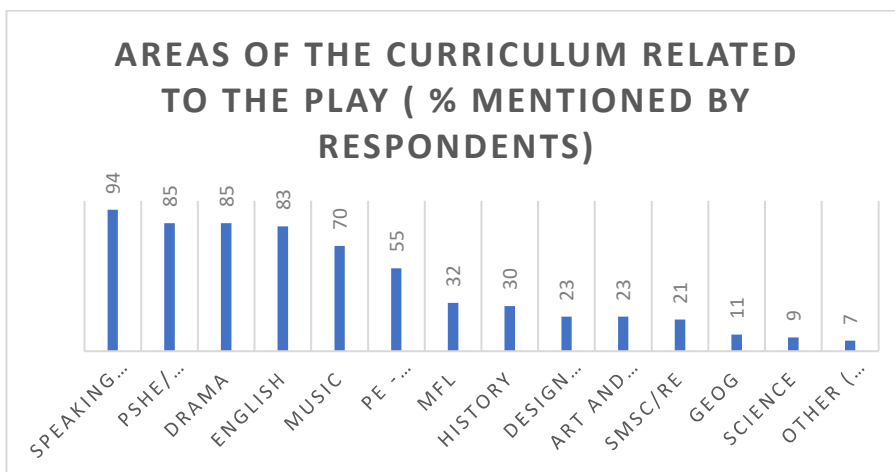
Teachers were encouraged to expand on the reasons for their grading in a comment box, with over 80% of respondents adding further comments.

Key reasons for grading the performance as excellent were:

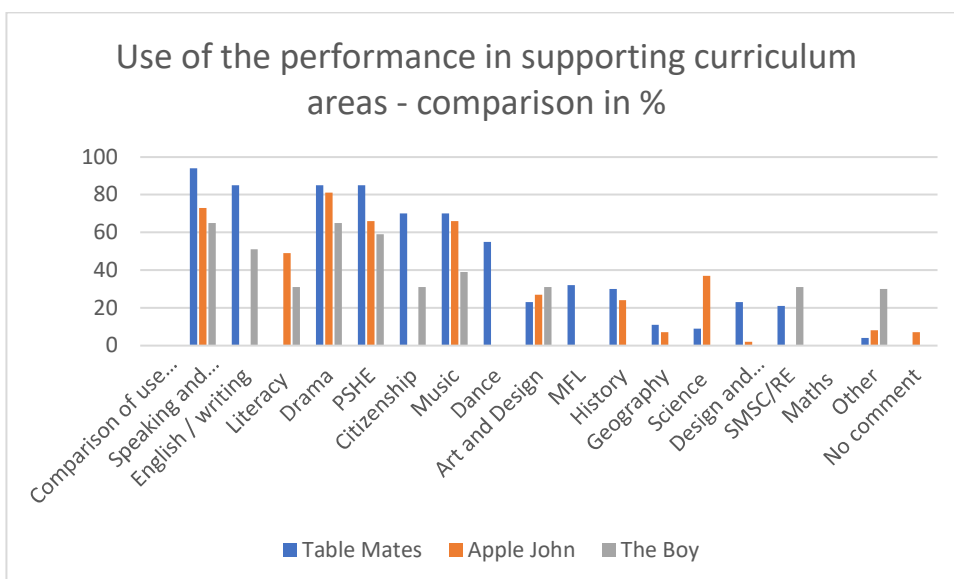
- Engagement of the children in the liveliness of theatre
- Accessibility to all ages – appropriateness and crafting of the story-telling for a wide age-range.
- Educational Value including the topic and its link to the wider curriculum – cultural, aesthetic and broad educational value:
- Humour
- Production Qualities

### Which areas of the curriculum did the performance support and enrich?

*Table Mates (2018)*



#### Comparison with other tours

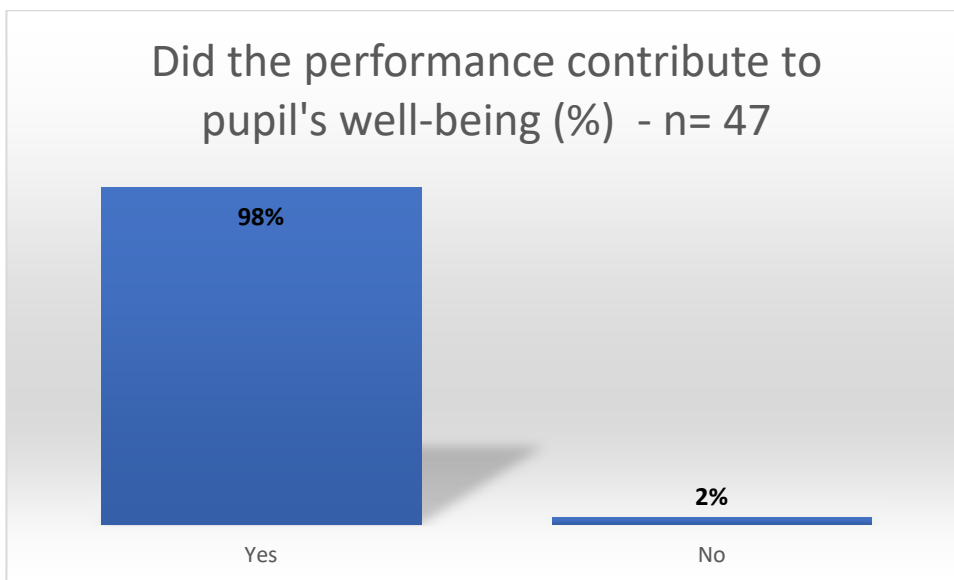


Over the last three years there has been a rise in the number of respondents who completed this question and a significant rise in teachers giving multiple responses. It is recognised that performances vary in their content and curriculum emphasis, for example Science is more important in *Apple John*, MFL and Dance in *Table Mates* and Art and Design for *The Boy Who Climbed into the Moon*. There has been an increase in the importance of Speaking and Listening and literacy elements in *Table Mates*. This may be due to an increasing changing in culture in schools to place more importance on literacy or may equally be due to the change in style of the Education Resource Pack (see below.) Prior to *Table Mates*, the education pack had been created by a long-standing consultant and was less aligned to learning outcomes and specific National Curriculum objectives. For *Table Mates*, Isabella Mead on behalf of The Story Museum was commissioned to design the education pack. Consequently,

teachers have reported the pack as being more ‘teacher-friendly’ and more able to be used as quick learning activities rather than a series of project based lessons.

### **Do you believe that today’s performance contributed to your pupils’ well-being?**

The teacher feedback form requests a ‘yes,’ no’ response to whether the performance contributed to pupils’ well-being. Respondents were also encouraged to support their views; however, many did not complete this section. This was a more positive response than the previous two school tours.<sup>1</sup>



The reasons given from those teachers who felt there had been a positive contribution to well-being can be analysed into five key areas.

- I. Subject matter
- II. The enjoyment of live performance as reflected in the children’s faces and reactions
- III. Opportunity to see live high quality theatre
- IV. Exploration of feelings and emotions
- V. A sense of community

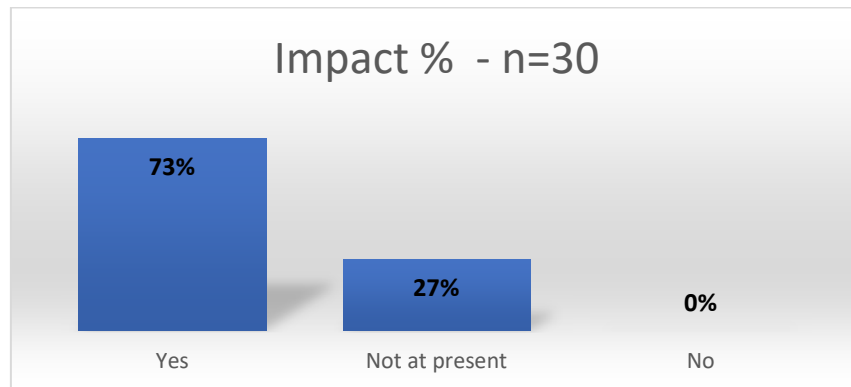
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<sup>1</sup> Compared with other performances: *Apple John* 2017 – 80% (35 respondents) agreed the performance contributed positively to children’s well-being, 2 % (1 respondent) disagreed, 2% (1 respondent) was not sure, and 16% (7 respondents) did not reply. *The Boy Who Climbed into the Moon* 2016 - 88% (45 respondents) agreed the performance contributed positively to children’s well-being, 2 % (1 respondent) disagreed, and 10% (5 respondents) did not reply.



## Do you have evidence of any impact made on your pupils?

Similar to responses from previous feedback forms, this question was not answered as fully as other questions with 30 of the 47 respondents gave a response.



## 6. Have you used the Teacher's Resources Pack that accompanies the show?

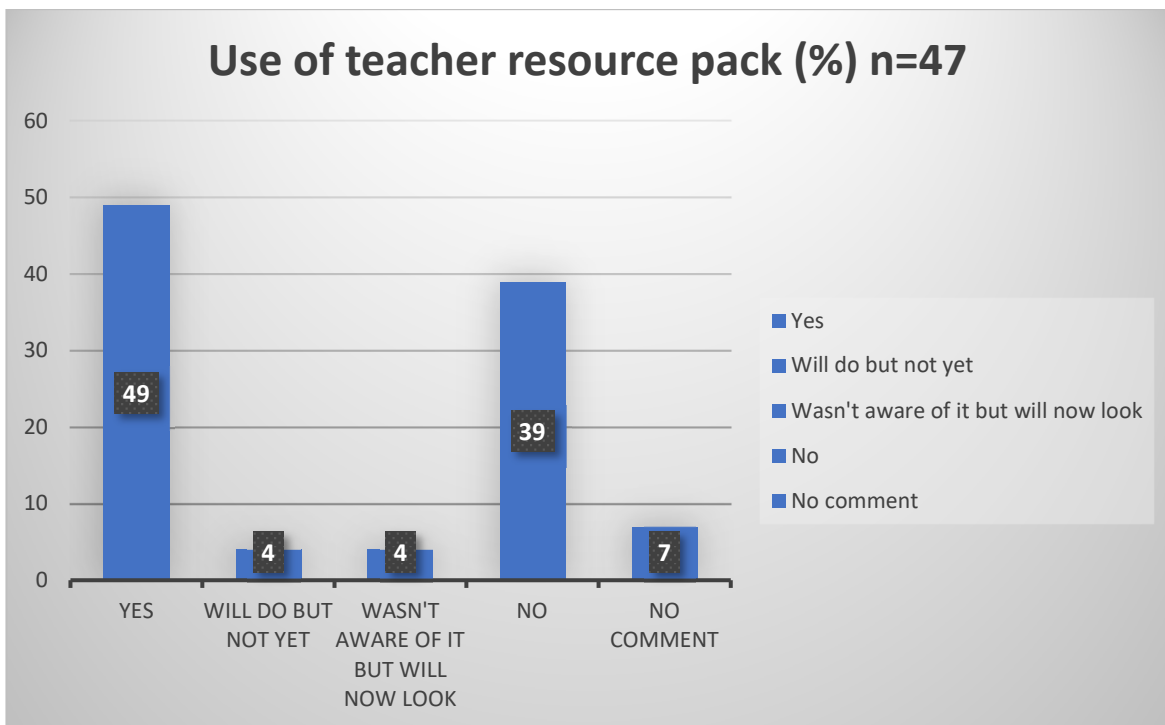
An extensive Teacher's Resources Pack is provided to schools, covering a range of KS1 and KS2 activities and based on national curriculum programmes of study. The use of teaching and learning activities, including worksheets and learning resources, provides teachers the opportunity to extend the performance impact into the classroom. In Autumn 2018 for the *Table Mates* tour there was a change in the production of the resources pack with The Story Museum being commissioned to create the resources pack. This made the pack visually more attractive, more extensive and more closely aligned to the national curriculum learning activities. Many teachers commented on the easy of using the activities and their requirement of a short period of class time to execute them.

When comparing the use of the Resource Pack over the last three years, *Table Mates* represented greater use of the pack than other tours<sup>2</sup>. This was the first year where more respondents used the pack than did not use it.

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<sup>2</sup> In 2017 – *Apple Tour* - 36% of respondents used the resource pack, 43% did not use the pack, 7% were planning to use the pack and 14% did not comment; In 2016, *The Boy Who Climbed Into The Moon* tour – 43% of respondents used the resource pack, 47% did not use the pack, 10% were planning to use the pack and 4% did not comment.

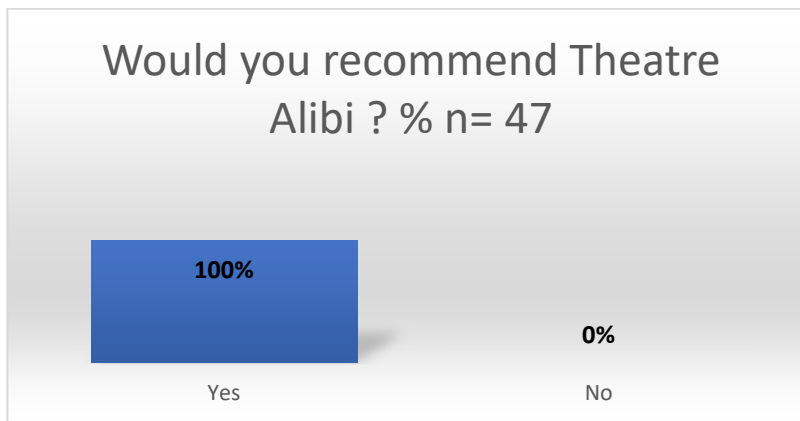
NB. When analysing the use on Teacher Resource pack it was noted that the data provided came from one teacher who completed the form rather all teachers from the school. Therefore, this data was representative, as there would inevitably be other teachers who had used the pack, or not, and may have different views from those expressed on the form. The use of the Schools Feedback form can, therefore, only provide a 'snap-shot' of comments and views. It is nevertheless, a useful opportunity to provide teacher's opinions on the further educational follow-up on the performance.



### Would you recommend Theatre Alibi's work to other schools?

This data provides key information for the company as to indication for future booking as well as providing data for external funders.

All 47 respondents confirmed they would recommend Theatre Alibi, with many adding additional very positive comments.



### Other comments

Many schools chose to add a final comment which referred to looking forward to the next performance; praising the excellent creative quality of the performance and thanking the company for inspiring the children.

‘Thank you, I think your work is brilliant and am grateful you exist!’ Quote from teacher from Bowhill Primary School.

‘Always great, always creative and original, quality theatre brought to your school’. (Bidwell Brooke Special School)

‘Apart from the expert slapstick, which we all thoroughly enjoyed, the interwoven stories of the friends, Starter, Mains and Pudding were moving and convincing. Beautiful physical story-telling- a clever way of exploring relationships with food, memories and the outside world. Loved it’. (Head of Drama - Maynards)

‘Diversity within the production- excellent-use of various musical instruments and voice to create vivid imagery was very effective. Good range of emotions evoked ensuring access at some/ different levels. The message was developed throughout the performance allowing understanding with reasoning’. (Tavistock)

‘The more time we spent with the characters, the better we understand them and the more we realised we liked them’ comment from the Headteacher at Stratton School – also said at the end of the performance.

‘Thank you for a high-quality performance that let our children be transported somewhere magical. Theatre Alibi visiting is the highlight of the school year’. Teacher from Kingsbridge school.

# Appendix H -Teacher Intervention- Case-study One – Heathcoat Year 1

## Background Information

Heathcoat Primary School is a regular booker of Theatre Alibi performances. The performance is often places within the first week of the autumn tour as the audience and staff responses give valuable feedback to the artistic director and the cast. The school is a large ‘town’ primary school<sup>3</sup> in Tiverton and therefore, there are two performances which take place in the morning and the afternoon. Based on January 2019 data, the school has a higher than average rate of children receiving Pupil Premium when compared with other Devon Schools (Heathcoat 16.9%; Devon average 10.8%<sup>4</sup> ). I had met Mr. Pitt and worked with him as part of my field-study research in 2017 during the *Apple John* tour – not included within this appendix.

## Related field-study evidence:

TM-FS02-H1 – performance visit, post-performance discussion with Year 1 – 18/9/18

TM-FSTI- H1 – return visit to Year 1 class and Mr Pitt – 27/9/18

Transcript of interview with Scott Pitt – Teacher of Year 1 Heathcoat Primary School 27/9/18.

*Case- Study 1 -Year 1 Heathcoat Primary School TM-FS02-H1*

## **Teacher comments on post-performance discussion:**

having an open forum allows the children who are not quite sure of what they have just seen, or not quite sure of certain points, such as ‘was she wearing a crown?’, ‘Is she really the Queen?’. It gives them that opportunity to rethink and re-structure what they have seen in their minds (Pitt 2018: 1).

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<sup>3</sup> Number on roll based on January census is 419 (see web-site below)

<sup>4</sup> Data obtained from Devon schools statistics website accessed 28<sup>th</sup> May 2019, based on January 2019 census.

[https://devoncc.sharepoint.com/:x:/s/PublicDocs/Education/Efn\\_cti5lpxPpVMus\\_d7CsbIBL8BDdfK-GYQyd\\_XeQgJn9w?rtme=wG5vjEbj1kg](https://devoncc.sharepoint.com/:x:/s/PublicDocs/Education/Efn_cti5lpxPpVMus_d7CsbIBL8BDdfK-GYQyd_XeQgJn9w?rtme=wG5vjEbj1kg)

### **Teacher comments on incorporating the performance into classwork over two-three days following the performance:**

The class had revisited the performance the following day, using a standard literacy strategy of asking the children to identify likes, dislikes, patterns and puzzles as the basis of their discussion, providing them with the opportunity to question.

Obviously, the children would have gone home with questions in their mind, but may not feel comfortable asking at that moment in time. Some of them may have had their questions answered during the post-show discussion. The next day we went back over the performance (Pitt 2018: 2).

Following the initial discussion, over the next few days the class continued to discuss the characters before moving onto drawing and written work from the resource pack. The teacher was surprised how the children would recognise mixed emotions of happiness and sadness, which he saw as being 'quite a mature concept, particularly for 5 year olds'(ibid). He explained how the children in discussion had exceeded his expectation,

They understood the main concept (said with surprise) and actually they understood more than I thought in terms of the action of the show...So, there were things that I expected them to comment on but actually they were able to comment on more than I would have maybe given them credit for.

I didn't expect any of them to say she lived in France because it wasn't explicit, obviously, there was a French accent and references to French food but some of them had inferred or picked up (Pitt 2018: 2).

### **The value of discussion, particularly for younger audiences:**

I think giving the children the opportunity to do some follow-up work is important, because as we said, it gives them the opportunity to clarify, to summarise, to question – important skills that they would be applying normally through their reading, whether it be a guided reading or an individual read...I don't think it is asking too much of children to engage in the post-show discussion and I know the children certainly enjoy drawing the pictures from the show. I don't think any follow-up work has to be heavy (Pitt 2018: 5).

## The value of discussion for the teacher




I think there has to be a level of discussion afterwards because children may have misinterpreted points from the show. It's quite nice as well to hear what they have inferred from the action what and they have understood. If you never go back and probe and question and get them to summarise then perhaps it doesn't form deep enough connections in their minds, perhaps it is easily forgotten. I do think, if you want them to really value the experience they have had, that they understand it more deeply. It's the same with anything in teaching and learning, a deeper understanding is going to engender a deeper sense of learning. If you really want them to understand and appreciate what they have just watched, then I think there is a responsibility for the adults who accompany the children to the show to engage in some sort of dialogue afterwards (Pitt 2018: 5).

### Sample of comments from children two weeks after the performance:

- 'He was thin and big'... 'She was pretty'...'She was a princess and she wore a crown'... 'she became a princess after eating the cake because she ate something in the cake'
- 'Starter slept in the school'... 'They *forced* [emphasised] him to eat fish' ... 'Starter was very *naughty* [emphasised] and ate all the pudding at the end because he was very greedy'
- 'Pudding was fat'... 'he ran the school' ... 'He was sad... I was sad... he had to put a note out because they had no money to buy milk'.



Examples of Year 1 work based on Theatre Alibi – Education Pack resource 4b: Pg39.- Teacher selected and anonymised by the teacher to show a range of abilities

Unit 8 My Table Mates Menu




<b>Starter</b> Description of the character: • Silly • Sensitive • Thin • Funny • Silly person • Sad	Draw a picture 
<b>Main</b> Description of the character: • Large • Single • Sad • French • Bossy	Draw a picture 
<b>Pudding</b> Description of the character: • Lonely • Shy • Naughty • Kind	Draw a picture 


<b>Starter</b> Description of the character: • Keen • Has Black hair • Her and her • Had a friend • Thin • Funny	Draw a picture 
<b>Main</b> Description of the character: • She • Sees to • Does to see • Big • From • Last	Draw a picture 
<b>Pudding</b> Description of the character: • Tall • Hee • Lots • And • Lots • Tall	Draw a picture 

<b>Starter</b> Description of the character: • Silly • Thin • Sunny • Sad	Draw a picture 
<b>Main</b> Description of the character: • Sad • Single • Danish • French	Draw a picture 
<b>Pudding</b> Description of the character: • Sad • Greedy • Clumsy • Silly	Draw a picture 

<b>Starter</b> Description of the character: • Keen • Has • Friend • Thin • Funny	Draw a picture 
<b>Main</b> Description of the character: • She • Sees to • Does to see • Big • From • Last	Draw a picture 
<b>Pudding</b> Description of the character: • Tall • Hee • Lots • And • Lots • Tall	Draw a picture 

<p><b>Starter</b> <sup>skin</sup> <sup>as</sup></p> <p>Description of the character: A <sup>man</sup> <sup>with</sup> <sup>black</sup> <sup>hair</sup></p>	<p>Draw a picture</p> 
<p><b>Main</b></p> <p>Description of the character: <sup>yellow</sup> <sup>hair</sup> <sup>with</sup> <sup>blue</sup> <sup>clothes</sup></p>	<p>Draw a picture</p> 
<p><b>Pudding</b></p> <p>Description of the character: <sup>green</sup> <sup>body</sup> <sup>with</sup> <sup>red</sup> <sup>eyes</sup></p>	<p>Draw a picture</p> 

<p><b>Starter</b></p> <p>Description of the character: <sup>short</sup> <sup>with</sup> <sup>blue</sup> <sup>hair</sup></p>	<p>Draw a picture</p> 
<p><b>Main</b></p> <p>Description of the character: <sup>short</sup> <sup>with</sup> <sup>red</sup> <sup>hair</sup></p>	<p>Draw a picture</p> 
<p><b>Pudding</b></p> <p>Description of the character: <sup>red</sup> <sup>hair</sup> <sup>with</sup> <sup>blue</sup> <sup>body</sup></p>	<p>Draw a picture</p> 

<p><b>Starter</b> <sup>skin</sup></p> <p>Description of the character: <sup>black</sup> <sup>hair</sup> <sup>with</sup> <sup>black</sup> <sup>clothes</sup></p>	<p>Draw a picture</p> 
<p><b>Main</b> <sup>black</sup></p> <p>Description of the character: <sup>black</sup> <sup>hair</sup> <sup>with</sup> <sup>green</sup> <sup>body</sup></p>	<p>Draw a picture</p> 
<p><b>Pudding</b></p> <p>Description of the character: <sup>black</sup> <sup>hair</sup> <sup>with</sup> <sup>black</sup> <sup>body</sup></p>	<p>Draw a picture</p> 



## **Appendix I - Teacher Intervention Case-study Two - Year 3 The Maynard School**

### Background Information

The Maynard School is an Independent Girls School for 4-18 year olds situated in Exeter. The Theatre Alibi performance in the Autumn Term is for a Junior School audience of Year 3 -6 children with the addition of those children in KS4 who study GCSE Drama. The school is a regular booker of Theatre Alibi performances. I had worked with the Year 3 teacher, Claire Rowe, in a previous case-study performance during the *Apple John* Tour. The Year 3 class who are the focus of this case-study consisted of 12 girls, one of which was described by the teacher as being upset on the morning of the performance as her grandfather had recently died; and another child was on the Special Needs register for Autistic Spectrum Disorder. All the class had seen a Theatre Alibi performance the previous year, although one of the girls, who had recently joined the school, had seen a performance in a previous school.

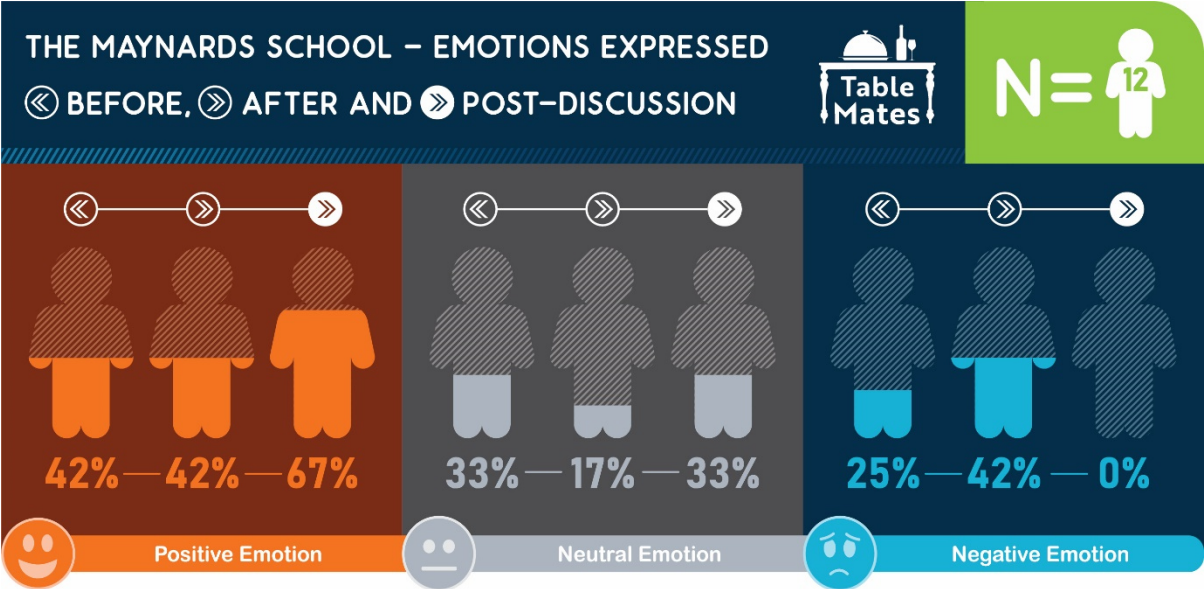
### Related field-study evidence

TM-FS06-TMS –performance visit and post-performance observation – 3rd October 2018.

TM-FSTI-TMS – follow-up visit 3<sup>rd</sup> December 2019 – longitudinal impact

### Changes in emotional response on the day of the performance

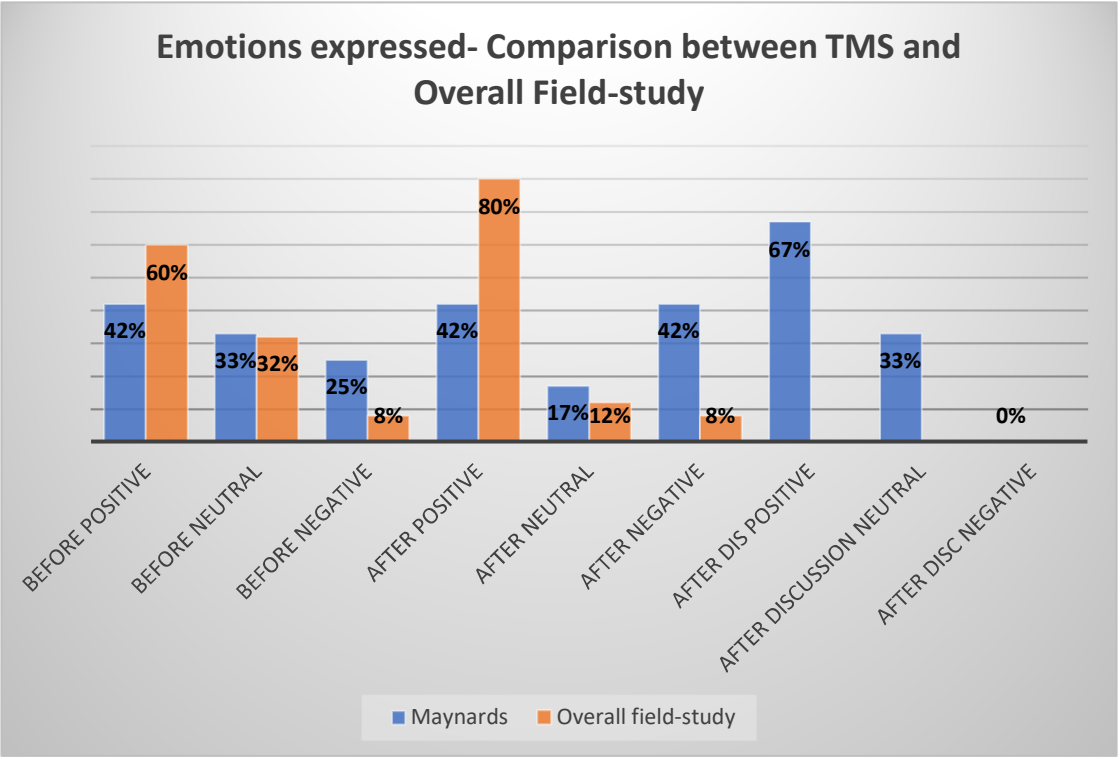
Using data from the visual questionnaire before, post-performance and again after the discussion the children's emotional response was significantly more positive post-discussion.



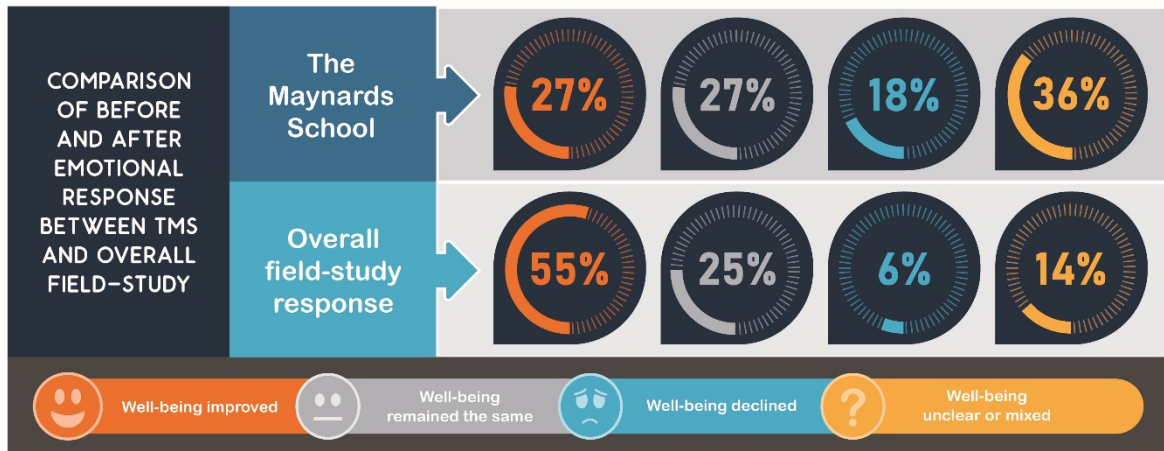
Changes in Emotions Before, After and Post-Discussion (n=12) – TM-FS06-TMS.

**Comparison between responses from The Maynards School and Overall field-study**

The Maynards School n=12, Overall Field-study n=277(includes children who gave after only responses as well as before and after.



## Changes in overall well-being – analysis of individual children’s emotional response – before, after the performance and after discussion



Analysis of individual children’s change in well-being between before the performance showed a 25% improvement; 25% staying the same; 34% showing mixed or unclear emotions and 16% showing a decline in their well-being. This was a significantly less positive response than other schools and showed a high percentage of mixed or unclear emotions, (36%) after the performance

### Discussion – post-performance

Discussion on *Table Mates* – Year 3 led by Teacher -CR focussing on the emotions of the performance

- It was happy but a bit sad – Mains / Puddings story
- When Pudding showed the pictures about his family that was sad.
- It was sad when she left her family
- When Starter went to school – he was *forced* to eat food.
- When the girl left home and went to London
- Girl gives description of the school
- He hated fish. She had to eat tasteless food
- They didn’t come to collect him. They were too busy – They were talking, sewing and reading the newspaper.

#### Teacher: What could they have done to make him enjoy food better?

- Could have given him medicine. Eating fish 5 times a week was treating him like a baby.
- At home they could have said ‘ If you don’t like it you could have chicken or scampi’
- When he had to stay at school – Headmaster said...

#### Teacher – What did he do when he had to eat?

- FFFFfish
- Poked his tongue out
- He might not have liked the taste or texture or might have been allergic

- Could have had a bad disease

**Teacher – What about Main?**

- She had a good talent – she might fall over
- When she left to go to London she thought was going to dance

**Teacher – Where did she live? What was special? What else could you put in the pudding?**

- She could have made food with her Dad  
(Others start to talk about cooking.)

**Teacher – What were the characters wearing?**

- grown up clothes – dress
- Mains – shirt and tie
- Starter was the oldest, mains was next oldest and then Pudding was the youngest

**Teacher -What do you think was their favourite part of the day?**

- Some talk about his cake and sometimes he was king

**Teacher – What made main feel different?**

- She was a queen wherever she was
- I didn't like that bit.

**Teacher – What were the funny parts?**

- Joe – Pudding
- When they tied the aprons
- When Pudding said – don't encourage her to dance
- When Pudding walked away (demonstrates)
- When they were tying the aprons
- When the lady started to dance – pulling him by the neck

**Teacher what were the sad parts?**

- when we saw the pictures
- when they had no money – the milkman gave them free milk
- Bread, sugar, flour currants – made Bread and Butter pudding
- they liked sharing
- they ate the pudding – eat it with a tiny spoon- they blindfolded him  
(Discussion on the senses – taking away sight might make food taste better)
- I thought it was sad when they wouldn't eat pudding ...it's too lumpy.

**Teacher: What was the play about?**

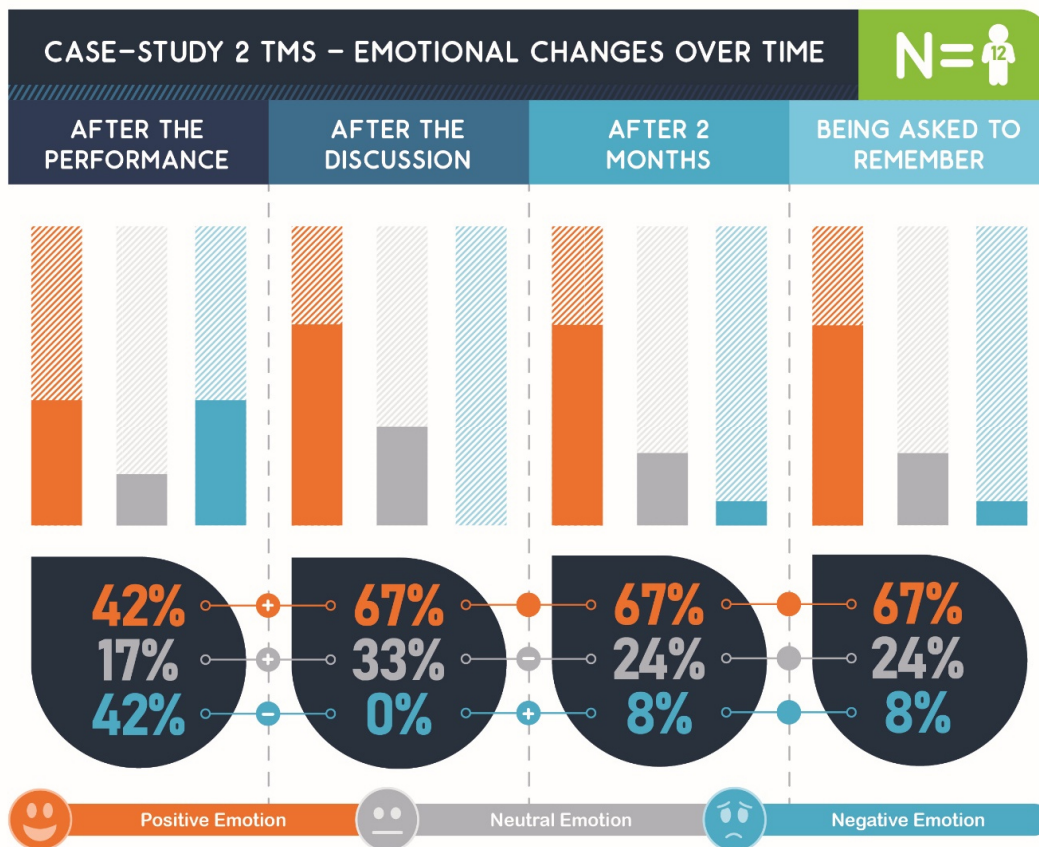
- it was about sharing, respect
- Love

**Other comments**

It was so long

I didn't enjoy it because it was sad

Returning two months after the performance – The impact of the post-performance discussion



Using the Visual Questionnaire, the children were asked to record how they remember feeling at the end of the performance and then asked how they felt being asked to remember details from the performance. It is interesting to note the children recalled their more positive emotions after the discussion rather than after the performance.

### Recall of performance after 2 months – Discussion – Remembering *Table Mates* (memories shared on the carpet)

- Many of the children remembered my previous visit and also recalled had met them previously at Theatre Alibi’s performance/ theatre company of *Table Mates* (remembering the name)
- Every child participated, except one child who had not seen the performance. All children were keen to give their ideas. Observations of the paired discussion children were copying FFFish with actions and tongue out, ‘she only said one line’ – ‘you don’t say anything’, there was a man with glasses.
- ‘I remember that Starter, he didn’t like fish and he went to a place where ‘they loved fish’ (said in same tone as Headmaster). Two boys ate the fish for him and he was starving away.’
- ‘Main was French and she had loved her food. Someone asked her to go to London because she was good at dance and when she got there they had different food... I think it was porridge... and they did different dancing and when she came back home she didn’t like dancing or food.’

- 'The food in London was very plain'.
- 'Joe, the actor (I asked how he remembered the actor's name and I was told her dad was called Joe) had 8 children...
- 'No, there were only 6 children... and they were very poor and the boy grew older. He kept on dropping off the milk. He helped the milkman deliver the milk.'
- 'Starter went to a school and they loved fish. He liked biscuits- His nanny was worried because he was so thin'
- 'The bigger boys ate his lunch. When he came, his nanny gave him some food...It was sausage and mustard'... (reaction from others)
- 'No, it wasn't sausage and mustard, it was sausage and marmalade'
- 'There were some crackers with cheese on it'
- 'Before... Pudding made a big pudding and no one ate it. He said 'No- You don't like my pudding. He kept trying to eat it with a big spoon'
- 'When they all sat round the table, Starter and Main didn't want to eat it. They said, 'maybe later' he stamped his feet and he cried'
- 'They all wore crowns... Main said 'I don't deserve a crown because I'm so bossy', Starter said 'I don't deserve a crown because I'm too fussy' and Pudding said he was greedy and 'Nibbles you don't deserve a crown because you don't talk.'
- 'FFFFiish' and poked her tongue out.
- 'Puddings father was a fireman'
- 'No I don't think he was... he was a car person and worked in a garage'
- 'Pudding didn't have enough money and they put a note out for the milkman saying, 'we don't have any money for milk' and the milkman gave him five bottles of milk for free. He did chores to get money and he bought butter, flour, eggs and sugar'
- 'I like the bit where Pudding said – 'You can't have a crown'
- 'I liked it when Main lived with her parents and was walking with corn around her and the sun shining throughout' (interesting creative – re-interpreting).
- 'The man with glasses- he was the girl in the ballet school 'Do it like her'. He played lots of woman. He was also the Mum.

Interviewer also asked what other characters the actors played:

- Main played – the little girl, the girl who was a famous girl dancer. She was the really nasty cook... and she played one of the big boys.
- Pudding played – the big boys (Patten) Nanny Shelia, The Dance teacher, the Headmaster, and Dad – Mains father.
- Nibbles – played a Double Bass and an Electric Violin.

The teacher was surprised how much the children had remembered from two months previously. As well as recalling detail, they said how much they had enjoyed remembering *Table Mates*. This was evidenced by the visual questionnaire response which asked how they felt about being asked to remember, with the children reporting 67% positive emotions, 25% neutral and 8% negative, which was the highest of all case-study schools. This positive response was particularly surprising as the children from this case-study gave the lowest emotional response post-performance of the twenty classes visited throughout the *Table Mates* field-study tour.



## **Appendix J -Teacher Intervention – Case- Study Three – Key Stage 2 Orchard Manor Special School**

### Background Information

Orchard Manor Special School is a special school for 4-18 year olds catering for learners with profound and severe special needs. The school, like most special schools, has a high level of pupil's in receipt of Pupil Premium – 33.1% from its 166 children on roll. Students come from a wider geographical catchment across Devon and neighbouring authorities. Due to the students learning needs, classes which are most suitable are selected to attend the Theatre Alibi performance with an audience of approximately 40 children from KS2 – 3. This is the second year that the school had booked the Theatre Alibi to visit, although the school was then referred to as Ratcliffe Special School and focussed on high functioning children with autism. Prior to 2017, a smaller group had seen the performance in a theatre venue.

During the field-study, I worked with a KS2 class, and their teacher, Christine Carter. The class contained eight learners with autism, one of which was female. I had worked with the teacher the previous year during the 2017 *Apple John* tour when the teacher had used the resource pack (not included within this appendix).

### Related field-study evidence

TM-FS16-OMSS – performance visit, post-performance discussion with KS2 class – 11/12/18.

TM-FSTI-OMSS – return visit to KS2 class, discussion with the teacher, discussion with the children, review of the extended use of the resource pack and the student's work. 8<sup>th</sup> February 2019.

### Use of the Theatre Alibi Teacher Resource Pack

The teacher had used the education resource pack since the start of the new term in January, evidenced by a display of written work, art work and photographs on the classroom wall when I visited two months after the performance. The children had worked on the topic for 4 weeks and had overall responded well.

The teacher had connected the performance to a range of curriculum subjects, English, Arts, Drama, PSHE and Science, and had used many of the resources within the pack and had differentiated these to meet the needs of her diverse class.

Resources used included Lesson 1 (Resource 1a, 1c – tasting food blind folded, Lesson 3 – Food and identity, tradition and customs – 3d dinner plate, Drama lesson 4j – Magic Cake.

The teacher had used the performance to initiate work and they developed the work using the education pack to a more extended focus, discussing food traditions and memories with their families. The teacher confirmed that the resource pack had been useful at suggesting ideas and the quality of the work completed was in line or better than other work.

### Examples of work from the Classroom display







## Appendix K - Teacher Intervention – Case-study Four - Year 6 College Road Primary School

### Background Information

College Road Primary School is a mid-sized inner city primary school in Plymouth with a higher than average number of children in receipt of Pupil Premium. (Number on roll: 206; Pupil Premium 44% [data from school web-site 28/5/19], Plymouth Pupil Premium 16%, National Average 14.2%). The school is a regular booker of Theatre Alibi performances, although this was my first visit to the school. Although the school follows a thematic curriculum which did not fit with the *Table Mates* theme, the teacher chose to suspend the planned curriculum and devote a day's lessons to the performance, conscientiously using the performance, and particularly the associated resource pack, as a stimulus for learning before and after the performance.

### Related field-study evidence

TM-FS15- CRPS –Lesson observation before and after performance, performance visit, post-performance discussion, use of resource pack – 10/12/18.

TM-FSTI-CRPS – follow-up visit to Year 6 class and Year 5 class for comparative purposes – impact of teacher intervention on the emotional response to the performance, memory and response to the intervention. Use of Q methodology as an alternative method for assessing children's opinions on the performance, emotional response, teacher intervention and longitudinal impact. – 11/3/19.

### **Teacher Alibi Educational Resource Pack activities used:**

#### a) Prior to the performance

- Feelings about food customs and traditions around food  
*Table Mates* Theatre Alibi Education Pack 2019, Pg. 13 see Appendix B  
The activity had the prescribed learning objective of 'To explore how foods are a part of our identity, and that this can vary from person to person, often influenced by culture'.

#### b) Post-performance

- Magic Cake drama activity -*Table Mates* Theatre Alibi Education Pack 2019, Resource 4j Pg. 48 see Appendix B.

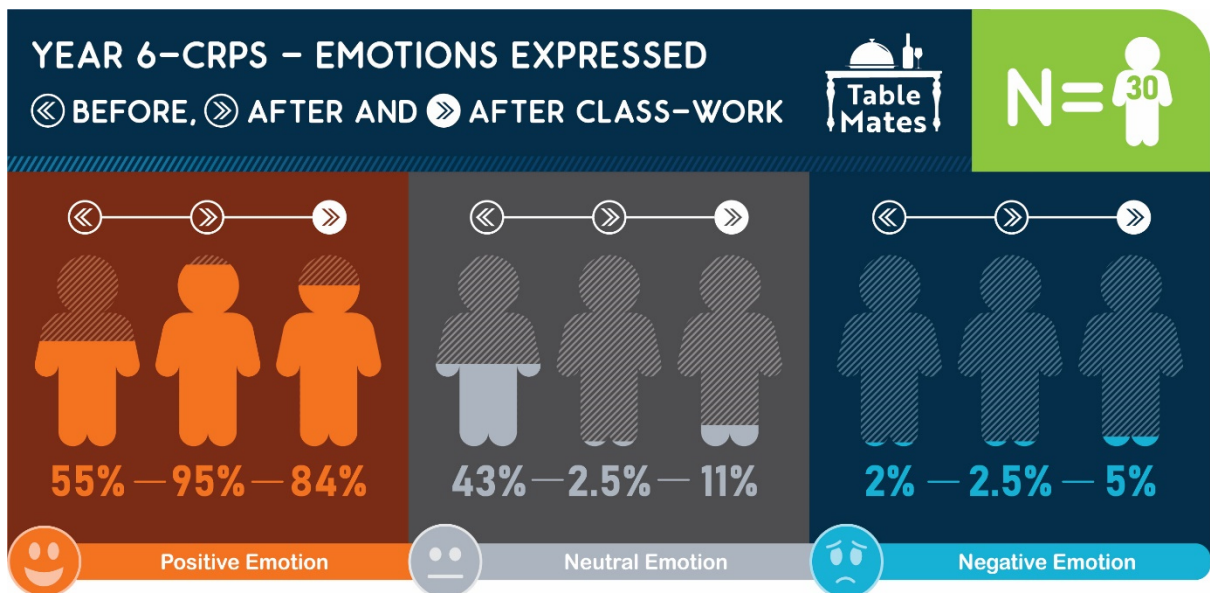
c) Other teaching resources

- Class Discussion on the performance
- Persuasive writing – Postcard to the company

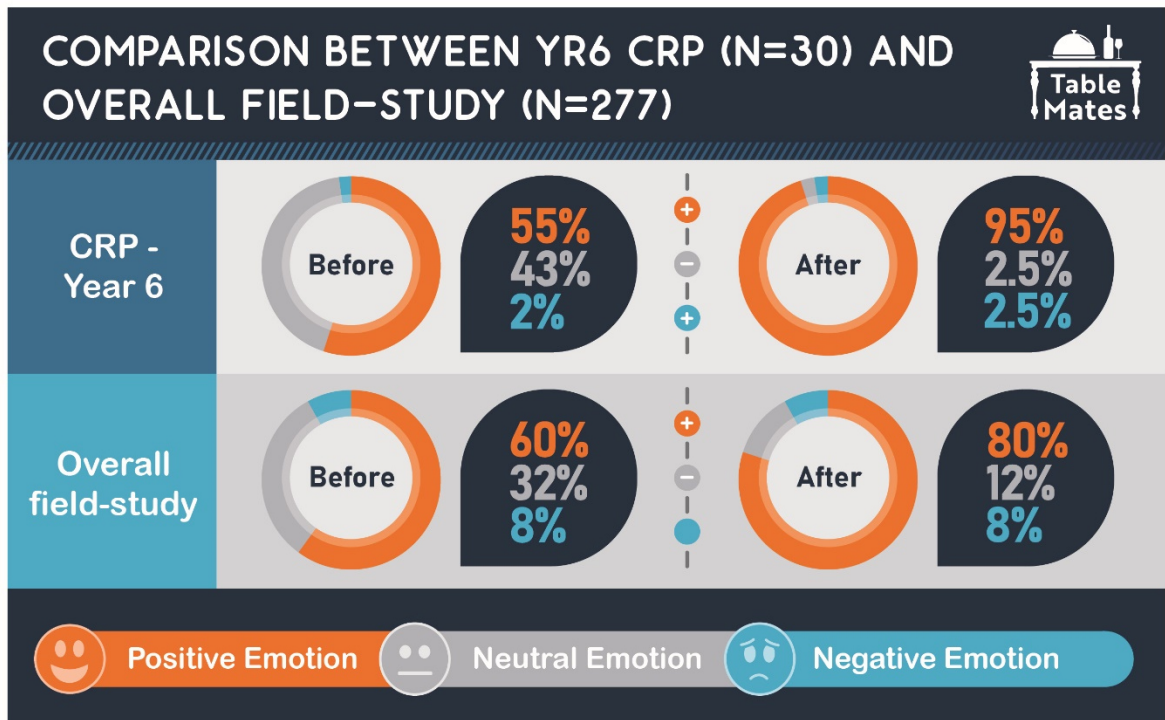
**Responses using the Visual Questionnaire**

The visual questionnaire was used to asked the children to express how they felt prior to watching the performance, after the performance and after the lesson. Included below is a further representation comparison with other children from the total field-study of 213 children who gave a before and after response, and 277 children when comparing the use of positive, negative and neutral emotions (including 64 additional children who only gave after responses).

**Results from visual questionnaire – before, after, after classwork**

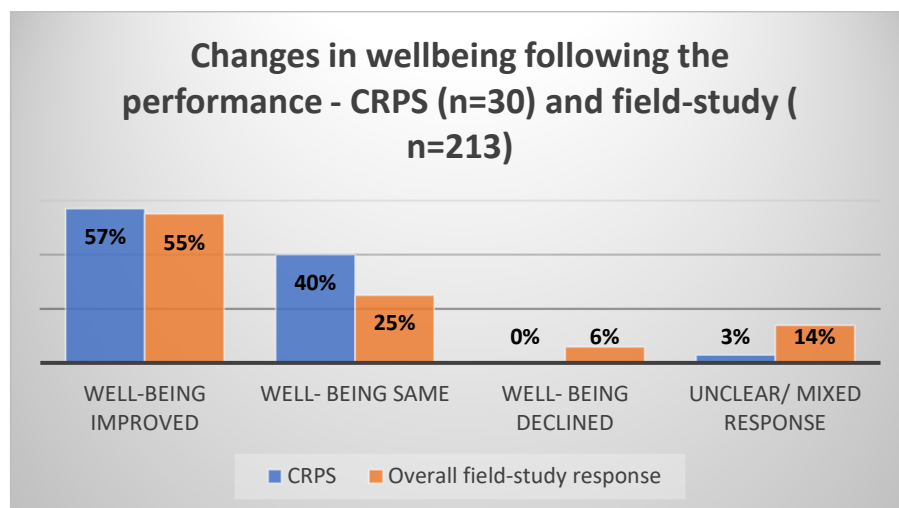


Results from the 'after' questionnaire when compared with the overall field-study.



Comparison between the after performance emotional response between Year 6- College Road Primary school and the overall field-study.

Comparison in changes in wellbeing when comparing CRPS with overall field-study



Examples of Children's Work completed after the performance

Children's work of writing persuasively and reviewing the performance

(Transcript of handwritten copies – punctuation, spellings as written)

Learning Aim – I can engage the reader when writing a review

Child 1 (lower average - ability)

'Have you heard of the deliciously perfect play- 'Table Mates'. If not, you're missing out. For pieces of excitement mixed with emotion, 'Table Mates' is amazing. The actors play their parts perfectly and are faultless with every line. My favourite is the part where their aprons get tangled since it gave me a good laugh. My favourite character is the person –Nibbles- playing the music- as she is able to speak and be understood without talking! I think it teaches you should try new things, even if you despise them. Only a fool would miss this one in a lifetime off to see one of the greatest play performances by the lovely Theatre Alibi.

Child 2 (average ability) – punctuation, spellings as written

'You've heard of the amazing play Table Mates, right? You haven't WAAAAAAA. Well, I'll be damned, your missing out on their once in a lifetime opportunity. This play gives alot of humor to the audience. (I know through my viewing experience). If you like food then this is the perfect play for you because it's all about it. My favourite character was called Pudding because he was the funniest. I learnt to respect what food we have and that's what people should feel like to. I would definitely recomend and I'll give it 5 stars.

Child 3 (average ability)

'Do you want to see a hilarious play? Yes? Well then I recommend this extraordinary play 'Table Mates'. This play is full of fun, joy and laughter. The actors are amazing at playing their parts and you really can imagine certain scenes without them even using props! My favourite bit was when the characters tied their aprons together. It was really funny. One of the characters, Nibble composed lovely music with violin, an electric one and a classic one. The play took me back to the character's childhoods and they acted out special parts from their childhood that food reminded them off. I learnt that food can bring people together and food can bring back good, happier memories. It can bring back bad memories.

Child 4 (average ability – teacher surprised by the expression and detail)

Have you ever heard about the scrumptuous yet unbelievable play called Table Mates? Well, no? Than what have you been watching? Telly? You Tube? If so you have been missing out on a whole other world. This play is absolutely a once in a lifetime experience. It's perfect for families and includes a special life reason, which will help kids understand the fact on how food is a magical-memory. Although adults might find this a very surprising, considering the fact it contains mixed emotions from humorous to upsetting feelings it's all in there. I personally like Pudding: because of his funny attitude and how he has an amazing past. I also like that I love the fact it's telling all the character's past and my favourite bit is Main dancing.

Child 5 (reluctant writer who finds it difficult to write more than 3-4 lines (13 lines on postcard. The teacher was surprised)

Are you aware of the brand new play “Table Mates?” If not, then you will be now. ‘Table Mates’ is full of drama and suspense, also great for all ages. However, I recommend for primary school students. You may notice the characters are called Starter, Main, Pudding and Nibbles – all associated with food. This is what the play is about. I would personally rate it a lot of stars as The acting as on point and the script was perfect. Pudding was my favourite character. He was funny, said his lines clearly and made me laugh. I think the key message was to try new things and be adventurous.

Child 6 (lower- ability)

‘I liked it when they were rushing to make the food and my favourite charictar was Nibbles because she had 3 different violin type instruments. There was only 2 violins but 1 was an electric violin. I learnt what it was like in the old days and thought he was a paper boy.

Child 7 (Upper ability – better than teacher expected)

‘Have you heard of the scrumtioulsy sensational play known as ‘table mates’? If not, you are missing out. If you particularly enjoy comedy blended seamlessly with emotion, this high quality production is for you. Although the talented actors do not have any props of costumes (beside the odd napkin) the 4 people perfectly paint a picture in your mind of the stories they are trying to tell. The extremely entertaining show feels like you are actually in the world of thee play, and that is the part that I appreciate the most. I personally enjoy the comedy of the pudding character.

Child 8 (reluctant writer – teacher expected 2 lines and child completed 5)

‘Have you heard about the sensational play by Theatre Alibi called ‘Tabel mates?’ If not, I would recommend this play to everyone. Although it is a funny play, it had an emotional side. The play took the audience back to the childhood of the characters. My favourite bit was when they got tangeled in the aprons.’

Child 9

I came back from this play gobsmacked! It was amazing. Have you seen this brilliant play called ‘table mates’? If not, why not, you are missing this once in a life-time experience, that is utterly delicious! Stories of food and the inspiring back story’s all touches you at the heart. The actors became transfixed in their impassioned stories. It felt real, and I was stuck in the play as if it was a real life scene.

Although they played multiple characters, they were acting like completely different people. My favourite character was Starter as he had the most touching story, that the only person who cared for him was his nanny and his parents sent him off to boarding school, where they ate fish once a day. I couldn’t believe my eyes!

Child 10 (reluctant writer)

You ever watched the fabulous play 'Table Mates'? Well it's great, and I consider it to be one of the best plays that I've ever seen! It made me laugh all the way through it! And the music! There was live music played by one of the actors herself! My favourite character was a man called Pudding; he's my favourite because he made me laugh the most; Pudding who lived in a family of six; Pudding whose father worked in a car factory; Pudding who found a stray dog on the beach when he was a young boy. I learned so many things from that play, like food can bring people together, food can hold memories, and don't reject any dish.

*Teacher's comment on Child 10 -*

*'He is a reluctant writer...He has written significantly more than expected, normally he finds it difficult to write more than three lines' (TM-FS15-CRPS: 9)*

Child 11 (lower average ability)

Have you seen 'Table Mates'? If not, you are missing out. A lot. This fantastic play is full of emotion and food. A really funny bit was when Starter – one of the characters- ate fish and pulled humourous faces. Although Starter was really good, my favourite character was pudding. I learnt a lot of things; to try new foods, that food can bring people together and to not eat fish! I think that the majority of people would like it. I would give it five stars. It is amazing.

Child 12 (upper ability)

Have you seen the tantalizing amazing 'Table Mates' performed by Theatre Alibi? If not, let me tell you that it's a sensational play that you need to see. It's hilariously extraordinary and once in a lifetime experience. Combined with the magic of food and friendship in one, it gives off mixed emotions. The characters are called Starter, Main, Pudding and Nibbles, who played multiple instruments. Yes, their names are named after courses. My favourite character is Pudding; his is personally the funniest and just the best in my opinion. My favourite part – which was hard to pull out for all of it was just awesome- was when their aprons got caught up and Main started dancing and strangled them although it was obviously safe. Not only is this a play hilarious, it also teaches you about what food can do. For instance, food can give you memorable moments that can stay with you forever. It can also bring people together, and make small differences in people's lives, as you will see in 'table mates'. I 100% recommend it to everyone, for it is 100% worth seeing.

Child 13 (Upper -average ability)

Have you ever seen the amazing company, Theatre Alibi in action? No? Well you should! They are on tour right now performing 'Table Mates' a tantalizingly awesome play that might tick a box on your life bucket list! Entertaining all ages making people laugh and cry; Table Mates is filled with emotions.in my opinion Pudding is the best- out of the other characters, Nibbles, Starter and Main. The actors bring food as well as the memories of the characters into life. My favourite part of the food-filled comedy play was when they all get stuck in their aprons. In addition I like the music and the names since they were very creative. Nibbles was very talented because she was doing all of the music



throughout the full film. I therefore ask that you defonately pay to see this play!  
To finish it off it teaches the little ones that we should care about others and your food!

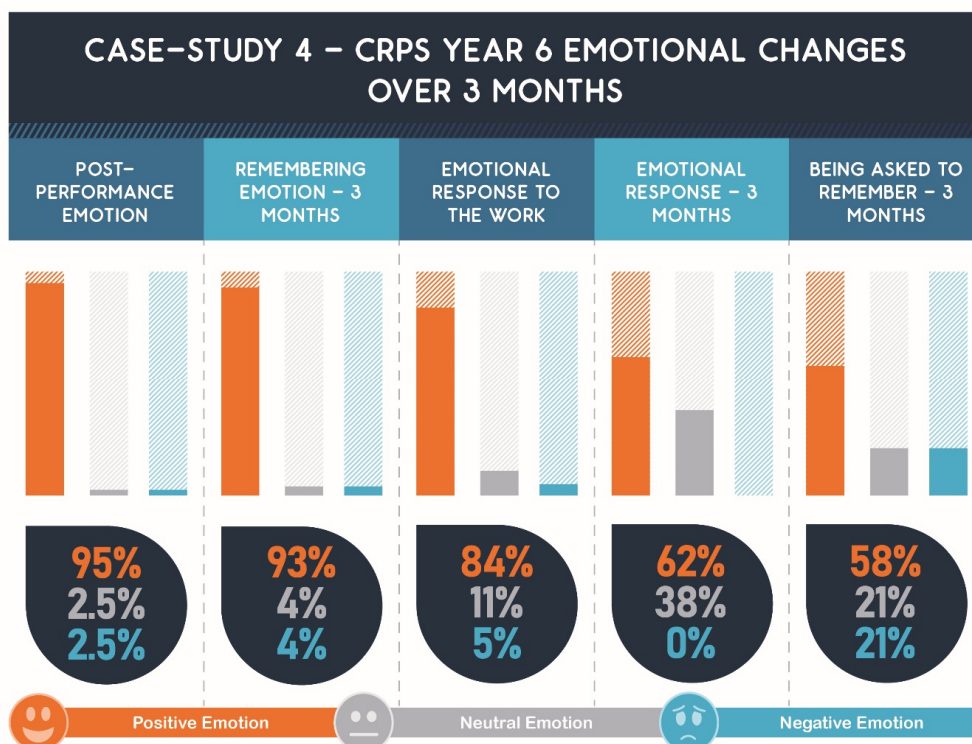
Child 14

Have you seen the amazing show called “Table Mates”! Wait, you haven’t!  
You’re missing out on so much; You get to have a laugh; a back story about Main – who’s a girl- then they have Main- the main course. Then Starters backstory then finally, puddings back story. I’ve learnt that if you savour your food it’s better and that food can bring familys together. If I could rate it out of stars I would give it 4 ½ stars. My favourite part was when Starter saw fish and made funny sounds. He was also my favourite character in the whole play. I liked that they only had a few people but they all played many roles.

Return visit after - 3 months – comparison with Year 5 group

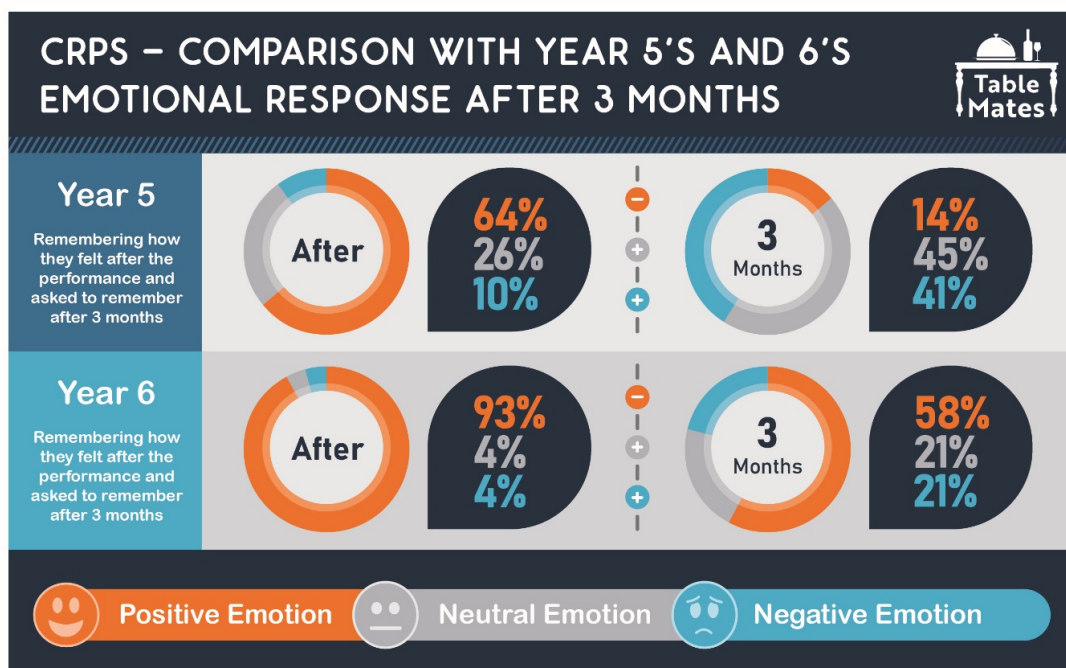
**Responses using the Visual Questionnaire- Year 6 class**

The visual questionnaire was used to ask how the children felt remembered feeling at the end of the performance, how they felt about doing work after the performance, and how they felt about being asked to remember.



*Comparison with emotional response on the performance, the work and remembering over time.*





*Comparison to the emotional response remembering the performance of Table Mates, and being asked to remember between Year 6 children with teacher intervention and Year 5 children with no intervention.*

### Results from Q methodology – Year 6 only

#### Q Methodology

This was a new strategy which was trialled with the Year 6 class and aimed to triangulate data between the visual questionnaire and discussion. The children were given ten statement cards, one of which was a trial card not related to the performance, and asked to rank the cards on a five-point scale by the strength of their opinion from Strongly Disagree to Strongly Agree. They were also given four blank cards where they could devise their own responses.

#### Results from Q Methodology

The table shows the number of children who chose the response. (Class of 25 children)

Question	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
I enjoy eating tomatoes ( Trial card)	4	7	4	5	5
I remember the performance of Table Mates	3		5	12	5
I enjoyed watching Table Mates			2	8	15

Discussing the performance after the show is good		2	7	11	5
I enjoyed doing the work on food			4	6	15
I enjoyed writing a review of Table Mates	1		11	11	2
I would have preferred it if we had not followed up the work	2	6	12	3	2
I enjoy seeing performances at school		5	9	9	2
I prefer watching a performance in a theatre			9	11	5
I enjoyed the music in the performance			6	8	11
<b>Added comments</b>					
I understood the play		1	1	4	
I enjoyed the cake game after				1	
I liked going over other plays we have watched			1		
I liked Pudding the best				1	
Nibbles was amazing on the instruments					1
I enjoyed the work after the play				1	
I enjoyed the characters in Table Mates					1
I like the music					1
I enjoyed writing about Table Mates			1		
I remembered the aprons and they got tied together					1
I liked the Table Mates show					3
Do you think the actors were good?					1
How much do you remember?				1	
Were you watching the Pudding					1
It was a good play				1	

Starter did not like fish		1
I enjoy eating chicken nuggets		1
I enjoyed the look of the set	1	
I enjoyed the personalities of the character	1	
I thought the back story was interesting	1	
I would recommend the play		1
I enjoyed the performance		1
I loved the scenes	1	
I thought it was funny		2
I think <i>Table Mates</i> was a really good performance for the ages in our class		1

### Mean Score

When the ten statements were processed, a score was derived from the number of statements chosen for the card and divided by the number of participants. A lower score of 1-2 demonstrated strong or lesser disagreement with the statement, whilst a score of 4-5 demonstrated an agreement or very positive response. A mean score below 2.99 demonstrated a negative response and a mean score above 3.01 was positive. 3 was neutral neither agreeing or disagreeing. Therefore, it was possible to access the depth of feeling the higher or lower score from the central position of 3.

<b>Question</b>	<b>Mean</b>	<b>Commentary</b>
I enjoy eating tomatoes	3.0	Used as a sample question. Students used the whole range of responses. Overall result showed that the class neither disliked or liked tomatoes. When looking at the range of responses, it was clear to see within the individual response there were very strong positive and negative feelings both for and against eating tomatoes.
I remember the performance of <i>Table Mates</i>	3.64	There was general agreement that the participants remembered the performance, 17 agreed with the statement, 3 strongly disagreed and 5 gave neutral responses. Of those who agreed with the statement, 5 children remembered the performance very strongly.
I enjoyed watching <i>Table Mates</i>	4.52	This was the most positive of the responses. With the overall score indicating the children strongly agreed with the statement. Further analysis showed that one child disagreed with the statement and the majority (60%), 15 children, strongly agreed. This led to the conclusion that the class overall strongly agreed that they enjoyed the performance.

Discussing the performance after the show is good	3.76	The overall response was agreement of the statement, although 2 children disagreed, 16 agreed, 5 of which was strongly. It was clear that the children valued the opportunity to discuss the performance to process the show further and have opportunity to share their opinions. Although 2 children disagreed with the statement, 16 agreed with 5 of these feeling strongly about this. As post-performance discussion is the most common intervention that teacher's use, but not used by all teachers, it was interesting to have the children's insight on this intervention. Of the interventions used within the class this was more positive than writing.
I enjoyed doing the work on food	4.44	There was a strongly positive response to this statement. Children enjoyed doing the work, with 15 children indicating this strongly and no one giving a negative response. This was a general statement in comparison with the two other statements on work (Discussion and writing a review). As the response was so positive, and based on previous comments, I conclude the children may have related this question to the 'Magic Cake' drama activity. This response was in slight disagreement with the later question on whether the children would have preferred not to have to followed up the work – although the question was more likely to be open to misinterpretation.
I enjoyed writing a review of <i>Table Mates</i>	3.52	Again, the children were in broad agreement with the statement and enjoyed writing the reviews, however, this was the least positive of the work statements. One child was in strong disagreement with the statement indicating that he did not like writing, however, except for this one disagreeing voice all others agreed or did not have a view either way. 2 children clearly enjoyed writing the reviews expressing strong agreement.
I would have preferred it if we had not followed up the work	2.88	This statement was slightly ambiguous and should have read 'the performance' and not 'the work'. Therefore, the children could have referred to today's activities as well as following up after the performance. Nevertheless, the children expressed a slight disagreement with the statement suggesting that they felt there should be followed up work.
I enjoy seeing performances at school	3.32	There was general agreement that the children enjoyed seeing the performance in a school setting with 11 agreeing with the statement and 5 disagreeing. 2 children felt very positively about seeing the performance in school.
I prefer watching a performance in a theatre	3.84	Children expressed a greater preference for seeing a performance in a theatre setting but this was not overall strongly felt, although 5 children did feel strongly. The children did not see this as a binary choice with many children agreeing with both choices, school and theatre. The teacher confirmed that many children have visited the theatre either with the school or with their parents. There may be multiple reasons why the children were more positive about going to the theatre which may be due to the sense of occasion, the additional production opportunities, the comfort of sitting in a seat rather than the floor, as well as who they went to the theatre with.
I enjoyed the music in the performance	4.20	The children were very much in agreement with this statement with 11 children strongly agreeing. Although 6 children neither agreed or disagreed, there was no one expressed disagreement over enjoying the music.

## **Appendix L - Teacher Intervention Case-Study Five – Year5/ 6 St David’s Primary School**

### Background Information

St David’s Primary School is a small city school of 101 children with a much higher than average proportion of children in support of Pupil Premium (St D 23.8%, Devon 10.8% [ Based on Devon County Council data for Jan 2019], national average 14.2%). This was the first-time Theatre Alibi had visited St David’s and therefore the children were unaware of the company’s storytelling style. The class had written to the company after the visit using a formal letter style which prompted my visit to the school. I followed up the sent letters with a visit to the school four months after the performance to evaluate how the teacher had used the performance and how completing work, which was the most formal and closely allied to the National Curriculum of my case-studies, had impacted on the children’s motivation.

### Related field-study evidence

TM-FSTI-STD – Visit to follow-up the work and its impact on memory, emotional engagement and attitudes to formal teacher intervention. Use of Q methodology to provide a comparative method.

### [Visit Four months after the performance – April 2019.](#)

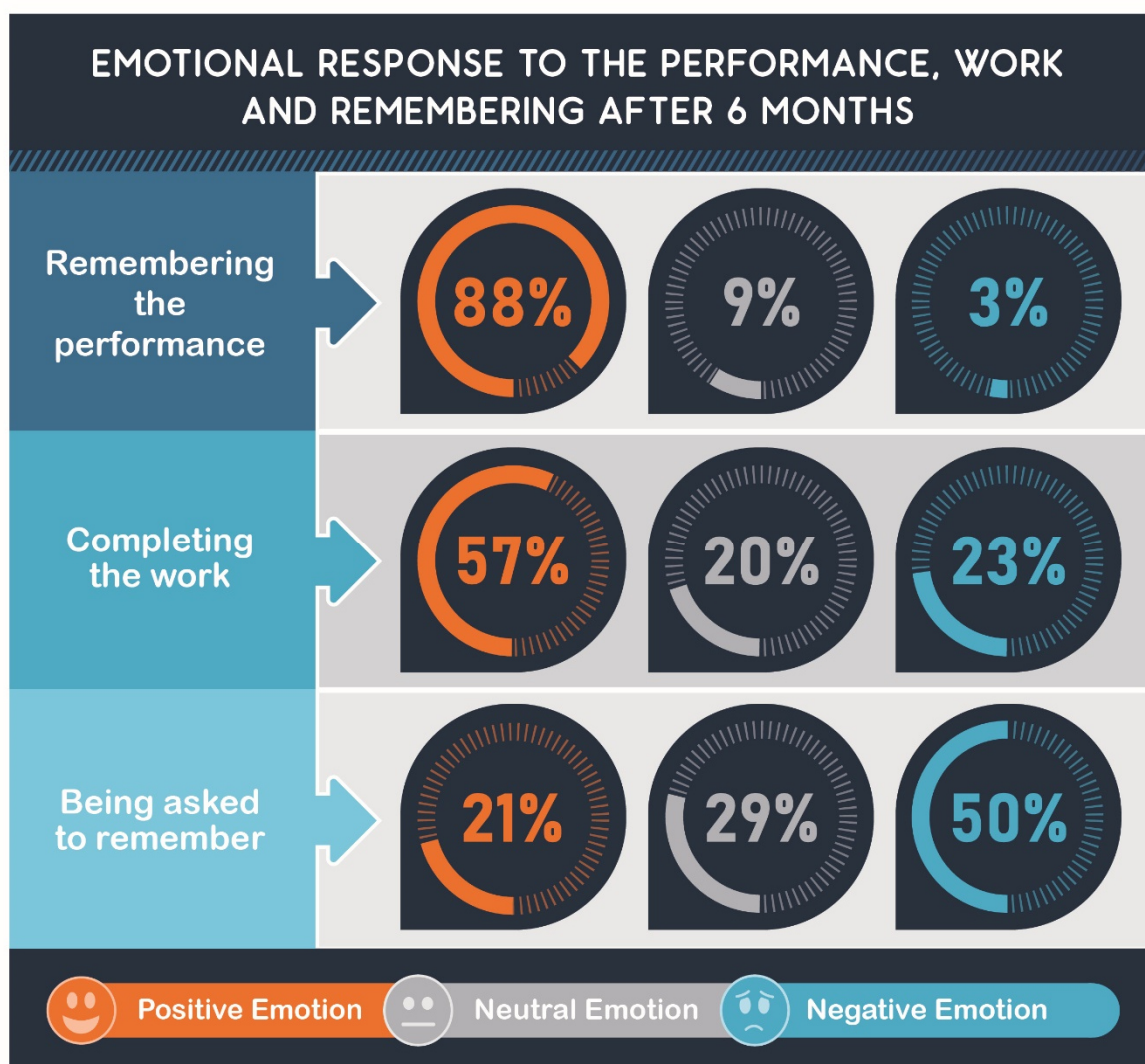
#### **Discussion with the teacher**

- The teacher had chosen to use a poetry activity on onomatopoeia and word play, from the resource pack prior to seeing the performance (Resource 2b: 27) and had integrated the performance into their everyday literacy lessons.
- the day following the performance, the children had discussed their likes and dislikes using a thumbs up, level or down rating system, ‘and everyone had given the performance a thumbs up’. (TM-FSTI-StD: 2).
- In the letter, they had written about their favourite character, what was their favourite part and what they had enjoyed. Initially they drafted the work in their draft workbook, then it was corrected and a copy was put in their ‘best’ book and the original was sent to Theatre Alibi.
- The children were told they would be writing the letter for this purpose and many of the children spoke about how this made them feel proud but also anxious that the cast would know how pleased they were about the performance.

- The teacher felt the motivation for completing the work was high with all children producing high quality extended pieces of writing which was at least as expected and most children's work above expectation. A particularly successful aspect was the children's re-drafting using a writing and grammar prompt sheet. In choosing to do this piece of extended writing, the teacher had incorporated the performance into the literacy curriculum.

### Responses from the children (Four months after the performance)

Using the Visual Questionnaire, the children were asked to record how they remembered feeling at the end of the performance; how they felt about completing work following the performance; and how they felt about being asked to remember.



*Emotional response from case-study 5- TM-FSTI-St. D, four months after the original performance of Table Mates.*

It is interesting to compare the response to being asked to remember with the children's later response on remembering the performance using Q Methodology, where they strongly agreed that they remembered the performance.

### Results from Q methodology

The table shows the number of children who chose the response. (Class of 22 children)

Question	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
I enjoy eating tomatoes	6	7	4	3	2
I remember the performance of Table Mates	1		3	8	9
I enjoyed watching Table Mates				7	14
Discussing the performance after the show is good		2	2	12	6
I enjoyed writing a review of Table Mates	1	3	7 + I don't like writing	8	3
I feel okay completing work on Table Mates, but would have liked to have been given a choice on the type of work I did.	1	2	7 + I'm happy with the work I did an I didn't want to change it	6	3
I would have preferred it if we had not followed up the performance with work	1	7	7	5	2
I enjoy seeing performances at school	1	1	5	4	9
I prefer watching a	1	3	8	7	3

performance in  
a theatre

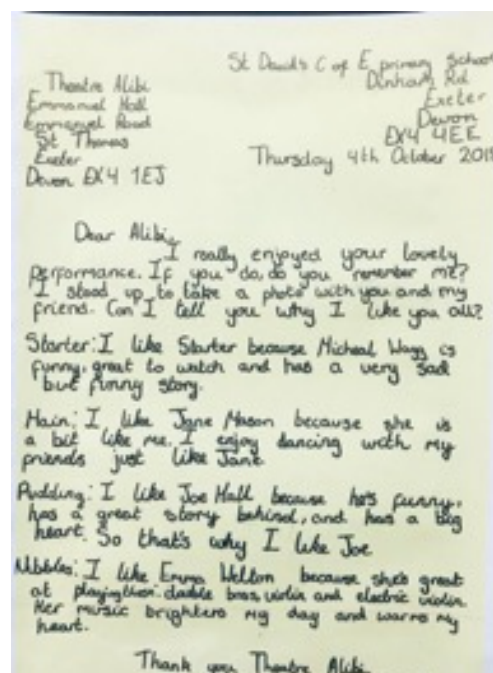
I felt proud that my work was sent to Theatre Alibi	5	7	4	6
I enjoyed the music in the performance	1	2	6	13
<b>Added comments from the additional cards</b>				
Table Mates is a good show			1	1
I would recommend Table Mates			2	2
I didn't like/hate the show/ Table Mates	2	2		
I feel okay about sending a letter			1	
I would have liked some snacks in the show				1
I love Table Mates				2
I enjoy eating fish			1	
It was very good				1
Table Mates was good for comedy			1	
The performance was bad	1			
I would like to see the performance again			1	
I rate Table Mates 5/5				1
My favourite character is Pudding		1		



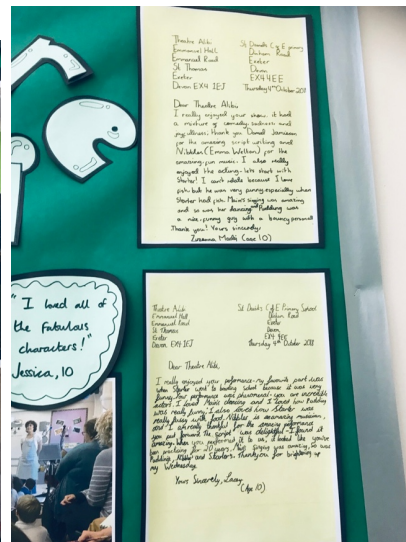
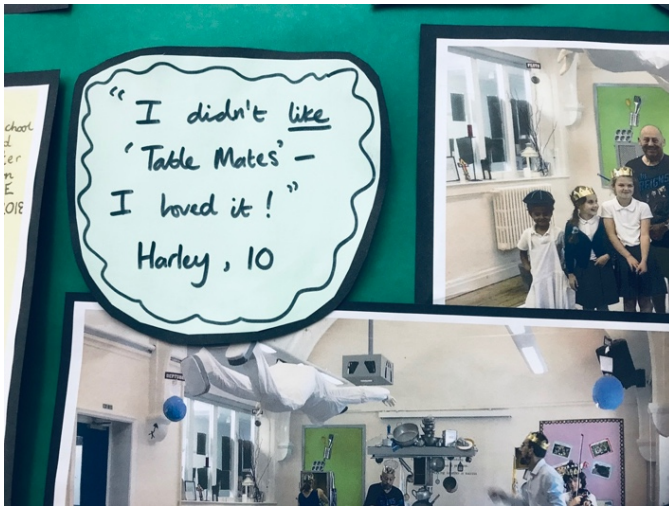
Table Mates is worth 10/10	1
There were really talented	1

In contrast to the visual questionnaire result on the children being asked to remember the performance after four months, 17 of the 22 children agreed they remembered the performance and only one child strongly disagreeing that they remembered the performance. I would suggest that the variation between the responses to remembering between the Visual Questionnaire and the Q methodology, was based on the children taking a more general view when completing the Q cards but a more specific approach – wanting to remember all of the performance in detail in the VQ.

### Examples of children’s work from the whole school display in the hall



Display at St. David’s School of photos and work as a response to Table Mates.



Theatre Alibi  
Emmanuel Hall  
Emmanuel Road  
St Thomas  
Exeter  
Devon EX4 1EJ

St Davids C of E Primary School  
Dinhart Rd  
Exeter  
Devon  
EX4 4EE  
Thursday 4th October 2018

Dear Alibi,  
I really enjoyed your lovely performance. If you do, do you remember me? I stood up to take a photo with you and my friend. Can I tell you why I like you all?

Starter: I like Starter because Michael Wagg is funny, great to watch and has a very sad but funny story.

Main: I like Jane Mason because she is a bit like me. I enjoy dancing with my friends just like Jane.

Pudding: I like Joe Hall because he's funny, has a great story behind, and has a big heart. So that's why I like Joe.

Nibbles: I like Emma Wilton because she's great at playing the double bass, violin and electric violin. Her music brightens my day and warms my heart.

Thank you Theatre Alibi,

Theatre Alibi  
Emmanuel Hall  
Emmanuel Road  
St Thomas  
Exeter  
Devon EX4 1EJ

St Davids C of E Primary School  
Dinhart Rd  
Exeter  
Devon  
EX4 4EE  
Thursday 4th October 2018

Dear Theatre Alibi,  
Thank you for visiting St Davids to see your magnificent show 'Table Mates'! I was very impressed by your show and it was absolutely AMAZING!  
I loved all the characters, and each story was completely different. I liked Starter was a very loyal and thoughtful character. He was also a bit shy and a bit lonely. Jane was a powerful and confident character, but she can also be a bit bossy. She was amazing at dancing, which is incredible. Pudding is very kind and funny and he is a fantastic character. Once again, thank you for inviting us and well done to you all!

Yours Sincerely,  
Ruby Tomkins-Moore (age 10)

Theatre Alibi  
Emmanuel Hall  
Emmanuel Road

St Davids C of E Primary School  
Dinhart Rd  
Exeter  
Devon

## Appendix M - Teacher Intervention – Case-study Six- Kilmington Year 3 /4

### Background Information

Kilmington primary school is a small rural school who regularly books Theatre Alibi performances to perform in the nearby village hall. It is in line with the Devon average for PP (Kilmington 10.7%; Devon 10.8%). The Year 3/ 4 class were a mixed age and mixed ability class. I had not met the Year 3/ 4 children prior to the initial visit. As the performance took place in the afternoon, there was only time for a brief post-performance discussion. The teacher continued the follow-up discussion the following day.

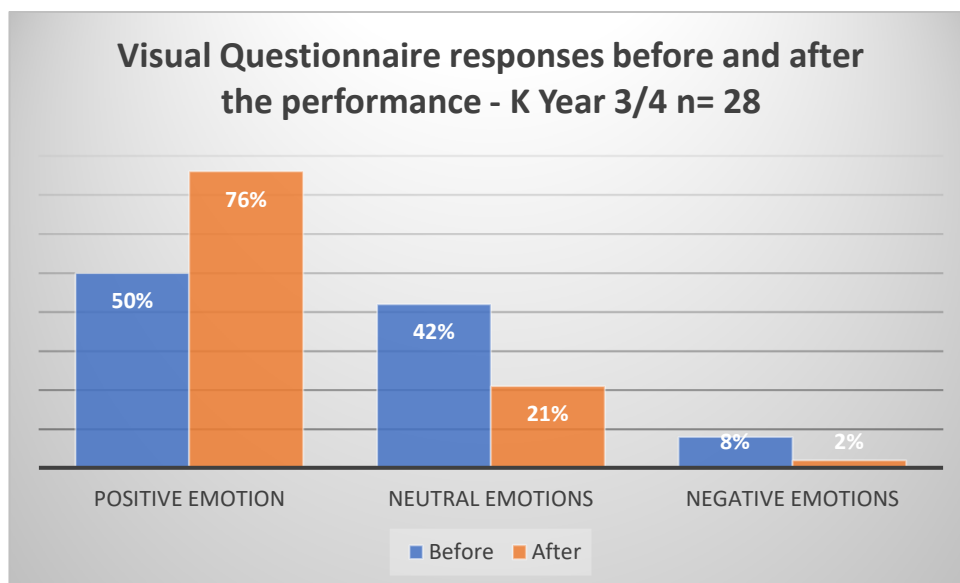
### Related field-study evidence:

TM-FS11-K - Initial visit 6<sup>th</sup> November 2018

TM-FSTI-K – Follow up visit 6<sup>th</sup> December 2018.

Both field-studies cover Year 3 / 4 class and group of Year 5/ 6 children.

### Results from the Visual Questionnaire (before and after the performance)



## Teacher notes recording comments on the day after the performance

### Year 4

A: On the flashbacks 'It went normal flashback repeat. I liked the dancing. It was complicated because the man played the mum but in the flashbacks, it was confusing because everyone stayed that same character.

D: I really liked it. I liked the character of the girl especially with how she spoke to her friends and how she danced. It surprised me when she came back and she didn't love dancing and her mum's cooking. I didn't like Starter's flashback because it wasn't me. I didn't like the things he did with his mouth.

N: I liked how there were flashbacks and lots of dancing. It was exciting with all the dancing.

S: I didn't like it because I've never been a performance person. And Nibbles didn't talk much.

H: I liked the way they showed their past.

Sah: I liked when they told us about their lives. I mostly liked it when it was about Main's life because I liked dancing. ( The teacher explained that this was Sah first performance she had seen. She was very quiet on the day I revisited as she had recently experienced a close family bereavement.)

E: I liked the bit when Starter stuck his tongue out when he was eating fish.

R: I liked when Pudding said about not having a crown and when Pudding said Nibbles you don't talk much and the Music. I didn't like it when Starter was being fussy and the dinner was creepy.

M: I watched to keep watching because I liked watching the story of each character and it was fun to watch.

D: I wanted to keep watching it. I liked how she kept going from England to France – My favourite countries. I just liked it.

M: It was a bit sad when she had to go. It was cool when she talked French. I liked her dancing.

B: I thought it was really good. I liked the picture they brought down on the board. I liked the milkman story. I liked it when they threw the dishes.

R: I thought it was really funny and really good.

M: I thought it was really good- when they got tangled up in the aprons and when they started to dance.

C: I liked how their names all related to food.

### Year 3

O: I thought the dancing and acting was good. It was dangerous when they were throwing the bowls.

G: It was a bit alright because of the comedy and dancing. It made it a bit weird because of the silly noises. I wanted to know if they really did that when they're younger.

T: It was funny because the people were saying funny things and doing funny things. The dances were a bit dangerous when they were tidied up. It was quite extra-ordinary when the boy pulled his finger off (Joe in the introduction did 'magic' tricks).

I: I liked the bit when Starter knicked the big spoon of pudding and the fishy noises and faces he made.

J: I liked everything. I liked the bit when the Main couldn't dance that much because she had lost her dancing. I like it when Starter was pretending to be a girl.

I: I liked the bit when they showed their lives and when they were talking about who shouldn't have the crown. No silly Starter.

T: It was funny because of the boy who dint like fish.

M: It was very funny and interesting.

F: It was quite funny.

L: I liked the bit when the boy made funny noises when he didn't like the fish. I also liked the way that Nibbles didn't speak. I thought it was funny.

S: I liked it when they showed pudding as a milkman. And I liked their names Starter, Mains and Pudding.

J : The music sounded really exciting about what was going to happen. The lady dancing kept me watching.

R: I didn't like it because Nibbles didn't talk.

M: I really liked all of it except the squeaky noise at the beginning when it was showing something sour.

### **Teacher observation on the children completing the work**

Generally, higher ability children picked up on the emotive parts of the performance that involved inference. The lower ability children enjoyed the humour.

**Examples from the follow-up literacy work focussing on the children's responses to the performance identifying likes, dislikes, patterns and puzzles. Including emotional responses (before, after and after a month) and comments from discussion.**

The teacher had used a literacy exercise to link the performance to class work. She asked the children to look at story patterns.

<b>Likes</b>	<b>Dislikes</b>
<i>What caught your attention? What made you want to keep watching? What did you like about the performance?</i>	<i>Was there anything you didn't like? Was there anything that put you off watching?</i>
<b>Patterns</b>	<b>Puzzles</b>
<i>Were there any patterns you noticed? Did it remind you of anything? Did anything repeat?</i>	<i>Was there anything you found strange or surprising? Is there anything you want to know more about?</i>

**The work (6 children from a range of abilities chosen as examples -)**

Observation – the written work gives more detail than the initial discussion  
For example,

**A (Year 4) – in discussion**

A: On the flashbacks 'It went normal flashback repeat. I liked the dancing. It was complicated because the man played the mum but in the flashback it was confusing because everyone stayed that same character'.

<b>Likes</b>	<b>Dislikes</b>
<i>What caught your attention? What made you want to keep watching? What did you like about the performance?</i>	<i>Was there anything you didn't like? Was there anything that put you off watching?</i>
I liked the flashback's and I liked the scenery. I liked the music and dancing. I really enjoyed Pudding.	I didn't get how a man played a Mum but then played a man. At the end, it looked more like they were friends not Mum and Dad and kid.
<b>Patterns</b>	<b>Puzzles</b>
<i>Were there any patterns you noticed? Did it remind you of anything? Did anything repeat?</i>	<i>Was there anything you found strange or surprising? Is there anything you want to know more about?</i>
The flashbacks because the beginning started, the flashback, it went normal ,flashback, repeat normal, flashback repeat.	How they did all of the flashbacks really fast. It was funny how Pudding when he was a kid, was wearing a swimming costume.

Visual Questionnaire for A

Before on day: Sleepy

After on Day: Happy

On Follow-Up day ( Remember feeling at the end of Table Mates):

**Tired and happy**

What she felt about doing Miss Smith’s work after the performance: **Okay**  
**Circled most positive apple**

**D (Year 4)**

In discussion: D: I wanted to keep watching it. I liked how she kept going from England to France – My favourite countries. I just liked it.

<b>Likes</b>	<b>Dislikes</b>
<p><i>What caught your attention? What made you want to keep watching? What did you like about the performance?</i></p> <p>I wanted to keep watching because it was interesting and they are my favourite countries and I loved it when they got tangled in the ribbon</p>	<p><i>Was there anything you didn't like? Was there anything that put you off watching?</i></p> <p>I liked all of it</p>
<b>Patterns</b>	<b>Puzzles</b>
<p><i>Were there any patterns you noticed? Did it remind you of anything? Did anything repeat?</i></p> <p>They kept eating and dancing and they went to England, France, England, France</p>	<p><i>Was there anything you found strange or surprising? Is there anything you want to know more about?</i></p> <p>Nothing –it was the best.</p>

Visual Questionnaire D

Before: very happy

After: Chilled

Follow Up

How you remember feeling at the end of Table Mates: **Circled happy**

How you feel about doing the work for Miss Smith after the performance: **Good – circled highest**

How do you feel about being asked to remember: **Ish – neither happy or sad**

**Se (less positive Year 4)**

From discussion

Se: I didn't like it because I've never been a performance person. And Nibbles didn't talk much.

<b>Likes</b>	<b>Dislikes</b>
<p><i>What caught your attention? What made you want to keep watching? What did you like about the performance?</i></p> <p>Where the girl said, you would be queen where you are standing and where the same guy said what the</p>	<p><i>Was there anything you didn't like? Was there anything that put you off watching?</i></p> <p>A lot because I'm not a fan about performance. Nibbles didn't talk.</p>

hell am I wearing when they showed the picture (Pudding in a swimming costume)	
<b>Patterns</b>	<b>Puzzles</b>
<i>Were there any patterns you noticed? Did it remind you of anything? Did anything repeat?</i>	<i>Was there anything you found strange or surprising? Is there anything you want to know more about?</i>
The Queen thing. The dancing. Saying something French every ten minutes.	He used to be a poor family. He had 3 sisters and 3 brothers. Nothing else.

Before: Laughing / Sleepy      After: Sleepy / ill

Follow Up (not present?)

How you remember feeling at the end of Table Mates

How you feel about doing the work for Miss Smith after the performance

#### Year 4

#### **B** in Discussion

B: I thought it was really good. I liked the picture they brought down on the board.

I liked the milkman story. I liked it when they threw the dishes.

<b>Likes</b>	<b>Dislikes</b>
<i>What caught your attention? What made you want to keep watching? What did you like about the performance?</i>	<i>Was there anything you didn't like? Was there anything that put you off watching?</i>
I liked when they showed the picture because they were really funny.	There was nothing I didn't like in the play.
I liked how the boy who didn't like different types of food.	
<b>Patterns</b>	<b>Puzzles</b>
<i>Were there any patterns you noticed? Did it remind you of anything? Did anything repeat?</i>	<i>Was there anything you found strange or surprising? Is there anything you want to know more about?</i>
They cooked together every evening	The characters were Nibbles, Starter, Mains and Pudding.
	I would like to have known more about the boy who didn't like fish.

#### Visual Questionnaire - B

Before: happy about the play / sleepy      After: Happy

Follow Up

How you remember feeling at the end of Table Mates: **Happy, Funny**

How you feel about doing the work for Miss Smith after the performance: **Oh**

**Yeah – highlights very happy**



How did you feel about remembering – **OK (neutral - I couldn't remember some bits)**

**I – Year 4**

In discussion I said 'I thought it was really funny and really good'.

<b>Likes</b>	<b>Dislikes</b>
<p><i>What caught your attention? What made you want to keep watching? What did you like about the performance?</i></p> <p>The funny sketches and the creative ideas they used in performance.</p>	<p><i>Was there anything you didn't like? Was there anything that put you off watching?</i></p> <p>That at some points it was hard to understand what was happening.</p>
<b>Patterns</b>	<b>Puzzles</b>
<p><i>Were there any patterns you noticed? Did it remind you of anything? Did anything repeat?</i></p> <p>There was a large focus on food throughout the play.</p>	<p><i>Was there anything you found strange or surprising? Is there anything you want to know more about?</i></p> <p>Why did so many characters have the same attitude and personality.</p>

**Visual Questionnaire**

Before:

After:

Follow Up Visual Questionnaire – did not feel he was able to complete it as he did not remember how he felt. (In the discussion, he gave a detailed account which was different from the work completed after the performance.)

But felt OK (neutral) about being asked to remember.

**Sah** (Miss Smith told me that Sahara had had a bereavement very recently and this many effect her memory and involvement on the follow-up day)

From discussion -Sah: I liked when they told us about their lives. I mostly liked it when it was about Main's life because I liked dancing. (The teacher explained that this was Sahara first performance she had seen. She was very quiet on the day I revisited as she had recently experienced a close family bereavement.)

<b>Likes</b>	<b>Dislikes</b>
<p><i>What caught your attention? What made you want to keep watching? What did you like about the performance?</i></p> <p>I liked the whole performance. It was really good and interesting. I liked it when we heard the stories about their lives. It was very funny when pudding stuffed himself and then Main told him to use smaller mouthfuls and then Starter started eating lots and lots and I liked it when Starter went 'Blur' when Main put anchovies in the</p>	<p><i>Was there anything you didn't like? Was there anything that put you off watching?</i></p> <p>I didn't like it when Main went to England and the dancing school and didn't like dancing or eating anymore.</p>

salad and then when he was young his auntie made him spit when he accidentally ate fish. She went “spit, glug’ and then he felt better.	
<b>Patterns</b>	<b>Puzzles</b>
<p><i>Were there any patterns you noticed? Did it remind you of anything? Did anything repeat?</i></p> <p>Quite a few songs repeated twice and actions.</p>	<p><i>Was there anything you found strange or surprising? Is there anything you want to know more about?</i></p> <p>I wanted to know whether those stories of your lives were true or false. It was very interesting when they got all tied together with their aprons.</p>

### Sah Visual Questionnaire

Before: Excited about the Play After: I feel happy

#### Follow Up

How you remember feeling at the end of Table Mates: **I felt happy (chose highest apple)**

How you feel about doing the work for Miss Smith after the performance: **I felt happy (chose highest apple)**

How do you feel about being asked to remember the performance: **Sad – because I want to see it again.**

### J – Year 3

In discussion J

J: The music sounded really exciting about what was going to happen. The lady dancing kept me watching.

**Observation- The work gave significantly more detail and insight – also links to her own experience - set**

<b>Likes</b>	<b>Dislikes</b>
<p><i>What caught your attention? What made you want to keep watching? What did you like about the performance?</i></p> <p>The Music because it sounded as if something very exciting was going to happen. What made me keep watching was when the lady was dancing, and when the other lady was playing the instruments. I liked it when the plastic cups (bowls) went in the air because it went higher and higher.</p>	<p><i>Was there anything you didn't like? Was there anything that put you off watching?</i></p> <p>I didn't like the bit where they showed about himself (Pudding) It just made me sad, I don't know why. The bit that was talking about himself and the bit the lady was pretending to cry because it was a bit embarrassing for her.</p>
<b>Patterns</b>	<b>Puzzles</b>

<p><i>Were there any patterns you noticed? Did it remind you of anything? Did anything repeat?</i></p> <p>When plates were balancing on each other, it went big plates, small plates. It kind of reminded me about our flat. Mum has them in order and it went big, small, big, small.</p> <p>When the man was carrying a big bowl, it was heavy. He thought it was alright but it was heavy and then it came lighter and lighter!</p>	<p>Was there anything you found strange or surprising? Is there anything you want to know more about?</p> <p>The man was carrying a big, heavy bowl. He dressed as a lady.</p> <p>When is the next one coming?</p>
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Visual Questionnaire

Before: Normal After: Happy / Very Happy / Sad

Follow Up Visual Questionnaire

How you remember feeling at the end of Table Mates: **Very happy – a winner but also sleepy**

How you feel about doing the work for Miss Smith after the performance: **Sad**

How did you feel about being asked to remember the performance today: **Worried – L couldn't remember it.**

#### **Iv– Year 3**

In discussion Iv said: ' I liked the bit when they showed their lives and when they were talking about who should have the crown. No silly Starter.'

<p><b>Likes</b></p> <p><i>What caught your attention? What made you want to keep watching? What did you like about the performance?</i></p> <p>I liked the bit when they showed what their lives were like when they were little. I liked it when Pudding said he couldn't have a crown because he was so greedy and Main was too bossy and I especially liked it when Pudding said Nibbles didn't speak.</p>	<p><b>Dislikes</b></p> <p><i>Was there anything you didn't like? Was there anything that put you off watching?</i></p> <p>I didn't like when Nibbles didn't talk and the dinner lady because she was freaky and when Starter went Brrrr because of the fish.</p>
<p><b>Patterns</b></p> <p><i>Were there any patterns you noticed? Did it remind you of anything? Did anything repeat?</i></p> <p>I didn't really see any patterns but it was really good all the way through. Ok there were bits that reminded me of a show I watched. I can't remember the title, anyway at least it reminded me of the show.</p>	<p><b>Puzzles</b></p> <p><i>Was there anything you found strange or surprising? Is there anything you want to know more about?</i></p> <p>I want to know more about their lives and what they really did when they were little.</p>

Visual Questionnaire

Before: OK (but sad face) After: Very happy

Follow Up Visual Questionnaire

How you remember feeling at the end of Table Mates: **happy / sleepy**

How you feel about doing the work for Miss Smith after the performance:

**Worried, cross**

How did you feel about being asked to remember the performance today: **Sad,**

**bored**

**R – Year 3**

In discussion R said – ‘I didn’t like it because Nibbles didn’t talk’

<b>Likes</b>	<b>Dislikes</b>
<p><i>What caught your attention? What made you want to keep watching? What did you like about the performance?</i></p> <p>What caught my attention was that there was a bit where it said “I can’t be a queen ‘and it was quite interesting. The thing that made me want to keep watching was that she jumped off the table and the end and I wanted to keep watching. I liked the play because one of the men did not eat fish and I don’t like fish either.</p>	<p><i>Was there anything you didn’t like? Was there anything that put you off watching?</i></p> <p>Yes, there was something that I did not like. It was that Nibbles did not do any talking and it was very annoying because I wanted to know Nibbles attention.</p>
<b>Patterns</b>	<b>Puzzles</b>
<p><i>Were there any patterns you noticed? Did it remind you of anything? Did anything repeat?</i></p> <p>The thing that was a pattern was the lady kept going on the table and jumping off.</p>	<p><i>Was there anything you found strange or surprising? Is there anything you want to know more about?</i></p> <p>I found that it was surprising because where playing different parts so he and the other man did ballet.</p>

Visual Questionnaire

Before: happy because of the play After: WoW! Impressed – I loved this one

Follow Up Visual Questionnaire

How you remember feeling at the end of Table Mates: **Really good and amazed**

How you feel about doing the work for Miss Smith after the performance: **It made me happy because I talked about it with my mum**

How did you feel about being asked to remember the performance today: **I was angry because I really, really want to see it again.**

**Ma – Year 3 (Lower ability / AEN)**

In discussion said, ‘I really liked all of it except the squeaky noise at the beginning when it was showing something sour’

<b>Likes</b>	<b>Dislikes</b>
<i>What caught your attention? What made you want to keep watching? What did you like about the performance?</i>  I liked all of it.	<i>Was there anything you didn't like? Was there anything that put you off watching?</i>  The squeaky noise
<b>Patterns</b>	<b>Puzzles</b>
<i>Were there any patterns you noticed? Did it remind you of anything? Did anything repeat?</i>  Not completed	<i>Was there anything you found strange or surprising? Is there anything you want to know more about?</i>  Not completed

Visual Questionnaire Ma

Before: very happy because of the play/ tired After: Very happy/ Excited

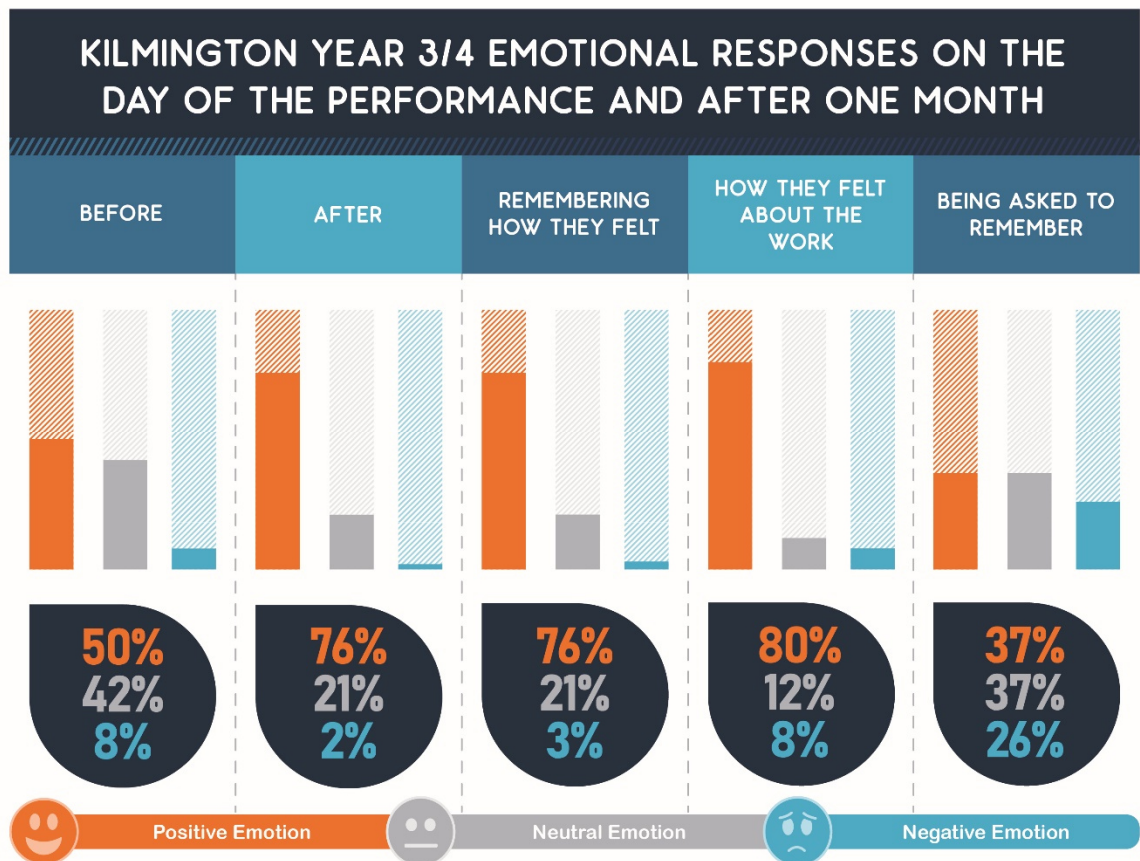
Follow Up Visual Questionnaire

How you remember feeling at the end of Table Mates: Very, very happy

How you feel about doing the work for Miss Smith after the performance: Very happy

How did you feel about being asked to remember the performance today: Concentrating- I was thinking it hard trying to remember.

## Response one month after the performance



*Year 3/4 emotional responses over time incorporating the performance and work completed.*

In this class of Year 3 and 4 children, the teacher chose a relatively short, half day, approach of incorporating the performance into the every-day literacy, using a familiar approach.

Visual Questionnaire response to remembering the performance – 76% positive, 21% neutral, 3% negative (a lower than average negative response); Being asked to remember 37% positive, 37% neutral, 26% negative.

## **Appendix N - Teacher Intervention – Case-Study Seven – Willand Year 4**

### Background Information

Willand School is a large primary school in a village location which has two classes in each year group and therefore a useful school for comparative purposes. The school has a lower than average percentage of children in receipt of Pupil Premium (Willand 5.6%, Devon 10.8%). The school is a regular booker of Theatre Alibi performances for the last 20 years and therefore the children are used to seeing the Theatre Alibi story-telling style from Reception. The performance, according to the Headteacher, is likely to be, for many children, their only access to professional theatre due to cost and distance from the nearest theatre.

### Related Field-study evidence:

TM-FS12-Wil 1 – Observations from the first performance at Willand School including post-performance discussion with Year 3 and Year 2 class - 7/11/18

TM-FS12-Wil 2 – Observations from the second performance Willand School including Q&A and Headteacher intervention 7/11/18.

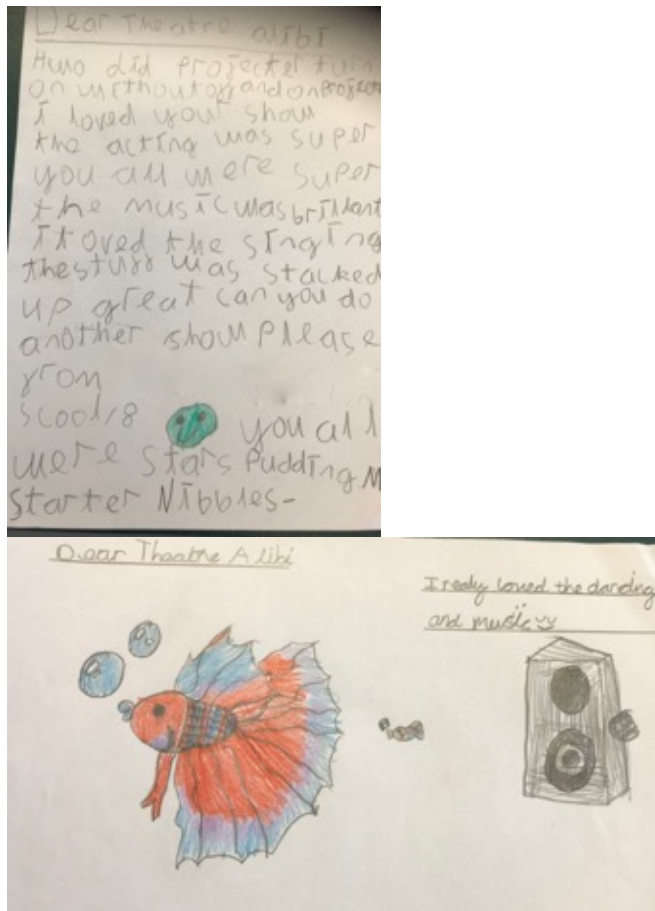
TM-FS12-Willand 4 – Post- performance discussion with 4C – 7/11/18

TM-FSTI-Wi 1 – Follow-up visit to 4M following student led intervention and sending of work to Theatre Alibi, and 4C to assess recall – 5/12/18

TM-FSTI-Wi 2 – Follow -up visit after a further 3 months, comparison with Year 3 class where there had been no additional intervention. Use of Q methodology and visual questionnaire to assess continuity of response, impact of the intervention, and memory of the performance over time 13/3/19.

Field-study visit one month after the performance – Year 4 M

## Examples of the children's work sent to Theatre Alibi post performance



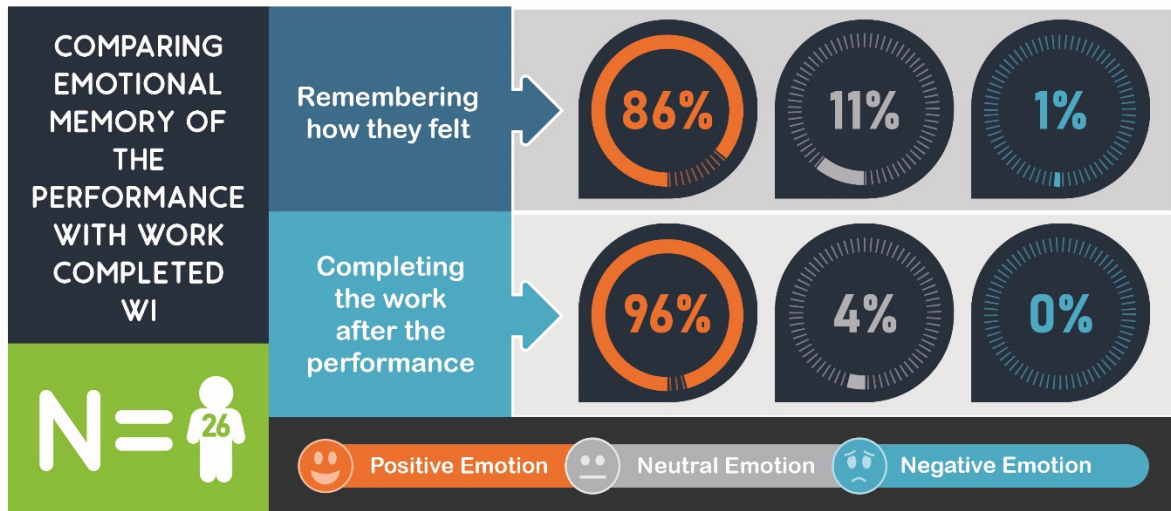
Examples of children's work sent from Willand School following the performance of *Table Mates*.

## Comments from the teacher (Mrs Maynard) on the motivation of completing work following the performance

- 'The children were buzzing from the performance and asked if they could send work'.
- 'It had been an unplanned activity and therefore not their best work'.
- Talking about whether performances should be followed up: 'Sometimes I think people try too hard to make the follow-up activities fit the curriculum. Why can't it be free-standing; just be an experience for enjoyment and enrichment... This time I was so influenced by the children's keenness and positive reaction to the actor's request to send them work' (TM-FSTI-Wi1).

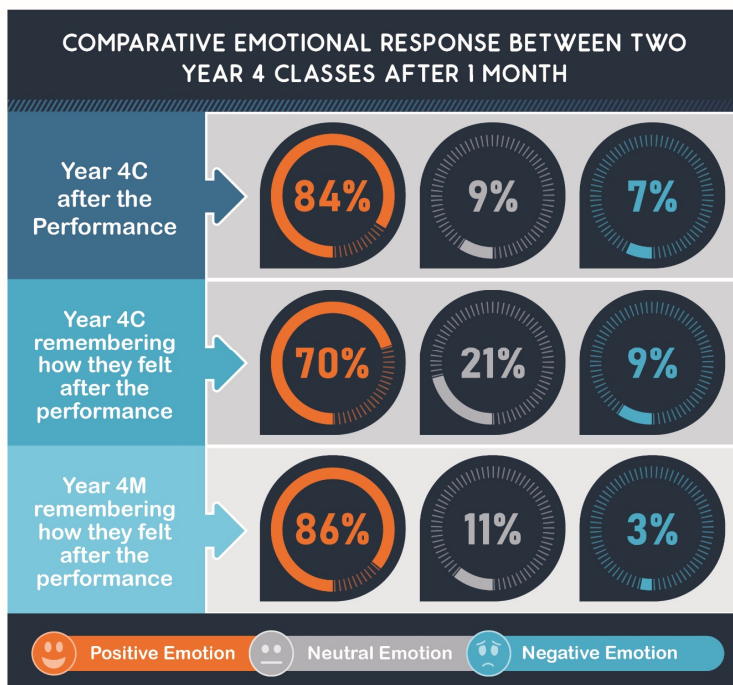


**Visual Questionnaire of how the children remember feeling after the performance and felt about the work after one month**



**Comparison of Visual Questionnaire responses from 4M and alternative Year 4 class – 4C**

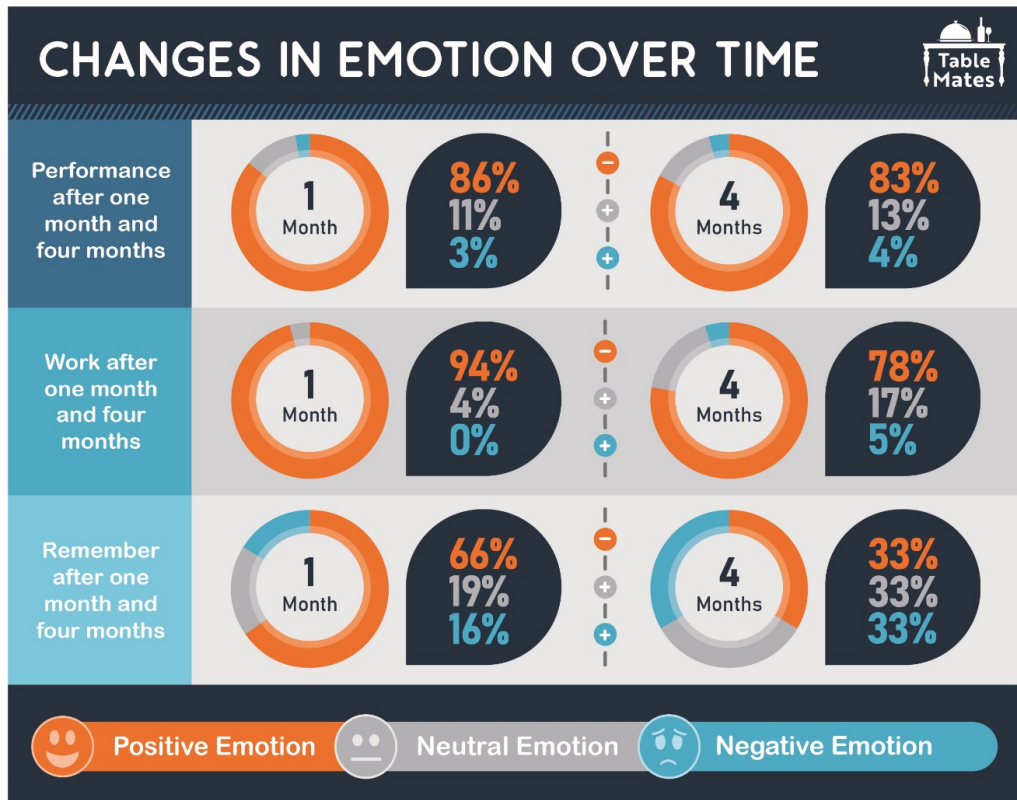
(4C had completed a visual questionnaire post performance and then had participated in a class discussion. 4M had not completed the Visual Questionnaire post-performance)



*Comparison between two Year 4 classes, 4C where there had been little intervention except for completing how they felt after the performance and 4C and 4M's responses of how they remember feeling after the performance after a month.*

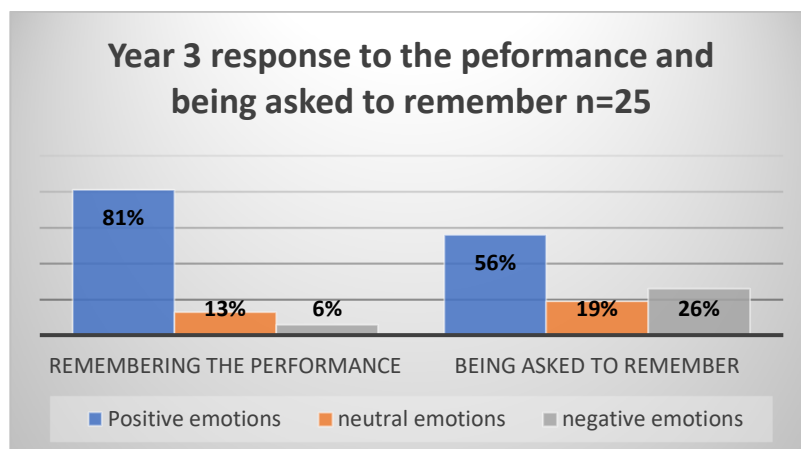
## Re-visit four months after the performance

4M



Case-study 7 (Willand) children's changes in emotional responses to the memory of the performance, completion of the work and being asked to remember after one month and after four months.

Comparing results with Year 3 class where there had been little or no intervention



Year 3 – TM-FSTI-Wi2 – emotional responses to how they remember feeling at the end of the performance and the feel about being asked to remember.

## Q Methodology

### Results from Q Methodology

This additional method aimed to triangulate data between the visual questionnaire and discussion. The children were given ten statement cards, one of which was a trial card not related to the performance, and asked to rank the cards on a five-point scale by the strength of their opinion from Strongly Disagree to Strongly Agree. They were also given four blank cards where they could devise their own responses.

The table shows the number of children who chose the response. (Class of 26 children)

Question	Strongly Disagree	Disagree	Neither agree or disagree	Agree	Strongly Agree
I enjoy eating tomatoes	14	4		5	3
I remember the performance of Table Mates		3	7	8	8
I enjoyed watching Table Mates			1	6	19
Discussing the performance after the show is good	1	1	8	8	8
I enjoyed doing the work on Table Mates		1	9	8	8
I enjoyed being able to choose what we did for Table Mates		1	2	8	15
I would have preferred it if we had not followed up the performance with work	12	5	6	1	2
I enjoy seeing performances at school	1	2	3	4	16
I prefer watching a performance in a theatre	1	1	7	10	7

I thought the set in Table Mates was very effective		1	5	14	6
I enjoyed the music in the performance	1	1	3	4	17
<b>Added comments</b>					
I like watching it in the cinema			1		1
I prefer theatre than cinema					1
I enjoyed the dancing					1
I loved Table Mates					1
I loved everything				1	
I found it boring	1				
The tricks were great					1
I loved the show					1
I enjoyed the outfits					
I loved watching Pudding					1
I liked the background					1
I liked the music					1
I liked it when Pudding did his finger trick					1
I like eating fish	1			1	1
I liked it when Pudding was sad	1				
I did not like the performance	1				
I recommend watching Table Mates					1
I like the theatre					1
I like Main				1	

## Analysis of Q Methodology results

### Mean Score

When the ten statements were processed, a score was derived from the number of statements chosen for the card and divided by the number of participants. A lower score of 1-2 demonstrated strong or lesser disagreement with the statement, whilst a score of 4-5 demonstrated an agreement or very positive response. A mean score below 2.99 demonstrated a negative response and a mean score above 3.01 was positive. 3 was neutral neither agreeing or disagreeing. Therefore, it was possible to access the depth of feeling the higher or lower score from the central position of 3.

<b>Question</b>	<b>Mean</b>	<b>Commentary</b>
I enjoy eating tomatoes	2.19	Used as a sample question. Students used the whole range of responses. The overall result showed the class dislike eating tomatoes, but not strongly. When looking at the range of responses, it was clear to see within the individual response there were very strong positive and negative feelings, both for and against eating tomatoes. Everyone had an opinion agreeing or disagreeing with no neutral responses. This also demonstrated that the children were aware of the scoring system and responding appropriately to the method.
I remember the performance of <i>Table Mates</i>	3.81	There was general agreement that the participants remembered the performance, with 16 agreeing with the statement, no one strongly disagreed, although 3 disagreed and 7 neutral responses. Of those who agreed with the statement, 8 children remembered the performance very strongly. This was an interesting response when compared with the Visual Questionnaire where the children were more negative about being asked to remember overall. It may confirm that the negativity, due to confusion and frustration in the VQ, may be more connected to remembering the work. However, 3 children did not remember the performance.
I enjoyed watching <i>Table Mates</i>	4.70	This was the most positive of the responses. With the overall score indicating the children strongly agree with the statement. All children, except one child who was neutral, agreed with the statement and the majority (73%) 19 children strongly agreeing. This confirmed the children's positive response to the performance and when compared with the Visual Questionnaire demonstrated a more conclusively positive response.
Discussing the performance	3.81	The overall response was agreement of the statement, although 2 children disagreed (1 strongly), 16 agreed, 8 of which was strongly. It is

after the show is good		clear that the children valued an opportunity to discuss the performance to process the show further and share their opinions. This class may not have discussed the performance at the time, because they went straight into work. As post-performance discussion is the most common intervention that teacher's use, but not used by all teachers, it was interesting to have the children's insight on this intervention.
I enjoyed doing the work on <i>Table Mates</i>	3.89	There was a positive response to this statement. Children enjoyed doing the work, with 16 children indicating agreement with the statement, 8 children of these in strong agreement, and only one child giving a negative response, but not strongly. The children were slightly more positive than discussion. This result also was inline and confirmed the Visual Questionnaire response.
I enjoyed being able to choose what we did for <i>Table Mates</i>	4.42	There was strong agreement of this statement. The vast majority of children enjoyed being given a choice, although it is interesting that 2 children felt neutral on the topic and one child disagreed. Being given choice may well have impacted on the children's enjoyment of the work.
I would have preferred it if we had not followed up the performance with work	2.08	This statement also confirmed the positive preference for following up the performance as there was broad disagreement with the statement with 17 children disagreeing and 3 agreeing. It was interesting to compare the strongly felt responses with 12 children strongly disagreeing, compared to 2 children who strongly agreed.
I enjoy seeing performances at school	4.23	Children expressed a greater preference for seeing a performance in a school setting with a majority of children strongly agreeing (16 children). The children did not see this as a binary choice with many children agreeing with both choices. The children may feel more comfortable, safer or more familiar at seeing a performance in a school as this reflects their experience. The teacher was unsure how many of the children had seen a performance in a theatre. Only 3 children disagreed with the statement.
I prefer watching a performance in a theatre	3.81	Although in broad agree with the statement with 17 children agreeing, this was not as strongly felt as seeing a performance in a school.
I thought the set was very effective	3.96	Again, the majority of the children agreed that the set was very effective, only one child disagreed but this was not strongly. It was interesting to reflect on the set as it was striking in design and clearly set in a kitchen but also quite abstract in the way it was used throughout the performance.

I enjoyed the music in the performance

4.35

The children were very much in agreement with this statement with 17 children strongly agreeing. Although 3 children neither agreed or disagreed, and 2 children disagreeing, 1 strongly. The number of children who felt very strongly was interesting when compared with the children's recollection of the performance. Very few children mentioned the music specifically but clearly enjoyed it when prompted.

## Appendix O. Q methodology and its findings from three schools

### An adaptation

Q methodology was employed as an additional method when revisiting schools in order to triangulate results from the Visual Questionnaire, and discussion.

The children were given ten statement cards, and an additional trial card not related to the performance, and asked to rank the cards on a five-point scale by the strength of their opinion from Strongly Disagree to Strongly Agree. The trial card relating to their enjoyment of tomatoes was used as a sample practice question to check the children's understanding of the method before being asked to complete the exercise on *Table Mates*. They were also given four blank cards where they could devise their own responses and provide additional information, if they wished.

### Assessing the results

When the ten statements were processed, a score was derived from the number of statements chosen for the card and divided by the number of participants. A lower score between 1 – 1.99 demonstrated strong disagreement with the statement, 2 – 2.99 milder disagreement, 3 was neutral neither agreeing or disagreeing, whilst a score of 3.01 – 3.99 demonstrated agreement and, 4.00 - 5.00 very strong agreement response. A score below 2.99 demonstrated a negative response and a mean score above 3.01 was positive. Therefore, it was possible to access the depth of feeling from the central position of 3.

The table shows the number of children who chose the response. (Willand Class of 26 children, College Road 25 children, St David's Class of 22 children,)

Question	Strongly Disagree (1)	Disagree (2)	Neither agree or disagree (3)	Agree (4)	Strongly Agree (5)
	14	4		5	3
	4	7	4	5	5
I enjoy eating tomatoes	6	7	4	3	2
I remember the performance of <i>Table Mates</i>	3	3	7	8	8
	1		5	12	5
I enjoyed watching <i>Table Mates</i>			4	8	9
			1	6	19
			2	8	15
				8	14



Discussing the performance after the show is good	1	1	8	8	8
I enjoyed doing the work on <i>Table Mates / on food (Will/CRPS)</i>		2	7	11	5
I would have preferred it if we had not followed up the performance with work	12	5	6	1	2
I enjoy seeing performances at school	1	5	9	9	2
I prefer watching a performance in a theatre	1	1	6	5	9
I enjoyed the music in the performance	1	1	7	10	7
I thought the set in <i>Table Mates</i> was very effective	1	3	9	11	5
I enjoyed being able to choose what we did for <i>Table Mates (Willand)</i>	1	1	8	7	3
I feel okay completing the work but would like to have been given a choice on the type of work I did (St D)			8		
I enjoyed writing a review of <i>Table Mates (CRPS and St David's only)</i>	1		11	11	2
I felt proud that my work was sent to Theatre Alibi (St D)	1	3	7 ( 1 child said additionally I don't like writing)	8	3
		5	7	4	6

### Summary of aggregated scores by school from Q Methodology results

Question	Willand Year 4 ( creative student-led response 20 mins)	St David's Yr5/ 6 ( formal letter – 3 days literacy work)	CRPS Yr 6 ( various activities – one day)	Overall score
No of students	26	22	25	73
I enjoy eating tomatoes	2.19	2.0	3.0	2.55

I remember the performance of <i>Table Mates</i>	3.81	4.10	3.64	3.84
I enjoyed watching <i>Table Mates</i>	4.70	4.64	4.52	4.62
Discussing the performance after the show is good	3.81	4.00	3.76	3.85
I enjoyed doing the work on <i>Table Mates</i>	3.89	X	4.44	4.16
(St David's adaptation – see below)		(3.46)		(3.95 with St David's)
I would have preferred it if we had not followed up the performance with work	2.08	3.00	2.88	2.71
I enjoy seeing performances at school	4.23	3.91	3.32	3.82
I prefer watching a performance in a theatre	3.81	3.37	3.84	3.69
I enjoyed the music in the performance	4.35	4.41	4.20	4.32
I thought the set was very effective	3.96	X	X	3.96
I enjoyed writing a review of <i>Table Mates</i>	X	3.41	3.52	3.47
I enjoyed being able to choose what we did for <i>Table Mates</i>	4.5	X	X	4.50
I feel okay completing the work but would like to have been given a choice on the type of work I did (St David's)	x	3.46	X	3.46
		(see above)		
I felt proud that my work was sent to Theatre Alibi St David's only	x	3.5	X	3.5

Q methodology may provide useful supplementary information offering children's opinions on different aspects of intervention, but this would need to be with more groups rather than classes of children and to be organised to have sufficient time for individual discussion giving greater depth on how they had formed their opinion

Appendix P – Summary of Field-study visits references, schools, interventions and follow-ups

**Appendix P – Summary of Field-study visits references, schools, interventions and follow-ups**

School	Performance	Ref	Date	Visual Questionnaire		Semi-Structured interview	Arts-based methods	Teacher Intervention			Return Visit	Return visit / reference	return visits	return visits
				Pre	Post			Discussion	Literacy	Other				
Heathcoat	<i>Boy Moon</i>	FS-BM111-HPS	12/09/2016			X			X		X	FS-BM111-HPS		
Sherwell Valley	<i>Boy Moon</i>	FS-BM101-SVP1	13/09/2016			X		X					28/09/2017	
Sherwell Valley	<i>Boy Moon</i>	FS-BM101-SVP2	13/09/2016			X							28/09/2017	
Alphington	<i>Boy Moon</i>	FS-BM102-APS1	19/09/2016			X	X	X		P4C	X	FS-BM102-APS1	20/10/2017	
Alphington	<i>Boy Moon</i>	FS-BM102-APS2	19/09/2016			X								
Webbers	<i>Boy Moon</i>	FS-BM105-WBS	29/09/2016			X		X	X	Art	X	FS-BM105-WBS		
Honiton	<i>Boy Moon</i>	FS-BM106-HoP	01/11/2016			X								
Willowbrook	<i>Boy Moon</i>	FS-BM108-WB1	08/11/2016			X		X				12/09/2017	17/09/2018	
Willand	<i>Boy Moon</i>	FS-BM109-Wil	12/12/2016			X								
Willand	<i>Boy Moon</i>	FS-BM110-Wil2	12/12/2016			X					x	17/11/2017		
Stoke Hill Junior	<i>Apple John</i>	AJ-FS01-SHJ	11/09/2017	X	X		X	X			X	06/11/2017		
Willowbrook	<i>Apple John</i>	AJ-FS02-WB	12/09/2017	X	X	X		X						
Willowbrook	<i>Apple John</i>	AJ-FS03-WB2	12/09/2017	X	X									
Beer	<i>Apple John</i>	AJ-FS04-BP	14/09/2017	X	X									
Ide	<i>Apple John</i>	AJ-FS05-IPS	15/09/2017	X	X	X		X			X	01/12/2017		
Holsworthy	<i>Apple John</i>	AJ-FS06-HPS	20/09/2017	X	X						X	07/12/2017		
Bidwell Brook SS	<i>Apple John</i>	AJ-FS07-BBSS	21/09/2017	X	X	X								
Sherwell Valley	<i>Apple John</i>	AJ-FS08-SVP1	28/09/2017		X	X	x		X	Choice	X	29/11/2017		
Sherwell Valley	<i>Apple John</i>	AJ-FS09-SVP2	28/09/2017				x				X	29/11/2017		

Appendix P – Summary of Field-study visits references, schools, interventions and follow-ups

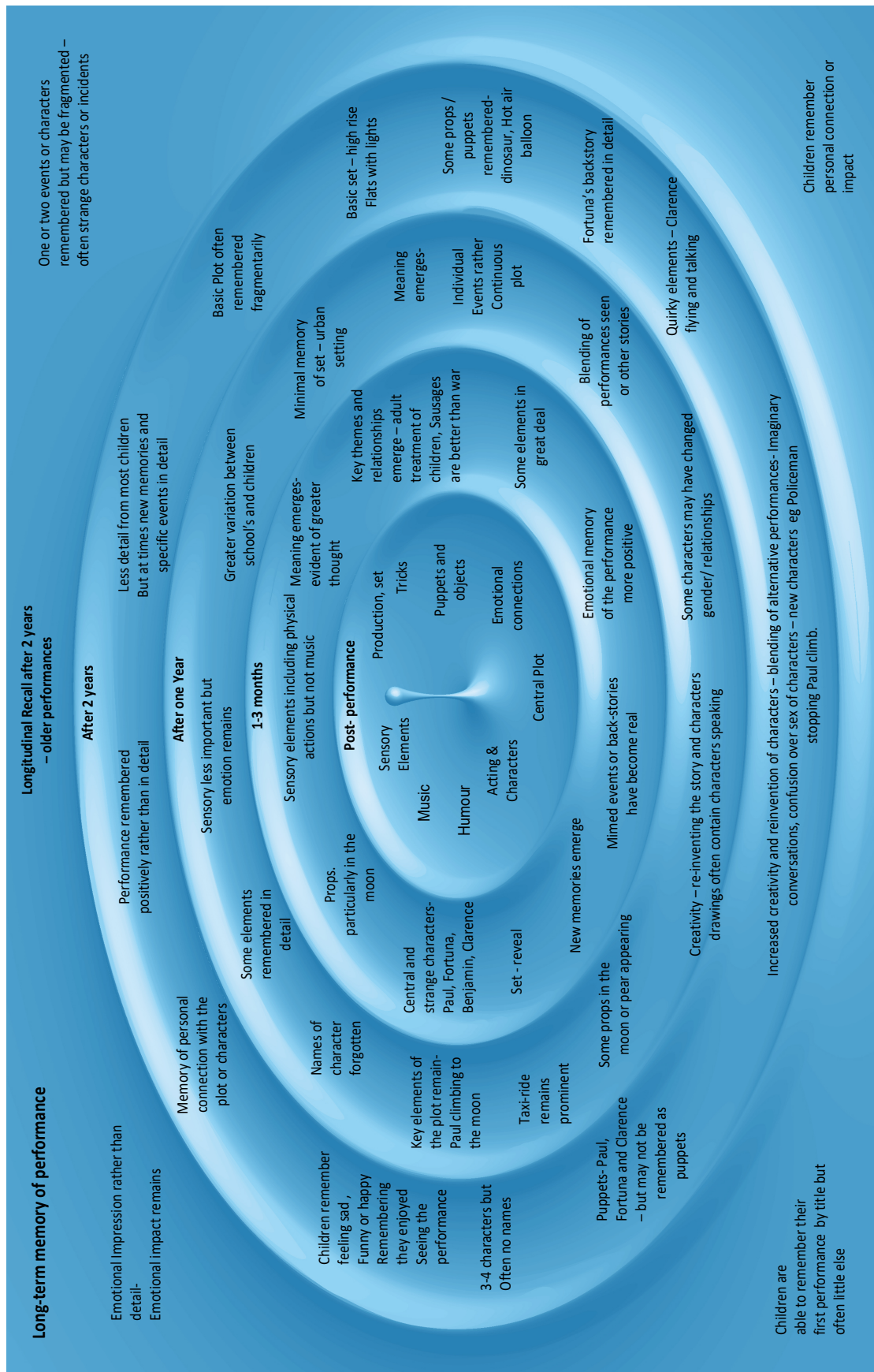
Sherwell Valley	<i>Apple John</i>	AJ-FS10-SVP3	29/09/2017	X	X		x	X			X	29/11/2017		
Ratcliffe SS	<i>Apple John</i>	AJ-FS24-RSS	03/10/2017			X					Res Pack	X	07/02/2018	
The Maynards	<i>Apple John</i>	AJ-FS12-MS	04/10/2017	X	X		X	X				X	12/12/2017	
ERADE	<i>Apple John</i>	AJ-FS13-EA	04/10/2017	X	x	X		X	X			X	04/01/2018	10/01/2019
Silverton	<i>Apple John</i>	AJ-FS14-SiS	12/10/2017	X	X	X		x						
Sandford	<i>Apple John</i>	AJ-FS15-SaP	12/10/2017	X	X	X						X	26/03/2018	29/06/2018
Heathcoat	<i>Apple John</i>	AJ-FS16-H1	13/10/2017	x	x	x	x	x	X			X	20/11/2017	17/12/2018
Heathcoat	<i>Apple John</i>	AJ-FS17-H2	13/10/2017	x	x	x	x					X	22/11/2017	
Heathcoat	<i>Apple John</i>	AJ-FS18-H3	13/10/2017				x	x	X			X	05/12/2017	19/01/2018
Alphington	<i>Apple John</i>	AJ-FS19-A1	20/10/2017		x									
Alphington	<i>Apple John</i>	AJ-FS20-A2	20/10/2017	x	x	x	x							
Willand	<i>Apple John</i>	AJ-FS21-W1	17/11/2017	x	x	x			x			x	05/02/2018	
Willand	<i>Apple John</i>	AJ-FS22-W2	17/11/2017	x	x	x						x	05/02/2018	
Kilmington	<i>Apple John</i>	AJ-FS23-K	05/12/2017	x	x	x						x		
St Martin's Cranbrook	<i>Boy Moon</i>	BM-FS01-SMC1	21/03/2018	X	X			X				X	15/06/2019	
St Martin's Cranbrook	<i>Boy Moon</i>	BM-FS01-SMC2	21/03/2018	X	X			X				X	15/06/2019	28/03/2019
St Martin's Cranbrook	<i>Boy Moon</i>	BM-FS01-SMC3	22/03/2018		X			X				Choice	15/06/2019	28/03/2019
Stover	<i>Boy Moon</i>	BM-FS02-SiS	22/03/2018	X	X									
St Mary's	<i>Boy Moon</i>	BM-FS03-BM-FS04-	23/03/2018	X	X	X			X					
Sandford	<i>Boy Moon</i>	SaPS	26/03/2018	X	X	X		X				X	29/06/2018	17/12/2018
Morenhampstead	<i>Boy Moon Table</i>	BM-FS05-M	26/03/2018	X	X			X				X		
Willowbrook	<i>Mates Table</i>	TM-FS01-WB1	17/09/2018	X	X			X						
Willowbrook	<i>Mates Table</i>	TM-FS01-WB2	17/09/2018	X	X	X		X						
Heathcoat	<i>Mates</i>	TM-FS02-H1	18/09/2018	X	X	X			X	X		X	27/09/2018	

Appendix P – Summary of Field-study visits references, schools, interventions and follow-ups

Heathcoat	Table Mates	TM-FS02-H	18/09/2018	X	X								
Woodbury Salterton	Table Mates	TM-FS03-WS	19/09/2018	X	X	X							
Ide	Table Mates	TM-FS04-IPS	21/09/2018	X	X				X				
North Molton	Table Mates	TM-FS05-NM	27/09/2018	X	X								
The Maynard School	Table Mates	TM-FS06-TMS	03/10/2018	X	X	X	X	X			PSHE	X	03/12/2018
Stoke Hill Junior	Table Mates	TM-FS07-SHJ	10/10/2018	x	x	x	x						
Bidwell Brook SS	Table Mates	TM-FS08- BBSS	18/10/2018										
Holsworthy	Table Mates	TM-FS09-HPS	19/10/2018	x	x	x	x						
Offwell	Table Mates	TM-FS10-O	06/11/2018	x	x		x						
Kilmington	Table Mates	TM-FS11-K	06/11/2018	X	X	X	X					X	06/12/2018
Kilmington	Table Mates	TM-FS11-K1	06/11/2018	X	X	X	X	X	X			X	06/12/2018
Willand	Table Mates	TM-FS12-WC	07/11/2018		X	X						X	05/12/2018
Willand	Table Mates	TM-FS12-WM	07/11/2018			X	X				Choice	X	05/12/2018
Redhills	Table Mates	TM-FS13-R	28/11/2018		X	X							
Redhills	Table Mates	TM-FS13-R1	28/11/2018		x	X	X						
Goodleigh	Table Mates	TM-FS14-GPS	29/11/2018	X	X	X	X						
College Road	Table Mates	TM-FS15-CRP	10/12/2018	X	X	X	X	X	X	X	X	X	11/03/2019
Orchard Manor	Table Mates	TM-FS16- OMSS	11/12/2018			X			X	X	X	X	08/02/2019
Sandford	Table Mates	TM-fs17-SaPS	17/12/2018	X	X								
St Davids	Table Mates	TM-FS18-StD	04/04/2019			X			X		X	X	04/04/2019



## Appendix Q – The Boy Who Climbed Into The Moon – longitudinal changes



T H E A T R E A L I B I



# Table Mates

TEACHERS RESOURCE PACK

By Isabella Mead on Behalf of The Story Museum



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# National Curriculum references

Our production of *Table Mates* and this accompanying Resource Pack have been designed to offer a rich range of literacy and cross-curricular opportunities for **KS1** and **KS2** students. All activities can be linked to the requirements of the National Curriculum, and the lessons are structured so as to consolidate the students' literacy skills in the following ways:

## Spoken Language/Drama

- adopt, create and sustain a range of roles, responding appropriately to others in role;
- understand and use the conventions for discussion and debate;
- give short speeches and presentations, expressing their own ideas and keeping to the point;
- participate in discussions, presentations, performances, role play, improvisations and debates.

## Reading

### KS1

- to be encouraged to link what they read or hear read to their own experiences;
- become familiar with key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics;
- making inferences on the basis of what is said and done;
- learn about cause and effect in narrative (for example, what has prompted a character's behavior in a story).

### KS2

- identify and discuss themes and conventions in and across a wide range of writing;
- ask questions to improve their understanding;
- draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence;
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader;
- read critically through studying setting, plot and characterisation.

## Writing

### KS1

- write sentences by saying out loud what they are going to write about;
- composing a sentence orally before writing it;
- sequencing sentences to form short narratives;
- discuss what they have written with the teacher or other pupils;
- develop positive attitudes towards and stamina for writing, by writing narratives about personal experiences and those of others (real and fictional).
- learn how to use sentences with different forms: statement, question, exclamation, command.
- use the present and past tenses correctly and consistently.

## KS2

- write narratives and consider how authors have developed characters, settings, atmosphere and dialogue;
- write accurately, fluently, effectively and at length for pleasure and information through writing for a wide range of purposes and audiences, including stories, scripts, poetry and other imaginative writing;
- drawing on knowledge of literary and rhetorical devices from their reading and listening to enhance the impact of their writing;
- plan, draft, edit and proof-read through considering how their writing reflects the audiences and purposes for which it was intended.

## Cross-curricular references

There are myriad ways in which the activities in this pack have cross-curricular applications. Here are some notable ones:

### Art

#### KS1

- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination.

#### KS2

- improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- learn about great artists, architects and designers in history.

### Design and Technology (Food Technology)

#### KS1

- use the basic principles of a healthy and varied diet to prepare dishes.

#### KS2

- understand and apply the principles of a healthy and varied diet;
- prepare and cook a variety of predominantly savoury dishes using a range of cooking ingredients.

### Geography

#### KS1

- use basic geographical vocabulary to refer to key human features, including: city, town, village, factory, farm, house, office, port, harbour and shop.

#### KS2

- locate the world's countries, using maps to focus on Europe.

### History

#### KS1

- learn about changes within living memory;

#### KS2

- a study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066.

## Languages

### KS2

- appreciate stories, songs, poems and rhymes in the language;
- use familiar songs and phrases.

## Maths

### KS1

- sequence events in chronological order using language [for example, before and after, next, first, today, yesterday, tomorrow, morning, afternoon and evening].
- recognise and name common 2D shapes [for example, rectangles (including squares), circles and triangles]
- solve simple problems in a practical context involving addition and subtraction.

### KS2

- recall and use multiplication and division.

## Music

### KS1

- play tuned and untuned instruments musically;
- experiment to create, select and combine sounds using the interrelated dimensions of music.

### KS2

- improvise and compose music for a range of purposes using the interrelated dimensions of music

## Personal, Social, and Health Education (PSHE) and Citizenship

- There are opportunities for the children to reflect on themselves personally and empathise with situations.

## Physical Education (Dance)

### KS1

- Perform dances using simple movement patterns.

### KS2

- Perform dances using a range of movement patterns.

## Science

### KS1

- identify, name, draw and label basic parts of the human body and say which part of the body is associated with which sense.
- find out about and describe the basic needs of animals, including humans, for survival (water, food, and air).
- describe the importance to humans of exercise, eating the right amounts of different types of food, and hygiene.

### KS2

- identify that animals, including humans, need the right types and amount of nutrition;
- observe that some material change state when they are heated or cooled.
- compare and group materials together, according to whether they are solids, liquids or gases.

# Table Mates Introduction

## The themes

Internationally acclaimed fantasy writer Philip Pullman once said

***“After nourishment, shelter and companionship, stories are the thing we need most in the world.”<sup>1</sup>***

Theatre Alibi’s new play, *Table Mates*, brings together these essential components of our being: a group of friends (companionship) gather around a kitchen table (shelter) and create a 3 course meal (nourishment) through which they share their personal memories (stories).

These resources reflect these components through examination of the following themes:

- friendship, teamwork, care and responsibility,
- home and belonging
- food and identity
- the stories of the characters and the stories of our own, and the importance of sharing these for our empathy and wellbeing

## The story

Three friends – Starter, Main and Pudding – come home from work at the end of the day. They hang up their coats and start to cook their evening meal. Starter makes starter, Main main and Pudding pudding.

They sit down to eat each course. As they do so, certain foods bring up memories for the characters; tastes that evoke both positive and negative stories from their pasts, particularly from their homes and upbringing.

When Main eats the starter, of apple and cheese on crackers, she remembers growing up in France, and feels nostalgic, mournful, and full of love for her parents.

When Starter eats the main course, a salad with anchovy in it, he has a horrible memory of being forced to eat fish in his boarding school.

When Pudding eats his pudding, he remembers his difficult childhood, growing up looking after five brothers and sisters after his Father lost his job. He used to make puddings for his whole family in order to make them feel better.

After each of these episodes, the friends take it in turns to help each other. Starter and Pudding comfort Main when she gets sad remembering her childhood home. Starter and Main help Pudding slow down to enjoy his food by feeding him like a baby. Main and Pudding help Starter discover new foods that he really enjoys.

The play concludes with the characters all doing the washing up together, and going to bed full and happy.



<sup>1</sup> Philip Pullman, 2008-18, [https://clubs-kids.scholastic.co.uk/clubs\\_content/7922](https://clubs-kids.scholastic.co.uk/clubs_content/7922)





## The characters

### Starter

Starter is a sensitive character, who has extreme likes and dislikes when it comes to food. His mother and father weren't interested in him, but he had a good friend in his Nanny Sheila, who took notice of his needs and helped him to find foods that he could eat. He was sent to boarding school where sadly he was lonely and suffered bullying. Due to his experiences, Starter is quite shy and timid and doesn't eat much. Starter feels empathy for his friends and supports them when they are feeling down.



### Main

Main is a very strong character, with speed and control in the kitchen. Just like the others, she is a loyal and empathetic friend, but she can also be on the bossy side sometimes. She grew up on a farm in France, and her two loves have always been eating and dancing. When she was still a girl, she was picked to go to a famous dance school in England and had to leave her family and her home. To this day she still feels homesickness, especially for the food she used to love at home.



### Pudding

Pudding seems to be a quick and greedy eater. However, his friends understand that his behaviour is due to his childhood experiences. He was the oldest child of five, and his parents struggled to provide for them. In fact, Pudding took care of his siblings after his father lost his well-paid job and both his parents had to start working long hours for low pay. As well as looking after his brothers and sisters, Pudding got a job helping to deliver milk and contributed his pay to help feed everyone. One day he surprised his family by making them a big bread and butter pudding to cheer everyone up. He is a good friend to the others, and feels moved when they become sad, but perhaps he needs their comfort the most, especially when he remembers his childhood.

# Lesson 1: Exploring how we respond to food

KS1

*She was hungry and when she smelt the porridge she thought, "That smells good." She looked through the window and saw the porridge on the table. "Perhaps I can help myself to some," she thought. And so she opened the cottage door and sneaked in.<sup>2</sup>*

**Learning Objective:** To explore how we respond to food and understand the importance of sharing

**Learning Outcome:** A group drama performance based on a scenario in which friends are sharing food.

**Key Words:** freeze frame, wellbeing, adjectives, settings, characters, mood

## Starter

Try warm up activities related to how we respond to food *see Resource 1a*

- 1 Angry Chef
- 2 Mystery Ingredient

## Main

- Discuss a variety of settings in which you may share food. Having a picnic in the park? At a religious celebration? At a birthday party or wedding? Having a school dinner?
- Divide into groups and choose one of these settings for your scenario.
- In groups, discuss which characters might be in the setting. A cook? A teacher? A parent? A child?
- Decide who will play whom.
- Then create a scene in which:
  - Someone brings in a dish that makes you all argue;
  - Someone else brings a dish that makes you all come together (unify) and be friends.

## Plenary Pudding

- Groups present their scenes to each other.
- Reflect on the scenes and discuss:
  - What were the arguments based upon? Did everyone choose a similar reason to argue?
  - What happens when we share food? What kind of mood does it create?

<sup>2</sup> From *Goldilocks and The Three Bears*, retold by The Story Museum, 2006.

# Lesson 1: Exploring how we respond to food

KS2

*The poor children were so hungry they didn't even think of knocking at the door and asking permission. Hansel broke off a piece of roof, and Gretel knocked through a window, and they sat down right where they were and started to eat at once.<sup>3</sup>*

## Learning Objective:

- To explore how we respond to food and understand the importance of sharing;
- To start to explore sensory description and emotive language related to food.

**Learning Outcome:** A group drama performance based on a scenario in which friends are sharing food.

**Key Words:** conflict, freeze frame, wellbeing, adverbs, emotive language, sensory description, superlatives, settings, characters, mood, tone, atmosphere

## Starter

Try warm up activities related to how we respond to food see *Resource 1a and Resource 1b*

- 1 Angry Chef
- 2 Mystery Ingredient
- 3 Alphabet Soup

## Main

- Discuss a variety of settings in which you may share food. Having a picnic in the park? At a religious celebration? At a birthday party or wedding? Having a school dinner?
- Divide into groups and choose one of these settings for your scenario.
- In groups, discuss which characters might be in the setting. A cook? A teacher? A parent? A child?
- Decide who will play whom.
- Then create a scene in which:
- Someone brings in a dish that makes you all argue;
- Someone else brings in a dish that makes you all come together (unify) and be friends.
- Think about using language to describe emotions. What particular words might be effective?

## Plenary Pudding

- Groups present their scenes to each other.
- Reflect on the scenes and discuss:
- What were the arguments based upon? Did everyone choose a similar reason to argue?
- What particular examples of effective vocabulary did individuals use?
- What happens when we share food? What kind of mood/tone/atmosphere does it create?

## Extension

### Science:

- Using *Resource 1c*, study the taste buds on the tongue sweet, savoury, bitter, sour, salt. Have a taste test in class, using examples of the tastes in the box on the resource, and following this, students identify the 4 types of taste and categorise examples. Find out more: <http://www.bbc.co.uk/guides/ztmf39q>
- Find out how the senses of taste and smell are related and why we feel hungry when we smell food using <https://www.bbc.co.uk/programmes/p069qx1v>

<sup>3</sup> From Hansel and Gretel, retold by Philip Pullman in *Grimm Tales*, 2012, 80.



# Lesson 2: Onomatopoeia

KS1

*If more of us valued food and cheer and song  
above hoarded gold, it would be a merrier world.<sup>4</sup>*

**Learning Objective:** To develop vocabulary for talking about food, focusing on onomatopoeia

**Learning Outcome:** A poem describing a food type using onomatopoeia and wordplay

**Keywords:** Onomatopoeia, adjectives, senses, found sounds

## Starter

- On various tables, place a variety of objects related to food and cooking.
- These could include: *saucepan, spoon, chocolate wrapper (paper), bubble wrap, a drinking straw and juice carton, sugar snap peas, apple.*
- Students explore the tables in groups in carousel, experiment with each object and the sounds it can make. Suggest examples of onomatopoeia that might describe it.
- After this, work through *Resource 2a* to consolidate what has been explored.

## Main

- As a class or in groups, create an onomatopoeia wordplay poem. See *Resource 2b*.

## Plenary Pudding

- If the students worked in groups, they can share their poems with the rest of the class.
- If you created one class poem together, the students can work in groups to prepare a performance of the poem.

## Extension

- **Drama/Literacy:** In groups, experiment with descriptive language through drama exercises related to food in fairy stories. See *Resource 2c*.
- **Science:** Learn about the 5 senses and how these are linked to parts of the body. Use *Resource 2d*.
- **Food Technology/Art:** Bring in food that everyone in the class can eat, and as a class discuss how to describe the food through each stage of the five senses. Then create a word wall. All the class create a picture of the dish in the middle of the display, and around the outside write effective adjectives to describe the dish.
- **Music:** Using the objects from the starter, explore found sounds. Experiment with trying to convey the following feelings through the found sounds: *calm relaxation – frantic panic – sad slow mournfulness – happiness – grouchy grumpiness*. Link these emotions to characters and moments in *Table Mates* if the students have seen the play at this stage.

<sup>4</sup> J.R.R. Tolkien, *The Hobbit*, 1937.

# Lesson 2: Language devices for writing about food

KS2

*It is more fun to talk with someone who doesn't use long, difficult words but rather short, easy words like 'What about lunch?'*<sup>5</sup>

**Learning Objective:** To develop sensory description and emotive language related to food

**Learning Outcome:** A descriptive piece of writing related to food.

**Keywords:** Sensory description, emotive language, onomatopoeia, idioms, simile, metaphor, figurative language, cliché.

## Starter

- In groups, experiment with descriptive language through drama exercises related to food in fairy stories. See *Resource 2c*.

## Main

- Learn key word 'Idioms' and work through 2 exercises using *Resource 2e*.
- Share answers to idioms.
- Now explain there is a problem with idioms. Idioms are used so much that they become boring and even meaningless, or cliché.
- Read aloud this quote from the original draft script of *Table Mates*:

*Ding. Starter and Pudding sit, salivating. Main serves three steaming main events. They all dig in. Pudding goes at it like a JCB. Even by his standards this is piggery.*<sup>6</sup>

- In *Table Mates*, Pudding is described as eating 'like a JCB.' What an original simile!
- In pairs, make up a new simile for:
- Eating hardly anything, chewing it very slowly
- Eating lots, very quickly
- The simile can use animals or objects, the weather or anything else you can think of, but it should be original.
- Show similes to the rest of the class, miming the action.
- Extend this to write a description of an ingredient or dish of your choice. Describe what it looks, feels, sounds, smells and tastes like, using similes, and emotive language.

## Plenary Pudding

- Take it in turns to read out descriptions, without stating what food you are describing.
- The rest of the class try to guess the food.
- **Peer assess**, commenting on use of effective language devices.

## Extension

Write your own version of a song about food, using *Resource 2b* and *Resource 2f*.

<sup>5</sup> A. A. Milne, *Winnie the Pooh*, 1926.

<sup>6</sup> Daniel Jamieson, *Table Mates*, original draft 2018.

# Lesson 3: Food and Identity, traditions and customs

KS1

*'Have some wine,' the March Hare said in an encouraging tone. Alice looked all round the table, but there was nothing on it but tea. 'I don't see any wine,' she remarked. 'There isn't any,' said the March Hare. 'Then it wasn't very civil of you to offer it,' said Alice angrily. 'It wasn't very civil of you to sit down without being invited,' said the March Hare.'*<sup>7</sup>

**Learning Objective:** To explore how food forms a part of our identity

**Learning Outcome:** Create a food self-portrait drawing inspiration from Vertumnus by Arcimboldo

**Key Words:** likes, dislikes, identity, shapes, self-portrait

## Starter

- Questions to discuss as class or in pairs with feedback:
- What is your favourite food?
- Why is it your favourite food?
- What is your favourite memory of food?
- Where is your favourite place to eat and drink and why?
- What do you use to eat with?
- What are 'table manners' and what table manners do you know?
- Do you have any 'rules' for eating at home?

## Main

- Learn about the picture of Vertumnus by Guiseppe Arcimboldo, using *Resource 3a*.
- Look at the picture and ask the students to identify the different fruits and vegetables that have been used as features of the face.
- Explain that the fruits and vegetables have been chosen by Arcimboldo because they are linked to the identity of Vertumnus, as a god of home-grown food from the land, and the seasons.
- Think about your favourite food, and make a list. See if any of the shapes match any shapes in the face, using *Resource 3b* to help.
- Using *Resource 3c* to help, make a self-portrait based on Vertumnus. See if you can find shapes in your favourite food which fit the parts of your face, such as fried eggs for eyes, spaghetti for hair.

## Plenary Pudding

- Present your food self-portrait to the rest of the class, explaining why you have chosen certain food and why you like them.

## Extension

- **Music:** Learn songs about food that reflect the global diversity of your classroom.
- **PSHE/Food Technology:** Bring and share food from home and explain any rules or traditions associated with it. For example, fortune cookies contain fortunes; Christmas pudding used to contain sixpence to find!
- **Geography:** Explore where food comes from. Vertumnus is the god of food from the land, such as fruits and vegetables, but not all food comes from the land. Develop into a research project.
- **Drama:** Vertumnus is a shape shifter. There is a saying in English, 'If you eat too much of something, one day, you'll turn into it.' Imagine you are a shape shifter. What food would you turn into, if you could? Act it out for the rest of the class to guess. Then imagine what it must be like to be that food all day! How would you move? Who would you be friends with? What would you talk about?

<sup>7</sup> Lewis Carroll, *Alice's Adventures in Wonderland*, 1865.

# Lesson 3: Food and Identity, traditions and customs

KS2

*A man who calls his kinsmen to a feast does not do so to save them from starving. They all have food in their own homes. When we gather together in the moonlit village ground it is not because of the moon. Every man can see it in his own compound. We come together because it is good for kinsmen to do so.<sup>8</sup>*

**Learning Objective:** To explore how foods are a part of our identity, and that this can vary from person to person, often influenced by culture;

**Learning Outcome:** Carry out an interview with someone on their food traditions and eating habits.

**Key Words:** taste, identity, tradition, custom, carbohydrate, fat, fibre, protein

## Starter

Questions to discuss as class or in pairs with feedback:

- What is your favourite food?
- Why is it your favourite food?
- What is your favourite memory of food?
- Where is your favourite place to eat and drink and why?
- What do you use to eat with?
- What are 'table manners' and what table manners do you know?
- Do you have any 'rules' for eating at home?

## Main

- Prepare an interview about food traditions and customs with someone else in the class, or a visitor or adult in the community.
- Discuss as a class what questions to prepare. These could include the questions in the Starter above.
- Carry out your interview, then write your personal reflection, thinking about these questions:
- Did your interviewee have similar tastes to your own? Why or why not?
- Did you learn anything new from your interviewee? If so, what was it?
- Did anything surprise you? What was it and why?

## Plenary Pudding

- Share your interview with the class.
- Reflect as a class on any similarities between food traditions and customs across the class or interviewees.

<sup>8</sup> Chinua Achebe, *Things Fall Apart*, 1958.



## Extension

- **Science/Food Technology:** Use *Resource 3d* to learn about the elements of a healthy diet: carbohydrate, fat, fibre and protein. Make your own dinner plate which has a collage of pictures of your favourite foods for each category. Using this, write a description explaining why you have included that type of food, and if there are any foods within each category of which you feel you should eat more or less.
- **Music/Languages:** Learn songs about food that reflect the global diversity of your classroom.
- **Languages:** Learn basic phrases related to food in a variety of languages, such as the equivalents of 'enjoy your meal.'
- **PSHE/Food Technology:** Bring and share food from home and explain any rules or traditions associated with it. For example, fortune cookies contain fortunes; Christmas pudding used to contain sixpence to find!
- **Geography:** Find out about fair trade. What is it, why is it important, and people from which countries benefit from it? Independently, write a 10 word sentence from the point of view of someone who benefits from fairtrade, and share examples with the rest of the class.



# Lesson 4: Characterisation and friendship

KS1

*“Go on, have a pasty,” said Harry, who had never had anything to share before or, indeed, anyone to share it with. It was a nice feeling, sitting there with Ron, eating their way through all Harry’s pasties, cakes, and candies.<sup>9</sup>*

**Learning Objective:** To be able to describe characters

**Learning Outcome:** To make a present for one of the characters in *Table Mates*

**Key Words:** character, emotion, motivation, friendship

## Starter

- As a class, explore your reactions to the story.
- Discuss in pairs and feedback:
- How did the play make you feel?
- What was your favourite part?
- Does the story have a message?
- Recap the three friends in *Table Mates: Starter, Main and Pudding*. Make a mindmap to describe their characters.
- Discuss in pairs and feedback:
- Who was your favourite character and why?
- What different emotions did the characters feel throughout the story?
- What makes a good friend? What actions did the different characters take to show that they are good friends?

## Main

- Divide into groups of 3, and give each group a point in the story, using *Resource 4a*. The groups make a freeze frame of the scene. Then ask each character to prepare sentences to speak aloud, phrased as:
  - 1 An exclamation about their situation
  - 2 A statement about the situation
  - 3 A question the character would like answered
  - 4 A command to the other characters in the scene
- Groups show their freeze-frames to the class, each group following the numerical order so that they follow the narrative of the story.
- EITHER Make a *Table Mates* Menu character profile sheet using *Resource 4b*
- OR Imagine your group are going to buy a present for one of the characters. What would you give and why? Write a label for the present, explaining why you have bought this gift for him/her and why you think s/he will like it. Ground your ideas with evidence from the story. NB you can’t give them food! Use *Resource 4c* to draw ideas for the present and write your message on the label.

## Plenary Pudding

Share your work with the class.

## Extension

- **Art:** Make the present, as a sculpture, drawing or collage.
- **Literacy/Critical Thinking/Dance/Maths:** Use *Resource 4d* (Starter), *Resource 4e* (Main) and *Resource 4f* (Pudding) to explore each character further. These activities could be completed by dividing the class into 3 groups and allocating a character to each group, or all activities could be completed by the class over a series of lessons.

<sup>9</sup> J. K. Rowling, *Harry Potter and the Philosopher’s Stone*, 1997.

# Lesson 4: Characterisation and friendship

KS2

*Good things had happened to her, since she came to Misselthwaite Manor: she had been healthily hungry for the first time in her life; and she had found out what it was to be sorry for someone.<sup>10</sup>*

**Learning Objective:** To explore characterisation and character motivation

**Learning Outcome:** To devise an unseen scene showing the backstory of one of the *Table Mates* characters

**Key Words:** character, emotion, motivation, friendship, behaviour, backstory, hotseating

## Starter

- As a class, explore your reactions to the story.
- Discuss in pairs and feedback:
- How did the play make you feel?
- What was your favourite part?
- Does the story have a message?
- What makes a good friend? What actions did the different characters take to show that they are good friends?
- Who was your favourite character and why?
- Pairs join up with another pair to make groups of 4.
- In your group, make a diagram: write the name of each character on a large piece of paper. Draw arrows to demonstrate who helps whom, and who is helped by whom. Annotate the diagram to explain what happens, for example: How does Starter help Pudding? Use *Resource 4g* if necessary.
- Now make a similar diagram, listing the names of the people in your group. How could you help each other? Draw arrows to each other, explaining how you might help each other out. Make sure everyone is helping every other person in some way! Use *Resource 4h* if necessary.

## Main

- Divide into groups and each take one character to explore in more detail.
- What different emotions did the character feel throughout the story?
- Why did they act like this?
- How did the characters' background influence their behaviours?
- Come back together as a group to hotseat each of the characters (from each group)
- In groups, prepare an 'unseen' scene showing the backstory of your character in more detail. Groups could choose an unseen scene of their own, or one of the suggested ones from *Resource 4i*.

## Plenary Pudding

- Show your scenes to the rest of the class.
- **Peer-assess as a class:** what was the mood of each piece of drama? Draw out vocabulary: happy, sad, nostalgic, scary (etc)

## Extension

- **Music/Physical Education/Critical Thinking/Maths:** Try *Resources 4d, 4e and 4f* for fun cross-curricular activities related to each character.
- **Literacy/PSHE:** Try Magic Cake activity related to Teamwork. See *Resource 4j*.

<sup>10</sup> Frances Hodgson Burnett, *The Secret Garden*, 1911.



# Lesson 5: Settings

KS1

*'I don't know why, but the meals we have on picnics always taste so much nicer than the ones we have indoors,' said George.<sup>11</sup>*

**Learning Objective:** To understand the concept of memories and the past

**Learning Outcome:** To make a food memory box

**Key Words:** Events, setting, memory, trigger, past, present

## Starter

- Recap the main events of *Table Mates*.
- In groups, make a freeze-frame of a favourite moment from the play. The rest of the class guess which part it is.
- Recall the different places mentioned in the play. Using *Resource 5a*, draw emoticons or write words on each section to show what emotions the characters connect with each setting.

## Main

- Try to remember a time you ate some food that was really memorable. What was the food? Where were you? Who were you with? What were you doing? What was the weather like? What time of year was it?
- In *Table Mates*, each character has a food which acts as a trigger for a memory.
- Make a food memory box. Take a box. On the lid, show an image of your food trigger (this could be a drawing, some packaging, a collage, a photo, a print out, etc).
- Inside the memory box, place objects that you associate with the setting in your food memory. There could be a greetings card, found objects from nature, etc.
- For example, the box has a picture of fish and chips on the front. Inside are some seashells, a postcard of the seaside, a stone, some sand, a plastic spade. The memory is of eating fish and chips by the sea.

## Plenary Pudding

- Students share their food memory boxes with the rest of the class and tell the story of their food memory. Are there any similar memories, or does everyone have their own approach? Link to the theme of identity.
- Link memory boxes also to the work on the 5 senses *See Resource 2d*

<sup>11</sup> Enid Blyton, *Five Go Off in a Caravan*, 1946.



# Lesson 5: Narrative Sequencing

KS2

*After nourishment, shelter and companionship, stories are the thing we need most in the world.<sup>12</sup>*

**Learning Objective:** To explore how the concept of time can be represented in stories

**Learning Outcome:** Create a piece of writing about a memory associated with food

**Key Words:** flashback, timeslip, frame narrative, past, present, memory

## Starter

- In groups, freeze-frame a favourite moment from the story, and show to the rest of the class.
- Learn the keyword 'Frame Narrative'.
- Recap the main events of the story by using the sequencing cards *Resource 5b*.
- Lay out the cards and stick them into exercise books in order. Then:
- Colour in one colour the events of the present
- Colour in another colour the events of the past
- Colour in another colour the moments which frame the flashback.

## Main

- Try to remember a time you ate some food that was memorable. Share it with a partner.
- Make a mindmap of the memory. What was the food? Where were you? Who were you with? What were you doing? What was the weather like? What time of year was it? What were people saying? How were you feeling? How old were you?
- Write a story about your memory, using these prompts:
- Introduce times when you eat the food, and what it is about the food that takes you back to the memory (The packaging? The smell? The taste? The sound it makes?)
- The setting that you remember, using sensory description and figurative language
- What happened;
- How you felt, using emotive language.

## Plenary Pudding

- Share your pieces of writing with the rest of the class.

## Extension

- **Literacy/History:** Research some famous writers of the past who have been influenced by their memories of food. See *Resource 5c*.
- **Philosophy for Children:** Gather in a circle, and discuss how our past can help us with our future. How can we learn from our mistakes? Can good things come from bad things? Share ideas from fiction or from real experiences.

<sup>12</sup> Pullman, cited in Scholastic, 2008-18, [https://clubs-kids.scholastic.co.uk/clubs\\_content/7922](https://clubs-kids.scholastic.co.uk/clubs_content/7922)

# Lesson 6: Personification, characterisation and narrative sequencing

KS2

*After a good dinner, one can forgive anybody, even one's own relations.*<sup>13</sup>

**Learning Objective:** To explore characterisation through personification

**Learning Outcome:** Write a story from the point of view of another 'meal' personified

**Key Words:** personification, characterisation, narrative sequence, memory

## Starter

- In *Table Mates*, each character is a personification of a part of a three course meal – Starter, Main and Pudding.
- As a class, mindmap other types of meal or situations in which we eat a particular type of food. This could include: Breakfast, Morning Break, Elevenses, Dinner, Midnight Feast, Takeaway, Healthy Snack, Cinema Snacks, Birthday Tea, Cat Food, Runner's Gel, Medicine

## Main

- In pairs or groups, choose one of the food types suggested above.
- Discuss ways to personify the food type, using these questions to help:
  - What clothes does s/he wear?
  - What words describe his/her typical mood?
  - How does s/he walk?
  - What does s/he talk about?
  - What is his/her favourite hobby?
  - What family and friends does s/he have?
  - Where did s/he grow up?
  - What job does s/he have now?

EITHER

- Draw a picture of your character's cupboard, using *Resource 6a* and *Resource 6b*.

OR

- Write a description of your person, using *Resource 6c*.

## Main

- Write a story from the point of view of your new character, using *Resource 6d* to help structure it. Using your prompt, write the first draft of your story.
- Share drafts, peer assess, and prepare for a second draft.

## Plenary Pudding

- Perform your story to the rest of the class.
- Record students telling their stories through film or audio;
- Make costumes and props to accompany the stories;
- Perform the stories to other classes, at assembly or a special event with an invited audience.

<sup>13</sup> Oscar Wilde, *A Woman of No Importance*, 1893.

# Resource 1a

## TEACHER INSTRUCTION SHEET

Try these warm-up drama activities exploring our responses to food, sensory description and emotive language.

### Angry Chef

KS1 KS2

- Ask the students to suggest examples of actions involved in cooking, such as chopping carrots, pouring water, icing a cake, stirring stew, cracking eggs, rolling dough, tossing pancakes, frying chips.
- Choose one of the actions and the students start to make the action continuously.
- Then call out different adverbs, such as wildly – sadly – happily – excitedly – angrily – fearfully and the students respond accordingly.
- Change the action and repeat the activity. Repeat for several actions.
- Following the activity, reflect and discuss: were there any actions particularly suited to certain adverbs? Which ones?
- As an extension, groups can also choose their own adverb and act it out using some of the actions. The rest of the class have to guess the adverb.

### Mystery Ingredient

KS1 KS2

- The whole class sits in a circle.
- Hold a plate, and tell the class there is a cake on it, which has been cut into a number of slices (enough for one slice per person in the class). It has a mysterious ingredient in it, which is also magic and can change at will.
- The students pass the plate around the circle, and mime taking their slice and eating it. Just before they taste the cake, tell them what the 'mystery ingredient' is. This can include; courgettes, dark chocolate, Marmite, marshmallows, raisins, white chocolate, grasshoppers, tomato ketchup, bananas, vinegar, peas, grapes, oil, lemon (NB: There are cake recipes in existence using these ingredients!)
- The student must react accordingly then pass the cake on to the next person. Change the mystery ingredient around every third person, to see if there are different reactions to the same ingredient.
- Following the activity, students can talk to a partner about the ingredients. What is the most unusual thing you have ever eaten? When and where were you? Draw out any associated stories associated to share with the group.

# Resource 1b

## TEACHER INSTRUCTION SHEET

Try these warm-up drama activities exploring our responses to food, sensory description and emotive language.

### Alphabet Soup

**KS2**

Students work in pairs and are given a scenario from the lists on the next page. In character, they must invent a conversation in which each new sentence in the dialogue starts with the next letter of the alphabet. There are more developed scenarios to follow on as a possible extension.

For example:

Person 1 : **A**re you OK?

Person 2: **B**e serious – we are about to be cooked!

Person 1: **C**ooked?!

Person 2: **D**idn't you know?...

Person 1: **E**nough!



## Simple scenarios

*Cut these up and give one to each partner*

.....  
You are cream being whisked  
.....

You are cherries on a cake  
.....

You are gazelles being chased by hungry lions  
.....

You are two lions on a hunt.  
.....

You are pieces of cheese on a cracker  
.....

You are lemons being squeezed  
.....

You are sugar cubes in sugar pot  
.....

You are two grains of rice that have fallen to the floor  
.....

You are potatoes about to be mashed  
.....

You are a tomato and a piece of cucumber in a salad  
.....

You are two crisps in a crisp packet  
.....

You are two chips being fried  
.....

You are aubergines in a moussaka  
.....

You are two eggs being scrambled  
.....

You are a mouse being chased by a hungry cat  
.....

You are two apples on a branch  
.....

## Scenarios which develop character further

*Cut these up and give one to each partner*

.....  
You are cream being whisked: *one of you is excited, the other sleepy*  
.....

You are cherries on a cake: *one is perfectly spherical, the other a bit squashed*  
.....

You are gazelles being chased by hungry lions: *one is calm, the other petrified*  
.....

You are two lions on a hunt: *one is hungry and alert, the other tired and not hungry*  
.....

You are pieces of cheese on a cracker: *one is stinky, the other has a very light flavour*  
.....

You are lemons being squeezed: *one is sweet-natured, the other very sour*  
.....

You are sugar cubes in sugar pot: *one is free, the other being set upon by ants*  
.....

You are two grains of rice that have fallen to the floor: *one is adventurous, the other shy*  
.....

You are potatoes about to be mashed: *one is ready to give in, the other determined to fight*  
.....

You are a smug healthy salad and a resentful packet of crisps  
.....

You are two crisps in a crisp packet: *one is trying to escape, the other trying to hide*  
.....

You are two chips being fried: *one is having fun, the other trying to jump out of the pan*  
.....

You are aubergines in a moussaka: *one is having fun, the other trying to escape*  
.....

You are two eggs being scrambled: *one is having fun, the other trying to escape*  
.....

You are a mouse being chased by a hungry cat; *one has a cunning plan, the other is terrified*  
.....

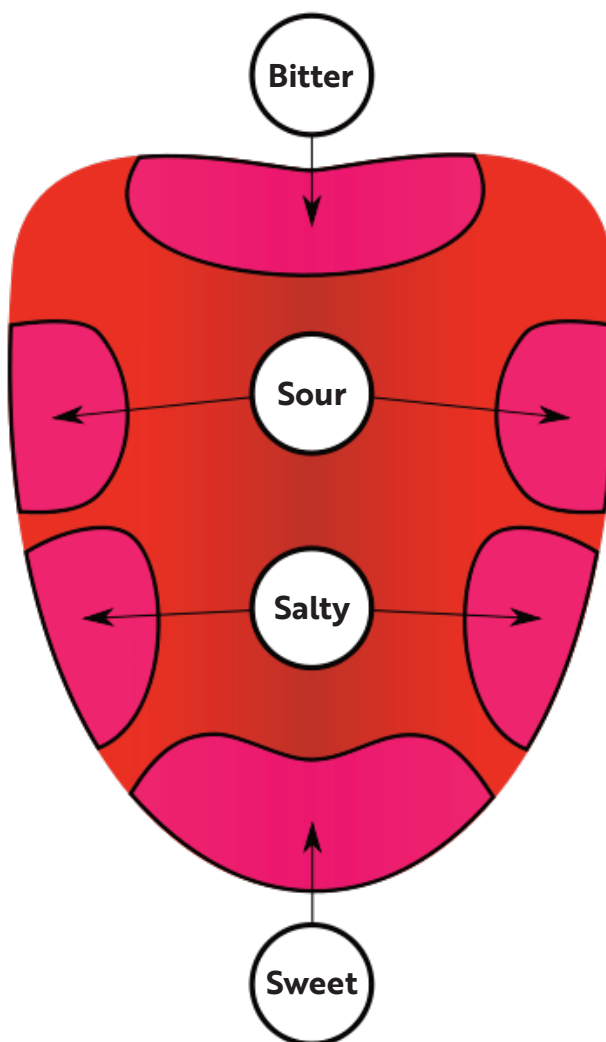
You are two apples on a branch: *one is young and weak; the other old and about to fall*  
.....



## How we taste

We have 4 basic types of taste, and these are on taste buds on different parts of the tongue!

Write the words listed at the bottom of the page beside the correct part of the tongue for where you would taste these foods.



Crisps Honey Milk Chocolate Coffee Plain Yogurt Lemon  
Cheese Dark Chocolate Cake Peach Olives Vinegar

Question: Which character do you think would live on which part of the tongue?  
Draw/write Starter, Main and Pudding in there too!

# Onomatopoeias

Match the sound word (onomatopoeia) with the object!

smash  
 crash  
 splash  
 smash  
 slurp  
 luck  
 trickle  
 crunch  
 crackle  
 fizz  
 rustle  
 gulp  
 pop  
 snap  
 rattle  
 sizzle  
 ting  
 swish  
 tick-tock  
 drip-drop  
 spit  
 clink  
 clash  
 hiss  
 bubble  
 suck  
 crinkle  
 gurgle  
 crash  
 purr







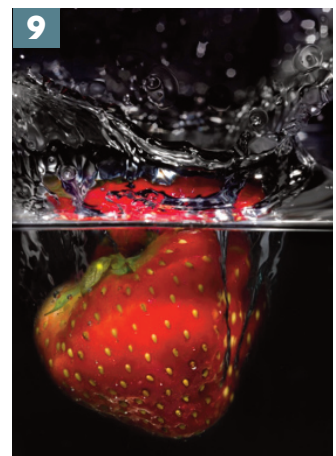










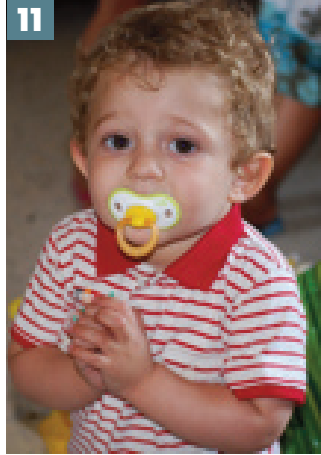


# Onomatopoeias

Match the sound word (onomatopoeia) with the object!

- smash
- crash
- splash
- smash
- slurp
- luck
- trickle
- crunch
- crackle
- fizz
- rustle
- gulp
- pop
- snap
- rattle
- sizzle
- ting
- swish
- tick-tock
- drip-drop
- spit
- clink
- clash
- hiss
- bubble
- suck
- crinkle
- gurgle
- crash
- purr





















# Resource 2a answers

## TEACHER INSTRUCTION SHEET

- 1 Drip-drop, trickle
- 2 Rattle
- 3 Tick-tock
- 4 Bubble, hiss
- 5 Clash, clink, ting
- 6 Crunch, crinkle
- 7 Rustle, purr
- 8 Cluck
- 9 Splash
- 10 Slurp, gurgle
- 11 Suck
- 12 Crunch, snap
- 13 Pop, snap
- 14 Crash, smash
- 15 Sizzle
- 16 Ting
- 17 Hiss, spit
- 18 Fizz, gulp



## Write your own poem

*Table Mates* includes a fun song which uses **onomatopoeia** and **wordplay**. Here is an extract:

**This Lovely Taste**  
 Chapple, cheeple, apple-eeese,  
 Papple, people, cheeple-peese.  
 Chapple, cheeple, apple-peese  
 Papple, people, cheeple-peese.  
 Please.  
 Cheese, apple, crunch.  
 Cheese, apple, crunch.  
 Cheese, apple, crunch.

- Make your own **onomatopoeia poem!**

- 1 Choose 2 ingredients that go together.
- 2 Write them down with the onomatopoeia sound that goes with it.
- 3 This is the first line of your poem.
- 4 Now, mindmap the vowels and phonics that form the words. Explore some different ways to make nonsense words!

Ingredient 1	
Ingredient 2	
Onomatopoeia	
First line	

Mind Map

## Resource 2c

### TEACHER INSTRUCTION SHEET

KS1 KS2

Divide the class into groups, and give each group one of the scenarios on the next page:

- Groups create a freeze-frame of the scene. Each character then speaks their thoughts aloud in turn, using sensory description to give a feeling of the temptation of the food.
- Afterwards, as a class, take each scenario and make a conscience alley. A volunteer walks down the alley in role trying to decide whether or not to eat the tempting food. On one side, students say a sentence each to persuade the character to eat the food; on the other, students warn the character not to.
- Afterwards, discuss: how do the characters become tempted by food? What are the strongest senses linked to hunger? What words can we use to develop our descriptions of the food?





Copy and cut up these scenarios to give to each group



### A gingerbread house

You are two children lost in the woods. You are desperately hungry as well as confused as you cannot find your way home. Suddenly you see a white dove which leads you to a most delicious gingerbread house. It has sugar for windows and jellies for flowers. You start to eat immediately. But some one is waiting behind the door...



### A poisoned apple

An evil lady poisons an apple and puts on a disguise. She sets off to see Snow White, who is her step-daughter but does not recognise her. Snow White sees the apple and it looks delicious. The evil step-mother tries to tempt Snow White to eat the apple, and Snow White begins to be taken in...

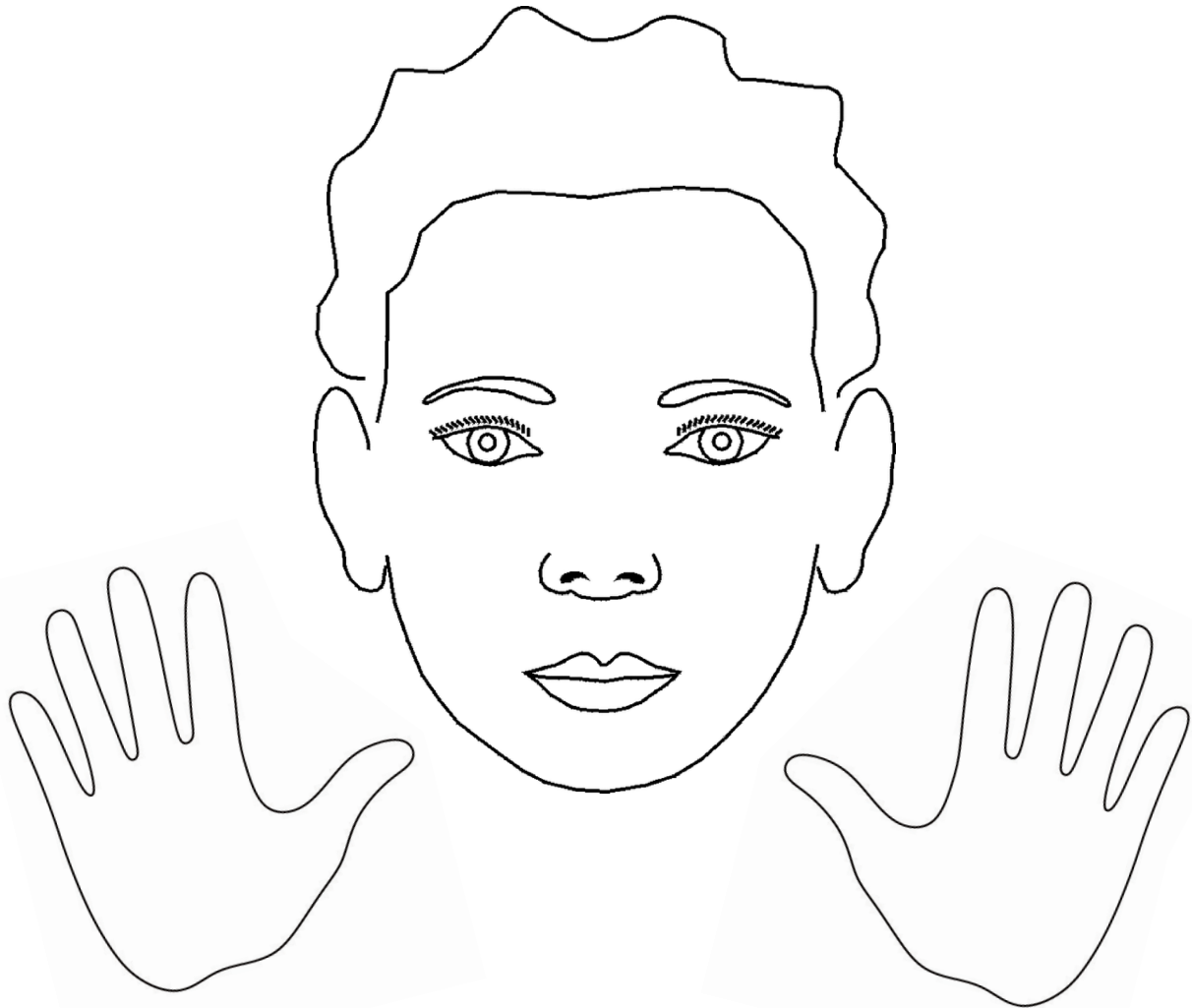


### Three bowls of porridge

Three bears make some glorious porridge, which they pour into three bowls. It is too hot, so they go for a walk to give it time to cool. Shortly afterwards a girl comes by and smells the gorgeous sensation. She looks, and sees the bowls of porridge, still hot and bubbling...

## The five senses

We have 5 senses, each linked to a different part of the body



Write each word next to the right part of the body:

**SEE – SMELL – TASTE – TOUCH – HEAR**

Write down the following words on a part of the face, depending on how you would sense them. Would you write any in more than one place?

**apples cheese knife, fork and spoon oven timer cake fish oven gloves**

Now add some of your own.

## Fun with idioms

Idioms are sayings that use similes. They vary from culture to culture. In English, there are lots of idioms about eating habits comparing people to animals, because animals have not learned table manners!

In pairs, read each idiom and act them out. How do you imagine each animal would eat?

**Eat like a bird**



**Eat like a pig**



**Eat like a horse**



**Drink like a fish**



**Hungry as a bear**



**Wolf it down**



**Eat at a snail's pace**



**Watch like a hawk**



Now match the idiom with the meaning

Eat like a bird

Watch very closely

Eat like a pig

To drink lots and lots and lots

Eat like a horse

To eat everything, very fast and very messily

Drink like a fish

To be enormously hungry

Hungry as a bear

Eat your food in one gulp, very quickly before the next predator comes along

Wolf it down

Eat very slowly

Eat at a snail's pace

Just pick at your food, little nibbles

Watch like a hawk

To have a healthy appetite

### Discuss

Do you know any other idioms about eating?

# Cook up your own verse!

Make up your own version of the song used in *Table Mates*

## Stage 1

Exchange the adjective 'lovely' for your own

What do you call this taste?

Salty, sweet, crunchy paste?

What do you call this thing?

Makes me feel I want to sing

## Stage 2

Change the onomatopoeia in the second line:

What do you call this lovely taste?

, , paste?

What do you call this lovely thing?

Makes me feel I want to sing.

## Stage 3

Change the last line so that it rhymes with 'thing' using the options below or thinking up your own

What do you call this lovely taste?

Salty, sweet, crunchy paste?

What do you call this lovely thing?

Makes me

feel like I'm a King

want to dance and sing

laugh at everything

feel like shouting PING!

fly on silver wings

**Stage 4**

*Change the last word of the 3RD line and write a new last line*

What do you call this lovely taste?

Salty, sweet, crunchy paste?

What do you call this lovely ?

?

**For example**

*What do you call this lovely bite,  
Makes the day so warm and bright?*

**Stage 5**

*Rewrite the verse using this structure:*

What do you call this lovely

?

What do you call this lovely

?

**Stage 6**

*Write your poem using a structure of your own!*



## Vertumnus

Vertumnus appears in the Roman myths. He is the god of seasons, gardens, fruit trees, growth and change. He has the power to shapeshift into anything he wants, at any time! He has a festival on 13 August, called 'Vertumnalia.' This picture is now at Skoklosters Castle in Sweden.

**Write the names of the fruit, vegetables and flowers that you can identify**



### Giuseppe Arcimboldo

Arcimboldo was an Italian who lived from 1527-1593. He painted this picture of Vertumnus in 1590.

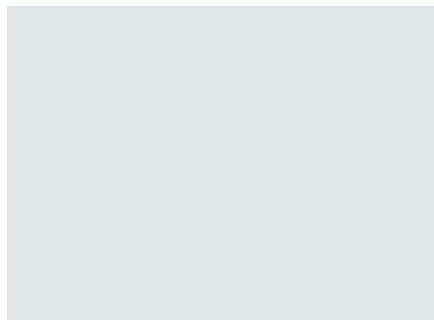
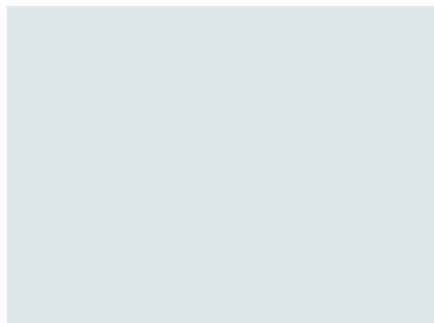
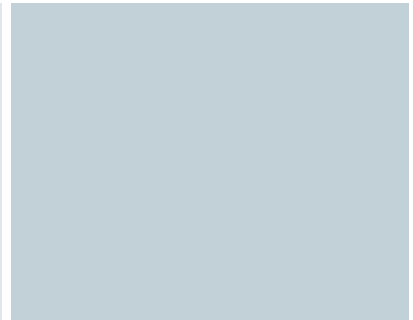
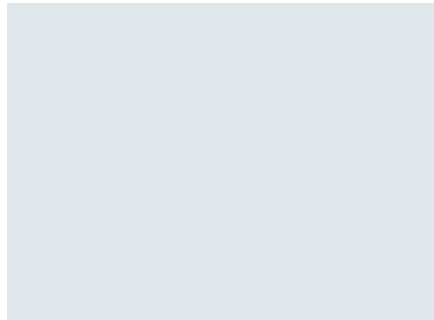
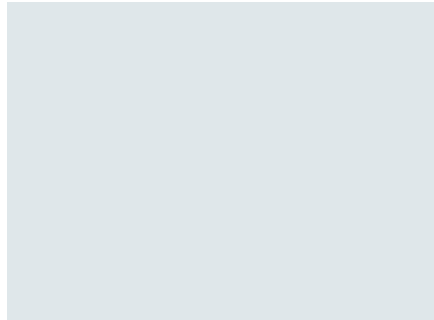
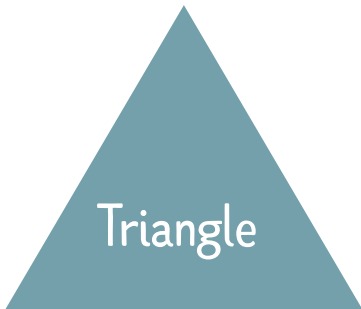
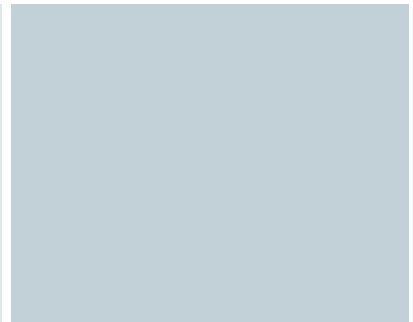
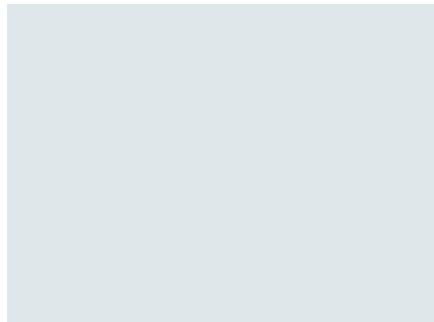
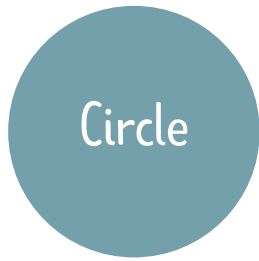
He also painted many other paintings that were similar to these, showing people with faces of fruits and vegetables.

Can you find Italy and Sweden on this map of Europe?

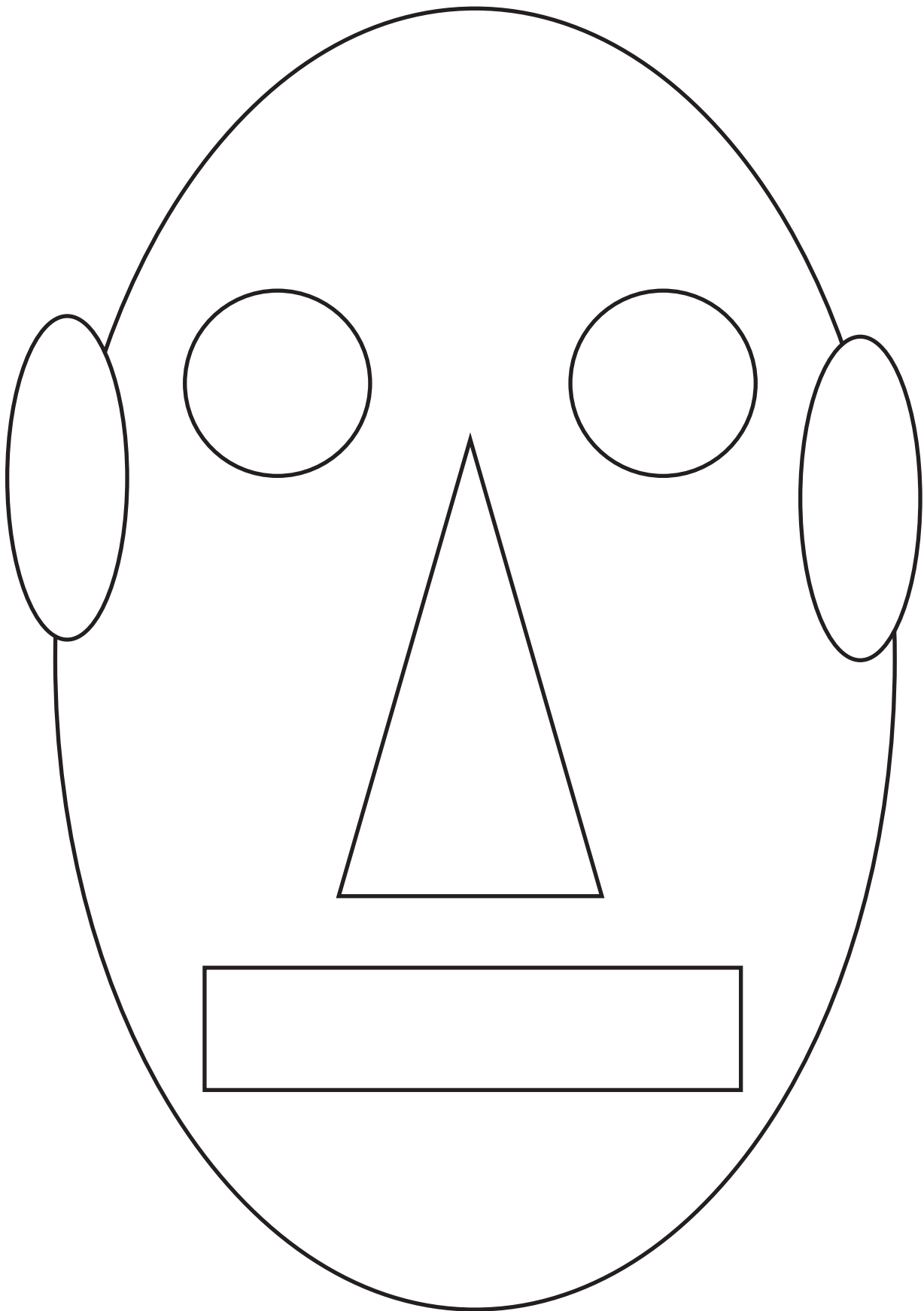
# Preparing for my food self-portrait

Shape

My favourite food of this shape Why I like it

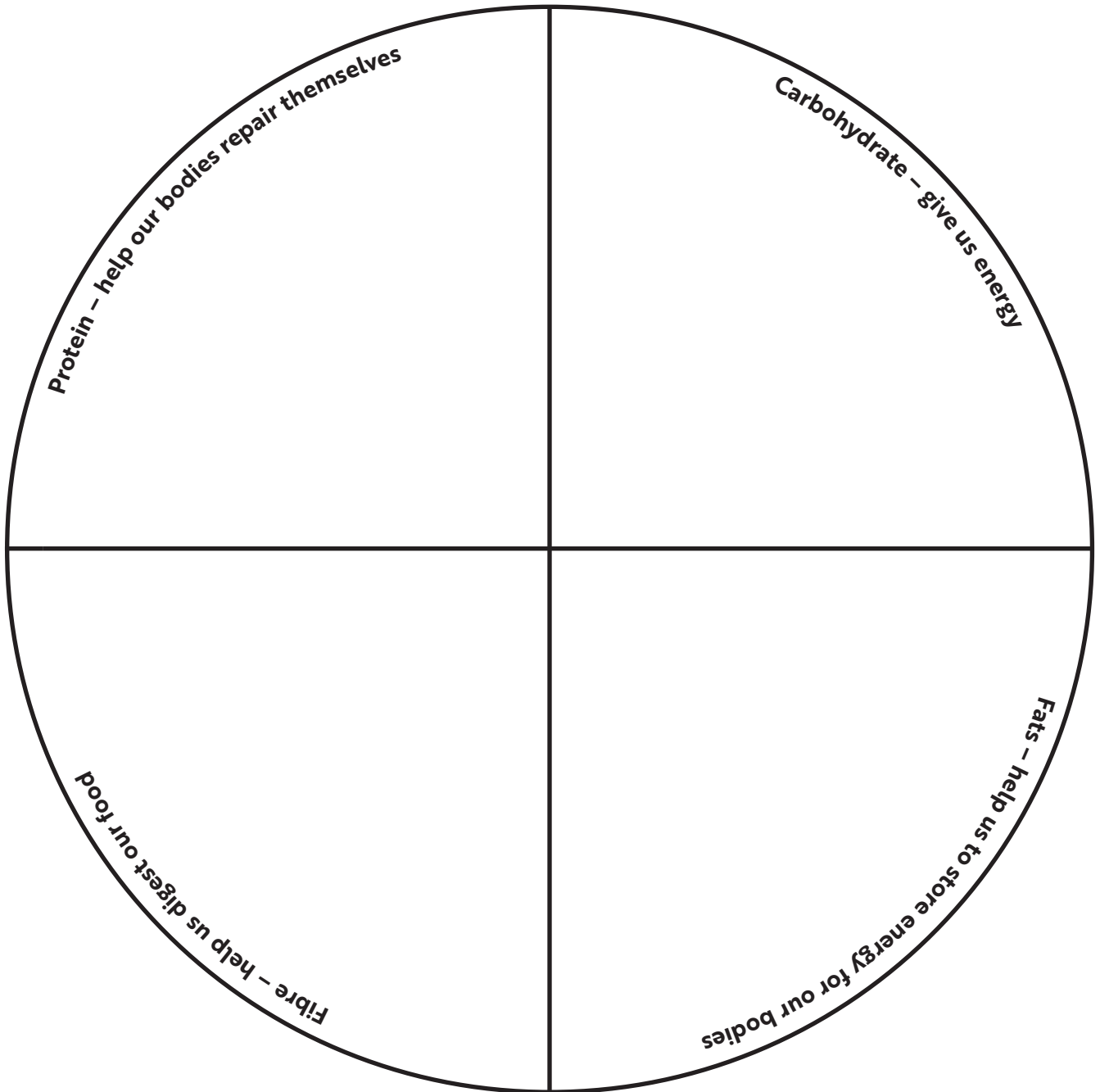


# My food self-portrait



# My dinner plate

Draw your favourite food in each section



*Cut up and give one slip of paper to each group*

- 1 Starter, Main and Pudding come home from work and start to prepare their meals in the kitchen.
- 2 Starter serves a delicious starter. Pudding takes out a magnifying glass to inspect it. Main starts to cry.
- 3 Main remembers her mother in France, whom she used to help in the kitchen when she was not busy learning to dance.
- 4 Main starts to serve Pudding. Pudding eats it very quickly and greedily. Starter decides to help him slow down by feeding him like a baby.
- 5 Main serves the fish. Starter eats it and starts to feel sick.
- 6 Starter is in boarding school at dinner. His Headmaster is making the boys force-feed him fish.
- 7 Pudding brings in the pudding.
- 8 Pudding remembers when he was poor and had no food to feed his five brothers and sisters.
- 9 Starter and Main make Pudding a new pudding to cheer him up.
- 10 Starter, Main and Pudding do the washing up together.



## My Table Mates Menu

### Starter

Description of the character:

Draw a picture

### Main

Description of the character:

Draw a picture

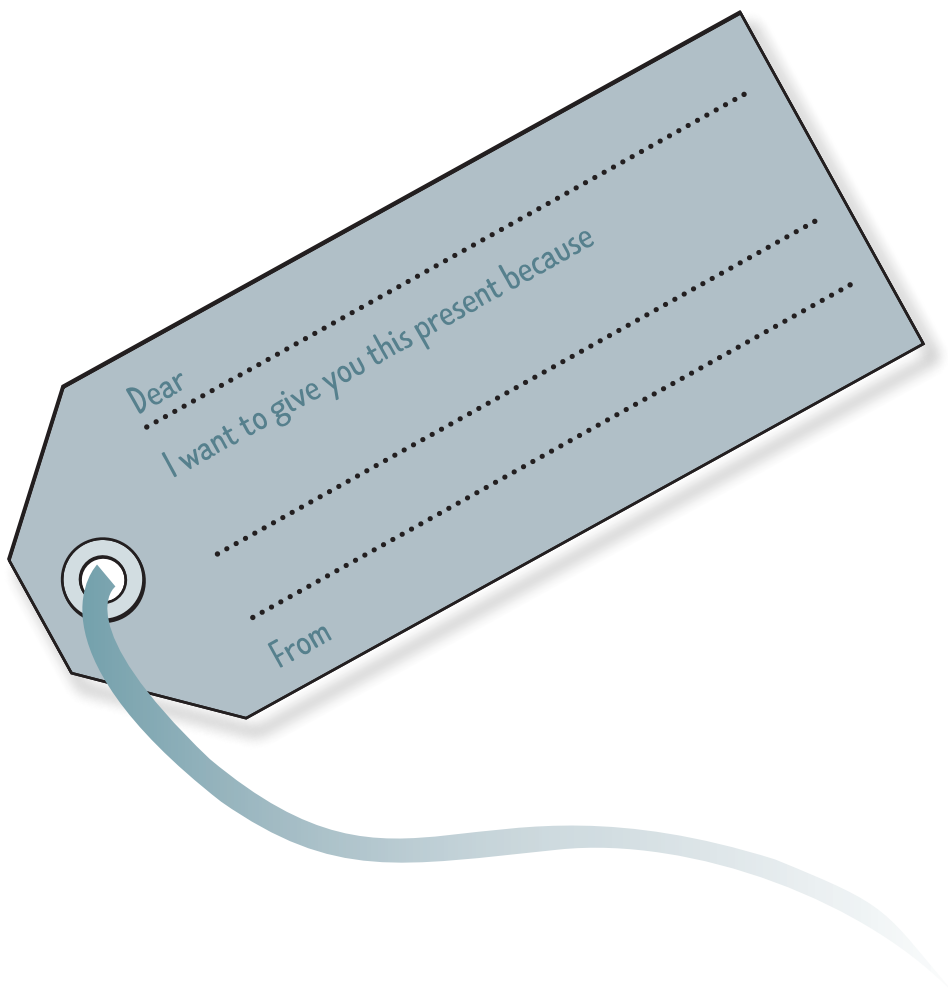
### Pudding

Description of the character:

Draw a picture

# My gift for a *Table Mates* character

Draw your gift



# Resource 4d

## TEACHER INSTRUCTION SHEET

KS1

KS2

### **Starter needs our help for this activity!**

Starter is a sensitive character, who has extreme likes and dislikes when it comes to food. His mother and father weren't interested in him, but he had a good friend in his Nanny Sheila, who took notice of his needs and helped him to find foods that he could eat. He was sent to boarding school where sadly he was lonely and suffered bullying. Due to his experiences, Starter is quite shy and timid and doesn't eat much. Starter feels empathy for his friends and supports them when they are feeling down.

### **Invent a trick for Starter!**

When Starter was at school, he used to hate eating fish, but his teachers MADE him eat it. Soon two older boys, who were not his friends but tried to help him, made up a trick to keep Starter out of trouble. They have been commanded by the teacher to 'force-feed' Starter, and soon find a way to trick the teachers.

Read aloud this extract from the original draft of the script for *Table Mates*:

*How Starter hated Patton and Burke. They shovelled fish into his mouth mercilessly, then set about their own portions like a pair of bulldozers. They were clearly always ravenous and completely indifferent to the taste. It could have been dog food for all they cared, so long as it filled them up.*

*However, this was the unlikely cause of Starter's salvation. One day, as a particularly pungent forkful approached his lips, he was puzzled to notice Burke wink at Patton. He began to squeal as ever, but just as it got close, it veered past his left ear... and into Patton's mouth! Before the small boy on guard could say a word, Patton and Burke both turned to him and shook their heads, then mimed cutting his throat. He gulped and kept his mouth tight shut. Then Patton whispered in Starter's ear, "You better make them stupid noises..." So Starter performed a convincing pantomime of his usual squawks and groans, while Patton and Burke fed each other all his fish. That night, Starter slept soundly for the first time since he'd arrived.*

In groups, invent another way for Starter to pretend to eat fish and get away with it!

Use these prompts to help: Who helps him? Does he need any objects for his trick? Do Starter and/or his helpers need to use clever speech to help the trick to work?

Act it out in groups and present to the rest of the class.

<sup>16</sup> Daniel Jamieson *Table Mates* original draft, 2018



# Resource 4e

## TEACHER INSTRUCTION SHEET

KS1

KS2

### Main wants us to try this physical (dance) activity!

Main is a very strong character, with speed and control in the kitchen. Just like the others, she is a loyal and empathetic friend, but she can also be on the bossy side sometimes. She grew up on a farm in France, and her two loves have always been eating and dancing. When she was still a girl, she was picked to go to a famous dance school in England and had to leave her family and her home. To this day she still feels homesickness, especially for the food she used to love at home.

### Dance the food!

Students work in groups, and choose a type of food, or else cut out the suggestions on the next page and give one to each group.

First, students discuss the qualities of the food:

- 1 Shape? (sphere, round, flat, long, thin, wide, etc)
- 2 Texture? (smooth, rough, hard, sticky, soft, prickly, etc)
- 3 Taste? (salty, bitter, sour, sweet)
- 4 Feelings or mood when you eat it (healthy? languid? Energetic?)
- 5 If it was a person, how would it dance? (quickly, slowly, jumpily, sedately, etc)

Students then devise a dance to show the food.

The rest of the class try to guess the food.



Cut up and give one picture to each group

The Dance of the Tomato



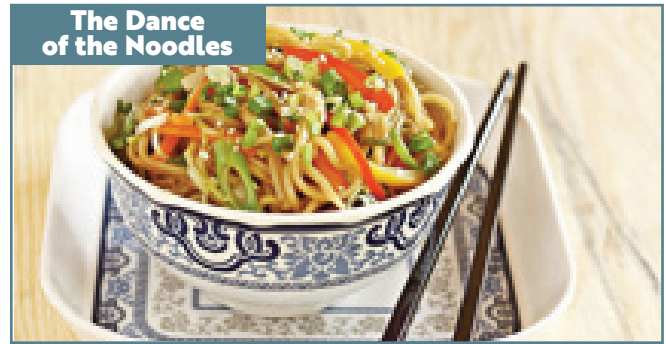
The Dance of the Pizza



The Dance of the Pakora



The Dance of the Noodles



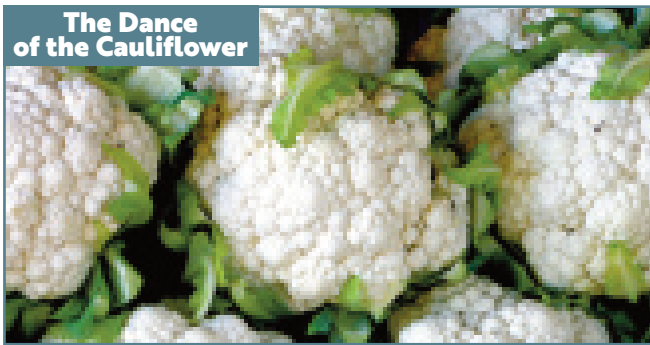
The Dance of Cheese



The Dance of Salt and Pepper



The Dance of the Cauliflower



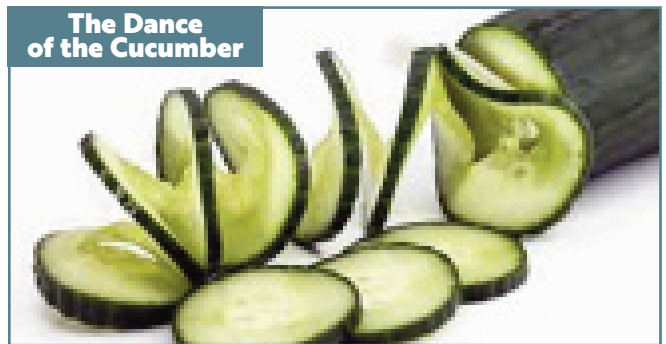
The Dance of Ice cream



The Dance of Scrambled Eggs



The Dance of the Cucumber



# Sharing with Pudding

## pudding wants our help with this activity!

### Pudding

Pudding seems to be a quick and greedy eater. However, his friends understand that his behaviour is due to his childhood experiences. He was the oldest child of five, and his parents struggled to provide for them. In fact, Pudding took care of his siblings after his father lost his well-paid job and both his parents had to start working long hours for low pay. As well as looking after his brothers and sisters, Pudding got a job helping to deliver milk and contributed his pay to help feed everyone. One day he surprised his family by making them a big bread and butter pudding to cheer everyone up. He is a good friend to the others, and feels moved when they become sad, but perhaps he needs their comfort the most, especially when he remembers his childhood.

**Help Pudding divide his puddings between himself and his 5 brothers and sisters**

### 12 jam doughnuts

12 / 6 people =  
\_\_\_\_\_ each



### 24 laddoos

24 / 6 people =  
\_\_\_\_\_ laddoos  
each



### \_\_\_\_\_ pieces of chocolate

= \_\_\_\_\_ / 6 people  
= 4 pieces each



### 42 strawberries

42 / 6 people =  
\_\_\_\_\_ strawberries  
each



### \_\_\_\_\_ pots of yogurt

= \_\_\_\_\_ / 6 people  
= 4 3 pots of  
yogurt each



### 48 pieces of pierogi

= 48 / 6 people =  
\_\_\_\_\_ pieces  
each



### \_\_\_\_\_ churros

\_\_\_\_\_ / 6 = 1 and a  
half churros each



### 3 cakes

3 / 6 people  
= \_\_\_\_\_ cakes  
each



## Character motivation

Who helps whom?

Fill in other ways that the characters help each other

# STARTER



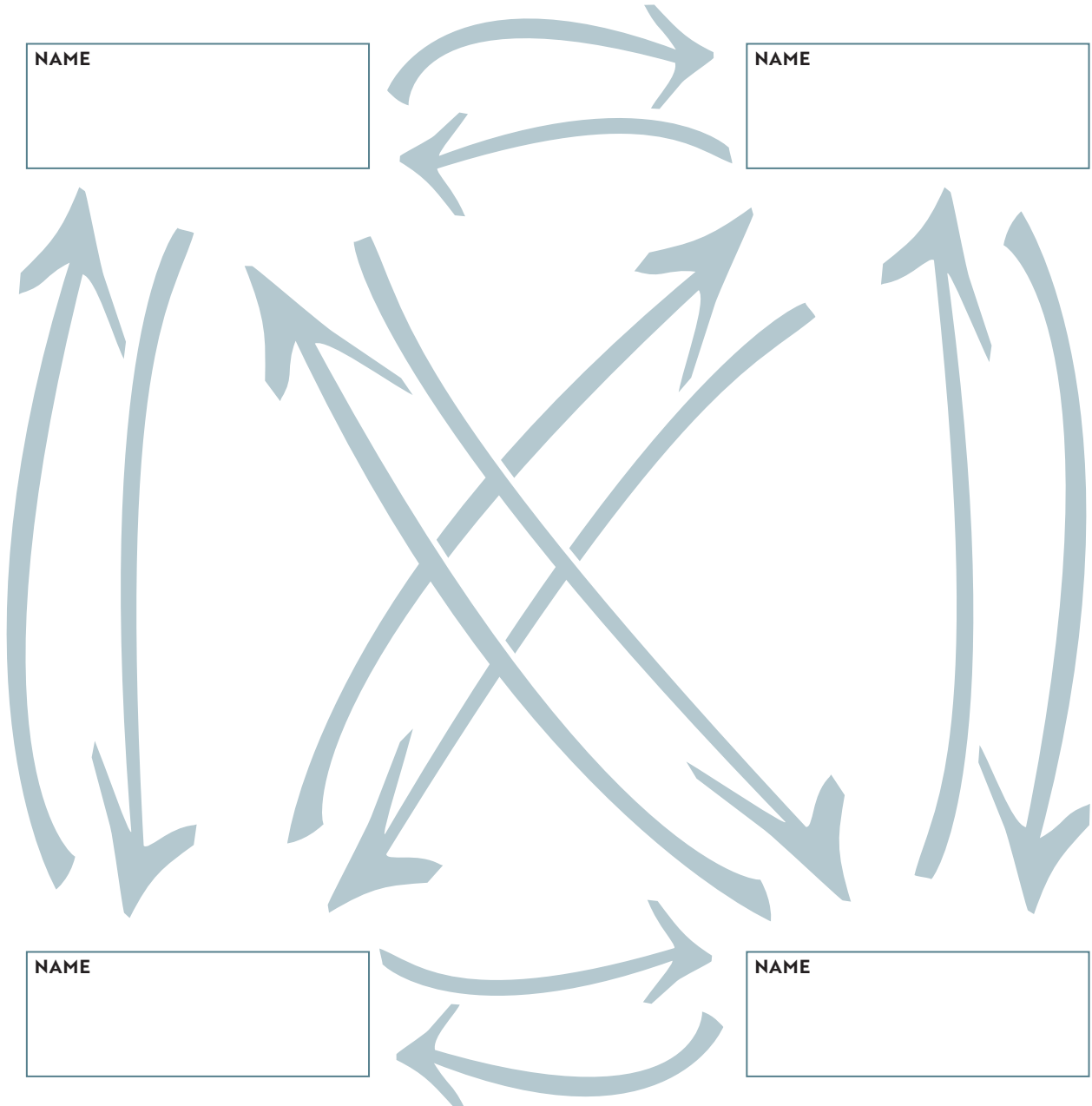
Starter helps Pudding  
calm down by feeding  
him food like a baby

# MAIN

# PUDDING

# How can you help each other?

Write the name of each person in your group in each box.  
Then, along each arrow, describe how you can help each other.



*Cut up the following unseen scenes, and give one to each group to improvise*

.....

Starter is a child. His father has just gone to work in Burkina Faso. Starter's mean uncle arrives and tells Starter that he must go away to boarding school.

.....

Starter is at boarding school at dinner. The Headmaster is making all the boys eat fish. Starter can't eat fish. He tries to explain to the Headmaster who is very angry and makes the boys force feed him the fish.

.....

Sheila, Starter's cook from his childhood home, comes to Starter's boarding school at midnight and rescues Starter from his horrible situation.

.....

Main is a child and is helping her mother cook in the kitchen in France. However, she is also trying out her dancing steps in the kitchen.

.....

Main is a teenager and is talent-spotted as a great dancer, even though all she is doing is imitating a new-born calf trying to walk.

.....

Main comes home for Christmas, but hasn't got time to help her mother in the kitchen, because she needs to practise her dance moves.

.....

Pudding is trying to feed his five brothers and sisters with a tiny piece of bread. His mum is upstairs unwell.

.....

Pudding has a job as a milkman! Something funny happens on one of his milk rounds.

.....

Pudding looks after his mum, and they finally have enough to eat, because his brothers and sisters have just left home!

.....



# Magic Cake

**Read this section from the original draft of *Table Mates*, in which Starter and Main create their own recipe to cheer Pudding up.**

They eat, stood in the kitchen and the pudding is now exquisite! Its own qualities have been brought to life by the cream. They all nod unconsciously as they munch. Main leans against Pudding, and yes, all is forgiven and soon will be forgotten. But Starter eats faster and faster, more than Pudding and Main have ever seen him eat before. Because this is quite simply the best thing he's ever eaten. And he doesn't even normally really like pudding. Finally he licks the bowl. Pudding and Main give him a round of applause.<sup>15</sup>

The friends work in a team. Each element is needed to make the team great. Just like ingredients to make a cake!

**In your teams, invent a MAGIC CAKE!**

**Together you will need to decide:**

- Ingredients in the cake
- Who it is for
- What happens when you eat it
- Who will make the different ingredients

**Together try acting out:**

- How you will make the cake
- Giving it to the person you have made it for
- Everyone eating the cake including the magic that happens



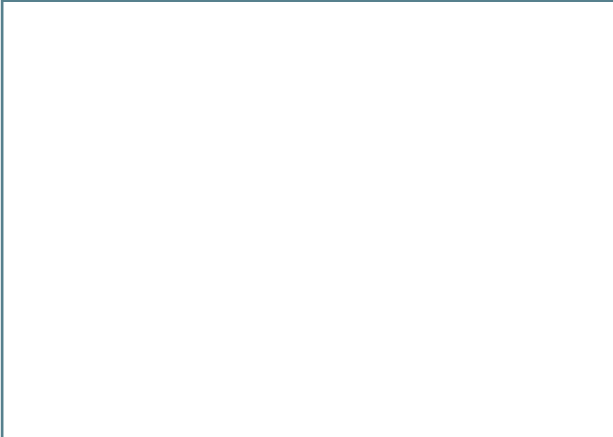
<sup>15</sup> Daniel Jamieson, *Table Mates* original draft, 2018



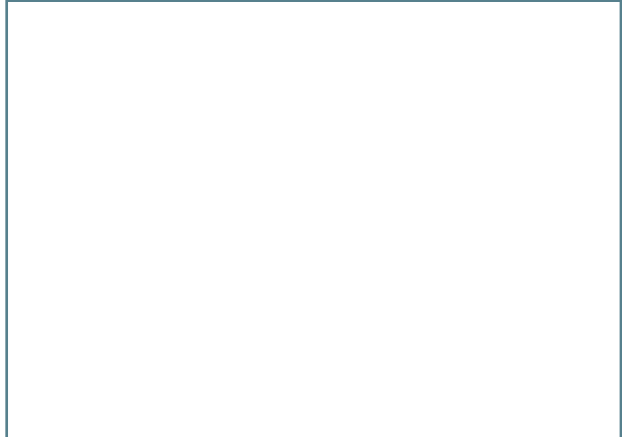
## The settings in *Table Mates*

Each box describes a different setting mentioned in *Table Mates*.

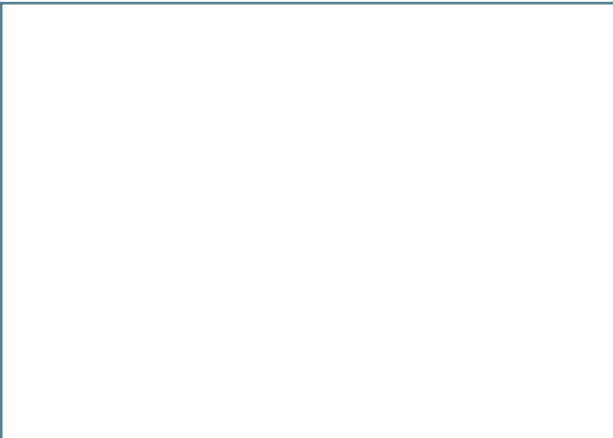
Draw emoticons or write words that tell us how the characters feel about each place.



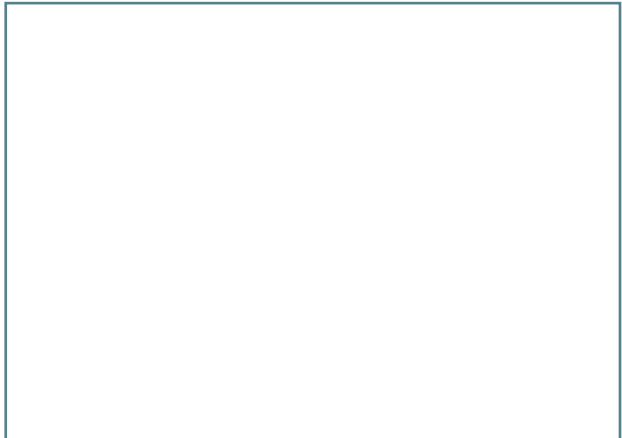
**Starter, Pudding and Main's kitchen**



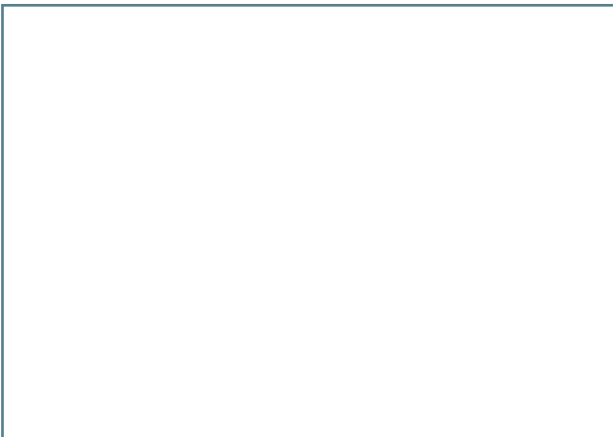
**The kitchen table**



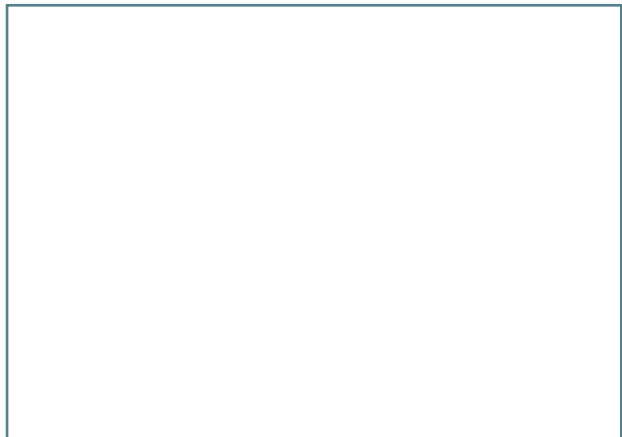
**Starter's boarding school dining hall**



**Pudding on his milk round**



**Main's home in France**



**Pudding's kitchen in his childhood home**

# Sequencing cards

These moments are in the story. Cut each out and stick them in your book in the right order. Then:

- Colour in the events of the **present** in one colour
- Colour in the events of **the past** in another colour
- Colour in the moments that **frame the flashback** in a third colour

.....  
Starter, Main and Pudding do the washing-up and then go to bed.  
.....

Main is in France, cooking with her mother as a young girl.  
.....

Pudding is sobbing. Main and Starter have an idea, and go to the kitchen to make a new pudding. Pudding loves it, and cheers up!  
.....

Ting! Main goes to kitchen to make the main course.  
.....

Starter serves a delicious starter – apple and cheese on a cracker.  
.....

Starter eats some fish, jolts and shudders and suddenly remembers why he reacts like this.  
.....

Main comes home at Christmas, and practises her dancing while her mum makes food.  
.....

Pudding is sitting in a bare kitchen with his five brothers and sisters, trying to cheer them up.  
.....

Starter and Pudding listen to Main’s song and are moved.  
.....

Starter gags on the fish as he remembers, and Pudding and Main hold him to calm down.  
.....

Starter, Main and Pudding come home from work and start to prepare the evening meal.  
.....

Pudding starts singing a sad song, and remembers his childhood.  
.....

Main is in France, and she is talent-spotted at a dance competition  
.....

Main eats the apple and cheese on the cracker, but starts to cry and to remember something.  
.....

They all start eating the pudding.  
.....

They start eating the main course. Pudding eats so fast that Starter feeds him from a spoon to slow him down.  
.....

Main starts to sing a sad song.  
.....

Starter is at boarding school, being force-fed fish by two boys while the Headmaster watches.  
.....

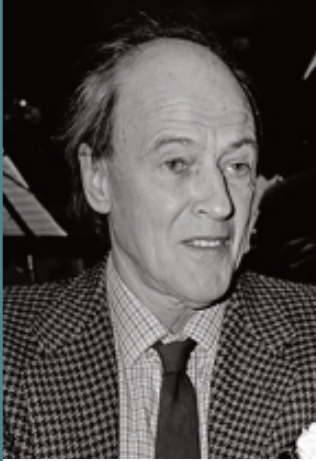
Main goes to dance school in England.  
.....

## Famous Writers and Food

Here are 3 famous writers who have been influenced by their memories of food.

Choose one to research further, or discover your own!

### Roald Dahl and chocolate



Roald Dahl (1916-1990) was growing up during a time when lots of new types of chocolate bars were being invented. The memory inspired him to write *Charlie and the Chocolate Factory* (1964) which is all about new inventions for sweets and chocolates.

Roald Dahl himself said that students in school shouldn't 'bother with the Kings and Queens of England. All of you should learn these dates instead.'

#### And the dates were

Cadbury's made Dairy Milk in 1905,  
Cadbury's made Bourneville Bar in 1910,  
Cadbury's made Fruit and Nut in 1921...  
1930, the Crunchie,  
the Whole Nut Bar  
'32 Mars,  
'33, Black Magic,  
'33, Tiffin  
'35 Aero  
'36 Maltesers,  
'36 Another great year,  
Kit Kat, Rollo, Smarties...

### Marcel Proust and madeleines

Marcel Proust (1871-1922) was a French novelist. He is best known for his novel *Remembrance of Things Past* (1908), which is autobiographical. In it, he describes how he dips a madeleine, a little cake, into a cup of tea, and tasting it reminds him suddenly of his childhood when he used to go and visit his aunt Leonie. He can remember it perfectly: the old grey house, the garden, the streets he used to run down, the country roads and the parish church!



### Charles Dickens and gruel



Charles Dickens (1812-1870) grew to be a very famous and popular writer in his lifetime, but he had a difficult childhood. He had 7 siblings, and his father went to prison when Charles was a boy. As well as knowing hunger himself, he used to walk around the streets of London and see the terrible poverty. His story, *Oliver Twist* (1837-9) was inspired by these times, about a boy who is born in a workhouse. One of the most famous moments from the story is when the boys in the workhouse make Oliver ask for more gruel, as a way of protesting against their starvation.

"The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind

him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver, while his next neighbors nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity:

'Please, sir, I want some more.'<sup>17</sup>

<sup>16</sup><http://www.roalddahl.com/roald-dahl/archive/archive-highlights/roald-dahls-history-of-chocolate>

<sup>17</sup>Charles Dickens, *Oliver Twist*, 1839

# Resource 6a

## TEACHER INSTRUCTION SHEET

KS2

Read this extract from the original draft of *Table Mates*, which describes the cupboards in the kitchen. The cupboards of each character reflect the kind of person they are!

*Each has their own food cupboard. Starter's is sparse, but has posh ingredients, for starters. Main's cupboard is full of colourful and various ingredients....you could make anything with that lot! Pudding's is full of basic ingredients piled high like building materials...*

*Starter's and Main's cupboards have locks. It soon becomes clear why. When their backs are turned, Pudding can't resist eating from them. Like a hungry donkey.<sup>16</sup>*

As a class, brainstorm words to describe the way the cupboard might be arranged. For Example:

- Organised
- Tidy
- Neat
- Stacked
- Sparse
- Nearly empty
- Dirty
- Piled high
- Messy
- Chaotic
- Secret
- Confusing

In pairs students discuss what would be in their character's cupboard.

As a class, brainstorm what adjectives, adverbs and similes they could use to describe the sight.

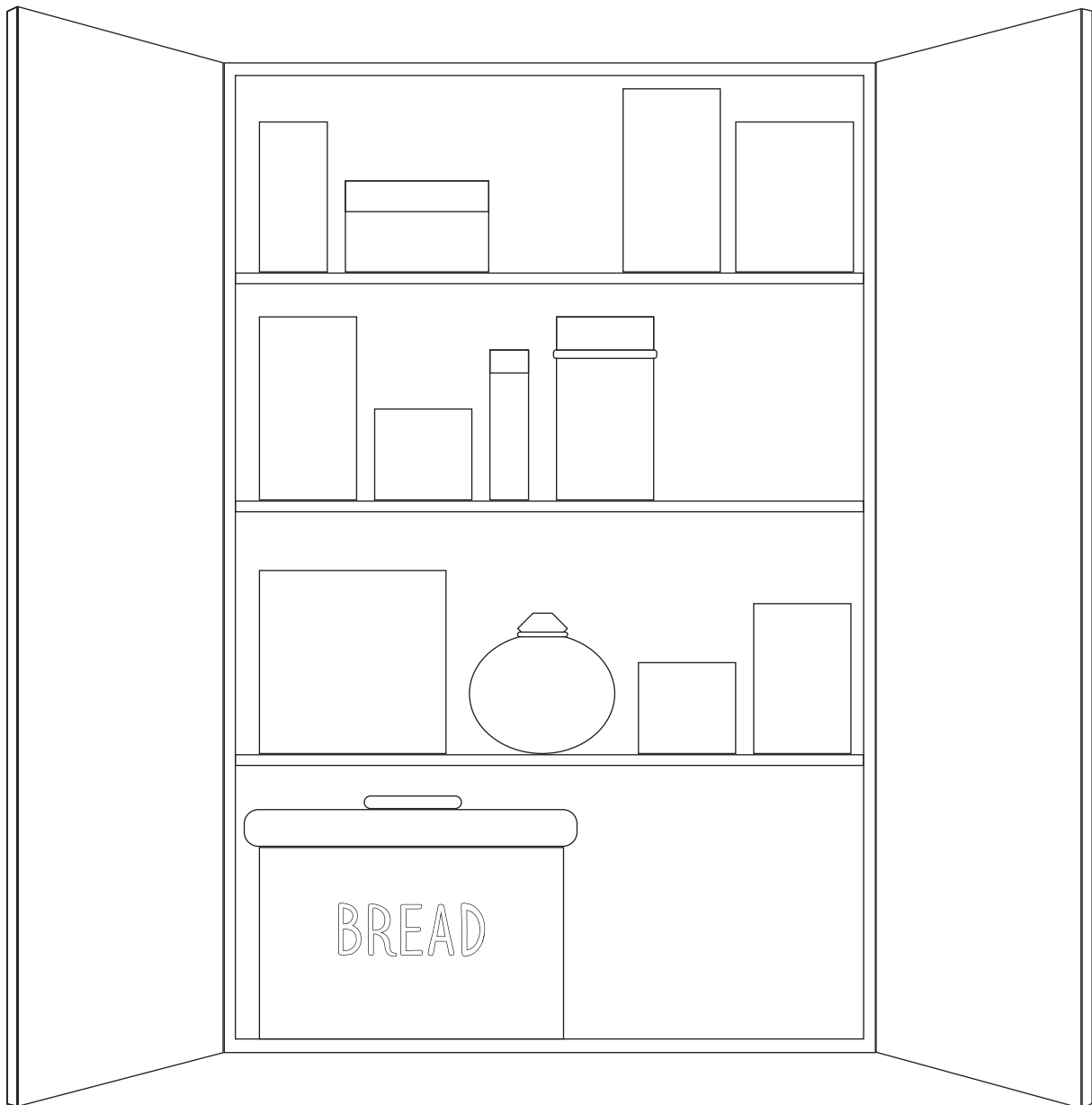
Students can then create the cupboard of their character by making an annotated drawing (see Resource 6b), a description, or even creating the cupboard itself from craft materials or recycled materials.

<sup>16</sup> Daniel Jamieson, *Table Mates* original draft, 2018

# My character's cupboard

Draw what is inside your character's cupboard

- what's on the shelves?
- what's in the packages?
- What colours are the materials?



**Synonyms and Antonyms to describe character****happy – grumpy****rude – polite****bold – shy****loud - quiet****talkative – silent****kind – mean****fun - boring****open - secretive****always alert – always tired****hardworking – lazy****sneaky – obedient****mischievous – meek****loyal – traitorous****sociable – solitary****enthusiastic – uninterested****generous – selfish****bouncy – sluggish****energetic – lethargic****Examples of a character description****Character: Midnight Feast**

Midnight Feast is a quiet and secretive person. She doesn't move, she glides, so quickly you barely notice her swishing in and out of crowds. She likes to whisper to people to ask if they will join her secret club! She likes to wear dark colours, such as grey or black, so that she won't be seen in the shadows. She doesn't like obeying rules, but is never openly rude – more like lovably sneaky. If she wants something, she won't ask – she will just do it anyway! When you get to know her well, she is very generous and fun, and loves to play tricks on people!

**Character: Morning Break**

Morning Break is a very good and obedient boy. He is always smart, with a perfect tie, neat uniform and clean shoes. He does all his work and is loyal to his friends. He never really has anything interesting to say, but he always says the right thing, and never gets in trouble. He is like an apple: everyone likes and needs him, even if he is not the quirkiest of people!

Write your character's backstory, as a **monologue** written with a **frame narrative**, beginning in the present and then going into a **flashback**. **X stands for your character**.

<p><b>Setting</b> Where is X? Why is X there, and with whom? Use sight, sound, smell and texture.</p>	
<p><b>X eats something.</b> What does X eat? How is it presented? Use sight, sound, smell and texture.</p>	
<p><b>X starts to eat the food</b> Describe how he or she eats the food. Just a tiny nibble? Or 'going in like a JCB'?</p>	
<p><b>Your character makes a face</b> What is the facial expression? Is it a positive or negative memory?</p>	
<p><b>Your character remembers...</b> What happened?</p>	



# Glossary

**anthropomorphism:** giving human emotions, behaviours and characteristics to objects or animals, such as the power of reason or of speech; for example, The Cheshire Cat or the Mad March Hare in Lewis Carroll's *Alice's Adventures in Wonderland*; Aslan in C. S. Lewis' *The Chronicles of Narnia*; the dragon Smaug in J. R. R. Tolkien's *The Hobbit*.

**atmosphere:** a particular mood, impression, setting, etc.<sup>1</sup>

**audience participation:** involvement of an audience in some aspect of a performance.<sup>2</sup>

**characteristic:** a distinctive mark, trait, or feature that may serve for identification; a distinguishing or essential peculiarity or quality.<sup>3</sup>

**cliché:** something that has been said so many times, it becomes meaningless.

**equality:** the condition of having equal dignity, rank, or privileges with others; the fact of being on an equal footing.<sup>4</sup>

**emotive language:** language that draws an emotional response from the audience.

**empathy:** the ability to understand or share the feelings of another.

**found sound:** music that you can make from everyday objects that weren't intended to be musical instruments

**figurative language:** based on, or involving the use of, figures or metaphors; metaphorical, not literal.

**first person narrative:** using this class of pronouns or verb forms; in Literary Criticism with reference to a narrative form or voice in which the first person pronoun (usually the singular) is used to relate a story.<sup>5</sup>

**flashback:** a scene which is a return to a previous action ...; hence, a revival of the memory of past events.<sup>6</sup>

**frame narrative:** a story in which another story is enclosed or embedded as a 'tale within the tale' / frame story: a story which serves as a framework within which a number of other stories are told<sup>7</sup>

**friendship:** friendly feeling or disposition felt or shown by a person or group of people (for or to another).<sup>8</sup>

**global:** of, relating to, or involving the whole world, worldwide.<sup>9</sup>

**help:** the action of helping; the supplementing of action or resources by what makes them more efficient; aid, assistance, succour.<sup>10</sup>

**home:** the place where one lives or was brought up, with reference to the feelings of belonging, comfort, etc., associated with it.<sup>11</sup>

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<sup>1</sup> "atmosphere, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>2</sup> "audience, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>3</sup> "characteristic, n. and adj." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>4</sup> "equality, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>5</sup> "first person, n. and adj." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>6</sup> "flashback, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>7</sup> "frame, n. and adj.2." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>8</sup> "friendship, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>9</sup> "global, adj." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>10</sup> "help, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>11</sup> "home, n.1 and adj." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

**homeland:** a person's home country or native land; the land of one's ancestors.<sup>12</sup>

**humiliation:** the action of humiliating or condition of being humiliated; humbling, abasement.<sup>13</sup>

**identity:** the sameness of a person or thing at all times or in all circumstances; the condition of being a single individual; the fact that a person or thing is itself and not something else; individuality, personality.<sup>14</sup>

**idiom:** a saying.

**loneliness:** the feeling of being alone; the sense of solitude; dejection arising from want of companionship or society.<sup>15</sup>

**loyalty:** faithful adherence to some one or something.

**memory:** the action of remembering; recollection, remembrance.<sup>16</sup>

**messages:** the broad meaning of something; an expressed or implied central theme or significant point.<sup>17</sup>

**motivation:** the reason or reasons for characters behaving the way they do.

**mother country:** the country of one's birth; one's native land; the country of one's ancestors or of one's ethnic group.<sup>18</sup>

**onomatopoeia:** the use of words that seem to imitate the sounds they refer to (whack, fizz, crackle, hiss).<sup>19</sup>

**personification:** see anthropomorphism

**remembrance:** the memory (or thought) which a person has of a thing or person; the act or fact of remembering a thing or person.

**respect:** a feeling of admiration for some one, and consideration of their feelings.

**rhyme:** the identity of sound between syllables or paired groups of syllables, usually at the ends of verse lines.<sup>20</sup>

**sensory description:** evocation using the five senses: sight, smell, touch, taste and hearing.

**setting:** the place and time at which a play, novel, or film is represented as happening.<sup>21</sup>

**simile:** a comparison of one thing with another.<sup>22</sup>

**story within a story:** see 'frame narrative.'

**welcome:** to receive (a visitor) gladly and hospitably; to accord a friendly reception to; to make welcome.<sup>23</sup>

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<sup>12</sup> "homeland, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>13</sup> "humiliation, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>14</sup> "identity, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>15</sup> "loneliness, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>16</sup> "memory, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>17</sup> "message, n. and adj." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>18</sup> "mother country, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>19</sup> *The Oxford Dictionary of Literary Terms* (4<sup>th</sup> ed.) Chris Baldick, 2008

<sup>20</sup> *The Oxford Dictionary of Literary Terms* (4<sup>th</sup> ed.) Chris Baldick, 2008

<sup>21</sup> *The Oxford Dictionary of English* (3<sup>rd</sup> ed.), Angus Stevenson 2010

<sup>22</sup> "simile, n." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

<sup>23</sup> "welcome, v.1." *OED Online*. Oxford University Press, September 2016. Web. 20 October 2016.

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