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Allow plenty of time to get

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to the theatre. Parking at most theatres can be tricky. Children will pick up on a frantic, stressed parents which can lead to them feeling negative about the whole experience. Toilets can be scarce, so it's

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always worth getting there  
in time to use the loos  
first. The theatre's ushers  
are your allies and  
saviours. If your child  
can't see over the person in  
front or is scared of a  
character in the show let

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Janet Grant and David Wood –  
described by The Times as  
'the national children's  
dramatist' - is a practical,  
step-by-step comprehensive  
guide, essential for  
professional and amateurs  
alike, and anyone wanting to

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be involved in theatre for  
children.

*Theatre for Children (Faber  
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Presenting theatre for  
children as a separate art

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form, Mr. Wood here draws upon his experience as a magician, actor, director, producer, composer, and playwright, and analyzes the skills involved in entertaining and involving audiences of children

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everywhere. He reveals his special techniques for catching and holding a child's attention, provides a practical handbook illustrated with excerpts from his plays, and offers a behind-the-scenes look at



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the work that goes into  
them.

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...

Sitting in a live theater  
production with kids can be

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a risky affair. They could get bored and start misbehaving. They could misunderstand the difference between theater and a movie or TV show then start talking or reacting loudly. You May Like- Discipline:

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Polka Theatre. Taking the  
kids to Polka Theatre will

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surely be a hit, as the organisation is dedicated solely to kids up to 13-years-old. The venue in Wimbledon has two performance areas, with the 300-seater main auditorium great for older children and

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the more intimate studio space with a capacity of 70 better suited to younger kids.

*Your guide to the best  
children's theatres in  
London*

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Veteran of children's entertainment Scamp Theatre - who has adapted books by the likes of Julia Donaldson, and Michael Morpurgo - is about to hit the road with its latest, The Scarecrow's Wedding. As



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Louise Callow, co-founder of Scamp Theatre says: "You are under more pressure with kids theatre than you are with theatre for adults.

*5 things you need to make  
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[A] long overdue retrospective of the major playwrights, theatre companies, and professional organizations which have sustained the children's theatre movement in this

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country. . . . Part One of  
McCaslin's book is a  
historical overview of the  
significant trends and  
changes which have  
characterized children's  
theatre and influenced the  
art and craft of



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playwriting. . . . Part Two, the bulk of McCaslin's guide, contains an alphabetical listing of over 350 educational, community, and commercial theatre companies as well as national and regional

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organizations--some no longer operating--which have made children's theatre the main thrust of their work. .

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theater professionals,  
educators, and enthusiasts,  
McCaslin's historical guide  
will be frequently used in

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with children's theater in  
any way will want to study  
this book thoroughly and  
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Nellie McCaslin, the history of children's theater can take its rightful place beside all other theater history. Applause Professor McCaslin, a leading authority in the field, examines the history of the

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Companies and organizations  
that struggled to bring live  
theatrical entertainment to  
children from 1903,  
beginning with a theater  
founded by a settlement  
house on New York's Lower  
East Side, to the present

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day. She begins with an overview of children's theatre history. The main text consists of alphabetically arranged profiles of both early and current producing companies and associations that have

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children, while theatre  
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the element of performance.

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drama and theatre as a  
shared experience is  
increasingly used to engage  
children and to facilitate

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classroom. Using drama and  
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an exploration of the  
methodologies and techniques  
used to improve drama in the  
curriculum, and highlight  
the beneficial impact drama  
has in a variety of

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classrooms, enriching  
learning and communication.

Contributions from 17  
authors, ranging from  
teachers in schools or  
universities, to researchers  
and drama practitioners,  
examine a variety of

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perspectives related to  
writing, adapting, directing  
drama and children in an  
attempt to bridge gaps and  
move ahead collectively as  
educators, practitioners and  
researchers in drama and  
theatre. Divided into two  
parts, Part I reflects on

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the use of drama in its  
varied forms with children,  
while Part II focuses on  
projects and experiments  
with children using theatre  
in order to draw links  
between drama, theatre and  
pedagogy. Drama and Theatre

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with Children will be key reading for researchers, academics and postgraduate students in the fields of drama education, theatre education, curriculum studies and child development. The book will



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also be of interest to drama practitioners, school teachers and teacher training leaders.

Swortzell has constructed a seminal reference work that chronicles the history,

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current state of artistic  
achievement, and foremost  
future needs of children's  
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excellent first resource for  
diverse forms of research,  
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undergraduate and graduate students. Choice After a visit to the Children's Educational Theatre in New York City, the first American theatre intended specifically for children and adolescents, Mark Twain

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declared that children's theatre is one of the very, very great inventions of the twentieth century. The Guide is designed as a reference book, surveying theatre for young people in forty-five countries from Australia to

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Zimbabwe, as well as  
examining some of the  
provocative paradoxes,  
questions, and concerns that  
plague and inspire  
children's theatre. Arranged  
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country, the Guide documents

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the history of the  
children's theatre movement  
in each country, defines its  
current state of artistic  
achievement, and projects  
its foremost needs for the  
future. For each chapter,  
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of representative companies. Important productions and influential dramatists, directors, designers, performers, and pedagogues are also mentioned.

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powerfully it can enhance  
their social and mental well-  
being. Child-led  
performances, for example,  
can be used as a technique  
to distract young patients  
from hospitalization,  
prepare them for painful

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procedures, and teach them  
calming techniques to  
control their own pre- or  
post-operative stress.

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the key theoretical contexts  
and practical features of  
theatre for, children, in

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the process offering  
motivation, guidance and  
inspiration for  
practitioners who want to  
incorporate performance into  
their treatment regimen.

Producing children's theatre

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comes with its own unique set of joys and struggles. This book is a step-by-step guide to working with children to put on a play. I cover everything from the initial idea to the thank you notes that go out after

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everything in  
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