

1. Record Nr.	UNISA996389687003316
Autore	Bentley Richard <1662-1742.>
Titolo	A confutation of atheism from the structure and origin of human bodies . Part I [[electronic resource]] : a sermon preached at Saint Martin's in the Fields, May 2. 1692. Being the third of the lecture founded by the Honourable Robert Boyle, Esquire / / by Richard Bentley
Pubbl/distr/stampa	London, : Printed for J. H. for H. Mortlock at the Phoenix in St. Paul's Church-yard, 1693
Edizione	[The third edition.]
Descrizione fisica	32 p
Altri autori (Persone)	BoyleRobert <1627-1691.> StillingfleetEdward <1635-1699.>
Soggetti	Christianity and atheism Atheism Religion and science
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Reproduction of original in: Cambridge University Library.
Sommario/riassunto	eebo-0021

2. Record Nr.	UNINA9910789945603321
Autore	Baldwin Patrice
Titolo	With Drama in Mind [[electronic resource]] : Real Learning in Imagined Worlds
Pubbl/distr/stampa	London, : Continuum International Publishing, 2012
ISBN	1-280-57611-1 9786613605801 1-4411-6935-0
Descrizione fisica	1 online resource (251 p.)
Disciplina	372.66 372.660440941
Soggetti	Teatre (Gènere literari) - Ensenyament Drama -- Study and teaching (Elementary) -- Great Britain Drama in education -- Great Britain Teatre en l'ensenyament Education, Elementary --Activity programs -- Great Britain Drama - Study and teaching (Elementary) - Great Britain Drama in education - Activity programs - Great Britain Education, Elementary - Great Britain Music, Dance, Drama & Film Drama
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Contents; Foreword; Introduction; How to use this book; PART ONE; Chapter 1 - Drama in Education; Chapter 2 - Drama and the Brain; Chapter 3 - Dramatic Play and Learning; Chapter 4 - Drama and Intelligences; Chapter 5 - Drama and Thinking; Chapter 6 - Drama, Creativity and Imagination; Chapter 7 - Drama, Thinking and Talk; PART TWO: Structuring the Drama Experience; The Drama Contract; Drama Strategies - Choosing and Using; Teacher in Role; Still Image and Freeze-frame; Mantle of the Expert; Hot-seating; Role on the Wall; Conscience Alley; Thought-tracking; Eavesdropping; Rumours Collective RoleImprovisation; Small Group Playmaking; Forum Theatre;

Teacher as Storyteller and Storymaker; Ritual; Other Drama Strategies;
PART THREE; Drama Units; Unit 1 (Key Stage 1) - Mr Once Upon a Time;
Unit 2 (Key Stage 2) - The Victorian Cotton Mill; Unit 3 (Key Stages 2 /
3) - Bullying; Unit 4 (Key Stages 2 / 3) - Creating an Imaginary Culture
and Community; Unit 5 (Key Stages 2 / 3) - Chief Seattle's Speech
(1854); PART FOUR; Photocopiable Resource Sheets; Resource Sheet 1
Senses; Resource Sheet 2a: Rumours; Resource Sheet 2b: Rumours;
Resource Sheet 3 Plans
Resource Sheet 4 ThoughtsResource Sheet 5a: Conscience Alley;
Resource Sheet 5b: Conscience Alley; Resource Sheet 5c: Collective
Thoughts; Resource Sheet 6 Questioning/ Hot-seating; Resource Sheet
7a: Victorian Cotton Mill; Resource Sheet 7b: Victorian Cotton Mill;
Resource Sheet 8a: Role on the Wall; Resource Sheet 8b: Role on the
Wall; Resource Sheet 8c: Role on the Wall; Resource Sheet 8d: Role on
the Wall; Resource Sheet 9 Contrasting Images; Resource Sheet 10
Storyboard; Resource Sheets 11a&b: Chief Seattle's Speech; Resource
Sheet 12 Chief Seattle's Photograph; Resource Sheet 13 Statues
References and Further ReadingIndex; A; B; C; D; E; F; G; H; I; L; M; N;
O; P; Q; R; S; T; V; W

Sommario/riassunto

In this new and updated edition, Patrice Baldwin brings together key findings from brain research and best practice to highlight the benefits that drama and imagined experience can have on learning, creativity, motivation and self-esteem, and explains why and how drama supports learning. Patrice advocates an holistic approach to learning based on personal, social and emotional growth, and argues that drama can be a means of developing potential in both the teacher and learner. The book includes sound advice on planning and managing drama across the curriculum from ages 5-14, and provides caref
