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Autore	Baldwin Patrice
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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 Thoughts  
Resource 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 Reading  
Index; A; B; C; D; E; F; G; H; I; L; M; N; O; P; Q; R; S; T; V; W

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### 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

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