

Making RE Make Sense
Teaching RE using Theatre of Learning
Techniques

**Experiential, active and multi sensory
techniques to motivate and engage pupils
while promoting their spiritual
development, aiding their intellectual
understanding and raising their academic
achievement**

Sue Phillips
Copyright 2006

Teaching RE with the Theatre of Learning

Theatre of Learning is a process not a place.

This is a process that I have developed over many years to make RE make sense. It is about using circle work and experiential learning techniques in a multi sensory setting with music, artefacts and displays to motivate, engage, improve behaviour and written work, but most important of all, these techniques change the way young people see themselves and others.

Ten years after I began to develop the techniques and share them with other teachers there has been an unforeseen benefit, the effect of these methods on the teachers themselves. For many, it has rekindled their passion for the subject, tapping into their own spirituality and creativity. It is enabling them to find RE teaching more satisfying and rewarding as they discover their pupils from all kinds of backgrounds engaging in the lessons and in many cases being moved by them. Not only has it enabled the pupils to understand and empathise with traditions and ways of life very different from their own, but teachers, also, have engaged with the traditions differently, as relating to the spirituality of the traditions has deepened their appreciation of them, both intellectually and emotionally.

**“After teaching the lesson on the Atman (the Hindu idea of god) the way you showed us, I felt I understood it properly myself for the first time”
Jenny, Head of RE in a Manchester school**

“You have completely changed the course of our careers, two weeks into our teaching practice Emma and I were on the point of giving up, the children just didn’t want to know. After we left your session on Saturday we hit the charity shops buying music and fabric, candles and plants. It changed everything, my head of department couldn’t believe the effect it had on the children.”

Jill Blanchard a trainee at Manchester Metropolitan University in 2001

Five years on, following a Theatre of Learning course on RE and global citizenship in March 2006 Jill’s trainee, Andrew, writes

“I felt revitalised and energised, it reminded me that I too am a creative and energetic person who wants to enhance the learning of the pupils using other methods than textbook and worksheet. I had been feeling negative about the notion of teaching for the exam, but the ideas have helped awaken and enliven my passion for the subject again. It certainly gave me killer confidence to try new ways of working”

Following a day with the Roman Catholic Schools Partnership in Birmingham at the beginning of March, Theresa Edge from Cardinal Wiseman Catholic School tried the methods and wrote to say

“I tried the Island and watched my children learning RE for the first time. I had so much fun that I will definitely do more”

A month later she wrote again.

“I wanted to do something different for our year five taster days and year six induction day. I thought I would have a go at your fabulous experiential teaching about Christian prayer. We set the scene with a beautiful centre display and music as listed. I still get goose bumps ,Sue ,I had teachers with tears coming down their faces and by the time I put the music on, “I just wanna praise you”, the darling year fives were dancing! What a day . When the pupils went into the hall at the end of the day they were bursting to tell the deputy head what they had been up to.On every day , four in total, RE was what the kids enjoyed most !!!”

Theatre of Learning creates awareness, compassion and empathy with people whose way of life is very different from their own. Theatre of Learning transforms the classroom experience for both pupils and their teachers, making the whole enterprise more satisfying for them both. Teachers, like ourselves, came into this profession to make a difference, Theatre of Learning helps us to do that because it creates young adults who will go out into the world *with the desire* to make it a better place.

Theresa wrote earlier in her e mail about a visit from Ofsted our government inspection team. She used the story of an Indian woman, I had told, who suddenly finds herself homeless, forced to make a home for herself in the car park outside Calcutta station where she walked, past the beggars, every day in better times, on her way to market.

“We were on tenterhooks. All staff were being observed and I was next.I wanted to do something from the cardboard city book but was not sure whether I should play it safe with a lesson I knew they could cope with Up until the morning I had not made up my mind but I thought if it goes wrong at least I have tried!

I told them Sarita’s story of living on the street draped in fabric and bare feet. I asked them to choose a colour to describe Sarita’s life what would it be and then put it into a piece of poetry. Their poetry was amazing. We’ve got a huge display in the corridor”.

It does so while also boosting their academic achievement. Motivated by engaging lessons which boost understanding and memory and leading to lessons aimed at improving literacy, we have seen our A* - C examination results for the General Certificate of Secondary Education, taken at age sixteen, soar from a regular 28% - 32% to between 50 % and 70%+

How did Theatre of Learning come about ?

Theatre of Learning began as a result of my struggles to motivate disaffected 16 year olds who said that RE was “nothing to do with them or anything else we know “. They were fed up with cramming facts and drawing ground plans of churches. That summer in 1996 only ten of my class of 22 pupils took the GCSE, The others refused because it was “so boring” ,”a waste of their time” “ nothing to do with us or anything that we know” They wished to spend precious revision time on “something more useful”. I think they were right.

The day I sat them down in a circle, using my student centred learning training and my experience as a counsellor, to give them the opportunity to tell me why they were so fed up and their mock results were so bad was the worst moment of a twenty year career. What they told me hurt . it hurt because I knew they were right. What I was teaching them *really* didn't have anything to do them or anything that they knew”

Getting real with pupils can often be painful but it is a vital part of effective education. When I took the decision, on that occasion in January 1996, to put the desks against the wall and sit the class in a circle and ask them what was wrong ,I was using the techniques I had established in my school for teaching Personal and Social Education. We didn't learn RE like that, in those days or indeed any other subject.

I made a decision that day which, although I could have no idea of the consequences, completely changed my life. I vowed that I would never teach the same way again. At that moment, I had no idea what I was gong to do instead!

That decision began a journey of experimentation and innovation which has transformed the way I teach, giving me and my pupils enormous satisfaction. It has

- Increased motivation
- Improved behaviour
- Improved recruitment to GCSE
- Involved all pupils whatever their academic ability
- Delighted parents
- Raised the profile of RE throughout the school

Theatre of Learning boosts emotional intelligence, empathy and compassion

Most surprisingly, the methods I gradually developed, step by step, began to develop the pupils *emotionally* as well as academically. It was their growing awareness of their own inner selves and the change to their attitudes and values which became the most important aspect of this work. Not only were they

becoming more compassionate, caring individuals, but their understanding and motivation to complete their academic work was also transformed. (It is this dimension which I believe can make a real difference right across the curriculum.) All the time, in those early days, I was asking myself, why? It was, I believe, because

The whole teacher is teaching the whole child and allowing the whole child to respond.

What is Theatre of Learning and how does it work?

We work in **circles**, creating a class “family” as several groups have described it, through trust building and listening exercises and creating a safe place to share personal thoughts feelings and experiences. “Making RE Make Sense” pub SFE 2003 will show you how to do that.

We work in a **multi sensory environment** using displays in the centre of the circle of flowers, plants, candles, driftwood, scent, pictures, fairy lights, fountains, together with photographs, quotations and artefacts to help pupils remember the lesson. All Theatre of Learning books on the various traditions will give you lots of ideas for creating an inviting and pleasant environment for your pupils which they will respect and you will both enjoy.

Literacy is never the starting point. This means that it cannot provide a barrier to learning. Every pupil takes part equally in the experiences and the discussions that follow. When the reading and writing does begin *after* the learning takes place, pupils are more confident. They approach it with considerable understanding, already, and, as a result of the engaging, sometimes powerful experiences, they are *motivated* to write. They are able to read and write at a more demanding level than they would normally attempt because their level of motivation and *understanding* is so much higher. The writing frames and carefully structured levelled essays that follow each Theatre of Learning lesson recipe allows all pupils to write to the highest levels of the national curriculum.

Theatre of Learning boosts exam results

British children follow the **national curriculum** in all subjects. The **framework for Religious Education** is non statutory, allowing each area to have its own **locally agreed syllabus**, which can take account of the traditions of the local population.

Assessment levels with accompanying level descriptors, exist for all subjects but are not statutory for Religious education. Using the levels to assess progress is a sensible and useful measure to RE teachers, most use them. They have done much to raise academic standards in RE.

The important issue for raising academic attainment in RE is to set questions at the highest levels in order to enable pupils to reach them and to develop their critical, analytical and evaluative skills. Government inspections have shown that, in the past, RE has not been good in the UK at doing this. There have been far too many low level activities, drawing, colouring, poster work, accompanied by short descriptive written work. The levels have enabled all of us to think hard about the questions we ask pupils to respond to.

Theatre of Learning lesson recipes are all accompanied by structured, levelled writing frames and essays. The multi sensory, experiential and enactive techniques develop a deeper understanding and provide a more effective basis from which to evaluate the effect of belief, ritual and ceremony than the use of textbooks alone and motivate pupils to read, research and write at higher levels than they would otherwise have attempted.

I have summarised the levels in my resource files so that they can be a useful tool for teachers and pupils in discussion about written work, in the classroom.

Level Three,: (average attainment for age 7) facts.

Level Four :(average attainment for age 11) why and because

Level Five: (average attainment for age 14) the affects of religion upon an individual, a family or a community

Level Six, : (attained by many at age 14)the variety of belief within a tradition

Level Seven (attained by some at age 14)critical analysis

Level Eight: (attained by a few at age 14) comparison between traditions , development of a tradition through history.

Answering the more difficult evaluative GCSE questions is so much easier for pupils when they are writing about experiences they actually took part in.

After being taught using Theatre of Learning techniques pupils are able to deal so much more effectively with **level five** questions about the affects of religion upon a person, family or community , **level six** questions, about the variety of belief within a tradition and **level seven** questions requiring critical analysis , and level eight questions about the comparison between traditions because the answers will come partly from their own experience and reflection. as well as being accompanied by real, motivated thinking and research.

Joe, a very bright and articulate 16 year old, was coming up to GCSE exams when he made the following statement. He was supported by Helen, also very bright. They both planned to read philosophy at University. They studied RS to A level. Now graduates in English they both argued ever afterwards about which one of them made the statement to a research student who had come to look at our way of working.

“In my other lessons, everything just goes straight out of my head the moment I walk out the door, I have to look back over my books to remember what I have learned, but RE is a memory, it becomes part of your life.”

What they were saying is that these lessons *affected* them and changed them as they experienced, imagined, reflected, became aware and articulated, it was so much more than information learned from a book. *This is what we need to do to bring the citizenship dimension of our work alive in whatever area of the curriculum we are working.* Here is an example

In the early days I discovered the transformative power of this way of working almost by accident. After a lesson in which pupils were invited to think about a relationship that needed healing in preparation for a GCSE examination question on the affects of prayer on Christians , I invited the pupils, if they wished, to write about what they had thought about during the exercise., before answering the GCSE question. I thought that this might help to add depth to their answer .

I had done the exercise many times before, but not suggested they share any of the personal experience. Pupils wrote at length and some of these responses can be seen in “Teaching Christianity with the Theatre of Learning “ One pupil realised how much she pushed everyone away, fearful of being hurt . She went home and “sorted out her relationship with her stepfather” telling for the first time how much he meant to her and after a long conversation with her mother, her “feelings about her real father.” Another pupil, realising how much she was going to miss an Auntie dying of cancer many miles away, went home and told her mother how she felt. Together, they rang the aunt so that Sarah could” tell her how much she really cared”. Her Auntie died three days later.

Examples like this occur all the time.

Using Music to increase engagement and understanding and create pace
Music is a vital ingredient of every Theatre of Learning lesson , creating atmosphere, soothing and engaging the pupils, marking transitions (when this track finishes in three minutes I would like you to have ...), creating excitement and anticipation or calming and aiding concentration. Not only is it having a powerful affect in RE but it has enormous potential across the curriculum, especially where we are working on **values** education through the **citizenship** dimension of our work.

Music has a powerful effect on mood and emotion. Whilst I was obviously aware of this because I use it in my work all the time, I am rarely on the receiving end of this kind of work. I don't know how it *feels* to be taught like this.

The power of music was very evident to me during a presentation by **Marion de Souza** who is working on spirituality with teachers in Australia. She was talking about the importance of using the **imagination** in teaching. She had prepared a power point presentation about war. It was designed to be used in English, RE, or Citizenship lessons. It contained powerful visuals from Vietnam, together with quotations and poems.

The point was simply to play it, at the beginning of a lesson. The teacher would say nothing. Its job was what it caused to happen after it was over. However, when we met in Canberra the day before her presentation, she was most concerned to find some music to accompany it. Unable to find the piece she wanted, she settled on the sound track that accompanied the film "Alexander" hoping that there would be something suitable on the CD.

The result was extraordinary. It was the music filling the room as the images and text moved across the screen that made it so powerful and moving, filling one with a renewed passion for the avoidance of war. The music she chose was not martial, but emotional and moving, full of the sadness of war. I wonder what the effect would have been had she chosen a rousing military band?

As I watched. The "teacher" doing nothing, but in fact, so much, I was reminded of a lesson taught by a student teacher, also on war, that I had observed a few days before, in England. I will call her Katy.

It was a good lesson, very workmanlike. Katy's planning had focussed on the development of skills needed for answering the exam question. The content of the poem she used was delivered to serve *that* purpose, rather than *also* bring out the author's aim which was to provoke an emotional response to the horror of war.

Katy read a poem to her class without expression or emotion, just got it out there, so it could be discussed and compared with another one. She focussed on the vocabulary and the keywords pupils were learning to use. She tested their understanding of these terms and their ability to recognise where these techniques were being used in the poem. She fulfilled her aim very well in bringing out the salient points the pupils needed to make in order to write about the poem in their GCSE exam. The lesson was crisp, pacy and clear. The pupils showed evidence of having learned the terms and skills she had set out to teach. I gave her a grade two. The lesson was very good, it had fulfilled the stated learning objectives, and I had evidence that the pupils had learned them, but I felt an opportunity to look at the deeper moral issues had been missed.

It was a bright year eleven class. They were well behaved but not very engaged. They were reluctant to answer her questions - they were perfectly polite, they just couldn't be bothered. I am not sure I would have been either.

I felt that had Katy used some music and read with feeling that she could have got so much more out of the learning experience because she might have touched them emotionally, ie tapped into the spiritual dimension - and turned it into a powerful piece of citizenship teaching . The pupils would have been more likely to engage with the issues, this would heighten attention, focus, concentration and awareness. How much of our time in the classroom is spent recalling disengaged youngsters back to attention ?How much teaching time is lost because pupils are bored?

I have no idea how the pupils were feeling in this particular lesson but I imagine some of them were wondering why they needed to know these terms for analysis, some would have been thinking "yes ,that's easy I know these I don't need to demonstrate this to you but I may or may not show you that I do know them." . If the pupils had been fired up by the issue at the beginning of the lesson, they might have been motivated to talk with each other and the teacher - using the terms they needed to know and discovering that these had equipped them with the keywords and skills they needed in order to have a *satisfying* discussion that they *wanted* to have .

Pupils may well have left the room, better able to answer an examination question, *but also with values and attitudes and beliefs forming developing and changing*. Music could have gone some way to achieving this.

It didn't happen because it is not what Katy would *expect* to do in her planning. It hadn't occurred to her and when we talked about it afterwards she worried that she might get into trouble. I think that had she introduced the lesson in this way, she would not have had to change a word of what followed , *its not about cutting out what we need to fulfil our assessment targets in order to fit in more exciting things ,its about thinking about our method of delivery in a more exciting way*.

It reminded me of how often our inspectors, while my school was in special measures, ie deemed to be a failing school, asked us to take risks in the classroom to engage our youngsters, but how many of us can be bold enough to take the risk when there is so much assessment at stake? I believe ,and in fact I have demonstrated, that multi sensory experiential methods boost achievement, because they boost engagement. They boost engagement because they introduce enjoyment and satisfaction, for teachers - as well as pupils. It is about motivating people to learn and motivating them to care. It is about changing from passive learners to experiential learners, which is in fact how we learn naturally.

The experience of watching that brief power point with music in Australia is not a

new one. We do it every day when we watch television and go to the cinema. It was the *context* that made it so powerful, it is not what you *expect* in a lecture room – or in a classroom. Our pupils live in a multi media age. They receive information at tremendous speed, decoding symbols and interpreting subliminal messages in adverts and music videos and play station games. They are surrounded by sophisticated information technology – except in school.

No wonder they switch off when we come up with our information packages delivered in an archaic fashion which *was* interesting and exciting, in the past, - to us .

Those two experiences of learning about war underline my belief that it is not the *information* that fails to engage but the *method*. That is why we find ourselves angry and frustrated when young people do not seem to respond to issues that we feel are important. We need to find a way in through imagination and emotion, to “light the fire in their bellies.” As Anita Haigh, Advisory teacher for Citizenship and Personal, Social and Health education in West Sussex puts it.

Creating engagement and atmosphere and pace with lighting in the Theatre of Learning.

We work in **soft lighting** , created by lamps and spotlights, creating an atmosphere in the classroom, every lesson, which is more powerful than the pupils own agenda. Entering the circle to music which is gently faded, along with the lights, timed to their gradually ceasing chatter means I no longer start lessons frazzled and cross, or shouting - and neither do they - it is like the lights going down in the cinema. Everyone waits to see what is going to happen.

The pupils may enter a brightly lit room to lively music for the introduction to the lesson which may be fast paced and energising, a true /false exercise testing previous knowledge for example. Then there may be a change of pace and atmosphere to set the scene for an emotional story, soft music fills the room, soothing the pupils and enabling them to change gear emotionally. The lights will be faded so that the room is lit by spotlights or table lamps ,or perhaps simply the overhead projector shining on to the board to pick out the keywords that will appear in the story. There will be gentle fairy lights woven through out the centre display so that they have something attractive to look at and focus on. The music and the lighting, together, invite the children into the story, shutting out the outside world, their own thoughts and distractions from each other. The atmosphere allows them to focus, to concentrate, to feel, to think and to imagine. In this atmosphere the potential for learning is maximised as the subject information is delivered. It may be through a visualisation, or a mind movie, or a short story all of which I have written myself both as a vehicle for the subject content and to provoke an emotional response.

So often I find, in supporting other teachers as a mentor, following observations or having been called to a classroom to settle a disruptive class, I am faced with

a frustrated ,often angry teacher who says “They just won’t listen ! They won’t give me a chance”

We need to put ourselves into the shoes of the pupils entering a normal classroom, not necessarily through choice, to listen to information that they do not necessarily wish to know ,in an environment that might not be very attractive and which is full of distractions, ie each other, and ask ourselves is this how people in advertising would work? What are you going to sell in circumstances like these ? and if you have to work in these circumstances, which we do !, then what is the best way to grab the attention of your customers ? We need to ask ourselves, what can we do to change the way we deliver the core content of our lessons?

We have looked so far at creating a multi sensory environment . We have begun to look at the role of emotion and imagination in engaging the whole child. Now we need to think about the methods we might use within our engaging , multi sensory environment. Here are two techniques which have had the most profound affect on the pupils spirituality and moral development. What I call **Religion neutral exercises** and **Participatory symbols**.

Religion neutral exercises and participatory symbols

Over the years in my RE lessons, these have become increasingly important as a way of making RE make sense and most importantly to enable pupils to enter into the experience of someone very different from themselves.

Religion neutral exercises are activities that are planned to parallel the aspect of a tradition that you are teaching. They are religion neutral because they are not directed toward a divine being and are, if you like, tradition neutral, for example

A religion neutral exercise to help pupils understand the meaning of the Christian Eucharist

Passing bread and water round a circle and reflecting on the symbolism of passing them to each other, together with tasting the bread and touching the water, enables pupils to reflect on the symbolism of sharing, being nourished, being cleansed and given life. When pupils are then asked to read the Eucharistic words of institution and think about what Christians believe is happening when they take bread and wine at holy communion, all the complicated theology suddenly makes sense. Together, with their community, they are being nourished, cleansed and given life. Answering a GCSE question on the value and effects of Christian worship suddenly becomes something that pupils can respond to meaningfully as opposed to greeting it with blank incomprehension “How could anybody find that *valuable* ?!”

What also happens is that pupils are able to reflect on the transforming power of symbol and ritual. They begin to make sense, rather than remain these rather

bizarre activities, which other people do and which have “nothing to do with us, or anything that we know”.

A religion neutral exercise to help pupils understand the meaning of the tefillin for Jews.

Show a group of year eights , (age 12/13) for example, a picture of an Orthodox Jew in Tallit (prayer shawl) and Tefillin (small leather boxes containing special pieces of scripture and strapped to the forehead and arm) and they are liable to laugh.

Explaining what is happening in the picture, and, or ,reading from a book or worksheet is not likely to improve the situation. It is not just about information but also about prejudice, racism and being different.

However, when asked to write on a strip of paper, something very important in their lives, a hope or wish or a special person and to fold it carefully and place it in a small box which is then placed for one minute against the forehead where they *think* about the person, the heart, where they *feel* loving thoughts for the person and finally held in their hands, where they think what they can *do* to help the person, there is a dramatic change. Pupils no longer find the idea of Jews wearing tefillin amusing, They have usually been deeply moved by their own reflection during the religion neutral activity, their own spiritual awareness developed a little. Empathy is developed, racism is being eroded. Emotional intelligence is developing. Their ability to evaluate, answering a GCSE (General certificate of secondary education) examination question, such as “It is silly to dress up for prayer. In your answer give more than point of view” is greatly enhanced.

Participatory symbols

Is a term used by Paul Tillich in his book “Religious Language”. In it he says that there are some *symbolic actions* , things we *do*, which we humans take which enable us to understand something at a much deeper level than if we simply described it . These *actions*, like eating symbolic food, giving gifts, wearing special clothes or giving a ring, help us feel changed. We can actually *experience* the spiritual change of a rite of passage, for example, through these actions.

In class we can recreate this , enabling our pupils to experience spiritual growth spurts through developing awareness and promoting change. We can do this by inviting them to reflect and then write, or throw away or put into a stone, regrets or special thoughts, light candles or simply eat symbolic food to help them remember an aspect of a festival or ritual. In planning lessons it is helpful to thin about what we can ask pupils to do or take part in that will aid their learning, as well as bringing in the kinaesthetic dimension, so important in engaging pupils with different learning styles.

Theatre of Learning works because it uses all the learning styles but also is a process that engages the feelings and the imagination as well as the mind. Theatre of Learning is a holistic process developing the spirituality of teachers and pupils.

Without realising it I was unconsciously transferring to RE ,a formal written subject, many of the communication skills I had learned as a counsellor and introduced into Personal Social and Health Education,(PSHE) when I began teaching it twenty years ago. Step by step I tried things out , gradually refining what I did into a number of techniques that could be applied to any age range, for any programme of study. It was unconscious because, at that time, I no longer taught PSHE and was not aware of the influence its active approach was having on the changes I was making to the way I taught RE

Applying Theatre of Learning techniques to Personal and Social Education and citizenship

Ten years on, the process of Theatre of Learning in RE is being shown to teachers all over the UK, Australia and New Zealand . During the period of its development I became an Advanced Skills Teacher working on in reach in my school, which was placed in special measures for eighteen months from 2003 to 2005. In this role, where I mentored and coached teachers in a number of departments , I had the opportunity to see how Theatre of Learning could be applied in other areas of the curriculum. Striking results occurred in geography, for example, where two NQTs transformed behaviour and motivation in their classes by applying the techniques to some of their lessons.

A turning point occurred In January 2005. The day before I returned to school for the spring term. I wrote the last sentence for a series of teacher resource files on RE which had taken five years to complete. It was a significant moment, one that I will always remember. It was filled both with immense satisfaction and also a sense of loss. What now ?

Then I realised what a pivotal moment it was.

The next day, in one of the many unplanned twists of fate that occur for all of us, I was returning to school with an additional role. Deep in the trauma of special measures and with HMI(Her majesty's inspectors) concerned about the personal and spiritual development of our pupils, we had found ourselves without a head of PSE and Citizenship. I had come full circle.

Focussing on PSE and citizenship again, with all the techniques I had developed in RE, presented me with the possibility of extending them to these areas. The concept of multi sensory learning with its potential to engage, motivate and promote memory and understanding, was something I was keen to do, but most of all I wanted to use them to change pupils attitudes, to enable them to care, and to care enough to change their own behaviour and do something about

injustice.

I mounted a two stage campaign

- **Step One is about Making The Connection, raising awareness of citizenship across and within the life of the school .**

How I did this is not relevant here, but in the second stage which was about using Theatre of Learning techniques across the curriculum, to develop an awareness of Citizenship, I discovered and developed techniques for promoting positive moral values, attitudes and beliefs in young people that made a difference to my RE teaching. These are

Confidential feelings visualisations in which pupils can explore feelings alternatives in tempting situations

Anonymous thought sharing circles in which classes can share safely what they did and felt in their visualisations

Mind movies in which pupils listen with eyes closed, using their imagination to enter a scene or historical time period, or imagine themselves as part of a process described by the teacher

Story telling in role in which the teacher or pupils tell “their story” in the first person allowing pupils to imagine what it might be like to be homeless or a refugee, for example.

What’s in the bag in which the teacher removes artefacts, objects surprising facts and statistics one by one to intrigue and motivate the class as the lesson content is delivered and to aid recall and discussion.

Traffic lights discussions in which children vote with coloured cards on whether they agree, disagree or are not sure about provocative statements made by the teacher concerning the moral issue discussed that lesson. Pupils are invited to explain their opinion developing their skills in evaluation

So this is where I am now, ten years on from that painful day in January 1996 when Lizzie said to me so angrily “What has this got to do with us or anything that we know ?” teaching, writing and developing lesson recipes using these techniques to develop values and concern for our fellow humans and our planet for use in RE and across the curriculum .

Please contact me by e mail : njphillips@supanet.com for any support or advice or help . Details of my current resource files can be found at www.sfe.co.uk
Theatre of Learning.

