



NEW VIC



The New Vic Theatre Children's Shakespeare Festivals 2026

Performed at the New Vic Theatre on:

Tuesday 10th, Wednesday 18th, and Thursday 19th March 2026

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Information Pack 2 - Performance Phase

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Performance Phase Overview

Points with additional information on the following pages are marked with an *

Send home consent forms and information for parents/ carers*

You might choose to send this with a cover letter from the school. Once you have all the pupil forms returned, please complete the 'Collated Consent Form' and email this to Matt by **Friday 20th Feb**. This will flag up where consent is missing and your festival director will discuss the practicalities for your class with you. See page 4 for more information on this.

Complete and send your Programme Information Form*

Once you have all the consent forms returned you will be able to send the list of names for printing in the programme (omitting those without consent for this). Please email this to Sue by **Friday 20th Feb** at the latest please.

Read your Performance Focus overview document and Initial Ideas Doc*

Sue will send you a performance focus overview document which includes an 'initial Ideas' document, and at the midpoint meeting you will also receive a physical letter for you to open with your class.

Organise your coloured t-shirts *

Your performance focus will tell you what colour t-shirts your class will wear

Devising and rehearsing

You identify what material you might have already created during your exploration of the scheme of work, before developing your performance piece with your class

Tell parents about how to get tickets for the theatre performance

Please see Sue's separate ticketing email for information.

Director's visit*

Sue will come into school to lead a rehearsal and help you to refine your performance piece, at whatever stage you've reached.

Create a final script using the given template*

This will be what the technical team will work from. Please send this to Sue by **Friday 20th Feb**

Technical meeting

You will meet with your festival director and a member of the theatre's technical team to talk through your technical script. This will most likely take around 20 minutes per teacher, and will be done via Zoom. Sue will confirm the date and time of this.

Performance Day*

See 'Performance Day' on page 5 for information on what to expect when on your performance day at the New Vic Theatre.

You receive your photographs of your theatre visit via download link

You complete a short teacher evaluation to share your experience of the project this year. We will send you a link to this after your performance date.

Pupil Consent Form

What consent is needed?

We understand that this is a big task, but to comply with data protection regulations, we are required to ask you to gain consent for every child in your class for two specific activities:

- **PHOTOGRAPHY** - you will need to get consent for each child to appear in photographs our photographer will take to record your class's experience at the theatre. These will only be shared only with you, for you to distribute to parents as you see fit.
- **PRINT** - you will need to get consent for each child to have their name printed in the festival programme. This will only be shared only with parents/ carers of pupils from your school.

How should schools request parental consent?

We've provided an information sheet and consent form for you to send home with each child, which are designed to be parent-friendly whilst still meeting GDPR requirements. A copy of both is available from the HAMLET resource page (password Horatio26).

You may wish to send the forms with a covering letter from school, or to send your own form which requests consent for the two specific activities listed above, if you feel this is more likely to return a full set of forms. If you have any questions or concerns around this please email matt@northwestdramaservices.co.uk.

What should you do if parental consent is refused?

It is, of course, the right of parents/ carers to withhold their consent for any of the specified activities. We would strongly recommend that you try explain as fully as possible what the consent is needed for, to avoid disappointment later.

There may be children for whom safeguarding concerns mean they cannot be photographed or have their name printed in the programme. Please speak to Sue if consent proves to be an issue for your class.

Collated Pupil and Staff Consent Form

Once you have all your pupil consent forms returned, you will complete the 'Collated Consent Form'. A word document copy is available from the resource page. **Please return this to Matt by Friday 20th February.**

This also asks for you to give your consent - please ensure you complete this section too!

Please DO NOT send your pupil consent forms to us, as these need to be held in school. We ask you to email the 'Collated Consent Form' to us, which asks you to flag up how many pupils do not have consent for photography and for their name to be in the programme.

Programme Information Form

Once you know who can have their name printed in the programme, complete the Programme information Form. A word document copy is available from the resource page. [Please email this to Sue by Friday 20th February.](#)

Please double check your list is accurate, and crucially, doesn't contain any names for whom consent has been withheld.

Coloured T-Shirts

Each class will be allocated a colour for t-shirts. You will need to order or otherwise source these, but you may well have some stock from previous festivals in school; if not, they can be bought cheaply from a number of online and high street shops. The children will wear these throughout the performance day and also for their performance on stage. Please speak to Sue if you have any questions or concerns about this.

Your Performance Focus

Shortly before the mid-point meeting Sue will let you know your performance focus. You will be sent an overview document (so that you have a sense of where your performance fits in to the wider festival) and a performance focus document which outlines the specifications of your piece, and offers some prompt questions to get you thinking and guide you towards the moments from the story that your focus area covers, but how you tell your particular 'story' is entirely up to you.

Devising and Rehearsing

So far you have been exploring the play through the dramatic techniques described in the scheme of work. This means you have lots of potential raw material. When you have received your performance focus, start by looking at the drama you have already done and what could be turned into part of your performance.

Next, you will consider the prompt questions contained in the performance focus overview, and perhaps discuss them with your class. You will hopefully decide on some new ideas that you would like to show and include in your performance. Devising and rehearsing is a creative process, and will be different for each teacher and class. It will involve changing, cutting, reinventing and reworking so that you tell your story in the most exciting way.

Some questions it might be helpful to ask yourself during this devising process are:

- Is it the right length (no longer than 10 minutes)? If not you might need to edit or extend?
- Does it cover the performance focus – has anything crucial been omitted?
- Does it include your key line?
- Does it include some elements of Shakespeare's original text?
- Does it include some elements of original language written by the pupils themselves e.g. poetry, monologues, songs etc?

Directing Visit

Sue will visit each class in the weeks before your performance day. She will spend around 90 minutes hours with each class - leading a rehearsal, further developing your performance piece and providing any other help you might need.

Technical Script & Technical Script Meeting

When you are devising your performance, how you record what you have done will be entirely up to you. But following your directing visit you will need to produce a technical script. This will be a record of exactly what is said and done on stage, and will be what the lighting, sound and music cues will be taken from. Sue will send you the template you will need to create your technical script. Please see the note 'Completing Your Technical Script' below.

Shortly before the performance Sue will invite each class teacher to a short technical script meeting with the technical team at the New Vic Theatre. Here you will describe your piece and your ideas for lighting and sound.

Please ensure that you send your completed technical script (using the template provided) to Sue by Friday 20th Feb.

Performance Day

All classes will arrive according to their agreed staggered times (9am, 9:30, 10am). Each class will have a slot on stage to rehearse their performance with lighting, sound and music. Sue will notify you of your stage slot nearer the time.

This will be followed by a dress rehearsal of the full performance before a public performance at 2:30pm, for an invited audience of parents/ carers and members of the wider school community. The day will end at approximately 3:45pm so it might be a good idea to book your coach to arrive at about 4pm.

Completing Your Technical Script

After the midpoint meeting, Sue will send you a template (word document) in which you will write your technical script up. We will also send you an example script, that illustrates how to express your lighting, sound and music cues. Both of these will also be available to download from the HAMLET resource page.

Put simply this will be a full and accurate account of where people move and what they say/ sing during your piece. Sue is always available to help with this, so please feel free to send her your draft scripts and ask her advice.

Lighting Palette

You can choose from one of six lighting states, to cover each section of your performance. A good way to think about lighting is to consider the atmosphere you wish to create rather than always feeling that the lighting must be for the correct 'setting' of a scene:

1. Daytime Warm Interior

(Castle, jovial mood)

2. Daytime Cold Interior

(Castle, cold mood)

3. Daytime Exterior

(Outside, coastal, graveyard)

4. Storm Exterior

(Lightning Chase Effect)

5. Ghostly Night-time Exterior

(Spooky mood)

6. Night-time Interior

(Candlelit effect)

Please write the name of the lighting state rather than the number.

If you would like a particular effect (such as a clap of thunder or a flash of lightning), this should be possible for us to provide. Please let Sue know if there is something specific you would like.

**Remember that we're not able to use 'blackouts' during your piece, as these will be used to signify the beginning and the end. We will cross fade from one lighting state to another to allow the piece to flow.*

Sound Effects

The sound effects that you can use are:

1. Ghostly whisper
2. Storm on the battlements
3. Regal Fanfare
4. Babbling brook
5. Footsteps on stone floor

Please write the name of the sound effect rather than the number.

Other recorded sound effects may be available – please check with Sue if you have something in mind.

Our musician Sam can also create a number of sound effects live in performance. For example, a tense single note – please let your festival director know early on if you'd like him to play

something in particular. If you give Sam a good description of what you would like in the script he will do his best to match your intentions (and he's very good at doing so!).

Music

On our website you will find 12 tracks of original music Sam has composed (called 'classroom music'). These are yours to use as you wish. We have a policy of no recorded music in the CSFs, so these pieces will be performed live on stage.

The music Sam will play is best described as 'atmospheres'. Sam will vary the pieces, so that they won't sound exactly the same as the recorded versions. If you feel you need that EXACT recording, we can arrange for it to be played by the sound technician.

You can download or stream the 12 Classroom Music tracks from the HAMLET resource page. If you think you need music, have a listen to them and select the one that best suits the atmosphere you are intending to create.

Consider when you would like Sam to start and stop playing. It's worth bearing in mind that Sam is a very skilled musician who often improvises in performance to enhance what the children are doing on stage, sometimes playing something completely new that suits the atmosphere.

Stage Management

Some important things to bear in mind when you are creating your performance piece:

- Your whole class should remain on stage throughout your piece (no exiting or entering).
- Please keep props to a minimum, and only use things the children can carry on and off with them.

Things that **MUST NOT** be used as props are:

- **Real fruit, vegetables and flowers**
- **Any item made of glass or crystal, or which could potentially shatter**
- **Confetti, petals, glitter, feathers or anything messy**
- **Liquids of any kind**

The stage manager will have the final say regarding the use of any prop or article, for safety reasons. If you're not sure about the use of a prop, please ask.

If you have technical questions, please ask Sue.