

dialogue



The newsletter of London Drama

Our Workshop with Jonothan Neelands



On Saturday 7th November Jonothan Neelands came to Oval House Theatre to deliver his workshop: *Dealing With the Real World* based on *The Arrival* by Shaun Tan. We were also joined by Gail Deal who is writing up the event for Rhinegold's *Teaching Drama* and has taken out a membership of LD.

Shaun Tan's book is a rich resource for some very deep themes to do with family, love, migration, immigration, oppression, to name but a few. There is no text to his wonderful illustrations so we had ideal conditions which drama teachers thrive on: unravelling mysteries and puzzles, filling in blanks, speculating on very human experience with our minds and bodies in space. It soon emerged that in Shaun's story a father makes a journey by ship to a strange land where he became a stranger, missing the love and care of his wife and family.

Jonothan Neelands kept the energy of the group moving and inter-relating with a series of exercises which introduced the themes and Shaun Tan's illustrations formed the focal point of our speculations and actions. The book proved to be a brilliant stimulus which sustained our interest and improvisations for the whole workshop, which culminated with an extremely moving and atmospheric session where letters from man to family and from family to man were written and read out.

I think all present agreed that the day provided a wealth of materials for use with classes at both Secondary and Primary level on themes of real potency. It was also a very nourishing occasion on a personal level.

Chris Lawrence

for your diary



Courses & Workshops Autumn Term 2009



Sat 28 Nov: 10-3.30pm
A Walk in the Park ~
drama & teenage suicide
led by Andy Kempe
at Oval House Theatre

* * *



Tues 1 Dec: 6.30-8.30pm
Drama & EAL Students
led by Daniel Shindler
at Central School

* * *



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* * *



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Building An Active Membership ~ Part 3

London Drama is in a state of Active Development!

The dynamic tool supporting this is the new proactive LD Website. It is enabling you swiftly and easily to access **Member Support Services** - Courses, Book Service, Contacts, Resources.

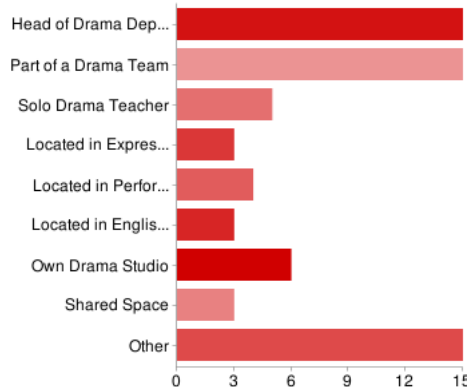
Next, it is also an effective means of progressing the aim we have flagged up in the past two *Dialogue* issues developing an **Active Drama Teaching Community** across London

This is going to be vital as we proceed into yet new phases of continuing change - both funding-wise and educationally. On the positive side while there may be further moves to less prescriptive organization, which will be most welcome - Drama remains still outside central curriculum requirements. While many schools value and support Drama, its further development will depend as before - on us as practitioners.

The demands on member time commitment are great. We are therefore setting up London Drama Development in careful stages to find the form which meets member needs and enables you to share your extensive creative and organisational experience and skills.

The FIRST STEP: Recent Member Survey

Designed to take only 5 minutes of your time to complete - and enable us to map our membership profile. What are the contexts in which members operate? There was an immediate positive response. See the very informative Bar Chart. It confirms the wide and enterprising range of drama teaching that takes place in schools, colleges and drama centres.



CURRENT STEP: Related Course Provision

What is the most relevant Workshop and Courses Programme for this wide membership working so diversely?

We ask you again to spend 5 minutes to complete this Survey (the link has been emailed to you). It will map what courses are key to continue and what new ones you would like to develop.

Drama for your Teaching: syllabus-related; creative drama; methods for specific groups and sectors;

Workshops for you as a Creative Drama Participant working with theatre companies on their improvisation practice.

FURTHER DEVELOPMENT from this:

1) Member Contribution to Dialogue.

We invite you to contribute short comments and ideas for the areas you are active in for the next issue of *Dialogue* - you as drama practitioners sharing responses and feedback, developing a dialogue between members.

2) Pilot Project.

From this form '*Cluster Groups*' of

members sharing experiences and resources. We are starting with the recent Process Drama workshop run by Jonathan Neelands. Those taking part are being invited to exchange email accounts of practical applications of the methods explored.

3) Sector Area Groups.

The next stage would be for members to form Development Groups for Key Sectors. This would be a development aim for next year.

NEWS-FLASH. A Primary Drama Group has formed, supported by the last Evening Course (see report page3)

Led by Amanda Kipling and Carol Oliver (Committee Members) this group now totals 40 members who are working co-operatively on defining a model for Primary Drama and a programme of sessions to run to support drama development in the light of the Rose Report.

Forming a DRAMA COMMUNITY across London

This can lead to the formation of London Drama as an active teaching community - developing organically from 'seed' projects such as this. Based in schools and drama centres

This is the aim for next phase, but if the idea of participating in a Sector Support Group grabs you NOW - get in touch with us. We could initially set up pilot active Google Groups to exchange responses.

NEXT STEP for everyone: spend 5 minutes completing the COURSE PROPOSAL SURVEY

[We have emailed the link to you]

Stuart Bennett, Chris Lawrence and the LD Committee

Pilot Group Formed for Primary Drama

Formation of the Primary Group

Earlier this term we held a meeting at the Crypt for any members who shared our concern over the current position of primary Drama

Primary Drama - once the fulcrum of the integrated curriculum in schools across the county - went into a kind of deep freeze when the national curriculum came in. For a good few years it remained fossilized in the memory of those who could recall the days when it energized disenchanted learners, carried those with language problems and engaged those with behavioural and concentration problems but there was 'no time for it on the current timetable'. Drama teachers who knew the benefits of drama in the primary classroom stewed in frustration as they tried to explain that if you taught through drama it would *save* time on the curriculum, not spend it. However, the boxed curriculum was here to stay for a while, policed by Ofsted and subjects taught in isolation soon produced teachers who knew nothing else themselves. However, it is precisely this generation of teachers who sense that something is missing - they are the ones having to deal with increased disenchantment in their classrooms and where best else to turn for enchantment than drama? It is a welcome irony that teachers who never knew drama in their own primary classrooms are now calling for its return. Drama has a strange way of refusing to die.

Secondary school ASTs and drama specialists are doing what they can. A watered down secondary programme for drama may be enough for year six but essentially primary school drama is a different subject, requiring a different skills base from its secondary relation and these skills have not been taught at teacher training level for years now. While

secondary drama grows backwards from theatre, primary drama grows upwards from play - the two should enjoy a most rich and healthy overlap in KS2 and 3 where sadly we lack our expertise most.

We are fortunate enough to have, not just as a member but also as a trustee for many years now, Carol Olivier who has been a deputy head in a primary school for many years and who is, unusually, a Drama specialist. She is delighted to see that there is not only an interest but also a demand for primary drama skills to make a comeback. We are lucky indeed that she is happy to lead and shape this strand of development for us at London Drama.

However at our meeting what we thought was the case was indeed confirmed. When something has been put in the freezer too long, it has burnt on the edges, gone dry and has splintered in places. We all look at each other and ask - 'Is it still alright to use this?'

The group started to pool together what they are doing - and yes we have thought-tracking and hotseating and maybe some freeze frames - the occasional Thought Alley. (A few faces suggest we think this could all be done better - but how? 'I managed to get a book on it but..')

We all know that the way to learn about drama is to do it - reading about it helps afterwards but it is not really the place to start. So we champion those new teachers in primary who have even ventured to try out something they have read in a book - but agree we need to bring workshops back and start to pull practice together and to fill in the gaps. The big task is steering the return of process drama and mapping a topic web across the curriculum.

The Rose report has helped a great deal by putting in print what we have been saying for years and profiling the position of drama in the primary curriculum both as an art form and a learning tool. If rejected by a possible future Tory government focus will return to the Cambridge report - the Rose report's forerunner - which is an even more thorough document valuing Drama. Either way, the task of forming a current model of Drama in the primary school is upon us.

Following the meeting we ran a training session, consisting of some background basics. We had a very keen group - all of whom echoed the sentiments from the meeting. Carol introduced the political and curriculum position of drama, Jo Fife led an inspiring session on community mapping all grown from a picture book, and I led a short piece on the hazards and joys of teacher in role.

We are keen to look at early years at some stage soon as this is not plotted into the Rose report which seems an odd omission - a gap we can start to fill maybe.

In addition to this we had a discussion about drama with a primary school who said they would like to be a London Drama flagship school. We are at the same time drawing up an idea of what this might look like.

Please join our group - we have over 40 interested parties on the electronic address book wishing to be part of this process. We plan to meet again next term and will have another follow-up evening course.

Be part of the thaw!

Amanda Kipling



London Drama is the Professional Subject Association of Teachers of Drama and Theatre in London. We are a charity and we are run by teachers for teachers:

- We organise INSET Evening Courses in drama/theatre in educational contexts
- We organise Full Day Workshops/INSET
- We arrange INSET for whole LEAs in London
- We run a world renowned drama book service
- We are sister to National Drama and network with many other Arts organisations in London and nationally

Annual Membership: (Jan, May or Sept): Students £16; NQTs £20; Individuals £25; Primary/Special Schools £30; Secondary Schools £40; Theatre Standard £40/Theatre Premium £50.

You get: 2 Drama magazines and 6 Newsletters a year; 5% discount on books; 25% discount on courses; a free listing on this page (space permitting) and lots of SUPPORT!!
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LONDON DRAMA

A Walk in the Park

Why do teenagers commit suicide and how can drama help?

a drama workshop led by

Andy Kempe

of Reading University

Saturday 28th November 2009

10am-3.30pm

at Oval House Theatre,

62-64 Kennington Oval, SE11 5SW

Nearest Tube: Oval, Northern Line

Non Members: £80; Members: £60

Non Member Students: £40; LD Students £30

To book: contact londondrama1@gmail.com

or T/F: 020 7388 6555

or pay online at: www.londondrama.org

***Bloomsbury Theatre**, 15
Gordon Street WC1H 0AH
(Rebecca Reed)
15 Dec-23 Jan: *Skellig* by David
Almond

***Blue Elephant Theatre**, 59A
Bethwin Road, SE5 OXT: 7701
0100 (Jas Cullingford)
1-19 Dec: *Drive Thru Nativity* by
Andrew Morton

***Cardboard Citizens**, 26
Hanbury Street, London E1 6QR:
7247 7747 (Stuart Grey)

***Courtyard**, Bowling Green
Walk, 40 Pitfield St. N1 6EU:
7251 6018 (June Abbot)
8-20 Dec: *Jeux de Massacre* by
Eugene Ionesco

***Fandango Th Co**, 42 Frankham
House, Frankham St, SE8 4RL:
8692 1220 (Jamie Honeybourne)

***GLYPT**, No 1 St, Royal Arsenal,
Woolwich SE18 6ST: 8854 1316
Touring: *Thin Ice* by the
company

***Half Moon YPT**, 43 White
Horse Road, E1 OND: 7265 8138
(Amy Jones)
Full youth theatre programme

***Hampstead Theatre**, 98
Avenue Rd, NW3 3EX: 7449
4166 (Andrew Given)
3 Dec-16 Jan: *Darker Shores* by
Michael Punter
plus youth theatre w/shops

***London Bubble Th Co**, 5
Elephant Lane, SE16 4JD: 7237
4434
3-6 Dec: *Astronomical: A City
of Darker Skies* at the Albany

Lyric Theatre, King Street,
Hammersmith W6 OQL: 8741
0824 (Cookie Rameder)
Until 9 Jan: *Jack & the
Beanstalk* dir. by Steve Marmion

***Mousetrap Theatre Projects**,
23-24 Henrietta Street, WC2E
8ND: 7836 4388 (Nancy
Shakerley) discounts on West
End Theatre tickets

Orange Tree Theatre, Clarence
Rd, Richmond TW9 2SA: 8940
3633 (Sam Walters)
Until 12 Dec: *The Making of
Moo* by Nigel Dennis

***Oval House Theatre**, 52-54
Kennington Oval, SE11 5SW:
7582 6279 (Stella Barnes)
Until 5 Dec: *Lobster & Vantastic*
by Russell Barr

Polka Theatre, 240 The
Broadway, Wimbledon SW19
1SB: 8543 4888 (Annie Wood)
Until 20 Feb: *Goldilocks & the
Three Bears* by Jonathan Lloyd
& Joseph Coelho (1-2yrs)

***Putney Arts Theatre**, Ravenna
Rd SW15 6AW: 8788 6943
(Marie Thackwell)
10-13 Dec: *His Dark Materials*
by Philip Pullman

***Redbridge Drama Centre**,
Churchfields, E18 2RB: 8504
5451 (Keith Homer) Children's
Theatre/Drama Workshops;
Teachers' INSET and theatre
programme

***Richmond Theatre**, The
Green, Richmond TW9 1QJ:
8929 9360 (Morrigan Mullen)
4 Dec-10 Jan: *Snow White & the
7 Dwarfs* with Jane Asher

***Shakespeare's Globe**, New
Globe Walk, London SE1 9DT:
7902 1432 (Fiona Banks)
Full Resources and INSET on
Shakespeare's Plays

***Theatre Centre**, Shoreditch
Town Hall, Old St, EC1V 9LT:
7729 3066
4 Feb-27 Mar 2010: *Jake &
Cake* by Godfrey Hamilton (6+)

***Trestle Theatre Co**,
Trestle Arts Base, Russet Drive,
St Albans AL4 0JQ: 01727 850
950 (Mark Londesborough)
Until 30 Nov: *Burn My Heart* by
Trestle with Blind Eye
Touring Spring Term: *Moon Fool*
by Trestle with Moon Fool

***Tricycle**, 269 Kilburn High Rd,
NW6 7JR: 7328 1000
Until 19 Dec: *Not Black & White:
Category B* by Roy Williams
Until 17 Dec: *Not Black & White:
Seize the Day* by Kwame Kwei-
Armah

***Unicorn Arts Theatre**, 147
Tooley St, SE1 2HZ: 7645 0500
(Cath Greenwood)
Until 13 Dec: *Handa's Hen* with
Little Angel Theatre (2-5yrs)
6-24 Jan: *Cinderella* version by
Phil Porter (8+)

***WebPlay**, 1st Floor,
Downstream Building, 1 London
Bridge SE1 9BG: 7022 1836
(Sydney Thornbury) Drama
teaching resources at
www.webplay.org

Young Vic, 66 The Cut,
Waterloo, London SE1 8LZ: 7922
2800 (Sue Emmas)
Until 9 Jan: *Annie Get Your Gun*
with Jane Horrocks