



# dialogue

The newsletter of London Drama

## Welcome to Our New Website!

At last we can tell you that our new website is now up and running. It represents a great step forward for London Drama: all our "products" - courses, memberships and books - are individually displayed on their own pages and people are now able to pay for them online via PayPal or credit card. This is a very welcome development.

We have also been able to create three new Directories: one for Theatres, one for Boroughs and one for Freelance Practitioners. In these directories member theatres, boroughs and practitioners have their logo or photo displayed in a gallery format and each logo or photo links through to a Directory page which describes their work and can link to their own website. If you are a Freelance Practitioner and would like to have your work profiled in this way or if you are in a Borough which is "drama friendly" and would benefit from a Directory page please contact the LD Office at [londondram1@gmail.com](mailto:londondram1@gmail.com)



There are also great opportunities for new drama developments - like the Drama Champions Primary project in Southwark and Croydon - to be flagged up on their own pages. In this way we would like the website to be a developing resource not just an information

board or online shop - although it is these things too.

But the key new development on our site is the creation of a Members' Area accessible only to Members. This features all the courses and books at members' discount prices, access to a members' blog and discussion group, and a news area where we have posted news plus a member survey. Logging on to the Members' Area is via your email and your current membership number.

We hope you like the new website. In case you have difficulties accessing anything we have provided a guide to help you (see About LD). Our special thanks to Nina Birch of Southwark who has partnered us in its development.

Chris Lawrence

### for your diary



#### Courses & Workshops Autumn Term 2009



Tues 13 Oct: 6.30-8.30pm  
*Edexcel GCSE New Spec*  
at Central School

\* \* \*



Tues 20 Oct: 6.30-8.30pm  
*Edexcel A Level New Spec*  
at Central School

\* \* \*



Tues 3 Nov: 6.30-8.30pm  
*Drama Games Swapshop*  
at Central School

\* \* \*



Sat 7 Nov: 10-3.30pm  
*Dealing With the Real World*  
Dr Jonathan Neelands



Tues 10 Nov: 6.30-8.30pm  
Members Forum  
at Central school

\* \* \*



Tues 17 Nov: 6.30-8.30pm  
Drama & New Primary  
Curriculum  
at Central School

\* \* \*



Sat 28 Nov: 10-3.30pm  
*A Walk in the Park*  
Andy Kempe

Book at: [www.londondrama.org](http://www.londondrama.org)

## Forward!

### LONDON DRAMA ACTIVE DEVELOPMENT

This is a key point for London Drama. To support Drama in the current challenging phase we have two key developments:

#### 1. ON-LINE SUPPORT.

Chris Lawrence set up the successful active E-News. He then researched the best form for a re-activated Web-site as a member resource. He has developed the technical skills to operate it. This has involved much work, and the Committee are very appreciative of the amazing resource we now have.

#### 2. AN ACTIVE DRAMA COMMUNITY.

Next we will be setting up the means to develop an active membership. Many practitioners work in isolation.

#### - MEMBER SURVEY.

As outlined in the June *Dialogue*, membership covers a wide teaching range. We will be asking you to respond to an on-line survey to map the membership. Then working with you plan supporting workshops. We will be promoting membership, and developing links across the range of sectors, and London boroughs.

#### - MEMBER-LED WORKSHOPS.

Sharing ideas and approaches. We have two Evening Sessions scheduled in the Autumn Term programme. We plan to develop these in the Spring Term with member practitioners running key workshops sharing ideas and approaches across - Creative Drama, Drama for Learning, Drama/Theatre/Performing Arts. Reactivating the Drama Movement.

*Stuart Bennett*  
Chair of Active Committee

## The Story of London Project

### *The Story of London Project*

East London Heritage commissioned me to write and direct a children's community play for The Mayor of London's Project, The Story of London.

The school chosen to perform was Drew Primary School, Silvertown in Docklands

We decided one performance would be given in the school for parents and pupils

A second performance was to be at the Jewish Care Home in Stepney. I had already run a drama club at Drew and had identified some budding actors from Years 3, 4, 5

I had only six weeks to rehearse the children and went through the usual problems familiar to Drama Practitioners.

This included children going on holiday and forgetting to tell me or deciding with two days to go that they didn't want to perform.

Plus of course the script problem "Why haven't you got your script" "I forgot it"

"My mum put it in the washing machine"

"My dog chewed it"

At the first session I was amazed to find the children didn't know what a dock was or what Docklands meant.

Five of the children lived in Docklands Street

On the DLR going home to Wandsworth, I realised that no ships are seen in the water surrounding them and the most familiar sound is planes.

The School is right next door to London City Airport.

I wrote a script in which three children acted as interviewers asking questions about docks and the second world war.

Other subjects broached were Tate and Lyle, still a local employer and the existence of a Community Village Hall in West Silvertown.

I invited the manager of The Hall to come to see us perform, promising

a mention of his project in the script.

In the school archives I found evidence of the evacuees from the school and the various bombing scares experienced and these extracts were read out by the children .

A Chorus acted as evacuees with labels around their necks and I created a Mr and Mrs Silver to reminisce about the area and the past including Anderson and Morrison Shelters.

In the thirty minute piece I incorporated old songs like Knees Up Mother Brown, Roll Out the Barrel, Show Me The Way To Go Home and I've Got a Lovely Bunch of Coconuts, this last song being particularly relished by the children.

We had problems booking the hall in this busy school but finally made it for the school performance I myself played a Radio Announcer reading out the declaration of war in September 1939 and Churchill's "blood sweat and tears" speech to the nation.

The school performance was well received

I told the children that the audience at The Jewish Home would know the songs and the history in the play.

We went there the next week and had all the old people, some in their nineties singing along and repeating the War speeches with me.

We finished with The Hokey Cokey and the children going out into the audience to hold hands and give out flowers of peace.

Afterwards they asked the old folks questions about the War and evacuation.

The rapport between the young children and the senior citizens was a joy to behold and made all the effort I and the children had put into the project worth every minute.

*Richard Morris*  
Drama Practitioner and Playwright

## Reports on Two Drama Workshops

After the first few weeks of our PGCE a realisation started to sink in: we would soon be going out of the safety of Goldsmiths and go into the classroom to teach real students.

Part way through our first placement an opportunity arose to attend a workshop led by **Jonathan Neelands** which was organised by London Drama. Feeling like we had started to get into the swing of teaching a small group of Goldsmiths students arrived, bright eyed and bushy tailed, ready for the Holy Grail to be bestowed unto us.

On entering a small and cosy space, ourselves and others from across London spent a day taking part in a workshop that can only be described as being thought provoking and awe-inspiring. The day consisted of various exercises and tasks that followed a scheme based on a graphic novel called *The Arrival*. It focuses on Migration, which is the prominent theme, however as with all themes there are a number of other issues that it offers. This workshop was a great opportunity to allow you to enjoy spending some time experiencing what happens when you are receiving the material rather than delivering it. One thing is easy to forget is the emotional and personal journey that drama is for the individual.

At times it does feel that things are often bogged down by what we have to achieve in the classroom. One of our colleagues likened this year to learning how to be a 'plate spinner', that you concentrate on all the plates you have to keep spinning in a lesson: differentiation, behaviour management, AFL, SEN etc. What we all have to remember, as she said, is that in order to learn some of those plates need to smash.

As the PGCE has progressed there feels that is little time or indeed

the motivation to spend a day taking the time out to reconnect with yourself and Drama. To remember the reason why we want to be teachers and why we love Drama and what it can offer. The workshop with Jonathan Neelands was a unique opportunity to get back to that root.

This term I have had the opportunity to use *The Arrival* scheme with a class, adapting it to suit them and it has been such a good experience. We are only scratching the surface but the quality of work that they are producing constantly reminds me, why I want to teach.

*Aimee Hedley*

It is not until I look through my notes from **Tony Cealy's *Breaking Barriers*** course that I realise how much we covered during the three and a half days. The course, which took place in Stockwell, was a lot different from what I expected. It did not open with a name learning game; instead it was left up to the group to talk and associate with each other.

The course covered exercises with explanations and instructions to help us, as facilitators, explore different issues that may be within a group and the way in which we approach different groups we may work with. By being part of the group I was able to observe and think about how I would use this in the classroom whilst others on the course applied it to their own backgrounds and chosen careers.

We were asked by Tony to find a 'buddy' to partner with. Time was put aside on Friday and Saturday to talk to your buddy about how the course was going and what you were taking from it. This was a great opportunity to talk about anything you were particularly enjoying or any concerns you might have. Talking was an important aspect of the course. After an

exercise time was set aside to talk and discuss what the group took from that session and how we could use it with the young people we work with. It was great to learn about others and how they were feeling at particular times. By completing these exercises together we bonded and became closer as a group, something that we worried about not happening at the start of the course. Tony had an amazing way of assessing the group he was working with and worked on issues within the group, something I have never seen happen before.

An essential requirement of the course was the willingness to join in; if this was fulfilled the course's benefits were endless. I found myself not only thinking about how I will use games and ideas shared on the course but also looking at myself and my view on society and how I talk and treat others. I am now beginning my PGCE with a new attitude which, I am sure, will only help me during my time spent in school placements. I also got the opportunity to network with people I wouldn't normally meet. I met delegates from the Art Council, Trestle Company, and those that work with young offenders. It really opened my eyes to how Drama can be used to explore issues with people that are reluctant to "open up". We have all exchanged contact details and will be meeting up again in two months time to talk about how we have used the course, and the benefits gained.

Everyone who completed the course felt we had changed in some way and no one had expected the course to affect us in the way that it did. It is hard to explain without experiencing it yourself: I feel inspired to start a challenging year in September. If you have the opportunity to experience any of Tony's workshops I say "grab it" - an amazing man and facilitator!

*Alison Tiltman*



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!!  
**Join Now!!** (Contact details below)

*Dialogue* is edited by Chris Lawrence and is published by London Drama at:

Crypt Centre, St Mary Magdalene's Church, Munster Square, London NW1 3PL Tel/Fax: 020 7388 6555  
email: londondrama1@gmail.com  
www.londondrama.org

London Drama is a company limited by guarantee, no. 2570343 and a registered charity, no. 1001819



**LONDON DRAMA**

## *Dealing With the Real World*

a drama workshop led by  
**Professor Jonothan Neelands**  
of Warwick University

**Saturday 7th 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](http://www.londondrama.org)

\***Bloomsbury Theatre**,  
15 Gordon Street WC1H 0AH  
(Rebecca Reed)  
29 Sept: *A Night of Comedy* in aid of Amnesty International

\***Blue Elephant Theatre**, 59A Bethwin Road, SE5 0XT 7701 0100 (Jas Cullingford)  
Until 10 Oct: *The title of the drama about Ante is Written Here* by Ivor Martinic

\***Courtyard**, Bowling Green Walk, 40 Pitfield St. N1 6EU: 7251 6018 (June Abbot)  
Until 27 Sept: *House of Goddess'* by Daniela Pisani

\***Fandango Th Co**, 42 Frankham House, Frankham St, SE8 4RL: 8692 1220 (Jamie Honeybourne)  
Touring: *Cloud Nine* by Caryl Churchill

\***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 0ND: 7265 8138 (Amy Jones)  
Full youth theatre programme

\***Hampstead Theatre**, 98 Avenue Rd, NW3 3EX: 7449 4166 (Andrew Given)  
Until 17 Oct: *The Fastest Clock in the Universe* by Philip Ridley  
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 0QL: 8741 0824 (Cookie Rameder)  
Until 26 Sept: *Punk Rock* by Simon Stephens

\***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 3 Oct: *The Ring of Truth* by Wynyard Browne

\***Oval House Theatre**, 52-54 Kennington Oval, SE11 5SW: 7582 6279 (Stella Barnes)  
6-24 Oct: *Shooting Rats* by Fanshen + Oval House Theatre

**Polka Theatre**, 240 The Broadway, Wimbledon SW19 1SB: 8543 4888 (Annie Wood)  
26 Sept-3 Oct: *Handa's Hen* by Little Angel (2-5yrs)

\***Putney Arts Theatre**, Ravenna Rd SW15 6AW: 8788 6943 (Marie Thackwell)  
8-17 Oct: *Airswimming* by Charlotte Jones

\***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)  
29 Sept-3 Oct: *The Hypochondriac* by Moliere  
13-17 Oct: *The Grass is Greener* by Hugh & Margaret Williams

\***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  
Until 21 Nov: *Rigged* by Ashmeed Sohoje (14+)

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)  
Touring Autumn: *The Glass Mountain* by Anna Reynolds

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

\***Unicorn Arts Theatre**, 147 Tooley St, SE1 2HZ: 7645 0500 (Cath Greenwood)  
13-17 Oct: *Rigged* by Ashmeed Sohoje (14+)  
22 Oct-1 Nov: *Princess & the Pea* by Banyan Th Co (2-5yrs)

\***WebPlay**, 1st Floor, Downstream Building, 1 London Bridge SE1 9BG: 7022 1836 (Sydney Thornbury)  
[www.webplay.org](http://www.webplay.org)

**Young Vic**, 66 The Cut, Waterloo, London SE1 8LZ: 7922 2800 (Sue Emmas)  
2 Oct-2 Jan'10: *Annie Get Your Gun* with Jane Horrocks