

Teaching | Drama

Issue 78 • Summer term 2 • 2017/18

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The Big Arts Education Debate

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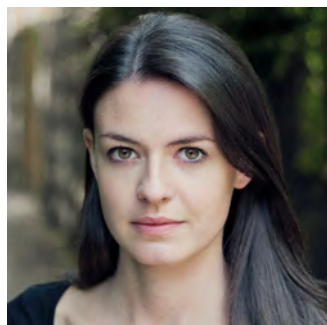
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and the year in which he set it, 1912 – in terms of shifting boundaries in class, gender and ideas about social responsibility – it was evident to me that even now, the student in question was treating the play not as a dead document, a piece of history, but as something with easy-to-grasp modern relevance.

Part of the reason for this, quite obviously, is that drama allows the practitioner – adult or student – to experience first hand the matters they are engaging with. It is impossible to distance oneself from someone else's plight if one is forced, even briefly, to think about what it would be like to *be* that person – and nothing achieves that so well as drama.

I was also, therefore, really interested to learn about the methods used by a theatre company in the Midlands to engage young people with very real and present circumstances which can, taken to the extreme, lead to widespread hatred and even genocide. My report on *Echo Eternal*, the Holocaust education project which is sweeping the UK over the next few years, can be found on pages 17–18.

The aim of *Teaching Drama*, always, is to offer you – along with updates on the news, and reviews of productions, books and resources – a combination of practically applicable ideas, and inspiration. I hope that *Echo Eternal* plays its role in the second category, inspiring you to try new approaches in your school.

If you are in need of further inspiration, however, or you'd like to learn some of those practical techniques in person, you needn't look much further than the next Music & Drama Education Expo | Manchester, the full programme of which is announced on pages 26–27.

Much of the rest of this issue is dedicated to projects which further the recent and commendable emphasis on inclusion, in the arts as in all other parts of life. We look at a degree course for performance and British Sign Language (page 22), performances designed for people with autism (page 29), and a new national project to bring drama into primary schools which at present have no provision for it at all (page 25).

The summer holiday approaches, at last, and exam season will be over in no time, so when it comes, I wish you a wonderful long break.

Sarah Lambie
Editor

Working with a student on *An Inspector Calls* yesterday, I was struck, once again, by the unique position drama is in to teach young people about citizenship. There is boundless scope for the applicability of drama in this – from devising projects which allow students to put themselves in the shoes of the different kinds of people, cultures and situations they are learning about, to explorations of historical play texts which confront, or even raise accidentally, the issues at hand.

While explaining to my student the significance of the gap in time between Priestley's writing of the play, in 1945,

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UK politicians push for incentive-driven diversity in media

Following actions taken by a number of high-profile actors, the UK Labour party has announced that it would implement policies designed to encourage diversity in the film and TV industries.

These incentives would make tax breaks, which are already provided to encourage international studios to work in the UK, conditional. Only studios that are able to demonstrate that their cast and crew meet a diversity threshold would be eligible for the tax rebate.

Speaking to the Observer, shadow culture minister Kevin Brannan said: 'For far too long, the film and TV industries have been dominated by a small and

unrepresentative segment of society.

Bringing inclusion riders from Hollywood to HMRC could put a rocket booster under the industry that pays lip service to diversity, but hasn't always delivered.'

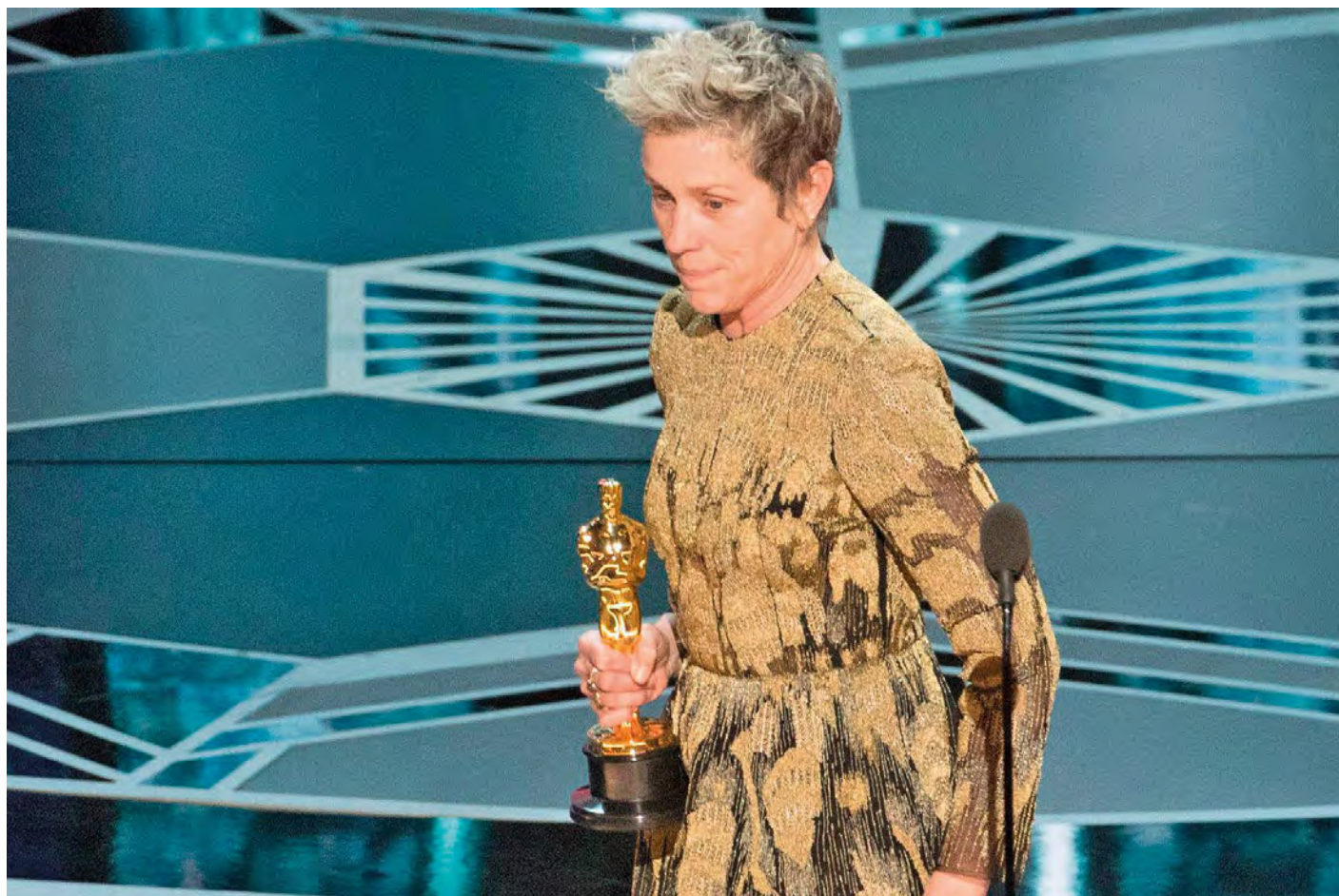
In response to the pledge, BFI CEO Amanda Nevill told Deadline, 'Labour's call for greater representation in the industry, echoes the BFI's and the industry's own concern to achieve this.' She went on to outline the BFI's plans for the next five years, which include getting all currently active producers to voluntarily agree to adopt its diversity standards.

An inclusion rider is the term given to clauses that a famous actor can request

as part of their contract – in which their agreement depends on the studio ensuring that at least half of the cast and crew come from minority backgrounds. It has recently been brought to the public's attention as a result of several actors already committing themselves to having the rider be a part of their signing process, including Frances McDormand, who made explicit reference to inclusion riders during her acceptance speech at this year's Oscars ceremony.

Following on from this, other notable names to come out in favour of inclusion riders are John Boyega, Brie Larson, Paul Feig and Michael B. Jordan.

Actors such as Frances McDormand have already committed themselves to inclusion riders



Valerie Durant/AMPAS

Andrew Lloyd Webber to be honoured at the Tony awards

This year's Tony awards are set to honour Sir Andrew Lloyd Webber with a lifetime achievement award. Lloyd Webber, whose works include *The Phantom of the Opera* and *School of Rock: The Musical*, said he was 'completely overwhelmed as a Brit to be honoured by the Broadway community.'

He also suggested that London is falling far behind New York when it comes to supporting and developing new theatre, building on recent comments he has made about the impact of government policy. In February, Baron Lloyd Webber – who once flew first-class from New York to vote in the House

of Lords to cut tax credits – spoke out against the huge cuts made to arts funding across the UK. He described the government's attitude towards the arts as a 'scandal' that threatened the future of the country's artistic output.

Alongside the composer, a lifetime achievement award will also be given to *West Side Story*'s original Anita, Chita Rivera. The actor recently performed 'Somewhere', one of songs from the musical that made her famous, at the Olivier awards in April.

The award, which will be given at the 10 June ceremony, will be Lloyd Webber's eighth Tony.



John Swannell

Lloyd Webber's prolific career is to be recognised with a Tony award

Hamilton takes the crown

This year's Olivier awards saw an incredible range of talent showcased and celebrated, though none were celebrated more than the musical *Hamilton*, which received seven of British theatre's most coveted awards. The musical tells the story of Alexander Hamilton, one of the Founding Fathers of the USA, by combining classic musical tropes with a range of contemporary influences, including hip-hop and R&B. Currently enjoying a highly in-demand run at the refurbished Victoria Theatre, the production had been tipped to win big when award season came around.

Despite receiving 13 nominations, *Hamilton* fell slightly short of the record set by *Harry Potter and the Cursed Child*, which took home nine Olivier awards last year. *Hamilton*'s seven wins, however, tied the record set by *Matilda* for most awards



Matthew Murphy

Michael Jibson as King George III in *Hamilton*, for which he won Best Supporting Actor in a Musical

won by a musical. The musical's creator, Lin-Manuel Miranda was unable to attend in person due to illness but he sent a list of people he wished to thank, which was sung by his co-winner and orchestrator, Alex Lacamoire, to the tune of 'My Favourite Things'.

Other big winners this year included Jez Butterworth, whose play *The Ferryman* earned him the award for best new play and also managed to secure awards for director Sam Mendes and actor Laura Donnelly in their respective categories. This year's Best Actor nominations consisted of four men better known to audiences for their work on film and television. Paddy Considine, Bryan Cranston, Andrew Garfield and Andrew Scott vied for the accolade, with Bryan Cranston receiving the award for his performance in *The Network*.

This year's awards were held at the Royal Albert Hall for the second year running, with actor and comedian Catherine Tate hosting the proceedings.

The full list of nominees and winners can be found on the official Olivier website: tinyurl.com/td-s2-oliviers

Nick Hern Books to hold festival for amateur theatre-makers



To mark their 30th anniversary, Nick Hern Books (NHB) has announced that it will be presenting a new festival, Amateur Theatre Fest, as part of the theatre publishers and performing rights agents ongoing celebrations throughout the year.

At the festival, participants will have the opportunity to take part in a number of workshops – exploring auditioning, directing, singing, improvisation, stage design, marketing and more – as well as hear from a number of speakers from across the industry. Speakers include the actor and author Simon Callow, and playwrights Jez Butterworth (*The Ferryman*), Mike Bartlett (*King Charles III*) and Amanda Whittington (*Be My Baby*).

Matt Applewhite, the managing director of NHB, said: 'We're very excited

to launch this new event for amateur theatre-makers, offering them a valuable chance to come together, hear from some of our incredible writers – whose plays are regularly performed by amateur theatre companies all across the UK – and meet other members of the passionate amateur theatre community.'

The event will be held on 8 September, at the Questor's Theatre in Ealing.

A full programme and ticket information can be found at: www.amateurtheatrefest.co.uk

Everybody's Talking about Jamie set for live broadcast

Everybody's Talking About Jamie is to be broadcast live on 5 July 2018. This initial broadcast will be screened in hundreds of cinemas across the UK and Ireland, with an international broadcast expected later in the year.

With live broadcast theatre increasing in popularity, a musical which managed to transfer to the West End after only three years is unmistakably the type of theatre that is in demand.

The broadcast will be handled by More2Screen, whose previous recordings include the 2014 production of *The Crucible* at the Old Vic. With regards to this broadcast, its chief executive, Christine Costello, says: 'We are very proud to be appointed by Nica Burns and Nimax Theatres to bring this fabulously

successful West End production to musical theatre fans.'

The news came shortly before another interesting development for the show, with the announcement that *Dinnerladies* and *Coronation Street* actor, Shobna Gulati, will be playing Ray from 7 May 2018, giving her about two months in the role before the broadcast.

Inspired by *Jamie: Drag Queen at 16*, a 2011 BBC Three documentary, the musical follows the story of Jamie New and his journey to find acceptance in a world that says he doesn't belong. It received a four-star review in issue 76 of *Teaching Drama*, and is currently playing at the West End's Apollo Theatre, with bookings available until 6 October 2018.

John McCrea as Jamie New at the Apollo Theatre





Opinion

with Catherine Nash

Restoration on Alexandra Palace's 'abandoned' theatre almost complete

A theatre which has lain unused at the heart of Alexandra Palace is to see its first performances in over 80 years.

Originally opened in 1875, the theatre eventually became a storage space for the BBC as the company grew in size, and it was even the hospital area for the Austrian and German prisoners who were interned at Alexandra Palace during the First World War. Largely forgotten, the Victorian theatre found a dedicated fan base in the Friends of the Alexandra Palace Theatre (FAPT), who have worked hard since 2002 to restore the space to its intended use.

In addition to FAPT's fundraising efforts, the restoration has been made possible by support from Haringey council and one of the largest grants ever given by the Heritage Lottery Fund – almost £19 million. The works have been done as part of a wider undertaking to maintain the East Wing of the palace.

Rather than trying to recreate the original look of the venue, the restoration has focused on properly bringing the theatre into the 21st century by furnishing it with a contemporary look, with deputy chief executive Emma Dagnes saying that the restoration has 'deliberately nudged the space into the modern era.' The walls, however, have been treated with a special resin to preserve their original look and to retain a sense of continuity with the wider palace.

After two years of work, the 1300-seat theatre is due to be completed over the summer. Ahead of its official programme launch on 1 December, the venue will host one of the BBC Prom performances in September. The theatre is intended to be a multi-functional space, with the initial line-up including comedy from Dylan Moran, jazz from Ronnie Scott's and performances from Gareth Malone and the *Horrible Histories* Christmas show. An as yet unnamed star will also be appearing, in what Dagnes promises will be 'an incredible emotional moment.'

The announced programme can be found on the theatre's website: theatre.alexandrapalace.com



Both sides of the fence

I started my teaching career by being thrown in at the deep end in Thurrock, Essex. I had cut my teeth on placements at state schools in Chelmsford and Colchester, where I learned to deal with some very difficult classroom behaviour and loved it.

After a year, I relocated my family to Cambridgeshire, where the only job I could find was in a private school. I can vividly recall arriving in reception wondering what on earth I would make of it. As I waited, a teacher rushed in brandishing a plug socket, which had clearly been ripped from the wall, exasperatedly decrying the latest misbehaviour of the class ringleader and their cronies. That was when I realised that having access to money didn't mean you would be well behaved, but I loved working there as well.

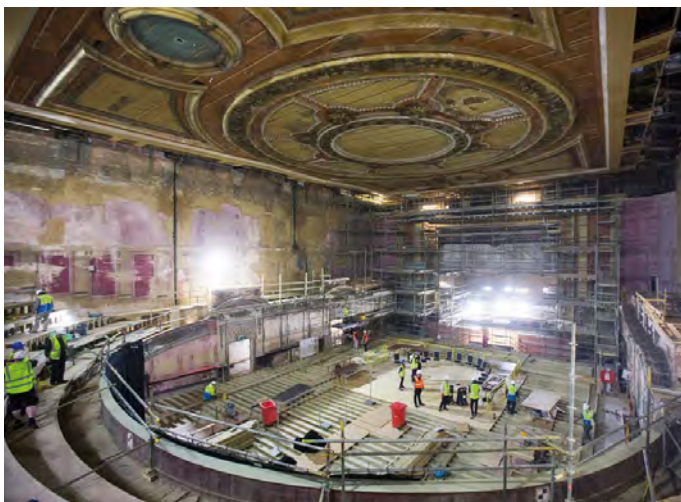
There are many preconceptions surrounding working in a private school. State school colleagues will rightly stare in disbelief when non-teachers comment on their long holidays but I have lost count of the number of times those same teachers will comment on the extra weeks I get. What they often forget is that my contracted working day finishes at 5.30 and rarely a week goes by without a number of evening and weekend commitments.

Of course, with a husband working in the state sector I am very aware that, while the grass may look greener, there are just as many foxholes under the surface to trip you up and make your progress difficult. Across the country, drama teachers in state schools are coping with basic or non-existent facilities, producing shows on a shoestring, fighting the pressure of cuts to the subject across the curriculum and struggling to take students to see live theatre. I'm very fortunate that I don't have these issues.

The best thing about my job is the support I get. Colleagues come to see my shows, my headmaster trusts me to do my job and has never censored or inhibited the creative choices of either myself or my students. It goes without saying that all teachers deserve that support, just as their students deserve equal access to the arts.

It's also not always a black or white situation. In today's difficult climate it is vital that drama teachers from across the sectors work together and share what they can in the best interests of the students. We regularly collaborate with two state schools and another is using our facilities for their school show. The choice between state and private is not an easy one. We may pick our poison but we must remember that we are ultimately on the same side.

Catherine Nash has taught Drama for twenty years and is now Head of Drama and Theatre at Kingswood School in Bath. She lives in Wiltshire with her husband and three children.



Graeme Robertson for the Guardian

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Bardwatching



Sarah Lambie reports on how Shakespeare is being brought to audiences by methods old and new ...

I am but mad north-north-west ...

Plans have been announced for a 350-seat replica Elizabethan theatre to be built in Prescot, in Merseyside, and called the Shakespeare North Playhouse. The venue, which will be a candlelit, timber theatre inside a modern shell, with exhibition and education spaces, begins construction this summer and is due for completion in 2020, at a cost of more than £20 million.

While Prescot may seem an unlikely spot for a theatre to complete a triangle with Stratford-upon-Avon and London, there was in fact a purpose-built Elizabethan theatre there from 1593, and it is speculated that it was a base for actors who had left London while public health considerations demanded that theatres be shut during the plague...though there is no evidence that Shakespeare himself visited.

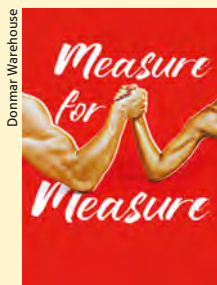
The Shakespeare North Playhouse will be a receiving house, where touring productions perform, rather than a producing house mounting its own, and it is possible that some of the timber used to build it will come from the theatre built for the set of *Shakespeare in Love* – which has been donated to Shakespeare North by Dame Judi Dench, one of the new venue's patrons.

Central to plans for the project is a desire to aid the regeneration of one of the most deprived boroughs in England – and as such, schools programmes will be a major part of the venue's work, while a master's degree in Shakespeare performance will also be based there.

www.shakespearenorth.org

O, what may man within him hide, though angel on the outward side ...

The Donmar Warehouse in London has announced plans for a new production of *Measure for Measure*, directed by outgoing artistic director Josie Rourke, in which Hayley Atwell and Jack Lowden will share the roles of Angelo and Isabella. In some cases, Rourke has explained, they will swap roles to replay scenes which have already been performed



– allowing the audience to see how the power dynamic shifts when the gender roles are reversed. Furthermore, the production's setting will shift between 1604, the year in which the play was

written, and the present day. The production will run from 28 September to 24 November 2018, and tickets can be purchased at www.donmarwarehouse.com

One may smile, and smile, and be a villain ...

Drama Online has launched two new Shakespeare collections: 'Shakespeare's Globe on Screen 2 (2016–2018)' and 'Shakespeare's Heroes and Villains' from Steven Berkoff. Joining as they do The Arden Shakespeare playtexts and The Royal Shakespeare Company films of live

Johann Persson



The 2015 Globe production of *Richard II*

productions, Drama Online now hosts an extensive portfolio of Bard-related work, including almost 40 playtexts, 100 hours of live theatre performances, 24 hours of films and 8 hours of instructional videos from partners including BBC Films and *The Hollow Crown*.

'Shakespeare's Globe on Screen 2' has launched with productions from the Sam Wanamaker Playhouse and Globe Theatre of *The Duchess of Malfi* (2014), *Measure for Measure* (2015), *Richard II* (2015), *The Merchant of Venice* (2015) – with more productions to be added in October of this year, and in 2019.

Meanwhile, in 'Shakespeare's Heroes and Villains', screen villain extraordinaire Steven Berkoff presents an exploration and analysis of some of Shakespeare's villainous characters: Iago, the Macbeths, Shylock and Richard III, as well as several heroes including Henry V, Coriolanus and Oberon.

www.dramaonlinelibrary.com

Here is the scroll of every man's name which is thought fit ... to play in our interlude ...

Forthcoming Shakespeare productions from the National Theatre and the Royal Shakespeare Company are to include:

- ▶ A production of *Pericles*, launching 'Public Acts', the NT's new initiative to create extraordinary acts of theatre and community. Directed by Emily Lim and featuring a huge company of all ages from across London along with professional artists, the musical version of Shakespeare's play will take to Olivier stage on 26, 27 and 28 August.
- ▶ An 18-venue tour of the UK and Ireland for Rufus Norris' NT production of *Macbeth*, running from September 2018–March 2019 in Salford, Plymouth, Edinburgh, Norwich, Aberdeen, Newcastle, Sheffield, Bath, Oxford, Dublin, Nottingham, Hull, Canterbury, Glasgow, Southampton, Belfast, Wolverhampton and Cardiff.
- ▶ London runs at the Barbican for the RSC productions of *Macbeth* (15 October–18 January), *The Merry Wives of Windsor* (7 December–5 January), and *Romeo and Juliet* (2 November–19 January).

Richard Davenport © RSC



Production photo for *Macbeth* 2018



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24 - 25: Towngate Theatre, Basildon 7.30pm (2.30pm Tue).....	01268 465465
26 - 28: Wilde Theatre, Bracknell 7.45pm (+2pm Thu).....	01344 484123

October

2 - 3: Hazlitt Theatre, Maidstone 7.30pm.....	01622 758611
4 - 6: Theatre Royal, Bury St Edmunds 7.30pm (+3pm Sat).....	01284 769505
8 - 10: Norwich Playhouse 7.30pm (Mon/Tue) +1pm Tue & 10.30am Wed.....	01603 598598
11 - 12: Marina Theatre, Lowestoft 7.30pm (+2.30pm Fri).....	01502 533200
16 - 18: Waterside Arts Centre, Sale 7.30pm (+1.30pm Wed).....	0161 912 5616
19 - 20: The Atkinson, Southport 7.30pm (+1.30pm Sat).....	01704 533333
30 - 31: Octagon Theatre, Yeovil 7.30pm.....	01935 422884

November

1 - 3: The Haymarket, Basingstoke 7.30pm (+2pm Sat).....	01256 844244
5 - 6: Town Hall Theatre, Loughborough 7.30pm.....	01509 231914
8 - 10: Garrick Theatre, Lichfield 7.30pm.....	01543 412121
12 - 13: Blake Theatre, Monmouth 7pm.....	01600 719 401
15 - 17: New Theatre Royal, Portsmouth Thu & Sat 7.30pm (+2.30pm Sat), Fri 10.30am.....	023 9264 9000
19 - 20: Stantonbury Theatre, Milton-Keynes 7.30pm.....	01908 324466
21 - 22: Cornerstone, Didcot 7.30pm.....	01235 515144
23 - 24: Palace Theatre, Newark 7.30pm.....	01636 655755
26 - 27: Mumford Theatre, Cambridge 7.30pm (2pm Tue).....	01223 352932
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Drama and me

Sean Holmes

What is your occupation?

Artistic director of Lyric Hammersmith.

Where did you study/train?

I studied English at the University of York, and then an MA in Text and Performance Studies at King's College London and RADA [ed. now offered by Birkbeck and RADA]. Though the MA was obviously focused on theatre, my training came through working as a trainee director at the Orange Tree Theatre in Richmond in the early 90s. In addition to box office and front of house work, I assisted on several shows, ran an education project and directed shows – on a shoestring – in the theatre above the pub.

What's been the proudest moment of your career so far?

Two moments spring to mind. Firstly, the Lyric Hammersmith's 2011 production of Edward Bond's *Saved*. It's a play I'd seen at a student drama festival when I was about 16 and it blew me away. Bond hadn't allowed many productions for about 30 years but we were able to secure the rights and he even came to rehearsal. He's a writer and a man who I really admire so the fact that we were able to perform his work well is a source of pride.

The other moment happened when the Lyric closed for redevelopment for nearly two years. We had to come up with some way to address the fact that we were closed and what we were going to do in the meantime. We created a permanent ensemble of actors over those two years called Secret Theatre. It was a chaotic and difficult process with real highs and lows: one I remain incredibly proud of because nobody else has ever done anything else quite like it. Even if it was a failure, it was a glorious one.

What did you think of the drama lessons you received at secondary school?

I was lucky to have had a great drama teacher who was a real enthusiast,



I'm jealous of young people in my audiences. I can remember seeing something new at their age, being transformed and blown away

which meant we did drama O-Level (as it was in those days). He took us to shows, directed and built the sets for school productions, and was just one of those people who gave us all a great love for theatre because it felt fun and practical. He was instrumental in the school doing its first drama A-level, encouraging all our parents to write to the school in support. There was also another teacher who would take a handful of the more enthusiastic sixth-form students to theatres like The Bush (close to the Lyric) where I remember seeing plays such as *Making Noise Quietly* and *Request Programme*. These are extraordinary plays to see when you're 17, they were certainly influential for me, so I am very grateful for those drama teachers.

What do you think about the state of drama education today?

While I haven't experienced it first-hand, my perception is that the arts, and in particular theatre, are being squeezed out of schools and diminished. I'm sure drama teachers are as passionate, talented and committed to their subject as ever, it's just a question of giving them the resources and the opportunities that they deserve.

What would you say to a young person considering a career in drama?

A career in drama has a broad meaning. Being an actor is difficult, but if you really feel that's what you want to do, then try it. You don't have to remain in a single career forever. They should remain open, pursue their dreams and the goal they have in mind. With theatre, there are opportunities in marketing, working with young people, production, finance and administration, so a career in theatre is possible even if your skills don't lie in performance.

What's next for you?

I'm not in rehearsal for a while now. The Lyric Hammersmith's touring production of *A Midsummer Night's Dream* has opened, and now I'm planning the programme for 2019.

What impact do you hope that your work has on young people in your audiences?

I'm jealous of the young people in my audiences because I remember being younger and seeing something new, being transformed and blown away. Young people are very honest with their responses. When young people are bored they'll be distracted and when they're excited by what's on stage they really react. All I hope for is that they have a transformative experience – even a tiny one – which may mean they just had a really good night.

Yes



Jayne Richards is the Programme Director of the BA (Hons) Theatre Studies programme at Rose Bruford College (RBC), with wide experience in teaching, teacher training, directing and production management. Before joining RBC, she worked on Central's PGCE programme and at the Warehouse

Theatre in a number of roles.

In 2018, RBC is launching a revised programme model designed to encourage learning through practice, after over two decades of leading the way in delivering learning at a distance in theatre and performance studies. While it cannot claim to offer professional training online, it has been working on strategies for prioritising active learning at a distance for a number of years.

Students attending RBC can engage in guided on-the-ground research in their locality, and projects built around their own practices and areas of interest, as well as exploring performance traditions and theories through modular activities. The aim is to maximise opportunities to develop understanding through experiencing, collaborating and discovering, to complement traditional academic skills.

The programme's reputation for academic rigour remains in its coverage of theatre histories, traditions and practices, and engagement with wide-ranging cultural, critical and theoretical lenses. Full and part-time routes allow students to reap the benefits of managing their study time while being part of a learning community. Study tasks can be recorded and shared via forums and groups can participate in presentations, role play, play reading, improvisation, story-telling, singing and solo performance – regardless of location.

Recognising difference, in all forms, results in singular, personalised and authentic learning

Dispersed learning communities might be isolated by distance but recognising difference, in all forms, results in singular, personalised and authentic learning. Each module group can compare and contrast what they discover from their own research; each will find something different which they can share with others and begin to frame their findings within their contrasting social, historical, political, economic and artistic contexts.



Karen Latto is an Independent Education Adviser and CPD trainer, supporting the work of teachers across England, and consults on a wide range of education projects. She is currently studying for a Masters of Education at Cambridge University in Educational Leadership and School Improvement.

Having studied an undergraduate diploma in music with the Open University, I would recommend online distance study to anyone looking into further education. With tuition fees rising year on year, it can now cost over £27,000 for a three-year degree before the additional costs.

While some students may attend local universities and live at home, this limits the courses available to them. Universities need to start looking at alternative course options to encourage students from all backgrounds to study at their institution.

Students can study when they have time, with the flexibility allowing them to work alongside their studies

RBC is one of the leading drama schools in the country. It has created an engaging and inspirational curriculum for students wanting to study theatre at university. The curriculum includes core content alongside elective modules that contain a range of content provided by expert practitioner-tutors. As with most universities, the online course provides access to a custom Moodle site where students access materials and communication tools for establishing a supportive community with tutors and classmates. Students can study when they have time, with the flexibility allowing them to work alongside their studies.

Students learn about a wide range of theatre practice, including contemporary and historical works and practitioners, covering audience reception and critical understanding. A key point to note – this is not a course to train actors or directors. This course is a well-designed degree programme for students wanting to critically study theatre. I firmly believe it can be of value to students looking to learn about theatre, with a view to working in the industry.

Can a distance-learning theatre studies course be of practical value?

Join the debate

Strongly agree or disagree with one of our green room debaters? Find us on Twitter [@teachingdrama](#) and have your say.

No



Tim Armitage is a head of drama who has been teaching drama and directing youth theatre for 19 years. He teaches drama from year 7 to year 13 using the Edexcel specifications.



Alison Warren is a full-time drama teacher who runs a youth theatre for 8–11 year olds. She is also the teacher-in-residence at Salisbury Playhouse.

Theatre is an intrinsically collaborative and social act rooted in the ideal of cast and company. While theatre studies can be studied at distance in terms of historical and contextual research, which might be useful in preparation for a performance, the proof of the theatrical pudding will always be practical exploration.

In all its meticulous and messy glory, drama is reliant on social health and a sense of ensemble

Just as I believe poetry should be read aloud, plays should be explored in a space and brought to life. It is difficult to see how this type of theatre work could work online. Even reading through a monologue needs a directing coach to suggest alternative ways of blocking and emphasising certain lines. In all its meticulous and messy glory, drama is reliant on social health and a sense of ensemble. This is what makes it so difficult to teach in a mixed ability comprehensive context where everyone has to get on and feel empowered to be expressive and creative. In art and, to a lesser extent, music, the individual can practise their technique and work solo without the challenges of group work.

Even in an age where instructional YouTube tutorials exist for everything, including how to perform a Shakespeare soliloquy, there is simply no substitute for a building a group via games and exercises and then giving them a stimulus or text to interpret. This is where true creativity and inspiration come from; a close group interaction rather than a detached online tutorial.

Let me start by saying I don't have an issue with distance learning. My MA is a source of pride for me and I gained it through a distance learning course.

Where I have reservations is around the practical element. One of drama's strengths as an art form is that it encourages collaborative creativity. Drama helps us explain and understand human nature and society through exploration with your peers – performers, designers, directors, playwrights. It's one of the arguments for drama's inclusion as a subject in its own right in a broad and balanced curriculum. I can't see how this option will be available to the students on the course that RBC is proposing. They do suggest that there will be 'practice-based perspectives' – which doesn't sound like direct practical engagement to me, though I do acknowledge that what RBC is proposing sounds like a more affordable, if alternative, way to study Theatre Studies.

One of drama's strengths as an art form is that it encourages collaborative creativity

The course breakdown suggests that this is a course of academic study but, from my experience with sixth form students, anyone who wants to study at RBC has probably been involved in the fullest range of theatrical activity and would want to continue thus.

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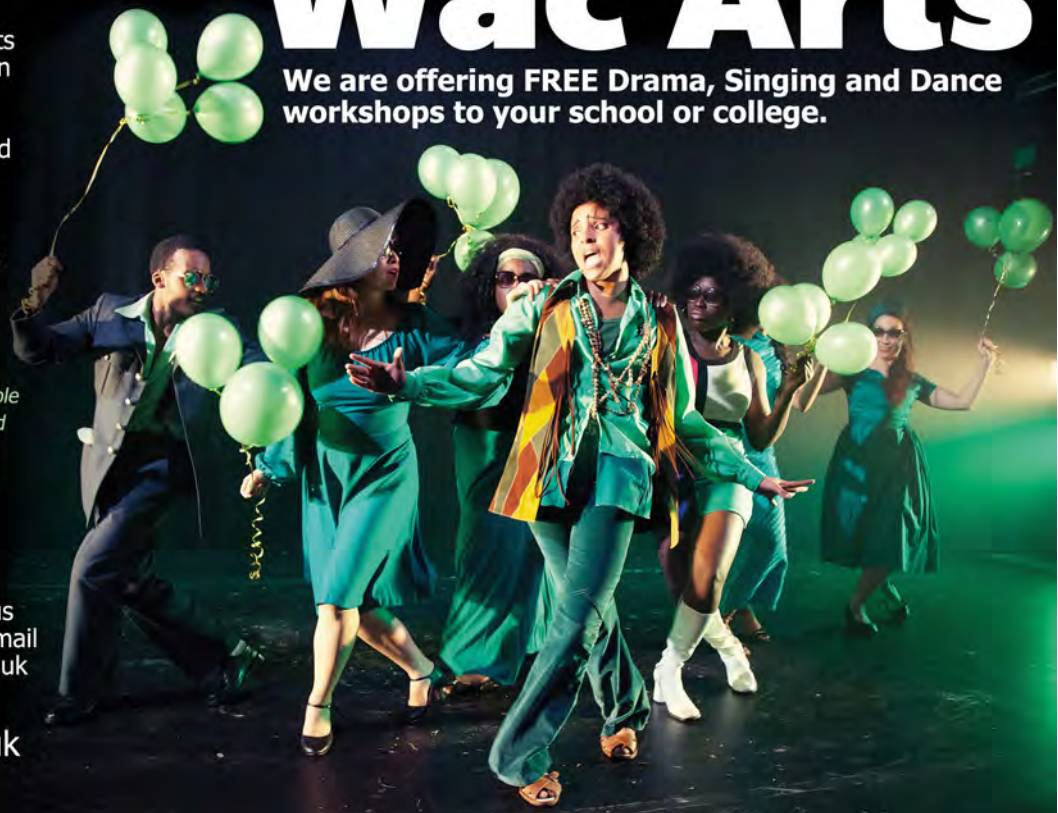
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Students from Jewellery Quarter Academy meet with Holocaust survivor Zigi Shipper

Echo Eternal: Remembering the Holocaust

The events that took place during the Holocaust are unimaginable to those who were not affected by it. **Sarah Lambie** looks at a project which is using art as a tool for understanding

With each passing year, the number of living individuals who are able to bear testament to the terrible atrocities of the Holocaust diminishes. It was with this in mind that the UK Holocaust Memorial Foundation (UKHMF) was set up in 2015, to ensure that the memory and lessons of the Holocaust are preserved and remain current for future generations. Alongside its programme to record and preserve the testimony of Holocaust survivors, UKHMF is leading the creation of a new National Holocaust Memorial and accompanying education centre – next to the Palace of Westminster. The centre will

contextualise the memorial above and use the stories and facts of the Holocaust to explore antisemitism, Islamophobia, racism, homophobia and other forms of hatred and prejudice in society today.

When Adrian Packer, CEO of Midlands multi-academy chain, the CORE Education Trust, was asked by the Prime Minister's private secretary, Tim Cadell, what could be done to ensure that this memorial's impact wasn't exclusively London-centric, Packer, in turn, approached Steve Ball, associate director at the Birmingham Rep, and with the UCL centre for Holocaust education co-producing, a multi-arts education project called Echo Eternal was born.

In Steve Ball's words, 'Echo Eternal places the testimonies of Holocaust survivors at the centre of a national education programme which engages artists and children in schools. It recognises the power of art to tell important stories, to commemorate the victims of the Holocaust and subsequent genocides and to use words and physical and visual expression to create and not destroy.'

Inspiring stories

The creative starting-points for the works of art being produced in Echo Eternal are some of the 100+ testimonies given by Holocaust survivors and recorded by journalist Natasha Kaplinsky. Ultimately these testimonies will be housed in the National Holocaust Memorial Centre, but in the meantime they provide the stimuli from which young people will create visual art, theatre, dance, music and poetry.

I spoke to Ball about the detail of the project: 'I suggested that we have 12 artist residencies, working in 12 schools, one per month, each using a survivor's story as a stimulus for their piece of artwork. So Stan's Cafe, a theatre company, and Jewellery Quarter Academy have been creating a Drama based project; Nelson Mandela School will have a visual artist; we've got a musician, Richard Shrewsbury; a dancer, Johnny Autin; and another theatre company called Open Theatre Company that works with learning disabled actors, and so on.

'Each school, working with an artist, will come up with something – a piece of visual art, dance, drama, or music, which will be shared with the rest of the school at the end of the residency. But we'll also, on National Holocaust Day in January 2019, be presenting them here at the Rep, where all 12 pieces will take over the building.

'And then finally, there's a filmmaker attached to the project who's making short films of each of the residencies, focusing on the young people's thoughts about what they get out of it, recording the art process and product but also their thoughts on the Holocaust; and each school is making a pledge for moving forward for the longer term impact. There's a citizenship strand attached to this, led by the University of Birmingham, so each of the schools have an arts education residency, but they also have some citizenship work.'

Echo Eternal doesn't end on National Holocaust Day in 2019. Apart from the intended legacy of the project in the form of each school's pledge, Ball explains, ➤

'We are planning for the project to go to Glasgow in 2019, then to Cardiff in 2020, and London in 2021, which is when the National Holocaust Memorial Centre opens, by which time there'll be 48 films for the learning centre.'

The project in practice

At the time of writing, two residencies had been completed in Birmingham schools, of which the first was a drama project with students of Jewellery Quarter Academy and theatre company Stan's Cafe.

Craig Stephens of Stan's Cafe explains: 'I spent the first couple of sessions doing a range of drama exercises to get them to work together, discover their strengths and weaknesses, and what we might be able to include in the piece.'

'The main thing for me was that I was very keen not to have any re-enactment of moments from the Holocaust. We heard testimony from Holocaust survivor Zigi Shipper, and when we watched and discussed it, one thing that stuck out for me and the students was his message of not hating. But obviously there was also the fact that he was roughly their age when he was in various concentration camps and being marched across northern Europe. It clicked for me then that it should be about these students, now, in Birmingham, and their lives, as much as it should be about the Holocaust.'

'At Stan's Cafe we work in a very collaborative way: sharing ideas around the group and trying out different activities, exercises and games to develop material until we find something that shows potential, and then we work with that. We talked about the testimony and some

of the history of the Holocaust and tried to find theatrical devices to describe our responses to that testimony and the subject matter.

'I tried to find ways of linking it to their lives: one thing we discovered when we were looking at the material was that you didn't have to hate someone to allow the Holocaust to happen. People didn't stand up for their neighbour, their colleague or their friend: they turned the other way; they bought their neighbour's furniture on the cheap when they were kicked out of their flat; or they worked for an institution like the railways, transporting people to the concentration camps. We explored that idea through a visual section where, over three encounters the victim was gradually ignored. They started off as a friend, and then in the next stage they were ignored a little bit, and in the third stage they were completely blanked. That seemed to resonate with the students because you can imagine how that happens, that you could, just by looking the other way or not saying something, be complicit in the machinery of what could become genocide.'

'The final piece was largely visual with some spoken aspects. We had a section where we set up a school photograph and they stepped out and introduced themselves and their hopes and their interests, where they were from, what their favourite food was, what they hoped to be when they grew up. I think the audience appreciated the fact that it was linked to those young people in Birmingham now and their potential for the future – and how the potential of the more than a million children who died in the Holocaust was snuffed out.'

A lasting impact

Deputy head teacher Julian Wigley was the project lead on Echo Eternal, and I asked him what the impact of the project was on the young people involved:

'The Echo Eternal project provided our students with a great opportunity to work together and be creative in an environment that contrasts to their day to day life in school. They were given an opportunity to perform in front of an audience, something which some might never get another chance to do, and they created a performance of which they were very proud.'

'Over the period of the residential there was a noticeable improvement in students' confidence, reflected in the development of their leadership skills, contributions to group discussion and judgement of when to step back to let others share ideas and express opinions.'

'But the key aspect of this project was learning about the Holocaust. Students had an opportunity to immerse themselves in the Holocaust narrative, chronology, facts and statistics: the result being that they are now informed for Holocaust education and can take that message into the community.'

'It was the immersive nature of the project that was transformational in terms of Holocaust education. Knowledge spread informally through discussions within student groups and also created a broader interest among the wider school community, including ambassadors parents and governors. I have been party to conversations with students who did not take part in the residential but were showing a new interest in the history of the Holocaust and wanted to learn more, because students who took part were talking about it and sharing statistics in their groups of friends: "Did you know that... Well, what really happened was..."'

'The project created a discussion network that was stimulated through the enthusiasm and professionalism of Craig from Stan's Cafe. And the excellent support we had from UKHMF ensured that factual accuracy and truths are being shared; something that in these days of social media disinformation is of paramount importance.' 🌟

Through the workshops, students are able to discuss and understand this chapter in history



Rajesh Bangerh

The Holocaust survivors whose testimonies are being used in the Birmingham incarnation of Echo Eternal are Zdenka Fantlova, Maurice Blik, Lilit Pohlmann, Agnes Kaposi, Mady Gerrard, Susie Lind, Harry Spiro, Marcel Anisfeld, Kurt Taussig, Hedi Frankl, Dov Reichmann and Zigi Shipper.

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Banging the drum

With drama teacher numbers dropping by almost a third since 2018, the Big Arts and Education Debate set out to start a conversation about how to reverse the trend. **Susan Elkin** attended the April event at the Birmingham Repertory Theatre



I attended a comprehensive school in Nottinghamshire shortly after the mines closed and there was a lot of socio-economic deprivation,' says James Graham, one of the most successful playwrights of his generation. 'But there was a lot of drama and arts. Without that basis at school I wouldn't have plays on in the West End today.' He laments stretched funding, failure to replace drama teachers and not making drama and arts subjects part of the English Baccalaureate (EBacc).

Voices of authority

As if to ram the point home, Graham – speaking first in the debate – stood on the set of his play *This House*, which was playing at Birmingham Rep that week. 'Today, I think education is the most important debate in our industry,' he concluded, observing that without opportunities in schools, young people will not aspire to arts careers.

Carl Woodward, chairing, quipped that the afternoon was structured 'like a three-act play.' First, we heard from Graham and three other speakers in arts roles, then three speakers from education, with a question and answer session following each group. The finale was a short presentation about the London Theatre Consortium education symposium earlier in the year, small group discussion and the sharing of practical strategies.

'The creative industries are worth £91.9 billion to the UK economy and the UK is the third biggest cultural exporter after the US and China,' said Indhu Rubasingham, artistic director of Kiln (formerly Tricycle) Theatre. Cassie Chadderton, head of UK theatre, pointed out that since 6% of all UK jobs are in the creative industries, we must show young people and their parents that there are plentiful employment opportunities, especially behind the scenes.

Hope for the future

Societal attitudes towards the arts were likened to a pendulum. At present, some schools are hostile or neglectful of the arts but, 'it will swing back and we must be ready for that,' observed Pauline Tamblin, retiring chief executive of Creative and Cultural Skills.

Not that marginalisation of the arts is universal. Even now, schools are managing to successfully integrate it with other subjects – especially at primary level. Others are fixated on the currently approved 'knowledge curriculum', in which achievement rests on facts, rote learning and essays – which means many students fail. 'The problem is Progress 8, rather than the EBacc,' explained Tim Boyes, CEO of Birmingham Education Partnership. 'It means that there is only a quarter of curriculum time left for subjects beyond English, maths, science, history and geography. No head can run a curriculum which doesn't deliver this. There is much less autonomy.' Nonetheless, some heads do manage a lot of arts emphasis and Boyes says he sees much good work in schools.

The student perspective

We also heard from GCSE drama students from Lordwood Girls', who articulated themselves well and earned several rounds of applause. One said they 'like drama because we do it rather than being told about it.' Another added: 'We've heard a lot about budgets and money this afternoon but schools are not businesses.' A third asked: 'If we spend nearly all our time doing English and maths, how do we explore ourselves? It's not right.'

Joseph, a student on the applied drama course at Royal Birmingham Conservatoire, made a good case for recognising the importance of the arts by creating a proper relationship between them and so-called academic subjects.

He argued that they must complement each other rather than being cast as polar opposites.

There were, inevitably, a few overtly party political comments from the floor and the stage. The education panel should have included Christine Quinn, West Midlands regional schools commissioner. She left during the arts debate, saying she felt unable to take part in something that criticised the government. Her departure did little to diminish the passion that was on display that afternoon. 🌀

Some of the conference's concluding suggestions

- ▶ Have a 24-hour arts blackout in which theatres, cinemas, galleries, museums and so on are closed to demonstrate the importance of the arts
- ▶ Persuade vice-chancellors (who have a lot of power and are heeded by the government) to insist that every applying student has studied at least one arts subject
- ▶ Promote practical participatory subjects as good for mental health
- ▶ Improve careers advice in acknowledgement of performing arts industry skill shortages
- ▶ Widen the debate. Establish a conference network to take place across the country on the same day. Include MPs, parents, head teachers, school governors and local councillors
- ▶ Substitute the word 'subsidy' with 'investment', 'academic' with 'rigour'
- ▶ Listen to children and young people.
- ▶ Appoint more people with arts backgrounds to senior management in schools
- ▶ Organise a national job swap day between teachers and arts practitioners
- ▶ Share what you're doing within your organisation. If you teach drama, talk to mathematicians, scientists and historians.

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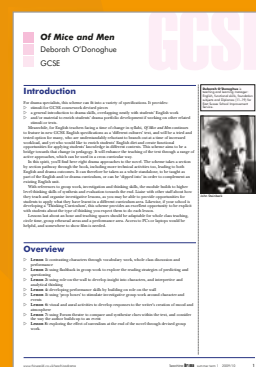
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RCS BA Performance in BSL and English students perform in Scavengers

KK Dundas

‘The scripted piece can be something they’ve chosen themselves, or they can pick from material that we provide, which is BSL translated,’ says Lamont.

Moira Anne McAuslan, a student in the current cohort, enjoyed the audition process: ‘I was given a plan to let me know what to expect – things like a warm-up, a monologue and a discussion about visual theatre. The group was so lovely and encouraging, which settled my nerves.’

Pulling together

The course content follows a clear progression: according to the website, the first year is, ‘laying the foundations in a wide variety of different areas’; the second year looks to develop those skills; and the third sees the students pull everything they’ve learned together, with the curriculum including two public performances – one of which is a touring co-production with an industry partner, while the other is a professional showcase.

After touring Caryl Churchill’s *Love and Information*, the current cohort performed their first industry showcase, which was co-directed by Lamont and Mark Stevenson, an acting lecturer on the course. ‘We held two: one at the RCS and one at London’s Soho Theatre, and the feedback from both was fantastic,’ Lamont says. ‘We had lots of casting directors, agents and industry figures in attendance, who were all very positive about the performances.’

‘The scenes were presented in a variety of ways and students chose how to have their work represented and which languages to perform in. Some of the scenes were captioned, some were voiced over and some existed between languages or were purely visual. It included everything from duologues to a sign song piece, which was a lovely collaboration between one of our students and a student from the BA Musical Theatre programme.’

What next for the current cohort? Lamont says: ‘The course teaches students to devise and create work as well as performing scripted work, so we are looking forward to seeing the range of work that is created once they are out in the industry.’ As for the students, Connor Bryson has already signed with Brennan Artists and has ‘a few exciting projects coming up’, while Craig Andrew wants to ‘break the barriers for actors who happen to be deaf and encourage children to write their own stories’. 🌟

www.rcs.ac.uk/courses/ba-performance

The first intake of students of the RCS’s BA Performance in British Sign Language (BSL) and English is about to graduate. Rebecca Pizzey hears more about the only course of its kind in Europe

‘It teaches students to be both actors and makers of work,’ says Claire Lamont, head of the BA Performance in BSL and English, a collaboration between the Royal Conservatoire of Scotland (RCS) and Solar Bear Theatre Company. The course was established in 2015 for deaf and hard of hearing students, who have fully-qualified BSL interpreters in class, on stage and during rehearsals.

As with other performance degrees, this course aims to find, nurture and develop talent – while making training available to deaf actors. Skills acquired by students include: acting; movement; dance; improvisation; puppetry; signing on stage; and highly visual and physical performance styles. The classes are very small, with the RCS only recruiting every three years.

‘Our first cohort will graduate this summer,’ she says. ‘We have ten students,

who all use BSL. Four have BSL as a first language, five have English as a first language, and one has Romanian sign language as a first language.’

Commitment and potential

How does such a degree come to fruition? According to Lamont, it began with the partnership between the RCS’s widening participation team and Solar Bear.

‘Between 2012 and 2015, the partnership researched and trialled pre-higher education classes for deaf performers, sharing knowledge and best practice, and recruiting enthusiastic deaf performers to work with from Scotland.’ It was during this time that the pathway to the degree was forged, ‘with input from students, arts experts, teachers, interpreters and the deaf community’.

This was several years in the making, with academic and administrative staff required to train in sign language and deaf awareness, as well as deaf students taking short courses in the performing arts. Lamont, however, insists that, ‘it’s like any other course we have here – other than the interpreters involved in everyday classes’.

As with other RCS courses, there is an audition process: prospective students must show commitment and potential, as well as talent, in a group workshop, followed by scripted and devised pieces.

RCS BA Performance in BSL and English students



RCS Julie Howden



Simon Williams

That's a wrap

Jacqui Miller-Charlton of Newcastle Film Festival (far left), Judith Doyle of Gateshead College (second left) and actress Caroline Goodall with Matthew Baty and Lottie Scott, TV and film students at Gateshead College

The inaugural Newcastle International Film Festival showcased the best in global cinema while seeking to nurture budding film makers from the North East. **Mark Glover** finds out how one college is helping its students glimpse Hollywood from the River Tyne

If asked to think about film from the north east of England, you would be forgiven for struggling to think beyond the works of Ken Loach. His influential work was a driving force behind the rise of the kitchen-sink drama genre that centred on working-class people of the industrial north during the 1950s, 60s and 70s.

Of course, like all art, there exists an array of genres in film and one of the best ways of seeing this diversity is through the many film festivals that now exist around the globe. While the sun-drenched glamour of Cannes is one that immediately springs to mind, the recent Newcastle International Film Festival (NIFF), which took place over the chilly Easter weekend, is drawing international attention to the region's emerging film industry and talent by showcasing Bollywood, animation and foreign language films alongside the work of local filmmakers.

A chance to shine

Gateshead College (GC), which boasts a strong track-record in creative arts and digital media education, partnered with the festival to take advantage of the area's recent growth in these sectors. 'In the last two years, the filmmaking industry has generated an estimated £20m for the local economy and created 350 jobs,' said Judith Doyle, GC's principal and CEO.

The festival offered opportunities for GC's film students to showcase their own work as well as learning from other filmmakers from around the world. For Doyle and the college though, there is always an end goal of feeding this talent back into the local area. 'We are also working with several employers to ensure they have the skills they need to help the digital media sector grow in the north east of England,' she said.

The College runs a range of media, film and TV courses, spanning beginner to

advanced levels and, as well as specific courses on these subjects, it also offers a strand on social media design and digital journalism.

In addition to going on to further study at universities, students often land work placements at local TV and radio stations, with some even starting their own business in the arts. Alex Henderson, who graduated from studying Film and TV at the college in 2016, successfully launched his own video and social media agency with the support and guidance of GC's Northern Stars Enterprise Society. Henderson's firm, Nextgen Creative, employs seven people and manages a substantial portfolio of clients. It was crowned one of the top three digital and social media companies in the area at last year's North East Business Awards.

Henderson has identified the institution as playing a key role in providing the platform for his success: 'My course and being part of Northern Stars at Gateshead College were the first steps. They really support entrepreneurship through different initiatives, as well as preparing you for the world of work through real-life work experience projects. The offer of help from the business centre made it affordable for us to launch our business.'

From ships to showbiz

Where heavy industry such as shipbuilding was once the area's main source of employment, the digital media sector, including filmmaking, is now starting to offer new opportunities for young people in and around the North East. Indeed, while the data cited by Doyle is impressive, supporting the next generation of filmmakers through education and guidance is the key to maintaining momentum, support that the partnership between GC and NIFF can provide. Jacqui Miller-Charlton MBE, president of NIFF, says: 'We recognise the value of the filmmaking industry to the North East economy and the role that Gateshead College plays in producing talent that can boost the performance of the sector.'

It is encouraging to see such a growth of opportunities for young people, particularly in an area not typically associated with filmmaking but where there is clearly a demand. Who knows? Between NIFF and the employment-led strategy of GC, we may soon see a new wave forming in northern filmmaking, and not a kitchen-sink in sight! 🎬

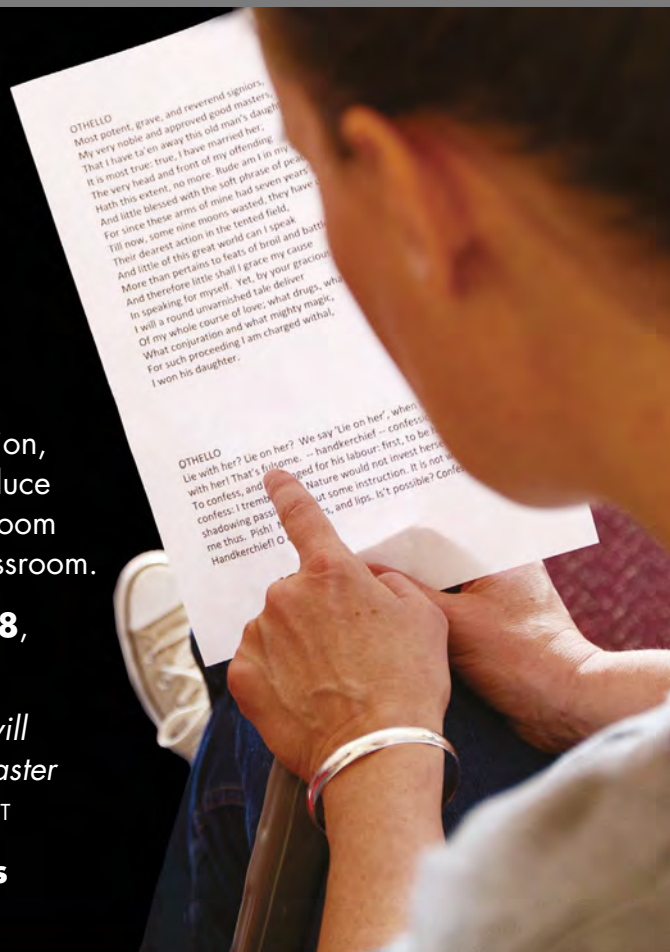
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Playing the room

Cameron Bray examines *Let's Play*, a new initiative launched by the National Theatre to help primary schools widen the scope of teaching drama

I have fond memories of drama in primary school, though a lot of that is undoubtedly due to the fact that I was always cast in the starring role. With hindsight, those same plays were deeply dull experiences for my peers. Anything that wasn't acting was side-lined or left to teachers who, while great, were not confident theatre-makers. Let's Play wants to make sure that drama is fun for everyone in the class – teachers included – not just the ever-eager theatre kid.

Speaking at the launch, in his role as a National Theatre (NT) trustee, Sir Lenny Henry said, 'many of us working in the arts can remember an experience at school – a theatre visit, an inspiring teacher, meeting a professional artist – as the ignition to their career or enduring passion for the art form.' The goal of Let's Play, then, is to light that fire in as many hearts as possible by looking at ways for all students to be involved.

Confidence for all

Based on an idea by Katie Mitchell, Let's Play is working with partners UK-wide to ensure that students across the country have fair access to arts provision. Partners include Arts Council England Bridge organisations and Local Cultural Education partnerships (LCEPs), as well as the NT's own Theatre Nation and Connections partner venues.

The project will provide teachers with the necessary support and training to turn a theatre production into an exciting endeavour for classes at both KS1 and 2.

Hill Mead students at the launch, showing what they learned during the pilot programme



Elle Kurtz

A spokesperson for the NT's primary school programme says this includes: 'In-depth training by professional theatre artists, designed to inspire and equip them with the tools they need to create extraordinary theatre with their pupils.'

'The CPDL course includes practical workshops exploring topics such as rehearsing, set and costume design and staging with large ensembles of children. These offer a range of practical exercises and activities for teachers to use in the rehearsal room and throughout their wider classroom practice.'

The goal of Let's Play is to light a fire in as many hearts as possible by looking at ways for all students to be involved

No challenge too big

With an increasing number of theatres releasing behind-the-scenes resources for teachers, Let's Play manages to differentiate itself by being able to offer training that will allow teachers to get the most out of the resources they can access. While the idea of involving KS1 students in making costumes or sets might trigger flashbacks of the last exuberant art class – *where did all the glue come from, you didn't even put that much out?* – Let's Play is confident that, with their help, anyone can make it work. Indeed, the programme already has one success story.

Hill Mead were one of 26 schools that took part in the pilot programme, with the official launch taking place in its hall and featuring students demonstrating what they had learned during the pilot. Deputy headteacher Becky Lawrence spoke about the impact the programme has had: 'It has developed [students'] speaking and listening skills, supported their reading and writing skills, and their confidence



Elle Kurtz

Sir Lenny Henry (third from right) shows off his playful side with students from Hill Mead Primary School

and empathy grew rapidly. The training was exceptional and prepared teachers to deliver the programme with confidence and enthusiasm, and with an improved understanding of teaching through drama.'

In addition to support around theatre, the programme also gives schools, 'the option to take their students through a Discover Arts Award as part of Let's Play,' says the NT. 'A bespoke Arts Award Logbook will guide pupils through everything they need to do [...], working alongside the process of putting on their production.'

Let's Play is supported by The Mohn Westlake Foundation, Paul Hamlyn Foundation and Charlotte and Simon Warshaw, meaning this immense programme is offered to schools at a reasonable £350 per academic year. Discretionary bursaries available, should a school require financial assistance. Both the general and bursary application forms are relatively straightforward and should take no more than 10 minutes to complete, perfect for a busy school day!

In all, Let's Play promises to be a remarkable programme, setting itself the goal of working with at least 700 schools over the next 3 years. The first cohort of schools are already participating in Let's Play this term but registrations are open throughout the academic year for those schools wishing to take part in 2018/19. Though take up has been strong, there is no need to worry about numbers because, as with imagination, there is no upper limit – which can only be a good thing. 🌸

For more details about the initiative, as well as links to the mailing list and application form, visit nationaltheatre.org.uk/letsplay



Mark Ruddick from Squire Stage Combat (left) squares off against a worthy opponent

Great Expo-ctations

Expo | Manchester has outgrown its first home in only its second year, with a 50% increase in drama sessions planned for this October. **Sarah Lambie** unpicks the drama programme through the eyes of a new attendee.

The first Music & Drama Education Expo | Manchester in 2017 was so well-attended that we've up-scaled in only our second year, so on 11 October 2018 you can join more than 750 music and drama teachers for our one-day CPD event at an exciting new venue – Old Trafford, the home of Manchester United.

I'm particularly pleased to have been able to expand the drama offering for the show this year, with our own drama-specific warm-up session, and five further drama sessions taking place in

our dedicated workshop area, The Space. That's a 50% increase in drama sessions for our second year.

Serialising my drama walk-through, which first appeared for London 2018 under the title 'Lucille Goes to Expo', here's a fly-on-the-wall exploration of Expo | Manchester 2018 ...

Craig Goes to Expo

Back in March, Lucille rang her friend Craig from her PGCE training days, and told him all about her two days at

Expo | London. Encouraged to check it out for himself, Craig (28, secondary drama teacher) signed up for free as soon as registration opened in April, and now 11 October has come around. He's booked the day off from the academy he teaches at in Liverpool and nipped over to Manchester to benefit from first-class free CPD.

Craig arrives in time for the Head of Content's welcome speech, which is taking place separately for music and drama to allow delegates to segue straight into their subject-specific warm-up session. Sarah Lambie introduces the drama programme in The Space and then welcomes Helen Battelley to take the stand and lead drama delegates in a warm-up, '**Instant impacting movement ideas**'. Helen is an internationally renowned consultant, trainer and speaker in physical development and movement in early education. In her warm-up session she puts forward ideas which

have been proven to boost engagement, attainment and concentration levels, so alongside being warmed up for his day at Expo, Craig is able to bank some techniques to take back to his classroom for developing a movement-based methodology.

The next session in The Space is an Early Years Music forum, so Craig heads out from his warm-up to explore the exhibition space (visiting the LAMDA stand, since his academy offers LAMDA exams as an extra-curricular lunchtime session) and to grab a cup of tea before his next session.

At 11:15, Craig is back in The Space, where Peter Kennedy and Sue Harding, creative associates of North West Drama, are running **'To Be: Shakespeare and Me'**. Focusing on *The Tempest*, they explore the story, characters and language through classroom drama techniques that are accessible and easily transferable to other curriculum areas. Aimed at teachers of KS1 and KS2, the session offers compelling and imaginative ways to introduce young people to Shakespeare so that it ignites their curiosity, extending and building on their innate ability and inclination to explore the world through play, and asks them to consider what it means, for them, to be human. Of course, Craig is a secondary drama teacher but he has set his KS3 groups the challenge of putting together a Shakespeare piece to appeal to younger students, so this session gives him lots of ideas to share with them back at school.

As the afternoon begins, the early years and primary sessions for drama have passed and Craig is treated to a whole series of workshops for KS3, 4 and 5. The first is from Jill Lloyd-Jones, a hugely popular speaker from Expo | London 2017. Jill's session is called **'Music & Movement: Secrets to understanding character and text'**, and she explores what can be done for students who learn differently – through physical movement for example, or who find their inspiration through music, or for students who do not have English as their first language. Immediately this appeals to Craig, whose school includes a large number of ESL students. Reading through texts will provide these students with one type of learning, but Jill explains that if teachers can access students' emotional intelligence by layering textual understanding with music and movement, they are provided with alternate ways to show what they know and can do; and a rich palette of strategies to enrich their understanding of texts and/or characters.

Next up, Mark Ruddick from **Squire Stage Combat** makes a return visit to Expo | Manchester. Last year his session was so popular that some drama delegates sadly had to be turned away – frustrating but for the best, since while an overcrowded room is already a health and safety hazard, the problem is significantly exacerbated when everyone in that room is throwing punches, slaps and kicks at each other! The oversubscription of Mark's session is one of the chief reasons that Expo has moved up to Old Trafford this year, so it seemed only right to bring him back for more, and there's plenty of space for Craig and all his fellow drama delegates to attack each other (safely) to their hearts' content!

After that, Craig's quietly relieved to be able to sit down for 45 minutes, while Ali Warren and Catherine Nash offer their wisdom in a seminar on KS3 Drama assessment. **"What's my mark, miss?" Approaches to assessing in KS3 Drama'** uses a single devising lesson structure to show the different methods of assessment available to the KS3 Drama teacher, by looking at the three areas of drama work – creation, performance and evaluation. It's an important curriculum topic, and one which Craig's Head of Department is pleased that he's getting some CPD on: so he takes plenty of notes to return with to school.

The final session of the day offers drama teachers a choice between two star turns: and it's a tough one. While **Disney Teaching Artists** run a session in

the Workshop Theatre called **'Disney's Aladdin | Spotlight on singing'** for teachers of KS3, 4 and 5 Music and Drama, **Frantic Assembly** are in The Space, bringing teachers insight into the theatre company's methods and practice for a specially extended 1.5-hour session to round off the Expo with a real treat. Though he loves Disney, and directs the school musical every year, this choice is a no-brainer for Craig, because he has decided to take a break from teaching Brecht, and has chosen Frantic Assembly as the set-practitioner for his A Level Drama & Theatre students. Teacher-delegates in the room teach GCSE and A Level for Edexcel, OCR, AQA, WJEC and IB – and for all of them, Frantic Assembly is a recommended practitioner for study, so this opportunity to hear it straight from the horse's mouth is invaluable. Craig is excited to be able to have a go, for free, at techniques which would usually cost his department budget £250 + VAT and travel/accommodation for a Frantic Assembly workshop-leader.

By 16:45, Craig's pretty tired – he's been on his feet nearly all day and his brain has been processing a huge amount of practical information, plus he's buzzing because he's made a load of new friends in the drama teaching community of the North West. But he has a little snooze on the train back to Liverpool, and he's really glad he came. 🌟

www.mdexpo.co.uk/manchester

Outside the workshops, there are many stalls to browse



Benefits of carrying out assessment for OCR

Name: Stuart Jarvis, Drama Visiting Examiner

1. Can you tell us a bit about yourself and the roles that you currently undertake for OCR?

I am currently a Visiting Examiner for GCSE and A Level Drama. I started assessing an English Imaginative Writing examination in 1978, which was a fantastic paper. I enjoyed it so much, that the following year, I started examining Drama and have been visiting schools ever since. This is now my 40th year of assessing for OCR!

2. What made you initially sign up to become an assessment specialist?

My head of school had initially encouraged me to apply to improve my teaching confidence, and to better understand the difficulties teachers face leading up to the examination period.

3. How has assessment benefited your career?

It gave me a lot of confidence when I was a young teacher and has really helped me to progress in my career and apply for promotions that I wouldn't have gone for if I wasn't an assessor for OCR. As an assessment specialist, you see the full journey from start to finish and fellow colleagues have a greater respect for you.

It's also given me the confidence to rise to the many challenges of qualification reforms over the years, particularly with adapting to the new 9-1 grading system.

4. What do you enjoy about being an assessment specialist?

Being a visiting examiner for Drama is just fantastic! The quality of work I have seen is brilliant. I can see why the new OCR GCSE Drama is so popular. The quality of work is mind blowing, it's like going to the theatre without paying the West End prices. I often leave performances feeling spellbound and I have the utmost respect for colleagues who deliver the content to such a high standard.



5. What support do assessment specialists receive?

I think OCR are really committed to supporting assessment specialists. You can always talk to someone if you have a serious issue, which is usually resolved quite quickly. OCR have always remained human and personal in their approach to assessors, which is one of the reasons I love working for OCR. It's like one big family!

6. What are the challenges in your role and how do you overcome them?

As I assess live performances, one of the challenges is that learners are clearly quite nervous. I encourage them to enjoy the exam because I believe that if they enjoy what they are doing, they will do well. If candidates are relaxed they will do their personal best, and that is what we want them to achieve.

7. Would you recommend becoming an assessment specialist to others?

I've had 40 years of genuine job satisfaction working for OCR, so I definitely would. And even when



it's not been easy, I still continue to come back. It's a great way of networking with colleagues and interacting directly with centres. I get so many new ideas and resources for my own lessons, which is a huge bonus for me as a teacher in the Creative Arts.

8. What advice would you give to a first time assessment specialist?

Have a go and enjoy it. I'm really lucky to have thoroughly enjoyed working for OCR. I've met some marvellous people and when you join OCR, you are there for life. They are a nice friendly board, and whilst I have faced some challenges along my 40 year career with OCR, the positives far outweigh the negatives and I have the utmost respect for OCR.

Also, don't be motivated by money. I did not apply to become an examiner to make a lot of money, it was more to understand the quality of marking and support colleagues in delivery of the subject.

9. Finally, outside of your busy work life how to you spend your free time?

In my free time, I work backstage at ATG Theatres where I get the opportunity to meet lots of celebrities. I also have a big garden so I do a lot of gardening and my grandchildren keep me pleasantly busy too.

For further information:
ocr.org.uk/assessors
 Email: assessor.recruitment@ocr.org.uk
 Or call: 01223 552 558

Tristram Kenton



Flute Theatre (FT), set up by artistic director Kelly Hunter, has been creating productions of Shakespeare for inclusive audiences since 2014, including international tours, major European festivals and partnerships with the Orange Tree Theatre in Richmond and Barcelona's Teatre Lliure. FT's versions of Shakespeare have been co-produced by the RSC, English Touring Theatre and Ohio State University, creating productions of *A Midsummer Night's Dream*, *Twelfth Night* and *Hamlet*.

Paul Miller, artistic director of Orange Tree Theatre, describes the impact that this pioneering company has had: 'Kelly Hunter's work has a truly transformative effect on the young people who participate and on their parents and carers. It also transforms all those who come into contact with it in the building: 'inclusivity' takes on a palpable, profoundly moving meaning once you've experienced FT at work.'

No fourth wall, no walls at all

The first production developed by FT was *The Tempest*, called 'ground-breaking' by Lyn Gardner which established the company's signature mixture of performance and workshop, where the audience dictates how much they are involved alongside the actors.

Six actors position themselves around a stage space, marked by a beautiful floor cloth, with the children and young people. The actors wear comfortable costumes that match the magical world created by the floor cloth. Select scenes, rather than the entire play, are presented, before the audience is invited to join a game. These games are fully integrated with the storytelling, with the actors playing all the characters alongside the audience. After watching their son experience FT, one parent said, 'the silence and calm was magical. Almost religious, as though a sacred space had been created, where something transformative was happening.'

So much in the heart of the world

In the midst of the eternal debate regarding the relevance of Shakespeare, **Phil Cleaves** sees how Flute Theatre aims to make the Bard accessible to young people on the autistic spectrum

'Inclusivity' takes on a palpable, profoundly moving meaning once you've experienced Flute Theatre at work

Method acting

The foundation of all Flute Theatre's productions is the Hunter Heartbeat Method (HHM). HHM was developed by Hunter over two decades and laid out in her book *Shakespeare's Heartbeat: Drama games for children with autism*, and gained the support of Professor Robin Post of the Ohio State University (OSU). Post was introduced to HHM when she performed alongside Hunter in the RSC's 2014 production of *The Tempest*. Since then, she has researched HHM and the method has taken root at the university, growing far beyond its initial parameters. Post developed a model for interdisciplinary research between the arts and sciences, before establishing OSU's Shakespeare and Autism course to train students in the HHM. In the foreword to *Shakespeare's*

Heartbeat, Post describes Hunter's important and pioneering pedagogy: 'What distinguishes and differentiates Kelly's work is that she has made deep connections between Shakespeare's themes, rhythmic language and storytelling and linked them to the specific communicative challenges faced by those with autistic spectrum disorder.'

Hunter was inspired to develop HHM after noticing recurring words – eyes, mind, reason – in Shakespeare, with these words often forming his sensory exploration. She explains how by, 'focusing on Shakespeare's definitions of seeing, thinking and loving, I stumbled upon the processes that those on the spectrum find so difficult to achieve.' All the games that make up the HHM are rooted in the heartbeat's iambic rhythm. The Heartbeat Circle sees workshops participants coming together, hands placed on the heart, beating out the rhythm of the heartbeat while saying 'Hello'. This simple connection between Shakespeare's text and the young people creates a safe space where they feel able to participate in the story.

Shakespeare's Heartbeat should form part of the pedagogical repertoire of mainstream and SEN/D teaching. By drawing connections between Shakespeare and communication challenges faced by those with autism, it stands as proof that Shakespeare is for everyone. 🌟

For further information about Flute Theatre, including links to purchase *Shakespeare's Heartbeat* and make donations, visit kellyhunter.co.uk

Tristram Kenton



FRANTIC ASSEMBLY

If you are interested in booking a workshop or would like further information please contact Juliet Styles on 0207 841 3119 or email workshops@franticassembly.co.uk



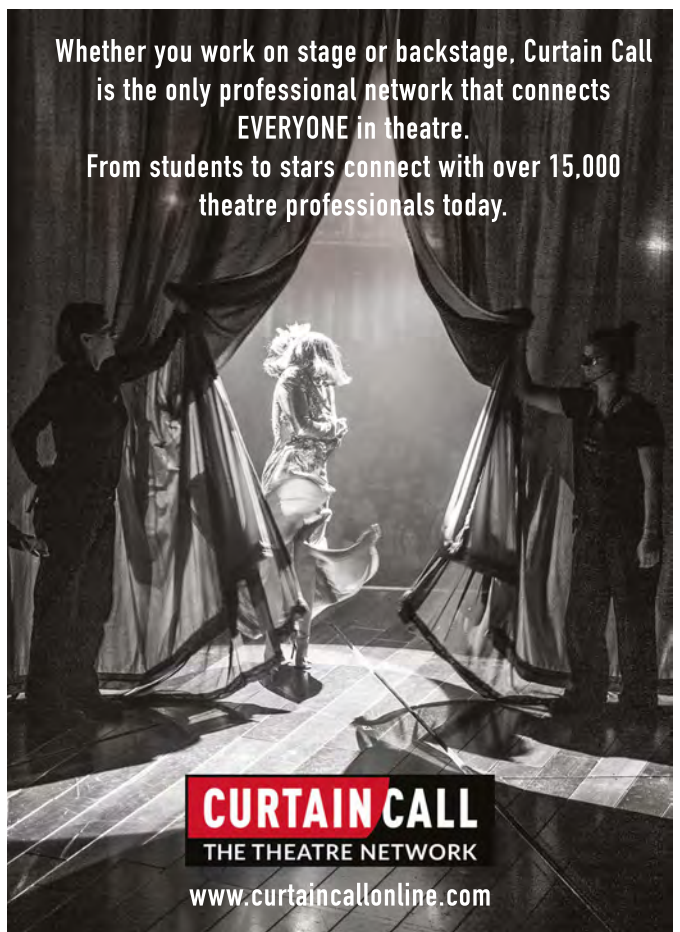
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Frantic Assembly is a recommended company on AQA, Edexcel, OCR, WJEC and IB syllabuses and is studied widely at GCSE, BETC, AS and A-Level

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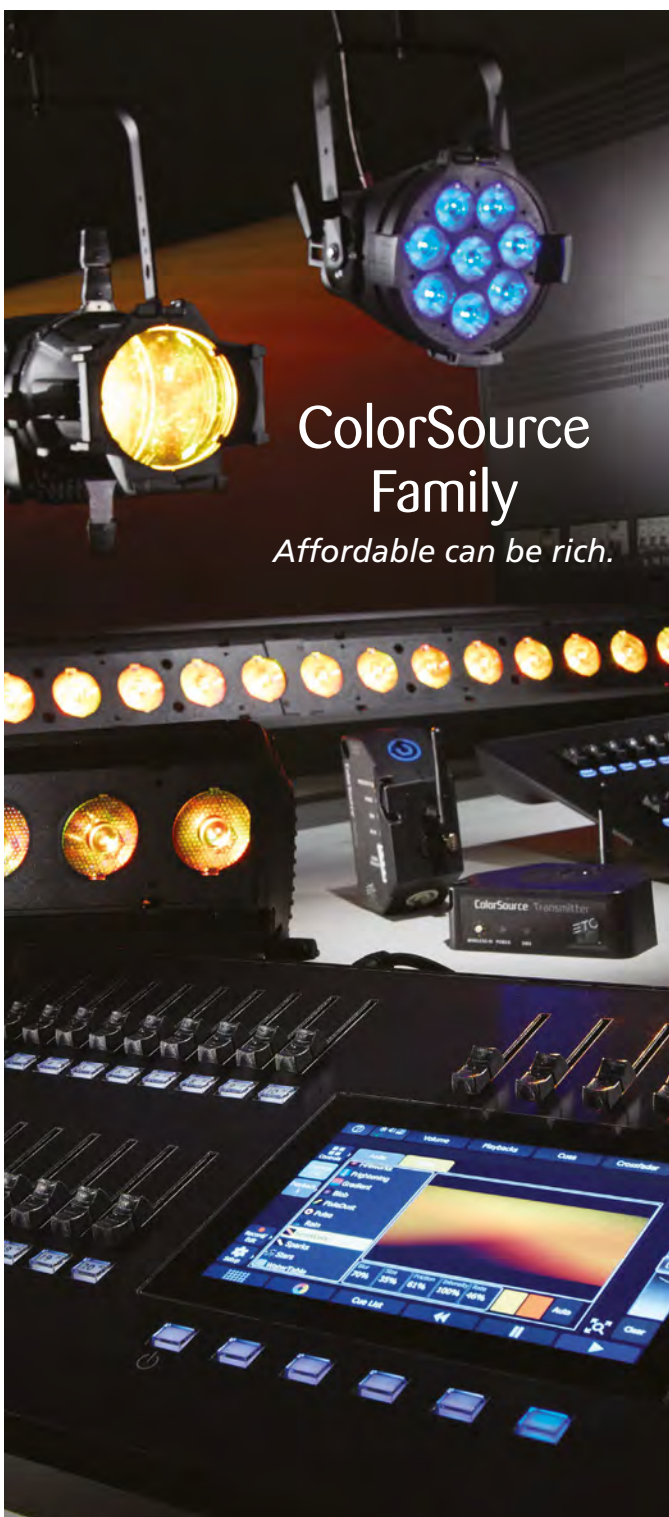


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On course

BA in Applied Theatre

Royal Birmingham Conservatoire

by Susan Elkin

Forget the rather poor TIE performances your students were made to watch in the past, whether that's the drugs one from Year 9 or the primary school dental hygiene fiasco. High quality applied theatre – an umbrella term for the kind of theatre which happens in non-traditional spaces, the aims of which are educational, social or political – is something much more exciting.

'We're looking to prepare the next generation of passionate and skilled theatre makers – with a focus on creating new performances and projects with a purpose,' says Peter Wynne-Willson, course director of the BA in Applied Theatre at Royal Birmingham Conservatoire (RBC).

Currently known as Applied Performance (Community and Education), the course is being revalidated and renamed, launching as the BA in Applied Theatre in September 2019. 'It remains fundamentally the same though,' says Wynne-Willson who has been in post for two years. 'It was started by Birmingham School of Acting tutors eight years ago and led by Hannah Phillips, who developed it into what it is now.'

For a long time, applied theatre has been a marginal part of acting degrees. 'But it really is a subject in its own right,' says Wynne-Willson, adding that RBC's course is the only one of its type in the Midlands, with links to prisons, hospitals, schools, residential facilities, community groups and more. 'There are a lot of employment opportunities out there and we have 60 companies in the school's directory who work in this field,' citing an example of a weekly project with the fire service in which the students are in role with real children.

The course accepts 30 students each year and is practitioner-led by a team of three all of whom have parallel professional careers. Wynne-Willson, for instance has 30 years of experience as a writer, director and performer in young people's theatre, theatre in education and community theatre. He jokes that he has never been as busy as he is now, in his 'first



Students working hard to create enjoyable and informative applied theatre

proper job', working hard to find students 'who love drama, are bursting with passion and ideas for making a difference.'

Course content

'We believe in learning through experience and so, through a range of projects, students will transform themselves into practitioners,' says Wynne-Willson. That means working in partnership with tutors, learning to identify and undertake the roles of performer, deviser, performance maker and facilitator. Students work with a strong range of artists and companies along the way so that they experience different styles and forms that will inform their own practice.

In explaining the links that students have access to, Wynne-Willson says, 'there is a six-week full-time placement with an applied theatre company in the second year which takes the students all over Britain and beyond. We also work very closely with our partner Birmingham Repertory Theatre and its facilities, productions and participation programmes,' adding, 'we have ongoing relationships with the Old Rep and its burgeoning community and outreach programme, and mac (formerly Midlands Art Centre), a major provider of new work for young people and community groups. Other key partners include: Geese theatre, the UK's leading prison theatre company; Big Brum, one of the most highly rated TIE Companies; Women and Theatre; Stan's Café and the Playhouse.'

Career options

'Our graduates go on to work mainly in three areas,' says Wynne-Willson. 'Around a third find employment with organisations. A further third will go on to further study, usually teaching qualifications, with the rest freelancing in a wide range of capacities including facilitating after school clubs, youth theatre and other groups not attached to theatre companies.'

The most recent survey showed that within 12 months of graduation, 100% of Applied Performance students were in work and 80% of them were in graduate level work. Some go on to work with an organisation which collaborates with RBC, as they are already known to the employer. There is, for example, an internship available at The Rep every year.

Application

Applications are made through UCAS in the usual way and require just 96 points, although even that can be negotiable.

'We interview – not audition – our applicants and that's a crucial part of the recruitment process' says Wynne-Williams, adding that his team is not looking for performance ability or for academic excellence. The key thing is enthusiasm. 'Of course, some of our students are very academic but you can be a good practitioner without that and we need a mix across a year group. We want students who are passionate and mouthy and that's nothing to do with stardom.'

Notes for teachers

- ▶ Birmingham School of Acting, founded in 1936, merged with Birmingham City University in 2005
- ▶ Last year it became part of BCU's multi-arts Royal Birmingham Conservatoire, headed by Julian Lloyd Webber. Stephen Simms, formerly Principal of BSA, continues as Vice-Principal – Acting, Professor of Acting Education
- ▶ This course achieved 100% student satisfaction on the National Student Survey in 2015 and 2016.

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Theatre practitioners

Andy Blankenbuehler

Antony Taylor

Choreographer Andy Blankenbuehler was born in Cincinnati, Ohio in 1970 and is best known for his choreography for *In The Heights* (2007 to 2008) and *Hamilton* (2015). The latter earned him the 2018 Olivier for Best Theatre Choreographer, as well as the Tony Award for Best Choreography in 2016. Other works include *9 to 5* (2008–2009) and revivals of *Cats* and *Dirty Dancing*. He began as a dancer on Broadway and starred in such shows as *Guys and Dolls* (1992–1995) and *Fosse* (1999–2001).

A complete list of his work can be found at tinyurl.com/td-s2-tpIBDB

Distilling influences

Blankenbuehler has danced in many shows on Broadway, picking up many dance styles including 1940s jazz dance and Bob Fosse's idiosyncratic moves and staging. Fosse's influence can also be seen in Blankenbuehler's use of hats in his dances, something which was also a staple of Michael Jackson. Indeed, Blankenbuehler has cited 'Smooth Criminal' in interviews, placing it alongside Judy Garland's 'Get Happy' when discussing particular routines that had an impact on his work.

Fellow dancer/choreographers Jerome Robbins, who said that the rules are established in the opening number, and Stephen Hoggett, who injects an absence of movement into dances to convey an idea, are two other clear influences on Blankenbuehler.

Perhaps the biggest influence on his work is his collaboration with Lin-Manuel Miranda. Miranda, who is responsible for the hip-hop heavy *Hamilton* as well *In the Heights*, wrote that Blankenbuehler's movement, 'carves out every lyric and manages an electric lyricism'.

Design by dance

Blankenbuehler uses the style of the music to dictate the style of the choreography, not shying away from the challenge offered by new dance styles. The hip-hop in *Hamilton* was 'not natural' to him but he wanted the characters to be just

as embedded in the dance as they were in the lyrics, using characterisation and drama to link the two together. He also worked within the restrictions imposed by the historical dress, which had dancers wearing boots and carrying heavy rifles, and a set that partitioned off the stage to represent different rooms and buildings.

Blankenbuehler works to ensure that dances aid an audience's understanding. He tries to have movement on the first beat or ahead of the beat to start with a big impact, following this with a pause or slow motion to highlight particular ideas, emotions or characters, with the choreography mirroring a song's themes. This sees him making use of the stage's turntables in *Hamilton* to show rival characters moving in opposition, though even small gestures are used effectively. *Hamilton's* titular character frequently saves his own life by using his writing ability and the choreography has *Hamilton* incidentally dodging a bullet as he lowers his head to put pen to paper.

Practical activity: Match the gesture to the lyric

Watch this clip of Blankenbuehler explaining a short dance section: tinyurl.com/td-s2-practitioner

Use the first song from *Hamilton* to lead a gentle warm up but do not show the movement from the show.

Divide students into groups of four or five. Give each group a few lines and ask them to create gestures that match the words and try to move on each beat. Add a slow motion section and pauses on each 16th beat. Let them share their work once they have choreographed 32 beats. Some may work fast so give them more lines.

Practical activity: Use your own words in a given scenario

Look at the themes in *Bring It On*, *In the Heights* and *Hamilton* and ask the class to choose a theme for their own song. Explain how hip-hop works and where the stressed syllables fall so that the class can get a feel for how to write in the style.



Andy Blankenbuehler

Divide the class into small groups and ask each group to write at least eight lines but do not restrict those who want to create more. Give them some parameters such as historical era, costume, props, characters and scene or provide a scenario to come up with vocabulary for the basis of the lyrics.

Example: characters running a café. Who are the characters? What are their motivations? Consider what they would wear and which actions would best convey their role. Think up a list of daily jobs for each character to help provide lyrics. Create relationships between the characters so that their emotions can be written into the song.

Practical activity: Linking lyrics

Create choreography for a song which represents the lyrics. Teach it to the class and have them all sing and perform the dance. Watch some clips of Blankenbuehler's work to inspire them. Warm up their voices so they can project and articulate the lyrics while dancing.

Further study

► tinyurl.com/td-s2-tpfurther

The first of a six-part series looking at all of the elements of *In the Heights*

► tinyurl.com/td-s2-tp1

Playbill interview with Blankenbuehler.

Toolkit

Helping young people learn to fall in love with their voice

by Jeannette Nelson

As teachers know, young people – especially adolescents – are likely to be self-conscious around their peers. Try to be sensitive to this as you select voice exercises for your students.

It is important that young people aren't embarrassed by the exercises or the positions they are asked to take.

Embarrassment will only lead to physical tensions that will inhibit good voice use.

When I lead young people in voice exercises, I place them in a formation that makes eye contact and observation difficult. A circle is not always useful until they feel secure in the work. If you ask students to bend over, make sure

that they don't have anyone behind them. Shaking the body can also be embarrassing and perhaps uncomfortable for girls.

It is a good idea to address the issue of pitch break, which will be most noticeable and potentially embarrassing for the boys. When you ask students to slide through the voice on a hum or open vowel, tell them all not to be too loud, and tell the boys not to go too high. Boys' voices take some time to settle down after they have broken. If this has happened recently, they don't need to go above the pitch break. If they do, reassure them that it is OK to make the funny noise – or teach them to yodel.

Because young people are not always confident about their growing bodies and changing voices, the physical and vocal rigours of voice warm-ups can be a challenge. These exercises form a structured warm-up that will allow them to feel comfortable while helping them to speak loudly, clearly and with plenty of variety. You will get the best results if you demonstrate the exercises first. Give simple, strong instructions, with desired outcomes.

My book, *The Voice Exercise Book*, goes into greater detail. It draws on my own experience working with a wide range of performers – from students, through recent graduate actors, to some of Britain's leading performers – in my role as Head of Voice at the National Theatre.

A warm-up

I'd recommend reading my book, particularly the chapter on working with young people, to fully understand the following warm-up and the exercises involved. This warm-up should take 15 to 30 minutes.

Jeannette (left) working on vocal training with a student



Preparation stretches

- ▶ Ask students to have a good yawn and stretch out their upper body in any way that feels good
- ▶ Ask them to move their face muscles around: stretching, scrunching up and pulling funny faces
- ▶ Finally, they should gently massage their face and jaw.

Breath

In this exercise you (the teacher) should lead the counting.

- ▶ Ask the students to sit comfortably upright in a chair or on the floor with their back against a wall
- ▶ Alternatively, they could stand with their weight centred and their knees soft
- ▶ Ask them to breathe from their abdomen
- ▶ Ask them to breathe in and then blow out slowly to a count of 10
- ▶ Then ask them to do it again for a count of 12
- ▶ Then again for a count of 14
- ▶ Then again for a count of 16 (if possible)
- ▶ Ask them to think of the air coming from their abdomen, not their throat
- ▶ Ask them to notice their ribs coming down and their abdominal muscles coming in as the air goes out.

Resonance

- ▶ Ask the students to hum into their chest and feel the resonance with their hands
- ▶ Now ask them to gently bang or rub their chest to release more resonance
- ▶ They should change notes each time they breathe in.

Placing the voice forward

- ▶ Ask them to place their hands in front of their face and hum into them
- ▶ Ask them to imagine catching the resonance with their hands
- ▶ Repeat on several different notes
- ▶ Ask them to count aloud from 1 to 10, with the same sense of catching the resonance of their voice in their hands
- ▶ Ask them to drop their hands and count to ten again, and see if they can still feel resonance at the front of their faces
- ▶ Now ask them to hum and slide the voice around: up, down, and all over the place, playing with the range of the voice
- ▶ Remind the boys not to worry if they hear the pitch break
- ▶ Suggest they try to feel the buzz of the resonance forward in their face and body.

Sustained sounds

- ▶ They start on a gentle hum, then release long, sustained vowels across the space
- ▶ Take one vowel per breath, and ask the students to think the sound from their abdomen, not their throat, and to focus it on a spot across the room
- ▶ Change note for each new breath.

Intoning

- ▶ Ask them to intone counting or some text on one note with the same sense of releasing sounds across the space
- ▶ Make sure that the students breathe into their abdomen and think their voice from there each time
- ▶ Repeat, speaking normally, releasing the voice across the space
- ▶ Again, the students should breathe into their abdomen and think their voice out from there.

Articulation and words

Use any repeated consonants and vowels, exercising the tip of the tongue, the back of the tongue, and the lips and teeth. Practise some tongue twisters.

Working with text

It is a good idea to end the warm-up with a piece of text, perhaps the words of a play from class or rehearsals or a suitable poem. Choose from the following exercises:

- ▶ Ask the students to mouth the words without sound, then to whisper them
- ▶ Then ask them to speak them quietly, and finally to speak them loud enough for their performance space
- ▶ Facing the front, ask the students to circle one arm and at the same time speak the words
- ▶ They should imagine they are throwing the words forward across the space with their shoulder
- ▶ Alternatively they could circle the arm and throw just the first and last words of each phrase or line
- ▶ Ask the students to intone the words across the space, feeling the energy flow away from them
- ▶ Then ask them to speak the words normally, but with the same feeling of the voice flowing across the space.

Ace vocal love

An important part of working with these exercises is to help your students build a relationship with their voices. This relationship will be for life. They will gradually find that good breathing

and the effective release of voice and speech become a habit. They will learn to recognise the things that hinder the voice and have ways to remove or overcome them.

I have developed this work over the many years I have been working as a voice coach. I have used, and continue to use, these exercises to train and keep in shape the voices of all types of actors – from experienced and well-known performers, to those at the beginning of their careers.

As any drama teacher will tell you, young people gain many life skills from experiencing the creative force of making theatre. Finding confidence in their voices and communicating with them well are among the most important of these skills.

I often think that we should fall in love with our voice. We should get to know it well, and then nurture and support it, and help it to grow. Everybody, whatever their starting point, has the ability to enhance their voice and use it well.



Jeannette Nelson has been Head of Voice at the National Theatre since 2007 and has also been resident voice coach at Shakespeare's Globe, the Royal Shakespeare Company and Sydney Theatre Company, Australia.

She has worked on many productions for other British theatre companies in London's West End and leading regional theatres.

She originally trained and worked as a singer and dancer, before training as a voice teacher at the Royal School of Speech and Drama. She taught for many years at the Guildhall School of Music and Drama, as well as working as a voice and dialect coach in theatre, film and television.

The Voice Exercise Book: The Warm-Ups is available for purchase on audio CD and digital download.

The Voice Exercise Book, by Jeannette Nelson is out now, published by National Theatre Publishing and distributed by Nick Hern Books.

www.jeannettenelson.co.uk

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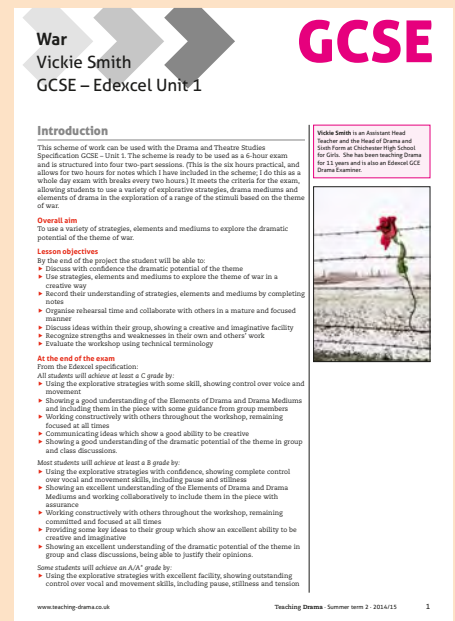
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Training dragons at KS2: A look at *How to Train Your Dragon* through Drama

Helen Day
KS2

Introduction

Cressida Cowell's *How to Train Your Dragon* is a contemporary classic. Full of humour, and also great drama, its well-rounded central character is a wonderful study in the growing pains of trying to fit in. This scheme of work provides an accompaniment to a classroom reading of the book, with games and exercises inspired by events and episodes from the text.

The scheme has been written with the drama objectives of the KS2 National Curriculum in mind, and explores creating and sustaining roles, working in small groups to produce tableaux and short scenes, improvisation, presenting work in front of peers, as well as fun games to encourage focus and concentration. Spoken language skills will be developed, and students will participate in group discussion and interaction throughout the scheme.

Learning objectives

- By the end of this scheme the students will:
- Have used a range of dramatic techniques to explore *How to Train Your Dragon*
- Have explored characterisation through vocal tone, body language and facial expression
- Have experience of working in small groups to produce tableaux and short scenes
- Have developed their spoken language skills
- Have experience of presenting their work in front of their peers
- Have experience of constructively responding to the work of others.

Lesson 1: Catching your dragon

Learning objectives

- By the end of the lesson the students will:
- Have explored the use of facial expression and body language through tableaux
- Have developed their listening skills, responding imaginatively to sound material
- Have worked creatively in small groups to co-develop an idea, developing their teamwork skills
- Have improvised in role
- Have experience of presenting their work in front of their peers.

It is important that students are familiar with the book to at least the end of Chapter 5 for this lesson.

Warm-up: Don't Wake the Dragon! (10 mins)

A warm-up game to get everyone focused and in the mood for dragon catching!


Divide the class into two groups, and ask each group to form a line opposite each other. Everyone should then turn their backs and close their eyes.

Select one student to walk as quietly as possible between the two rows. If anyone in either row thinks they have the student who is walking past them, they can quickly turn around and say "Viking".

If they have turned around at the right moment, the dragon has been woken and the challenge has been lost; the person who turned around is next to try walking between the rows.

If they turn around at the wrong time, however, they are out of the game. This means that participants have to choose their moment to turn around very wisely! Repeat the game a few times.

Helen Day is a performer and teacher of performance, and has delivered workshops for numerous theatre companies and arts education organisations. She is co-founder of H2oh! Education, who until 2017 ran a range of curriculum-linked performing arts workshops in primary and secondary schools across the South East of England. She has taught drama in schools across ages 6-18, at university level, and for various youth theatres. She is currently performing in a world tour with Cirque du Soleil.



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Year 9 scheme for summer term

Alicia Pope
KS3

Introduction

The summer term can often be challenging for Year 9. Groups can be a mixture of students who are coming to the end of their exploration of Drama and are difficult to motivate, enthusiastic students who are about to embark on their GCSE Drama course and a variety in between. This scheme of work is designed to be motivating for every member of a Year 9 class, pushing ideas forward for GCSE students while engaging reluctant students with a variety of tasks that they can access and allowing them to offer pertinent opinions and ideas about the design aspect of Drama. The scheme uses a variety of plays relevant for GCSE exploration, but aims to be accessible and engaging for Year 9 as a whole. The layout for this scheme offers ideas for each text and how you might approach it.

Learning objectives

- To explore a key scene from *The Crucible/DNA/Face*
- To perform a key scene from *The Crucible/DNA/Face*, and discuss how the practical choices you made
- To present ideas for lighting, sound, costume and set design.

How to begin

You could opt for setting five groups up to explore a play each or have the whole class work in groups on the same play, leaving room to explore each group's different interpretations of the tasks. If you opt to offer students the choice, then you might give them a summary of the texts as your starting point so they know the plot before making their choices. Students will not need to read the text, a summary of the play and close summary of the scene and characters will be sufficient.


Groups can be any size; a small group might double up on performing and presenting ideas on the design skills while a larger group will offer scope for performers to focus on practical work and non-performers to focus on design.

While performers are rehearsing a practical performance, designers can be planning, researching and creating their ideas. The design element can range from presenting a list of ideas to the class before or after the practical performance, to a full technical performance where they create a lighting and sound cue sheet and add these elements to the scene, sourcing costumes for the performance or creating the actual set. This enables all students to contribute in some way to their group's presentation.

Things

The work for each play text will vary. You will need at least 4-5 hour lessons to allow for detailed research and rehearsal, plus time for students to put their whole presentation together. There are extension ideas for each text and these could be enhanced by adding changes to costume and location even if these changes are not in the text. Working on two of the three plays outlined in this scheme would give plenty of work for the summer term in most cases.

Alicia Pope completed a degree in English and Theatre & Media Drama at the University of Glamorgan, followed by a PGCE at UWE in Bristol. She is currently in her tenth year of teaching. Her particular interests include A-level physical theatre and helping to improve the standards of Drama taught at KS3, especially by non-specialists.



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Money, Money, Money

David Porter
KS3/KS4

Introduction

Money not only makes the world go round, it also provides an enormous range of challenging material for devised drama, story lines, depth of characters and some fascinating ideas. Money is the root of evil, but it can also do enormous good and, as we can scarcely live without it, it's an appealing theme for teenagers.

In these six 90-minute sessions different angles on money are explored, from winning it to stealing it, from losing it to earning it and from borrowing it to finding it. Money is considered in its many forms from cash to credit and digital currency. There is a decision-making grid suitable for all devising sessions and for other themes and schemes.

In deciding a point of view for developing a plotline, students are encouraged to consider the less obvious and to focus on creating plausible characters to work the story.

There is additional material on the decision process for developing credible characters and on further ideas for money-themed drama devising.

Learning objectives

- By the end of this scheme learners will have:
- Developed their drama devising repertoire on the theme
- Understood how characters drive plot
- Worked collaboratively to improve drama skills
- Explored a range of ideas and concepts.

The sessions

Session 1: Winning it

Whether it's lottery or other gambling, winning money is fraught with all kinds of dangers for winners and their families alike.

Session 2: Earning it

The world of work, legal and illegal, the getting and losing jobs ... the fact is that having the ability and opportunity to earn money often defuses us.

Session 3: Losing it

Losing money can be traumatic and sometimes character-forming, which is a stimulus for a piece about fiscal loss and the impact on all concerned.

Session 4: Stealing it

There are motives, methods and opportunities aplenty to steal others' money, but most people don't do it. What happens when it is done, and maybe later?


Session 5: Borrowing it

For every borrower there has to be a lender, willing or otherwise. This explores the idea of borrowing and what happens when it goes wrong.

Session 6: Finding it

Finding money should lead to the finder handing it in. Or should it? There is a moral dilemma to be worked out through credible characters.

David Porter is former Head of Performing Arts at Kirkley High School, Lowestoft, teacher and one-time children's theatre performer. A freelance writer, blogger and editor, he is a senior assessor for A-level Performance Studies, IGSCSE Drama moderator and GCSE Drama examiner.



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GCSE

An introduction to the GCSE Drama devising log: supporting students in creating their written coursework log

Mat Walters
GCSE – AQA

Introduction

This scheme of work suggests a simple structure and plan for the devising written unit, directly related to the creation of the piece itself, and focuses on an entirely written devising log. The maximum word count is 2500 with suggested sections of 650 to 800 words each.

- It covers:
- The demands and suggested structure of each of the three sections
- The process of linking research, development, rehearsal, evaluation and evaluation to the devising log
- Example paragraphs for each section with key indicators highlighted that follow this structure.

Scheme of work, part 1: Starting points and planning the structure

The stimulus material is vital in creating the kind of devised work that will score highly and lead to well-documented devising logs. I avoid issue-based stimuli and choose material from a range of media. I use issue-based stimuli to get my students thinking about presenting their work in a more varied way (geometrical cross-curricular work itself) and also to attempt to include a range of performance styles. My students usually have:

- A painting or art project – something without a definite narrative
- A short video clip – music videos are extremely useful. They inspire through images and also make the students consider using sound effects/music.
- Single words – ‘Expectations’, ‘Popularity’, ‘Isolation’, etc. These can prove to be excellent starting points for more symbolic work in the early stages of setting up the project. Creating a series of tableaux with music-based transitions on single, challenging words is an excellent way to get students away from naturalism.
- Photographs that are open to several interpretations.


The Devising log is comprised of three sections, each marked out of 20:

- Section 1: Response to a stimulus
- Section 2: Development and collaboration
- Section 3: Analysis and evaluation.

Each section relates to one part of the devising process, so it is sensible for the students to be writing these as they rehearse. Essentially you are dealing with research, development and rehearsal and evaluation of contribution to development of the piece and the final performance.

It is vital that the log is created alongside the piece itself, so have rigid deadlines for the log to be handed in. Build deadlines around the rehearsal process, so the initial planning and research should take two weeks (4 or 5 sessions). Take in a first draft of section 1 of the log, then comment and return. The main rehearsal process should take approximately 6 weeks, so take a draft in during week 4. This gives approximately two weeks at the end for polish and refinement. Take a draft of section 3 in after one week, comment and return. Then make sure the log is handed in complete, with a polished front cover and the all the necessary information shortly after the final performance to allow the discussion of audience feedback. Do not leave the whole thing until after the performance.

Mat Walters is head of Drama and Theatre Studies at Heston South Farm College. He is an Assessor Examiner for the written events for AQA and has taught Drama at all levels for 18 years.



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Teaching Drama - Summer term 2 - 2017/18

1

BTEC

Investigating practitioners' work

Gail Deal
BTEC – Unit 1, level 3

Introduction

This scheme is based on 3 1-hour lessons a week plus independent study throughout Year 12, but can be adapted to suit the needs of the centre and the pathway chosen.

This is a mandatory and synoptic Level 3 unit on all the BTEC Performing Arts qualifications. Key information can be found in the document opposite.

The frameworks in this scheme of work are closely based on the assessment outcomes that can be found in the specification on pp. 22 to 26. The four assessment outcomes are listed on p. 22 and then the detail follows.

The assessment

The unit is externally assessed by Pearson and is worth 60 marks. The task is set 5 weeks prior to the supervised assessment period so that learners can carry out the investigation and critical analysis. The set task is then completed in 3 hours within a three day assessment period (available by Pearson). It is available at two points in the academic year: Jan/Feb and May/June.

Learners investigate two practitioners and are given a set task with a vocational scenario. Once the task is issued in either December or March depending on the series chosen for assessment, the learners have 4 weeks to prepare their bibliography and up to 14 A4 sides of research notes based on their prior investigation of the practitioners. They may take these into the supervised assessment period. These notes are not handed in with the final booklet. Learners may produce a handwritten or word-processed work, but the latter must be printed and sent to Pearson. A spellcheck can be used. This should be arranged with the exam department.

Staff should read the instructions in the task booklet and the Instructions for Conducting External Assessments (CEA) document to ensure the assessment is supervised correctly.

The learner is to produce a piece of extended writing of no more than 2000 words. An authentication sheet must be completed by each learner.

Theme

The set task involves two practitioners and a theme common to both. Past themes have included 'morality', 'cultural diversity', and 'breaking the mould'.

Choosing two practitioners

A list of practitioners is given in the specification and reproduced below for easy access. Learners must use at least one practitioner from the list. The second practitioner may be chosen from the list or may be of the learner's own choice. It would be a good idea to check with Pearson to see whether the practitioner chosen by a learner is appropriate. Learners may choose both practitioners from the list and this is a safer option.

Setting mock external assessment

It is a good idea for the number of staff delivering the unit to carry out their own research and produce a fact file for each practitioner, covering their repertoire/work, contextual factors, creative process and themes. Then tasks can be set which initiate the external assessment task and learners can practise writing in a 3-hour session or three 1-hour sessions or other variants. Some learners might be better in two writing blocks consisting of 2 hours and 1 hour.


Preparation of resources

Although learners must carry out their own research, staff need to ensure that resources are available, so preparation time should be given to developing a bibliography for each practitioner. Key texts such as plays, scores, DVDs of films/shows/dance pieces should be made readily available to learners. The member

Gail Deal is a Senior Moderator/Examiner for OCR. She is Head of Performing Arts at Esher College and began her career as a professional ice skater and dancer. She has an MA in Literature and Culture, with BA (Hons) in Modern Languages and Arts. She is a fellow of the Chartered Institute of Educational Assessors and a fellow of the Royal Society of Arts. She is interested in all forms of live and recorded performance.

Unit 1: Investigating Practitioners' Work, Pearson BTEC Level 3 National, Extended Diploma in Performing Arts - Specification - Issue 3 - August 2017 © Pearson Education Limited, 2015, 18

https://qualifications.pearson.com/content/dam/pdf/BTEC_Level3_National/Performing_Arts/2015/Specification_and_sample_assessments.pdf



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Teaching Drama - Spring term 2 - 2017/18

1

A level

Hospital Food by Eugene O'Hare: Devising and exploring a text to produce original performance outcomes

Rhianna Elsdén
A level

Introduction

This scheme explores Eugene O'Hare's NT Connections play *Hospital Food* as a stimulus. It is relevant for many new A level Drama & Theatre Studies exams specifications, where both explorations of texts and devising form a great deal of the assessments. Through the activities students will learn how to explore the text stimuli, leading them to produce their own original work as well as performing the writer's intent. There are also ideas on how to apply practitioner's ideas which again makes this scheme relevant for many exam specification units.

Learning objectives

By the end of this scheme all students will:

- Have developed their understanding of what devised theatre is
- Have developed their ability to work cooperatively in groups
- Have developed their ability to create original material from a play text stimulus
- Have developed their understanding of how to deconstruct ideas, themes and narratives that make up the stimulus
- Have to carry out in-depth research to inform and develop ideas and creativity
- Have to apply the work of practitioners to the deconstructing of the stimulus and the devising processes thereafter
- Have explored the actor-audience relationship
- Have to develop performance skills - characterisation, aural and physical
- Have to explore social, cultural, political and historical influences within stimuli and incorporate within their own work.

By the end of this scheme some students will:

- Have developed their ability to direct others
- Have developed their performance support skills.

Lesson 1: Developing confidence and skills in devising from a given stimulus

Learning objectives

By the end of the lesson students will have learnt:

- How to begin to work from a stimulus to produce short imaginative perform outcomes
- How to work collaboratively with peers in discussion and practical work
- How to develop performance skills - aural and physical

Starter (5 mins)

In order to begin freeing the students to create work, some initial devising exercises to work with improvisation exercises may be useful.

Main activity


Divide the class into groups and give each group a recent article on the NHS, or on a new health scare or new food/drink we should all be avoiding/hating more of. Each group must read the article, summarise it and share it with the rest of the class.

Then, each group must present a 2-3-minute performance piece based around the article.

Rehearse and show the work.

Rhianna Elsdén has been a qualified teacher of Drama since graduating from Cambridge in 2002. She has worked in three state schools and extensively for Edexcel/Pearson. Having previously been a Head of Drama and Faculty, she is now a member of SLT and an SLE responsible for training and development in her school and across the Dorset County. She is also a published writer of educational books and play scripts and is currently undertaking a PhD with the University of Birmingham exploring verbatim theatre.

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Teaching Drama - Summer term 2 - 2017/18

1

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Mat Walters

GCSE – AQA

This scheme of work suggests a simple structure and plan for the devising written unit, directly related to the creation of the piece itself, and focuses on an entirely written devising log. The maximum word count is 2500 with suggested sections of 650 to 800 words each.

Mat Walters is head of drama and theatre studies at Guernsey Grammar School. He has been a senior member of the AQA drama examining team and has taught drama at all levels for 23 years.

Investigating practitioners' work

Gail Deal

BTEC – Unit 1, level 3

This scheme is based on 3 1-hour lessons a week plus independent study throughout Year 12, but can be adapted to suit the needs of the centre and the pathway chosen.

This is a mandatory and synoptic Level 3 unit on all the BTEC Performing Arts qualifications. Key information can be found in the document opposite.

The frameworks in this scheme of work are closely based on the assessment outcomes that are to be found in the specification on pp. 22 to 26. The four assessment outcomes are listed on p. 22 and then the detail follows.

Gail Deal is a Senior Moderator/Examiner for OCR. She is Head of Performing Arts at Esher College, and began her career as a professional ice skater and dancer. She has an MA in Literature and Culture, with BA (Hons) in Modern Languages and Arts. She is a fellow of the Chartered Institute of Educational Assessors and a fellow of the Royal Society of Arts. She is interested in all forms of live and recorded performance.

Hospital Food by Eugene O'Hare: Devising and exploring a text to produce original performance outcomes

Rhianna Elsdén

A level

This scheme explores Eugene O'Hare's NT Connections play *Hospital Food* as a stimulus. It is relevant for many new A level Drama & Theatre Studies exam specifications, where both explorations of texts and devising form a great deal of the assessments.

Rhianna Elsdén has been a qualified teacher of Drama since graduating from Cambridge in 2002. She has worked in three state schools and extensively for Edexcel/Pearson. Having previously been a Head of Drama and Faculty, she is now a member of SLT and an SLE responsible for training and development in her school and across the Dorset County. She is also a published writer of educational books and play scripts and is currently undertaking a PhD with the University of Birmingham exploring verbatim theatre.

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One-off workshop

Spontaneous Improvisation Vickie Smith KS3-5

Learning objectives

- ▶ To have created numerous characters through use of voice and movement
- ▶ To have worked with a variety of new people throughout the lesson.

This workshop focuses on fun, spontaneous improvisation scenarios that allow the students to start thinking about what makes a successful piece of drama. Students choose a piece that they have created and polish it. Great as a one-off session or an ice-breaker.

Starter: Mill-grab-tab

A simple warm-up exercise with three basic instructions, offering the opportunity to add complexity.

- ▶ Mill: Students walk around the room in silence
- ▶ Grab: Students grab the number of people that the teacher states, e.g. if the teacher says grab 2 they should become a group of 3
- ▶ Tab: Group creates a tableau of whatever the teacher states. Suggestions for different group sizes: hairdressers (2), wedding (3), tornado (4), pickpocket (1).

Development

Introduce the term improvisation and discuss the difference between spontaneous improvisation and polished improvisation.

- ▶ Spontaneous Improvisation: Making something up on the spot, no discussion
- ▶ Polished Improvisation: Polishing an improvisation to make it performable.

Explain that in this workshop they will be experimenting with spontaneous improvisation, their one and only task is to stay focused and stay in character, they must keep the improvisation going until they are told to stop.

Ask for a volunteer – create an improvisation in which you are discussing what happened at the weekend. In the first example the teacher should block the volunteer by giving closed answers to all questions asked. Discuss with class, what made it difficult? Hopefully they will identify closed answers. Repeat the improvisation this time with the teacher answering with open ended answers by asking a question back each time. Discuss the difference.

Scenario improvisation

In their final pairs from the mill-grab-tab exercise ask the students to label themselves A and B – explain that they will be given a series of scenarios to act out. They must remain in character, without laughing or discussing the scene.

Give the pairs their scenario. They have 10 seconds to get into their starting positions – the length of time they must keep a scenario going increases with each new one.

- ▶ Two housemates have a disagreement. A wishes to move out, B wants them to purchase the house together. A, not wishing to upset their friend, tries to convince B that it is in both their interests. (1 minute)

- ▶ A is a murderer with a chainsaw who manages to corner B. B must argue for their life. (2 minutes)
- ▶ A is a demon giving B, an angel, a tour of hell. (3 minutes)
- ▶ Change location, but keep roles, with B giving A a guided tour of heaven. (4 minutes)

After each scenario ask students to stay standing if they managed to keep it going without laughing, coming out of character or discussing. This tends to increase with practice. Discuss the success of the improvisations, what made them work and what they found difficult.

In the same pairs explain that the next task is still spontaneous improvisation but this time they will become 'The World's Worst'.



Mundane situations force students to think creatively to make a scene interesting

The World's Worst

Students take it in turn to be 'the world's worst', with other students becoming whatever is needed. For example, the world's worst magician needs an audience to perform before.

- ▶ Hairdresser
- ▶ Pickpocket
- ▶ Tornado chaser
- ▶ Maid of honour/best man.

Allow 1 minute for each improvisation, followed by 2 minutes of discussion time for what worked.

Explain that they have now experimented with a series of spontaneous improvisation scenarios, and their task is to choose their favourite one and turn it into a polished improvisation.

Polished improvisation

- ▶ Pairs choose their favourite scenario
- ▶ Allow 10 minutes for pairs to polish a scenario that lasts less than 2 minutes
- ▶ Move around the room and select the strongest pieces to perform
- ▶ Performance of 2 or 3 pieces, preferably of different scenarios
- ▶ Evaluation of the pieces – what made the improvisations work? Can a piece of theatre be created from a tiny starting point?

Plenary

Introduce the spontaneous improvisation exercise 'Park Bench', of which there are many different versions. In this version, two people sit on the bench and spontaneously improvise. When someone in the audience likes a line that is said by one of the two they shout 'pause'. This audience member then takes this the place of the actor who said that line and starts a whole new improvisation. It is important that the two characters are completely different to what they were, however, they must use the line that paused the scene to start this new scene.



Reviews

Book

Jessica Swale's *Blue Stockings: A guide for studying and staging the play*

by Jessica Swale and Lois Jeary (Nick Hern Books)

ISBN 978-1-84842-623-8



A great example of the importance of deep textual analysis.



From the moment I opened this book I was transfixed. As both a teacher and a woman, I was fascinated. Swale's introduction reads in a personal and informative way, almost diary-like,

that carries throughout the text. The historical knowledge gleaned from the first six pages was enough to have me hooked. The discussion of women's rights is informative enough to support wider work.

Reading how Swale undertook research is beneficial for teachers and students in understanding how a playwright approaches this. Edexcel GCSE Drama students could easily use this book to revise elements of their final exam. The staging considerations chapter, with production photographs, would be appreciated by technical students to achieve greater understanding.

The chapter structure has a logical order throughout, making good use of subheadings and quotes to break up chapters. The timeline information that is scattered throughout provides valuable historical and political contexts of the drama, with Swale explaining how it can be used as a rehearsal technique.

I read this book without knowing *Blue Stockings*, yet ordered the play after just the first chapter. By the time I reached the character profiles, I was considering how to stage it as an exam performance next year, which is the best praise I can give this book.

Holly Barradell trained at Bristol Old Vic Theatre School in Stage Management. On graduating, she worked in the television industry before training to teach. She has worked for several exam boards as an examiner/moderator, and was the UK drama development manager for Trinity College London. She is currently a subject expert for Ofqual.

Book

Plays 10

by Edward Bond (Methuen Drama)
ISBN 978-1-35003-951-3



A fiercely political collection, offering insight into Bond's worldview.



Edward Bond has lost none of his rage and epic scope in this new collection of his later works.

There are five plays contained in this collection, consisting of four short pieces,

specially commissioned for the Big Brum Theatre Company, and one radio play which was written for the BBC. All four tackle epic themes about modern society: family, war and the widening gap between young and old in terms of understanding. The radio play *The Testament of This Day* contains a series of outstanding duologues perfect for any small A-level theatre studies group studying Stanislavski and looking for a real challenge.

At the centre of this collection though is the epic drama *Dea*, a modern Greek tragedy that deals maturely with family, war and the corrupting power of political ambition. *Dea* is a *Medea* for now, but the subject material here and images onstage are graphic and highly disturbing, owing as much to revenge tragedies as to Euripides. The play is full of rage, despair and cruelty on a grand scale. Not one for the faint hearted. Fiercely political, it would not seem out of place in the In Yer Face theatre movement, though all these plays comment on a society in collapse.

However, as compelling as the plays, is Bond's own end note, included in this collection, which is a tribute to the young actors of today. It's a piece as vital as the plays themselves.

Mat Walters is Head of Drama and Theatre Studies at Guernsey Grammar School. He has been a senior member of the AQA drama examining team and has taught Drama at all levels for 23 years.

Book

Shakespeare's *Advice to the Players*

by Sir Peter Hall (Oberon)
ISBN 978-1-55936-234-4



Demystifies and clarifies the elements of Shakespearian verse, but feels a little dated in its unambiguous attitude towards the power of the director over the actor.



By its very nature theatre is transient, and when a great practitioner leaves us, their legacy dies with our memories. The late Sir Peter Hall, however, was keen on 'recording and handing on to the future' and his book,

Shakespeare's Advice to the Players, passes on the Shakespearian mantle to a new generation of directors and actors.

Hall was unashamedly director-centric, and his habit of dictating the nuance of every word and banging drums in the rehearsal room might jar for some people, but his dedication to the text is convincing.

Three ideas ring out in the opening section: Firstly, that the director should approach the text with rigour; the second is that the director should convey the fundamental smoothness of verse; and the third is that the constrictions imposed on the actor by the verse and the director should give them the freedom to perform like 'a great jazz musician'. Though, I suggest, there is a case for moving Hall's analogy towards rap, since the current generation of actors understand the force of coupling rhythm with words.

The second section of the book is most useful to the actor. It has analysis of 20 Shakespeare speeches, exemplifying elements from earlier in the book, such as rhetorical devices, scansion and pause.

I take issue with Hall's suggestion that in '200 years, Shakespeare will only be faintly visible'. The visceral response of audiences to Hackney Empire's *Hamlet* or The Bridge's *Julius Caesar* prove an appetite for a world where verse has power.

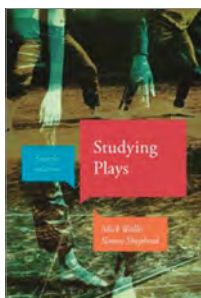
Peter Jolly Peter Jolly is head of drama at Dulwich College, a member of Shakespeare's Globe council and a trustee of the Rose Theatre, Bankside.

Book

Studying Plays: The fourth edition
by Mick Wallis and Simon Shepherd
(Bloomsbury Academic)
ISBN 978-0-34098-5-144



A detailed but accessible study guide.



A play text differs from a novel which addresses its readership directly. It is 'a set of instructions designed to be interpreted by theatre makers who will then stage the play before its own audience' argue

Wallis and Shepherd, going on to assert that 'we are dealing with a very specific object with a very specific job to do.' It's a point which can't be stressed to students too much, making this detailed, thoughtful but accessibly readable book a welcome addition to Drama and English department shelves in schools and colleges.

The authors look at every aspect of play writing and making. What, for instance, is the role of narration in the theatre? Much of it is silently subsumed into what the audience sees and hears but, in some forms of theatre, the chorus is traditional. How does dialogue work? How have stage directions changed? What's their function?

Characters are created by playwrights and then evolve within a culture. Wallis and Shepherd, however, are witheringly dismissive of the modern practice where directors encourage actors to invent back stories for their characters. *Studying Plays* has its feet firmly on the ground and invites the reader to comb the play for information – in admirable depth – rather than wandering beyond it.

I especially liked the charts showing each character's involvement in certain plays. A few are repeatedly referenced, though many are only briefly mentioned. *A Doll's House* is the source of many examples, as is *King Lear*, so readers who have studied these in depth will find the book more useful.

Susan Elkin is a former English teacher and was education and training editor at *The Stage* between 2005 and 2016. She is also the author of *So You Want to Work in Theatre?*

Book

World Factory: The game
by Zoe Svendsen and Simon Daw (Nick Hern Books)
ISBN 978-1-84842-6-337



An innovative way to explore an industry that most of us play a part in but give very little thought to.



World Factory: The game brings an innovative choose-your-own-adventure concept from stage to page. In the live show, audiences found themselves cast as the owners of Chinese clothing

factories, given a stack of fake money and offered the chance to make their fortune by making use of information revealed on random cards.

The book and website provide everything needed to play the game, though it requires people to facilitate and lead the experience. With the right preparation, it could make an eventful and intriguing activity for GCSE and A-level students or as a whole-year group PSHE activity.

From a classroom point of view, it's not something that could easily be explored as a whole production but students would enjoy the random nature of the book, with a lot of scope for devising and improvisation, based on the decisions you have to make. There are detailed character cards giving background information on the workers in the game and these could be used to great effect in the classroom. The game undoubtedly provokes debate and questions your moral integrity as you weigh up the needs of the many or the few, alongside considering the environmental impact of the choices you make.

Alicia Pope has a degree in English and Theatre & Media Drama from the University of Glamorgan, as well as a PGCE from UWE. She has over a decade of teaching experience. Her particular interests include A level physical theatre and helping to improve the standards of drama taught at KS3, especially by non-specialists.

Book

Belfast Girls
by Jaki McCarrick (Samuel French)
ISBN 978-0-57311-182-2



A gruelling drama that manages to affirm the power of the human spirit.



If you like *Our Country's Good* by Timberlake Wertenbaker or *Fens* by Caryl Churchill, this will be of interest to you. Described as a materialist feminist play, *Belfast Girls* 'explores the matrix of class, race, and gender oppressions,'

writes Professor Buccola in the foreword.

The drama concerns five Irish women in the belly of the Inchinann destined for repatriation in the Australia colonies. The characters have been led by their betters, including the Church, to believe that they are sailing to a better future, away from the terror of the Great Famine and the sex work it necessitated. Throughout the play, they realise the truth.

The dialogue is beautifully observed, using the loquacious brogues of Belfast and Sligo to reflect the violence, degradation and misogyny, the gut-wrenching losses, and ultimately the indomitability of the human spirit. This play pulls no punches and appears, at first, to be a little limited in physical action, before becoming a pressure cooker as a suitcase full of literature and social criticism forces the characters into a compelling drama of human struggle.

There are enough twists and turns in the plot to keep an audience on its toes and without giving a plot spoiler, the climax is devastating, touching and hopeful. With an eye-watering Greek coup de theatre, this is a catharsis waiting to happen.

Andrew Golightly trained at Drama Centre London and later Rose Bruford College. He works as a theatre and television actor and has also spent 18 years teaching GCSE and A-level drama in both the state and independent sectors; recently as the co-ordinator for performing arts in the Gloucester EAZ. His Go-Lightly Theatre Company is currently on hold due to pastoral commitments.

Performance

A Midsummer Night's Dream

Cameron Bray



This anarchic touring production would make the Bard proud.

At the end of *A Midsummer Night's Dream*, Puck begs forgiveness from the audience and asks that they regard the play as a dream, from which they can now wake and forget. Filter Theatre's production has this, but also begins with Peter Quince delivering a stand-up routine in which he profusely apologises for the play about to be inflicted on the audience. The fourth wall is so much broken since no-one seems to have bothered building one in the first place, thematically carried through the performance as the set and props fall apart, much to Quince's dismay. George Fouracres' Quince is a combination of George Formby and a 1970s gameshow host, playing the banjo for the production's original musical numbers and interrupting the performance at

regular intervals. The combination of his garb, tone and general demeanour caused ripples of confusion in the audience – could this really be Shakespeare?

Indeed, Filter Theatre's production might be too clever for its own good, always staying one step ahead of criticism and making it difficult to know when something just didn't work or if the failure was intentional. To wit, the Mechanicals characters exist in the same world as the audience, the play and then the play-within-the-play. The confusion over their role at a given moment in the performance is played for laughs and the five actors do a wonderful job of getting the audience to buy into the narrative they are creating and function so well as a complete unit. Similarly, Kayla Meikle's Puck and Harry Jardine's Oberon are a great double act and their vivacity helps to realise the faeries' mischief. In contrast, the lovers' storyline scenes seem to serve as a way for the faeries and Mechanicals to rest after their latest wild escapade, being perpetually overshadowed – but even this feels like a meta-analysis of the play.

Know that this production skews towards an older demographic (GCSE and above) as it leans into the bawdiness and



Harry Jardine as Oberon

encourages audience participation, who are more than happy to show vulgarity when the play will only wink at it.

I loved my time in the Dream. There were moments that I struggled to breathe through laughter and the ugly tears it brings. This isn't a play for the purists but, as I left the theatre, I overheard several conversations where people wrestled with understanding which parts were 'real' – a sentiment that I can only imagine would delight the faeries.

A Midsummer Night's Dream featured at the Lyric Hammersmith for two nights before going on a UK tour – full details can be found at tinyurl.com/td-s2-AMND

Conference

National Drama Spa Conference 2018

Sharon Muiruri Coyne



Refreshing and reaffirming, this weekend away does wonders.

I'm going to come clean. I packed my rather old and underused swimsuit. Being pushed for time, I read the word 'spa' and well... Of course, the 'spa' was metaphorical, like all good drama. The experience of National Drama's (ND) Spa Conference in the tranquil setting of Homerton College Cambridge was, however, a tonic. As drama teachers, we often find ourselves isolated, justifying our corner. Here, we were with our tribe, who understand why drama practice is vital.

All the sessions were of interest and relevant to practice. Helpfully, each session provided dedicated note takers, who were responsible for recording the contents of each session. This enabled us to be completely involved in the workshops, of which there were many to choose from, including:



- ▶ Approaches to Devising – Kylie Perry (The Paper Birds)
- ▶ Approaches to GCSE Questions – Karen Latto
- ▶ Devising – Helen Baggett (Gecko)
- ▶ Activating Shakespeare – Wendy Frost
- ▶ Purposeful Warm-ups – Zeena Rasheed.

For day one, I chose Physical Storytelling and Political Theatre, both delivered by Kerry Frampton from Splendid Theatre. Kerry directly engaged with participants in an intelligent yet playful manner, providing creative and accessible ways into physicalising material. On the second day, I attended Nick O'Brien's Stanislavski and Brecht master workshops. He offered easy ways into the complex ideas of these two practitioners and I have already successfully used a Brecht exercise with my year 9 students.

Overall, there was an impressive line-up of facilitators and speakers, with rich practical credentials. Phil Duchene's paper *The Story of a Truth and Reconciliation Play for Children* was a remarkable example of drama being used to highlight a painful history and becoming a tool for healing. Keynote speaker Jessica Hynes focused on how drama was the only subject she connected with, which was uplifting. She said that 'this is not about saving drama. It's about making it compulsory.'

The reaction from participant teachers and lecturers, who sacrificed two holiday days, was positive. Throughout the weekend, I heard how 'enlightening, energising and invigorating' they found the workshops. Indeed, the overall feeling was that we had shared a 'wonderful collaborative practical experience.'

A crammed two days, mentally and physically, but ultimately I was rejuvenated, as after any good spa experience. In terms of value for money, I'd say it was invaluable!

stateofplayarts.co.uk

Sharon Muiruri Coyne is an actor, writer, facilitator and director. She is a visiting fellow at Winchester University's Centre for Arts as Wellbeing and the head of drama at St. Aldhelm's Academy, Poole.

Web resource

Aladdin: Online video library

Cameron Bray



A great set of videos to generate interest in how theatre happens.

To add to their already impressive educational resources, Disney have published a series of videos that allow students to see the immense amount of work that went, and continues to go, into the production of *Aladdin*. Each video covers a single topic, briefly introduced by Angelica Bell, covering a range which includes choreography, set design and costume creation. All of the videos have English closed captions, which I greatly appreciated, and which I'm sure would be useful to many other teachers. There is enough content packed into the four-minute videos that there is something to catch the curiosity of everyone in class.

Each video ends with a set of questions that build upon what the students have just watched, encouraging them to discuss elements of theatre that they may have remained unaware of until now. It's easy to imagine a student rapidly

becoming passionate about drama as a subject once the possibilities are shown to them – indeed, I can trace much of my own passion for theatre to seeing the 2001 UK tour of *Beauty and the Beast* and becoming obsessed with how they managed to bring it to life.

At the launch, we also heard from teachers who sit on the Disney Theatrical's Productions educational advisory board. They spoke about their experience with a similar set of resources, developed for *The Lion King*. A KS2 teacher from Hitchin said that she felt it was important to, 'get children out and into the theatre,' with resources like these able to spark a passion for performance that goes beyond 'I'm going to be an actor.'

The only downside that I could see was that, while all nine videos could be understood by a KS3 class, some use technical language that may make them of less use in a KS2 classroom. Both 'Origins', a history of *Aladdin*, and 'The magic of the music', where Howard Ashman explains motifs, struck me as more difficult. Seemingly to combat this, the website already provides an extensive collection of additional learning resources, with pages dedicated to helping teachers to plan lessons around *Aladdin*.



Trevor Dion Nicholas as Genie

In summary, it is wonderful to see such an appreciation of the unseen technical craft, and showcasing these details – whether it's the 1,125 different types of fabric used or the 414 lights – is sure to introduce your students to a whole new world of what a career in theatre might mean.

Aladdin's behind the scenes videos are a free resource, developed for use in educational settings. They can be found online, alongside other educational resources, at www.aladdineducation.co.uk

Cameron Bray is the editorial assistant of *Teaching Drama* and an English Language and Literature BA graduate from King's College London.

Web resource

Auditions websites

Holly Barradell



A pair of informative resources, let down by verbosity and formatting.

The knowledge that Richard Evans shares across these two casting websites is invaluable, but it is worrying that the sites have supposedly undergone a recent overhaul – which involved optimising them for mobile, tablet and desktop use – yet when you look at the sites, there are many glaring errors. When viewed on a mobile, some of the icons are cut off and the few images that are used are heavily pixelated due to the low resolution. While these are all superficial things, when the target audience of auditioning students are navigating the site, the layout and illogical formatting may be off-putting to them. For example, why is one website .com and the other .info? Why are sister websites using different domains?

The sites are designed to accompany



Graphics and design on the website are relatively basic

Evans' books, but nonetheless I'm not entirely convinced that there needs to be a separate musical theatre website at all. If the other site is 'the complete guide', then it should surely have a robust a musical theatre section. As it is, the complete guide site has a tips section for musical theatre auditions, but it's a duplicate of the content under the tips section on the musical theatre website – slightly absurd. If two websites are preferred why not link to one another rather than repeat content,

which would save time when updating and maintaining the websites. Already, some of the content is out of date: on the training section of the musical theatre website the Council for Dance Education and Training (CDET) are mentioned, but as of March 2018 – at the start of the organisation's 40th year – they adjusted their name to the Council for Dance, Drama and Musical Theatre (CDMT). It would also be useful to add information about the Dance and Drama Awards (DADA) funding that is available with musical theatre, and the fact that the diploma courses are accredited by Trinity College London exam board, with a link to their website, as the information on there is very useful for staff and students to be aware of as well.

The reasoning behind the creation of these websites is fantastic and the tips, resources and advice that are contained within them are very useful for students and teachers – it is a shame, however, that the content is so wordy, as many students will click away before they realise just how informative the content is.

www.auditionsthecompleteguide.com
www.musicaltheatreauditions.info



My five favourite plays

chosen by ... Jeremy James Taylor

While working as Associate Director at The Young Vic, Jeremy founded the National Youth Music Theatre in 1976 and was its Artistic Director for 28 years. With over 200 productions to his name, Jeremy has also written or co-written some 20 music theatre pieces for performance by young actors.

His extensive experience with young performers, many of whom have gone on to become leading names in the world of the arts, has led to an ever-growing demand in the field of casting in the film industry, including *Charlie and The Chocolate Factory*, *Sweeney Todd* and *Son of Rambow*.



Konrad Bartelski

Jeremy (centre) with part of the cast of *The Dreaming*

1 The Beggar's Opera

by John Gay
Out of copyright

Cast: 6 males, 4 females, ensemble

Themes and issues: The first and most famous and popular ballad opera – written in 1728 – is, without doubt, the most important influence on the development of what is now called musical theatre. Firing wicked darts at high society and its contemporary world of opera, law and politics, the original juke-box musical features an unbelievable 68 songs borrowed from the folk songs and popular tunes of the day

Performance matters: Many musical directors will want to do their own arrangements but I recommend a wonderful arrangement for just two classical guitars by Martin Best.

Why it's great: Opening in London in 1728 and New York in 1750, it appealed to all levels of society. A rollicking story of highwaymen, villains, crooked lawyers, bent policemen and prostitution, this is people's theatre at its best.

Watch out for: Beware of playing the piece too seriously. With character names such as Lockett, the Gaoler; Peachum, the Lawyer; and Tawdry, the Prostitute, this is clearly a low, satirical, melodramatic comedy and should be played as such. It is huge fun.

The Beggar's Opera is as relevant today as it ever was



Roger Smeeton

2 The Ragged Child

by Frank Whately and
Jeremy James Taylor
Music by David Nield

Published by MTI
International

Cast: 24 males, 15 females

Themes and issues: Following the story of Annie and Joe Cooper (aged 11 and 13) – two of the 40,000 destitute children populating the streets of 1850 London – *The Ragged Child* covers many varied facets of London life, high and low, particularly the remarkable work of Lord Shaftesbury, president of the Ragged School Union.



Konrad Bartelski

The 2014 NYMT production of *The Ragged Child*

Performance matters: Various locations include a low-down lodging house, a banqueting hall, an opium den, a ragged school, the House of Commons, an underground sewer, the Great Exhibition, an emigrant ship en route to Australia, *The Ragged Child* is a sweeping, theatrical history lesson in dramatic and musical form. A comprehensive education pack is available for this piece from the writers.

Why it's great: As an ensemble piece with a number of locations, it offers challenging opportunities for an adventurous director and, with two separate musical ensembles, equally exciting challenges for a musical director.

Watch out for: Actors need to change character within seconds, requiring hard and intensive work and an understanding of the importance of company playing. There's no room for starry egos in this heady piece.

3 The Dreaming

Music by Howard Goodall
Book and lyrics by Charles Hart
Published by Faber

Cast: 12 males, 5 females

Themes and issues: A musical version of *A Midsummer Night's Dream* written for the National Youth Music Theatre by composer Howard Goodall (*The Hired Man*) and librettist and lyricist Charles Hart (*Phantom of the Opera*). Updated to rural England just before the outbreak of the First World War, the result is magical, hilarious and moving.

Performance matters: Avoid the temptation to build complex woodland sets. The writing does all the work for you. A simple tree stump, a grassy bank and a projected full moon serve perfectly well so make sure you have a bold and imaginative lighting designer. Above all, make sure you find the right young actor to play Jack (the Puck character). The story centres around him and his predicament.



Konrad Bartelski

The Dreaming at Hayward Theatre, Ely

Why it's great: The adaptation of the story is so intelligent and witty while Howard's music is simply gorgeous, with ravishing melodies, delicious harmonies and a huge amount for the all-important chorus of woodland boys and girls to sing – 'The heart of the wood', a major chorale in the middle of Act One lasts 11 minutes! – and 'Jennifer' is one of the funniest comedy duets of all time.

Watch out for: The quartet for the lovers, 'Midsummer madness' must be skilfully staged as they fight, spit, scream, insult and physically assault each other with as few clothes left on them at the end of the song as is decent!

4 Noye's Fludde

by Benjamin Britten
Published by Boosey and Hawkes
ISBN: 979-0-06001-478-9

Cast: 9 females, 6 males, ensemble

Themes and issues: Based on the original Chester Mystery Play, Benjamin Britten's opera traces the story of God's punishment of mankind by bringing the great flood to cleanse mankind of his sins. A community opera for large forces to be performed in a large space, though it can be very economically staged and is only about an hour long.



Jeremy James Taylor

Noye's Fludde makes good use of large spaces

Why it's great: Britten brilliantly understood the power of music and the theatre itself. His opera is a marvel of composition advantage and shows his passion for composing for young performers.

Performance matters: Composed not just for young singers, *Noye's Fludde* also offers wonderful, uncomplicated opportunities for young instrumentalists – recorder players, string players, buglers, and percussionists – and requires audience participation throughout, giving the conductor an opportunity to break the ice with the audience by rehearsing beforehand. The solo roles are challenging for young soloists and there is no limit to the size of the chorus, depending on size. It is also exciting if the young chorus can make their own animal masks.

Watch out for: Some ingenuity is required to represent the appearance of the rainbow at the end. You also need a set of hand-bells for the hauntingly magic finale.

5 Captain Stirrick

by Jeremy James Taylor and David Scott
Music by Richard Brett
Published by MTI International

Cast: 28+ mixed

Themes and issues: A ballad opera set in Smithfield, London during the annual fair of Saint Bartholomew in late August 1807. It tells the powerful and troubling true story of a 13-year-old gang-leader, Ned Stirrick, self-styled 'Captain'. His gang comprised children aged 10–13 and the story follows 48 hours in their turbulent lives, culminating in a startling and spectacularly melodramatic turn.

Performance matters: The songs are all period street songs and folk tunes accompanied by a small band of street musicians – trumpet, fiddle, clarinet, trombone, tuba and drum. The glove puppets, Punch and Judy, are important characters in the plot. An education pack can be obtained from the writers, to help with staging this.

Why it's great: A fascinating history lesson for all involved, evoking the vital atmosphere of the fair through its bustle, business, puppets, pickpockets and the kaleidoscopic congregation of common humanity. The structure of the work, the quality and placing of each theatrical coup is constantly challenging to its cast and thought-provoking for its audience.

Watch out for: The leading role is a monumental challenge on which the whole piece hangs, so a strong young actor is vital. There is some colourful period language, which can be changed if necessary, and a challenging soundtrack for the final prison scene. Josef Weinberger, the publishers, have copies of the original available.

Hampton Court House's *Captain Stirrick*



Konrad Bartelski

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Welcome to the Teaching Drama listings section.

Look here for upcoming workshop and course opportunities scheduled for the coming months.

If you would like to submit information for future listings in TD, please email teaching.drama@rhinegold.co.uk or post to *Teaching Drama* listings, Rhinegold Publishing, 20 Rugby Street, London WC1N 3QZ

Deadline for the next issue: 2 July 2018.

DRAMA WORKSHOPS AND COURSES FOR ADULTS AND YOUNG PEOPLE

ONLINE

Drama Resource

Drama Games for language teaching with Norwich Institute for Language Education

Date and time: 1–22 July

Price: £175

Contact: 01603 664473

SCOTLAND

Edinburgh Lyceum

Four day performance course (ages 7–10)

Venue: Grindlay Street

Date and time: 3–6 July,

10am–4pm

Price: £125 (members); £140 (non-members)

Contact: lyt@lyceum.org.uk

Two week performance course (ages 11–13)

Date and time: 9–21 July,

10am–4pm

Price: £315 (members);

£330 (non-members)

Contact: lyt@lyceum.org.uk

Three week performance course (ages 14–18)

Date and time: 3–21 July,

10am–4pm

Price: £405 (members);

£430 (non-members)

Contact: lyt@lyceum.org.uk

Two week technical Course (ages 14–18)

Date and time: 9–21 July,

10am–4pm

Price: £315 (members);

£330 (non-members)

Contact: lyt@lyceum.org.uk

Royal Conservatoire of Scotland

Acting and performance (ages 15–17)

Venue: Renfrew Street, Glasgow

Date and time: 2–6 Jul,

10am–5pm

Price: £260

Contact: 0141 270 8213

Musical theatre: Live production (ages 13–18)

Date and time: 16–27 Jul,

10am–5pm

Price: £550

Contact: 0141 270 8213

Acting: for camera (ages 13–17)

Date and time: 30 Jul–3 Aug,

10am–5pm

Price: £260

Contact: 0141 270 8213

Acting: Play (ages 13–17)

Date and time: 6–11 Aug,

10am–5pm

Price: £310

Contact: 0141 270 8213

Acting: Radio drama (ages 16+)

Date and time: 6–10 Aug,

10am–5pm

Price: £510

Contact: 0141 270 8213

Acting: Radio and voiceover technique (ages 16+)

Date and time: 13–17 Aug,

10am–5pm

Price: £510

Contact: 0141 270 8213

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KK Dundas and RCS

Acting: Shakespeare (ages 16+)

Date and time: 13–17 Aug,

10am–5pm

Price: £510

Contact: 0141 270 8213

Directing: for theatre (ages 16+)

Date and time: 20–24 Aug,

10am–5pm

Price: £510

Contact: 0141 270 8213

Musical theatre: Audition preparation (ages 16+)

Date and time: 20–24 Aug,

10am–5pm

Price: £510

Contact: 0141 270 8213

Acting: Audition preparation (ages 16+)

Date and time: 20–24 Aug,

10am–5pm

Price: £510

Contact: 0141 270 8213

Youth Music Theatre UK

Summer camp (ages 11–17)

Venue: Merchiston Castle

School, Edinburgh

Date and time: 6–11 Aug

Price: £585

Contact: 020 8563 7725;

mail@ymtuk.org

NORTH

Garrick Playhouse

GAPA summer school

Venue: Barrington Road,

Altrincham

Date and time: 30 Jul–3 Aug,

10am–4pm

Price: £170

Contact: 0161 928 1677

Home MCR

Course: Mentoring the next creative generation

Venue: First Street,

Manchester

Date and time: 12 Jun,

10am–4:15pm

Price: £150, bursary spaces available

Contact: 02380 332491

National Education Union

Ways into Shakespeare

Venue: Liverpool Everyman and Playhouse

Date and time: 22, 23 Jun

Price: FREE (members); £150 (non-members)

Contact: 020 7902 1478;

learningenquiries@shakespearesglobe.com

National Youth Theatre

Start Summer (ages 11–14)

Venue: Royal Exchange

Theatre, Manchester

Date and time: 30 Jul–4 Aug,

10am–5pm

Price: £329

Contact: 020 3696 7066

Start-up Saturdays (ages 11–14)

Date and time: 15 Sep–1 Dec,

10am–1pm or 2–5pm

Price: £250

Contact: 020 3696 7066

Royal Exchange Theatre

Teacher forum

Venue: St. Ann's Square,

Manchester

Date and time: 14 June, 5–7pm

Price: FREE to members,

membership is £15 per year

Contact: chelsea.morgan@royalexchange.co.uk;

0161 615 6750

Creative tours and workshops

Date and time: 4–8 June,

various times

Price: £150 (90 min workshop),

£200 (90 min workshop plus

tour OR two-hour workshop)

Contact: chelsea.morgan@royalexchange.co.uk;

0161 615 6750

Listings

**West Yorkshire Playhouse
Drama and Movement
Workshops (ages 14–25)**
Venue: Playhouse Square, Leeds
Date and time: Each Saturday
26 May–23 June
Price: £100
Contact: 0113 213 7236;
shreena.gobey@wyp.org.uk

**Youth Music Theatre UK
Summer camp (ages 11–17)**
Venue: Fulneck School,
Yorkshire
Date and time: 30 Jul – 4 Aug
Price: £585
Contact: 020 8563 7725;
mail@ymtuk.org

**MIDLANDS
Royal Shakespeare
Company**
**Student insight session:
King Lear**
Venue: Royal Shakespeare
Theatre or Swan Theatre
Date and time: 7 Jun, 10.15–
11.15am
Price: £3 (members); £4 (non-
members)
Contact: 01789 403434
**Student insight session:
Romeo and Juliet**
Date and time: 21 Jun, 10.15–
11.15am
Price: £3 (members); £4 (non-
members)
Contact: 01789 403434
**Primary open day: Romeo and
Juliet**
Date and time: 21 June
Price: £22.50 (members);
£27.50 (non-members) inc.
ticket to matinee performance
Contact: 01789 403434
**Symposium: Raising
achievement and aspirations
through Shakespeare**
Date and time: 22 Jun,
9.30am–5pm
Price: £100 (members);
£110 (non-members)
Contact: 01789 403434;
education.boxoffice@rsc.org.uk
**Student insight session:
Macbeth**
Date and time: 28 Jun, 10.15–
11.15am
Price: £3 (members); £4 (non-
members)
Contact: 01789 403434
**RSC certificate in teaching
Shakespeare: Foundation**



Youth Music Theatre

Youth Music Theatre's summer
schools are running throughout
the UK

Date and time: 29, 30 June
and 2 November
Price: £350 (members); £400
(non-Members); £200 (NQTs);
£500 (non-UK based) – includes
ticket to *Romeo and Juliet*
Contact: 01789 403434
RSC Summer School
Venue: The Other Place and
The Shakespeare Institute
Date and time: 19–24 Aug
Price: £185 (members); £195
(non-members)
Contact: 01789 403493
18–25 student summer school
Date and time: 28 Aug–1 Sep,
10am–5pm
Price: £300
Contact: 01789 403434
**RSC certificate in teaching
Shakespeare: Certification**
Date and time: 31 Aug, 1 Sep,
16 and 17 Nov
Price: £400 (members); £450
(non-Members); £250 (NQTs);
£550 (non-UK based)
Price: 01789 403434
Sixth form conference: Macbeth
Venue: Royal Shakespeare
Theatre and The Clore
Learning Centre
Date and time: 18 Sept,
10am–4pm
Price: £30 (members);
£35 (non-members)
Contact: 01789 403434
Teaching Macbeth at KS2
Venue: The Clore Learning
Centre
Date and time: 19 Sept,
10am–4pm
Price: £115 (members); £130
(non-members); £50 (NQTs);
£230 (non-UK based)
Contact: 01789 403434
**Romeo and Juliet: Theatre
Skills Day**
Venue: Royal Shakespeare
Theatre and The Clore
Learning Centre

Date and time: 20 Sep,
10am–4.30pm
Price: £30 (members);
£35 (non-members)
Contact: 01789 403434

EAST

Drama Resource
**Literature and drama in
language teaching with
Norwich Institute for
Language Education**
Venue: Hales Court House and
Delta House, Norwich
Date and time: 13–24 August
2018
Price: £1,060; £1494
(with accommodation)
Contact: 01603 664473

Creation Theatre
**Put on a play in a week
(ages 6–8)**
Venues: d'Overbroecks 7-11;
Headington Baptist Church;
Summerfields School;
University Parks
Date and time: Mon–Fri, 16 Jul
– 20 Aug, 10am–4:30pm
Price: £170pw
Contact: 01865 766 266
**Put on a play in a week
(ages 9–12)**
Venues: d'Overbroecks 7-11;
Headington Baptist Church;
University Parks
Date and time: Mon–Fri, 16 Jul
– 20 Aug, 10am–4:30pm
Price: £170pw
Contact: 01865 766 266
**Put on a play in a week
(ages 13–16)**
Venues: Ashmolean Museum;
University Parks; Wychwood
School
Date and time: Mon–Fri, 16 Jul
– 20 Aug, 10am–4:30pm
Price: £170pw
Contact: 01865 766 266
**Put on a play in a week
(ages 16–19)**
Venue: University Parks
Date and time: 16–20 Jul,
10am–4:30pm
Price: £170pw
Contact: 01865 766 266

**Norwich Theatre Royal
Acting Company (ages 13–17)**
Venue: Stage Two, Norwich
Date and time: 28 Aug–1 Sep,
10am–4pm

Price: £150
Contact: 0160 359
8600; stagetwo@
theatreroyalnorwich.co.uk
**Modern musical theatre
(ages 13–17)**
Date and time: 20–24 Aug,
10am–4pm
Price: £165
Contact: 0160 359
8600; stagetwo@
theatreroyalnorwich.co.uk

**WEST
Bristol Old Vic**
**Summer Foundation Course
(age 18+)**
Venue: Downside Road
Date and time: 9 Jul – 14 Sep
Price: £5,500
Contact: enquiries@oldvic.
ac.uk
**Acting in contemporary
drama (ages 17+)**
Date and time: 16–20 Jul,
10am–6pm
Price: £475
Contact: enquiries@oldvic.
ac.uk
**Acting in Shakespeare plays
(ages 17+)**
Date and time: 23–27 Jul,
10am–6pm
Price: £475
Contact: enquiries@oldvic.
ac.uk
**SING OUT! Singing for musical
theatre (ages 18+)**
Date and time: 23–27 Jul,
10am–5.30pm
Price: £450
Contact: enquiries@oldvic.
ac.uk
Activ8 theatre skills
Date and time: 30 Jul – 3 Aug;
6–10; 13–17; 20–24 Aug,
10am–4pm
Price: £245 per week
Contact: enquiries@oldvic.ac.uk

**SOUTH
ACT Brighton**
**The two week workshop
(age 18+)**
Venue: ACT Brighton and ACT
Hove
Date and time: 5–15 June;
3–13 Jul; 31 Jul – 10 Aug;
28 Aug – 7 Sep
Price: £100
Contact: 01273 818266;
info@actbrighton.org

Adult summer programme (age 18+)

Venue: ACT Brighton and ACT Hove

Date and time: 20 Aug – 7 Sep, 10am – 5pm

Price: £200 (one week); £350 (two weeks); £450 (three weeks)

Contact: 01273 818266; info@actbrighton.org

Youth Music Theatre UK**Summer camp (ages 11–17)**

Venue: Godolphin School, Wiltshire

Date and time: 30 Jul – 4 Aug

Price: £585

Contact: 020 8563 7725; mail@ymtuk.org

Summer camp (ages 11–17)

Venue: Lockers Park School, Hemel Hempstead

Date and time: 6–11 Aug

Price: £585

Contact: 020 8563 7725; mail@ymtuk.org

Summer camp (ages 11–17)

Venue: Priors Field School, Goldalming

Date and time: 13–18 Aug

Price: £585

Contact: 020 8563 7725; mail@ymtuk.org

LONDON**Drama Resource****Drama in the Primary Curriculum**

Venue: St Andrew's Church Hall, SE1 8LJ

Date and time: 5th July, 10:30am–4:30pm

Price: £225

Contact: 0797 321 7876

Central Saint Martins**Summer study abroad – acting Shakespeare with Drama Centre London**

Venue: Granary Square

Date and time: 2–20 Jul, 10am–4pm

Price: £2,100

Contact: 020 7514 7015

Theatre design (ages 16–18)

Date and time: 16–20 Jul, 10am–4pm

Price: £580

Contact: 020 7514 7015

Acting and performance: Improvers (ages 18+)

Date and time: 30 Jul – 3 Aug, 10am–4pm

Price: £580

Contact: 020 7514 7015

Acting: Introduction to Laban (ages 18+)

Date and time: 28–31 Aug, 10am–5.15pm

Price: £580

Contact: 020 7514 7015

Introduction to acting for camera (ages 18+)

Date and time: 10–14 Sept, 10am–4pm

Price: £580

Contact: 020 7514 7015

Great Oaks Education**Preparing for the New****GCSE Drama Written Exam:****Generating a passion for text**

Venue: TBA

Date and time: 4th July

Price: £275 + VAT

Contact: admin@

greatoakseducation.co.uk

Keynote Educational**Leading a drama department from good to outstanding**

Venue: TBA

Date and time: 11 Jun,

10am–3.30pm

Price: £269

Contact: 01625 532974

Outstanding achievement in the A level drama and theatre written paper

Date and time: 11 Jun,

10am–3.45pm

Price: £269

Contact: 01625 532974

Teaching AQA A level drama and theatre

Date and time: 15 Jun,

10am–3.45pm

Price: £269

Contact: 01625 532974

Approaches to the A-level set text: Hedda Gabler

Date and time: 25 Jun,

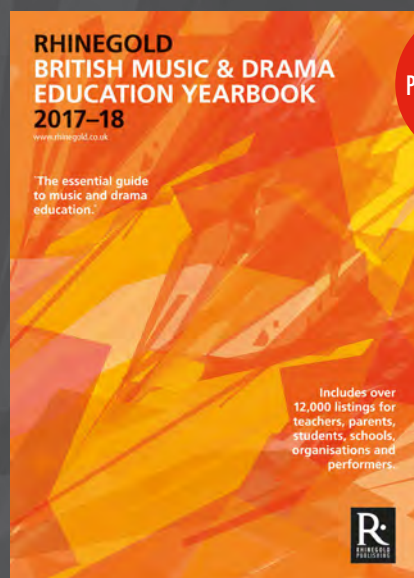
10am–3.30pm

Price: £269

Contact: 01625 532974

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Listings

London Academy of Music and Dramatic Art Shakespeare summer school (ages 18+)

Venue: Talgarth Road, London
Date and time: 25 Jun – 17 Aug
Price: £4,940 (early bird);
£5,500 (after 1 Apr)
Contact: enquiries@lamda.ac.uk

Introduction to drama school (ages 16+)

Date and time: 23 Jul – 3 Aug
Price: £960
Contact: enquiries@lamda.ac.uk

Short course: Shakespeare (ages 17+)

Date and time: 23 Jul – 17 Aug
Price: £2,390 (early bird);
£2,700 (after 1 Apr)
Contact: enquiries@lamda.ac.uk

Introduction to screen acting (ages 16+)

Date and time: 6–17 Aug
Price: £1,330
Contact: enquiries@lamda.ac.uk

Audition technique (ages 16+)

Date and time: 6–17 Aug
Price: £960
Contact: enquiries@lamda.ac.uk

National Youth Theatre Start-up summer (ages 11–14)

Venue: Archway Methodist Church
Date and time: 30 Jul–4 Aug,
10am–5pm
Price: £329
Contact: 020 3696 7066

Start-up Saturdays

Venue: Archway Methodist Church; St. James the Less, Pimlico
Date and time: 15 Sep–1 Dec,
10am–1pm or 2–5pm
Price: £250
Contact: 020 3696 7066

Rose Theatre Kingston Rose Academy (ages 16–25)

Venue: High Street, Kingston-upon-Thames
Date and Time: 28 Aug–2 Sep,
10am–4pm
Price: £250
Contact: sarahk@rosetheatrekingston.org;
020 8939 4050

Royal Academy of Dramatic Art Shakespeare summer school

Venue: Gower Street
Date and time: 18 Jul – 10 Aug,
10am–5pm
Price: £2,995

Contact: enquiries@rada.ac.uk
Contemporary drama summer school (ages 18+)

Date and time: 6–17 Aug,
10am–6pm
Price: £1,695

Contact: enquiries@rada.ac.uk
Close encounters: An introduction to combat for stage and camera (ages 18+)

Date and time: 11, 13–17 Aug,
10am–6pm
Price: £850

Contact: enquiries@rada.ac.uk
Drama on the dancefloor (ages 16+)

Date and time: 13–15 Aug,
10am–6pm
Price: £450

Contact: enquiries@rada.ac.uk
European greats (ages 18+)

Date and time: 20–24 Aug,
10am–6pm
Price: £850
Contact: enquiries@rada.ac.uk

Shakespeare's Globe

Ways into Shakespeare

Venue: Globe Theatre
Date and time: 17 or 18 Jul
Price: FREE (NUT, ATL and NEU members); £150 (non-members)

Contact: 020 7902 1478;
learningenquiries@shakespearesglobe.com
Shakespeare's Globe summer school (ages 16–19)

Venue: Globe Theatre and Sam Wanamaker Playhouse
Date and time: 23 Jul – 3 Aug
Price: £1,575

Contact: 020 7902 1478;
learningenquiries@shakespearesglobe.com

Young actors' summer school (ages 16–19)

Date and time: 30 Jul – 3 Aug;
13–17 Aug
Price: £800

Contact: 020 7902 1478;
learningenquiries@shakespearesglobe.com

Young academics' summer school (ages 16–19)

Date and time: 13–17 Aug
Price: £800

Contact: 020 7902 1478;
learningenquiries@shakespearesglobe.com
Young academics' summer school (ages 16–19)
Date and time: 13–17 Aug
Price: £800
Contact: 020 7902 1478;
learningenquiries@shakespearesglobe.com

Urdang Academy Summer school with English as a second language

Venue: Rosebery Avenue
Date and time: 16–20 Jul
Price: £483.42

Contact: info@theurdang.london

Pre-audition course (ages 14–21)

Date and time: 23–27 Jul
Price: £320
Contact: info@theurdang.london

Summer school (ages 14+)

Date and time: 30 Jul – 3 Aug
Price: £344.63
Contact: info@theurdang.london

Summer youth (ages 10–13)

Date and time: 30 Jul – 3 Aug
Price: £344.63
Contact: info@theurdang.london

Youth Music Theatre UK

Summer camp (ages 11–17)

Venue: Roehampton University
Date and time: 20–25 Aug
Price: £585
Contact: 020 8563 7725;
mail@ymtuk.org

WALES

Actors Workshop

Big Drama Week (ages 6–16)

Venue: Chapter's Theatre, Cardiff
Date and time: 20–24 Aug
Price: £150
Contact: junior@actorsworkshop.co.uk

NORTHERN IRELAND

Lyric Theatre

Stage Combat

Venue: Ridgeway Street, Belfast
Date and time: 30 Jul – 4 Aug,
9am–5pm
Price: £175 (members);



Camilla Cerea

The Lir are offering movement classes, alongside workshops about Irish theatre

£185 (non-members)
Contact: 028 9038 5679;
info@lyrictheatre.co.uk

Audition Techniques (ages 16–19)

Date and time: 13–17 Aug,
10am–4pm
Price: £115
Contact: 028 9038 5679;
info@lyrictheatre.co.uk

REPUBLIC OF IRELAND

The Lir

Acting and Irish theatre (ages 18+)

Venue: Pearse Street, Dublin
Date and time: 16 Jul – 10 Aug,
10am–5pm
Price: €2,250 (non-residential);
€3,500 (residential)
Contact: +3531 896 2559;
info@thelir.ie

Young actors' programme – 2 weeks (ages 16+)

Date and time: 30 Jul – 24 Aug,
10am–5pm
Price: €950
Contact: +3531 896 2559;
info@thelir.ie

Young actors' programme – 4 weeks (ages 16+)

Date and time: 30 Jul – 24 Aug,
10am–5pm
Price: €1,980

Contact: +3531 896 2559;
info@thelir.ie

Musical theatre intensive (ages 16+)

Date and time: 13–24 Aug,
9.30am–5pm
Price: €1,250
Contact: +3531 896 2559;
info@thelir.ie

Movement Expression with Sue Mythen (age 18+)

Date and time: 17 Jun,
10am–5pm
Price: €100
Contact: +3531 896 2559;
info@thelir.ie

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Next issue

Issue 79 · Autumn term 1 · 2018/19



Lucy Barnball © RSC

► All change, please!

New regular features for the new academic year, focusing on key drama strategies you can apply in your classroom.

► Bumper issue

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Drama games and strategies

with David Farmer



Breakfast Serial

This exercise helps to introduce the concept of subtext in a surprising way.

► **Age:** 9 to adult

► **Players:** Small groups

► **Time:** 30 minutes

► **Skills:** Improvisation

To begin with, small groups improvise a short naturalistic scene where people are having breakfast together. Each person should speak two or three lines each. The dialogue should be kept as mundane as possible. For example:

A: Good morning.

B: Morning.

C: Can you pass me the milk?

B: I think we've run out.

C: Has the paper come?

A: It's right in front of you.

It's important to keep the scene bland at this stage – do not introduce any melodramatic elements. Players repeat the scene a couple of times, until they remember the words exactly. Groups can show these naturalistic scenes to each other before the next stage. Each group has created a short text which will become the basis for a new scene.

Allocate a new situation to each group, for example, spies meeting at a secret rendezvous, detectives grilling a suspect or staff in an operating theatre. Groups will need ten to fifteen minutes to rehearse. Each group must find a way to use the *exact* lines from the breakfast scene in the new situation. Suddenly a simple everyday conversation will become imbued with new meaning.

Subtext includes the action in a scene as well as characters' real thoughts and motives.

Director's tips

► Include non-verbal action in the scene, particularly at the beginning

► Actors should try to make sense of every word in the script – even if it seems impossible at first!

David Farmer runs www.dramaresource.com, a site that offers a wide range of ideas, games and courses for drama practitioners. This activity is from his book *101 More Drama Games & Activities*.



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