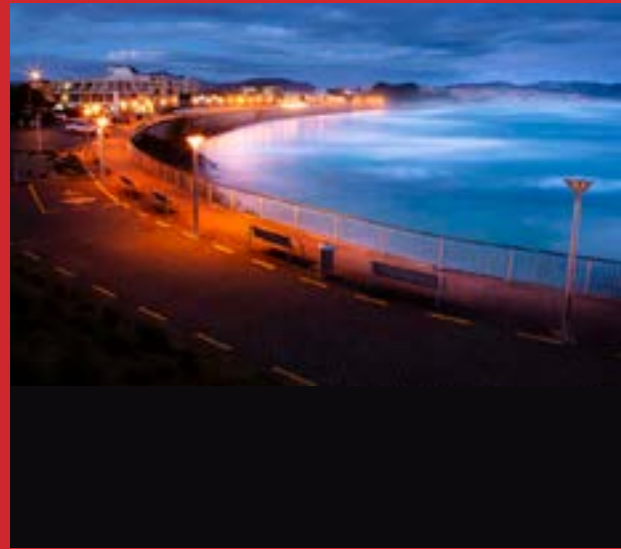


# Dramatic

DRAMA NEW ZEALAND NEWSLETTER

#46: June 2022



**New Dates! New Location!**



**Timatanga Hōu**  
*new beginnings*  
CONFERENCE 2022



OTAGO BOYS' HIGH SCHOOL  
ŌTEPOTI | DUNEDIN  
1, 2, 3 October, 2022

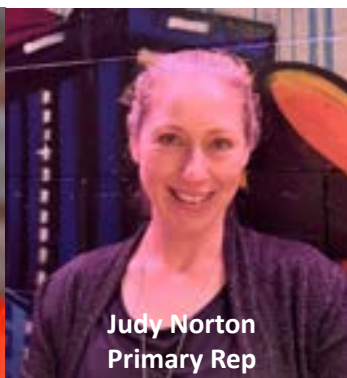
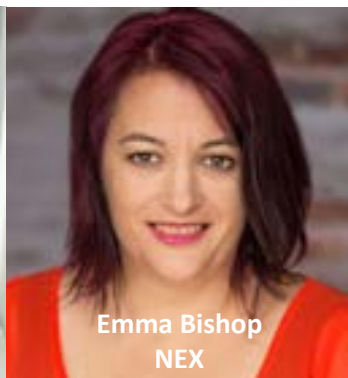
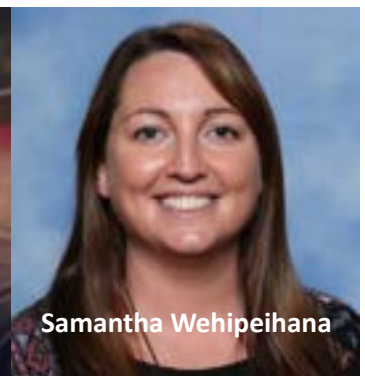
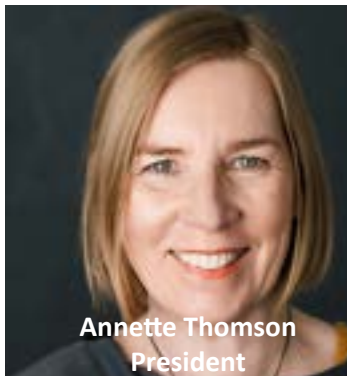


**In this issue: All about your new National Executive, our New Constitution, the upcoming Conference, what's happening at your Regional Branch, new Associate Members, Primary Corner, and much more.**

Dramatic is proudly brought to you by:



# Your 2022 National Executive



## 2022 Executive Committee

PRESIDENT - Annette Thomson  
[President@drama.org.nz](mailto:President@drama.org.nz)

VICE PRESIDENT - Nick Meissel  
[VicePresident@drama.org.nz](mailto:VicePresident@drama.org.nz)

TREASURER - Cory Hare  
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National FB  
<https://www.facebook.com/DramaNewZealand/>

Primary Edition FB  
<https://www.facebook.com/dramanzprimary/>

Instagram  
[@drama\\_nz](https://www.instagram.com/drama_nz)

# Note From The President

Tēnā koutou katoa  
Nō Shetland Islands, Nō Sunderland tōku tīpuna  
Kei Ōtautahi tōku kāinga  
He Pouako ahau  
Ko Evan tōku pāpā, ko Margaret tōku māmā  
Ko Emlyn tōku makau  
Ko Campbell, ko Logan, ko Heather āku tamariki  
Ko Annette tōku ingoa  
Tēnā koutou katoa



Ngā mihi nui for this incredible opportunity to lead Drama NZ through the next phase of our journey.

I would firstly like to thank Emma Bishop for the incredible mahi and resilience she has shown in leading our Association. Because of her dedication to the mahi, Drama NZ is in a very positive position going forward. Resourcing, growth of our members and Networks of Expertise work have all been done with a strong vision and place Drama NZ in a confident space in education. We are fortunate to still have Emma as the Networks of Expertise lead on the National Executive. Ngā mihi nui, Emma.

A little about me: My parents were teachers and instilled in me a love of learning and theatre. My first big show was *Fiddler on the Roof* with my mother and I was hooked. I have been teaching now for over 30 years – oh my goodness that sounds like a long time! – with stints out of education for parenting and caring for my mother as she journeyed through a terminal illness. I started as a Classical Studies and English teacher with a love of Shakespeare and Greek theatre. I embraced the school production and amateur shows, and as Drama became a subject in its own right in the 1990s, I naturally found my way into teaching Drama. In 1996 I did a Postgraduate Diploma in Theatre at Allen Hall in Otago and more recently discovered the pedagogy; *Mantle of the Expert*. Last year I received a teach NZ scholarship to complete my Masters in Education. This involved researching drama teachers in their new build spaces. I have loved going into schools and working collaboratively with other teachers with my role in Drama NZ and so I resigned from my teaching position to concentrate on my Masters, Drama NZ and other contract work that involves my love for Theatre and Education. In my Masters I wrote this in the acknowledgments:

“My colleagues at Drama New Zealand and the drama community, thank you for your continued inspiring work in the drama field, it is important work you do.”

I do think we have an incredibly important job to inspire our tamariki and each other in our arts endeavours. Thank you for the opportunity to lead this Executive and I hope to see you at the conference in Ōtepōti in October.

Mā te wā

**Annette Thomson**

# 2022 AGM Review

This year for the first time we attempted a hybrid AGM. We gathered at John McGlashan in Dunedin, and we thank Kimberley Fridd for organising the in-person part of the AGM. It was wonderful to have some face-to-face and virtual guests.

There was much to accomplish with law changes to our constitution and we thank the Drama NZ community for ratifying this essential work.

Emma awarded her President's Award to Dr. Viv Aitken and we welcomed two new Life Members: Charles Bisley and Alison Nelson. We also farewelled Charles Bisley from the National Executive and welcomed new executive member Samantha Bates.

We farewelled Emma Bishop from the position of President and welcomed Annette Thomson to the presidency and Nick Meissel to vice president.

We thank you for supporting our AGM. There is much to do before this event but it is an essential part of our organisation. As a result of the extra work with the hybrid AGM and on the day oopsies, we neglected to let Emma say her final report, which was missed on the day - you can read her last thoughts on the following page.

Thank you so much Emma for all you have done - and we are glad Emma is staying on the Executive as the overall organiser of the NEX part of our association.





# President's AGM Report

I would like to present my President's Report for the 2021 year, and what a year it was!

2021 continued to be a hell of a hard year for everyone in Aotearoa with lockdowns, traffic light systems, hybrid teaching and arts industry closures. For us an Association supporting our members was ongoing however, I feel we were able to provide support that was appreciated by all.

We managed in the earlier part of the year to host a highly successful conference at Sacred Heart in Tamaki Makaurau. This saw us awarding: a Life membership to Chris Horne, the 2021 President's Award to Sunny Amey, as well as launching: UHO from HAWFAE (Health and Wellbeing for Arts Educators); our Drama NZ Advocacy project and Dr. Viv Aitken's new book, *Real in all the Ways that Matter: Weaving learning across the curriculum with Mantle of the Expert*, as well as having two amazing keynotes from Perry Rush and Dr Michelle Johansson and a superb panel hosted by Professor Peter O'Connor. I wish to thank all of our amazing conference team from the Auckland Branch for their amazing work and time in providing such a professional, joyful conference.



So, tracking 2020...

Under finance, our accounts look extremely healthy thanks to our funding from NEX as well as our ear-marked \$50K term deposit for future scholarships and grants.

Under training and education, we have increased the number of resources in our members' section including our interviews with NZ Playwrights, Meet the Makers, along with new resources including Advocacy and Running a Drama Department.

We continue to grow and develop the NEX primary initiatives - thanks to Judy, Charles and Juliet on their work for this.

We have implemented the PCT Network, as well as the HOD/Sole Charge Mentoring Programme. These amazing initiatives are thanks to Network of Expertise funding.

Under our objectives for communication – we have continued to have our newsletter out twice a term with a sustainable growth in promotions from our associates. I again put out a plea for submissions of best practice, teachable moments, photos of drama in action (with students' consent of course), trip reports and more from around the country, to be included. We are now using Mailchimp for our membership emails, which not only helps us and our outward facing brand but also allows members to unsubscribe if they do not want communications from us. Our Facebook pages continue to be a successful means of communication with our National page having almost 1812 followers and our primary-specific page having 480. As well as these main pages open to the public and the Regional Branch Groups. If you are not following, please do. Instagram continues to grow with 576 followers.

Lastly, under participation, whilst numbers for last year's conference were lower, due to COVID, we are definitely seeing increasing interest and visibility for the Association. We are thrilled to be able to attract interest due to ongoing development of existing initiatives as well as new ones that benefit all our members thanks to our funding from NEX.

Our Association's infrastructure has developed positively throughout the year, thanks to the mahi of our National Administrator, Dinna Myers, who has seen us refine and tidy our processes and daily administration.

All in all, we are in an amazing place. For the year ahead we have a commitment to developing the conversation and links to tertiary, as well as developing resources to support curriculum, an NCEA refresh and the further implementation of Maturanga Māori.

So now my final thanks...

Firstly, on behalf of Drama NZ – I acknowledge our life members, who continue to support, guide and be present as required. To our regional committees, for your time and passion as we try to share the load and reach geographically further into our regions.

A thanks from me personally to the 2021 Executive Team. We have grown much over this year and I am proud to feel in a good place about stepping down as President after all these years. You all have such a commitment and passion to your careers and a love of theatre and education and this is obvious in your work for the Association. I realise that almost all of you do this work voluntarily over and above all the mahi required of you as full time educators.

I wish to acknowledge Charles Bisley as he steps down after 11 years. I've personally appreciated his support during my years as President - always there to listen, to encourage laughter and provide sage wisdom during our debates. On top of this his passion and commitment to the mahi, alongside Judy and Juliet on the primary drama and literacy project, has been tremendous.

As always I acknowledge my many friends, mentors, role-models, both here in NZ and overseas, my amazing theatre and drama whānau for your continued personal support and belief in me and my abilities.

And, as always, my final personal thanks to my amazing whānau who never hesitate in their support whilst I attend meetings, travel the country, answer emails, make calls, run PD, attend other schools' shows and regularly attend conferences.

Finally, my heartfelt thanks to all our Drama New Zealand members for allowing us, Drama NZ, to be your advocates, your ears and eyes with NZQA and the MOE. May Drama NZ continue to flourish in 2022.

***Thank you,  
Emma Bishop  
President***



# President's Award



## *As Presented to Dr. Viv Aitken by Emma Bishop*

I met Viv in person at conference quite early on in my time with Drama NZ. She had a warm engaging smile, and struck me as welcoming and knowing.

**Vivien Smith** described her as “Dedicated, ambitious, empathetic with the qualities of a true visionary and in a quiet, humble and unassuming way is relentlessly going about changing the world for the better”

A few years later, whilst they were working at the University of Waikato, I worked with her on the National Conference Te Kore, of which she was the conference chair.

In this role she knew what she wanted and how she wanted the Waikato Branch, Drama NZ, and the University to be represented, including having strong links to manawhenua.

Viv has worn a number of hats for the Association over time, including Branch Chair, Regional Rep on the National Executive, and a founding member of the editorial team of the Association’s research ejournal, the New Zealand Journal of Research in Performing Arts and Education: Nga Mahi a Rehia.

**Peter O’Connor** reminds us of her tireless advocacy for children, and it was through this dedication that we have seen her commitment and belief in the amazing works of one of her mentors, former Patron of NZADIE, Dorothy Heathcote.

Following in Dorothy’s footsteps, Viv is well aware that she sits in a custodial position of service and has dedicated her life to grappling with Dorothy’s methodology of Mantle of the Expert. Dorothy handed her the manuscript with the words “This is my current understanding of Mantle.” She has studiously taken on the mahi of the taonga. Fascinated by the power and possibilities of Mantle (Dramatic Inquiry) she has developed the methodology to encompass even deeper understandings, reflect current times, and resonate for us in our own unique context of Aotearoa and our national curriculum. This dedicated journey has seen her educate, encourage, and cajoled Primary School teachers throughout New Zealand into taking up the cause on their behalf. With the support of international educators, she continues to generously give up her time not only to run associated Mantle workshops for teachers at Drama NZ conferences, and plan her own International Dramatic Inquiry Summer and Winter Schools and Symposiums, but also to write extensively about the work. It is hardly surprising that her work has been published by the New Zealand Council for Educational Research.

Viv has been a mentor to many, quietly listening and encouraging.

Those fortunate enough to encounter them and their work are aware that they are relentless and have the rigor and respect of an academic platform without ever having lost sight of the practical application and realities of the classroom.

**Renee Downing** said “I met Viv several years ago, at her summer school post grad paper on Mantle of The Expert. I was there because I was sent by my principal, not because I believed in the pedagogy. My mind was quickly changed thanks to her enthusiasm and knowledge. Since then, she has been a great cheerleader and supporter of everything I have done. Viv is both a mentor and friend to many, someone who helps teachers transform their teaching and supports them through a wide range of leadership opportunities.”

**Whakarongo Tauranga** said “Viv has been part of our Knighton whānau since her own children attended our kura. Now, working alongside her as our PLD leader on our journey with Dramatic Inquiry has always felt like a coming home of sorts. For the last 3 years, Viv’s enthusiasm to embrace our focus of understanding and exploring Aotearoa’s critical histories from a Te Ao Māori perspective as well as a culturally diverse perspective using Dramatic Inquiry was transformational for all of us. We value deeply every moment of wairua, kōrero, ako and manaaki that we continue to experience when working in partnership with her.”



**Gaenor Brown** said “Viv was one of the first drama educators I met outside of Taranaki in 2006 after arriving in Aotearoa from the UK and she is responsible for my huge drama growth spurt - or at least a deepening understanding of just what it is that helps to shape us into effective, ethical and critical teachers. On more than one occasion she has stunned me with her humility.”

**Annette Thomson** said “ I have so much love for this incredible mentor. Viv has been instrumental in my development as a drama educator and her quiet, yet passionate work is inspirational. Her dedication to the pedagogy of Mantle of the Expert has energised many of our Drama NZ colleagues and we are truly blessed that she has made Aotearoa her home and shared her present understandings’.

**Peter O’Connor** added that Viv is a meticulous planner who then also knows how to teach inside the moment.

**Vivien Smith** said “Whilst small in stature she is no less of a lofty mountain than Dorothy herself. We are so fortunate to have her as our own genius educator in NZ.

***Whāia te iti kahurangi, ki te tuohu koe, me he maunga teitei.***

***Seek the treasure that you value most dearly, if you bow your head, let it be to a lofty mountain***

Mary Oliver said “Teach the children. We don’t matter so much, but the children do. Show them daisies and the pale hepatica. Teach them the taste of saffras and wintergreen, the lives of the blue sailors, mallow, sunbursts, the moccasin flowers. And the frisky ones– inkberry, lamb’s quarters, blueberries. And the aromatic ones– rosemary, oregano. Give them peppermint to put in their pockets as they go to school. Give them the fields and the woods and the possibility of the world, salvaged from the lords of



profit. Stand them in the stream, head them upstream, rejoice as they learn to love this green space they live in, its sticks and leaves and then the silent beautiful blossoms. Attention is the beginning of devotion.”

Gaenor sent that extract from Mary Oliver and also said ... “Viv has taught the children, put peppermints in their pockets... but she has also taught so many of us, too. We have mattered greatly to her. Viv’s capacity to encourage the beautiful detail of theatre in our drama teaching, and to pay attention to the possibility of the world is so valued. She has enabled us to stand in streams, and to head upstream, all the while rejoicing in the authenticity of learning.”

So, without further a-do - It is with great pleasure that I present my last Drama NZ President’s Award to Dr Viv Aitken.

Thanks to Gaenor Brown, Whakarongo Tauranga, Renee Downey, Peter O’Connor, Vivien Smith, Susan Battye and Annette Thomson for their contribution to this citation.

*~By Emma Bishop*



## Red Leap Theatre School Workshops

Students will strengthen their physical awareness and connection, explore dynamics of play and impulse, learn how to build ensemble using a range of elements such as text, imagery, sound and basic materials.

By provoking and inspiring, this workshop enables students to find their strength, have a compelling presence on stage and equip them with ways to take ideas and turn them into great theatre.

To book and find out more:  
[emma@redleaptheatre.co.nz](mailto:emma@redleaptheatre.co.nz)

# New Life Member Charles Bisley

Charles Bisley is someone who walks the talk, who richly understands the possibilities of drama and the arts for more human pedagogies and got on and did it in the classroom whilst always advocating for the New Zealand Curriculum, literacy, drama, and empowering all tamariki across the motu. His background in the performing arts allowed him to draw on the arts to make learning, particularly in literacy and drama, a creative collaboration with children. He has a future-focused approach with a friendly, captivating manner that draws people to listen to him and become engaged in the learning and teaching of drama.

Charles has been a part of the National Executive for the past ten years stepping on at the “Beads of Light” Drama NZ National Conference, Wellington 2012. During the first few years Charles was the voice for Primary and ECE kaiako for Drama NZ until joined by Judy Norton where the primary voice developed tenfold and their partnership and creative force has been immense.



Charles was heavily involved as an advocate for all primary kaiako through NZEI, always promoting our Association at every opportunity.

He was described by contributor Chris Horne as a visionary who is deeply committed to both drama and the arts, who understands that the arts are fundamental to learning, being human and a cohesive democratic society. He fiercely defends the notion that children should be creative and critical thinkers, trusted to think for themselves; that they should be extended beyond their wildest dreams by caring, daring teachers.

Due to his knowledgeable and entertaining manner, he was often requested to present drama PLD in many kura around Aotearoa, and overseas, this included having invited educators visit classes to discuss developments and research in education and to observe his practice and classes.”

**Juliet Cottrell** said, “Having seen Charles work with both students and teachers over the years I have witnessed creativity, innovation and a little bit of crazy thrown into the mix. He has inspired countless tamariki and kaiako over his long and illustrious career and I am lucky enough to be among those.”

**Chris Horne** said, “It has been a privilege to know Charles. His enthusiasm is infectious, an intellectual with humility, grace and quick wit. Thank you for encouraging me all those years ago when you attended one of my workshops, based on a young French boy in search for the secrets of an automaton and its maker. You saw the potential of combining art and drama in a rich sensory environment and gave me the confidence to continue. A true friend.”

**Peter O’Connor** said, “Visiting and working with Charles and his children always reminded me of the potential of drama education.”

Continued...



**Danielle Sanders, DP Kelburn** said, “Charles’ classroom practice has often been used as a showcase for leaders in the education community to observe exemplary, cutting edge pedagogy. Not only has he opened his classroom willingly to new and beginning teachers, but also to experienced and interested teachers in the Wellington area. Charles has worked extensively to promote and further literacy, drama, and arts education in New Zealand schools. With a strong understanding of how arts education not only enriches literacy learning but also engages all children in learning, his work has also enhanced teachers understanding in their school community, the Wellington area, and New Zealand. He has written a number of articles to explain and give practical examples of practices and pedagogy to teachers in New Zealand and overseas, as well as presenting workshops in New Zealand and Australia. He is a firm supporter of the New Zealand Curriculum and promotes the importance of the Key Competencies and dialogic pedagogy through his workshops and journal articles. Charles is well respected not only by colleagues and the children he teaches, but also by the community in which he works. There have been numerous times when children have returned to school to come and tell them how much they miss their engaging teaching and how they are not being stretched or challenged the way they used to be in his classes.”



**“Charles is much-loved by many in our Association and in education around the world”**

Now, we can’t talk about Charles without a few anecdotes ....

For the executive it includes stories about the fun of the first day of any face-to-face meeting. His flying health issues and having to ‘drug up’ to attend has made for many a fun conversation and a lot of laughter when he quietly pipes up to contribute.

For **Judy Norton** it was the first car ride when she wasn’t quite aware of his equilibrium issues, which resulted in a quick stop and a snap door opening and a sad green face at the end. Judy is known for zipping around corners and over Auckland speed bumps, which is fine when you’re the driver...

Then there was the exec meeting where there were issues with connectivity so Charles walked across the train tracks outside his home in Ohakune to leave his mobile on the fence so he could return to the comfort of his home to ‘hotspot’ into the zoom.

Colleague **Alastair Button** said, “Having worked with Charles for the past 13 years, I have a rather large store of anecdotes, so coming up with highlights is a challenge. In many ways, the past 13 years with Charles feels like one long, ever-varying series of anecdotes: the spontaneous Christmas play, in which he cast me as Santa and my colleague as the chimney in which I was stuck; the teacher only day during which the staff got into role as teddy bears on a roller coaster; Jacqui intercepting him as he was about to accompany a three year old onto a bouncy castle, despite an injured neck.

Continued...

Early in my time at Kelburn, we had taken a group of children on a mountain bike ride, a ride which turned out to be at the very limit of the children's ability. Morale was low, and some of the kids were starting to become mutinous when we came to a particularly boggy section. I was bringing up the rear, they were on the other side of the bog, surrounded by some very grumpy young cyclists. I was an inexperienced mountain biker, and still trusted Charles implicitly, so I called out for advice. He said that if I got up enough speed I would skim over the surface of the mud, thus making a clean and quick crossing. I followed his advice, ending up covered head to toe. I looked up as a slightly apprehensive person ran off down the track, to the delight of the group. The rest of the ride was cheerful and fun, the children couldn't stop talking about the jape, and completely forgot about how miserable they had been; the way Charles contrived this vignette was a perfect example of his ability to delight learners, using only the materials at hand."

His person work has always been about the children and the mahi. His thoughtful quietness and reflection encouraged us to often stop and do the same. His willingness to make drama in education visible, his open door policy and his incredible vision.

I've personally appreciated his support for my 8 years in the hotseat, for his listening ear, and encouraging words especially in the tough times.

For all the work Charles has done alongside Judy and Juliet and the growing group of passionate educators on the primary drama and literacy project along with their huge contribution to the field of drama in education

So, with great pleasure I introduce Drama New Zealand's newest Life Member – Charles Bisley.

We all thank you.

Whilst you might have "retired" from the chalk face, Juliet would like to remind you cannot hang up your boots - we're not done yet!

Thanks to contributors: Danielle Sanders, Chris Horne, Peter O'Connor, Alistair Button, Judy Norton, Juliet Cottrell.

*~By Emma Bishop*

**SCENES**

**FROM**

**A**

**YELLOW**

**PERIL**

**BY NATHAN JOE**

**AUCLAND THEATRE COMPANY**

**A contemporary theatre piece from award-winning Chinese-New Zealand writer, actor, and poet Nathan Joe.**

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**SCHOOL PERFORMANCES:**  
 21 – 22 June, 7pm | ASB WATERFRONT THEATRE  
 TICKETS ONLY \$17  
 BOOK NOW [boxoffice@atc.co.nz](mailto:boxoffice@atc.co.nz)  
 Suitable for Year 12 and 13 students

Co-producers:

Principal Funders:



# New Life Member Alison Nelson

Alison came to Drama in Education in the late 1970s.

After the Heathcote visit in 1984, she was part of the founding committee and the initial treasurer for the Auckland Branch (1985) for 4 years before stepping up to the Treasurer's role for the National Exec for 6 years.

Alison ensured, in an era that existed before the now widespread use of computers, that financial records were properly kept at branch and national levels as was required by law for the proper running of an incorporated society. She was meticulous in dealings with the Association's accountant who had oversight of the Association's books and ensured that reports were lodged in good time and made available for approval at every NZADIE Annual General Meeting. As a result of her efforts the Association was put on an even keel that enabled it to move forwards and to be seen as a national body with a reputation for providing support and guidelines.



Alison, with others such as Hilari Anderson, Susan Battye, Sunny Amey represented NZADIE at IDEA in both Brisbane and Portugal.

**Peter O'Connor** said, "As one of the originals in my mind and I always remember her gentle calm and reassuring presence in the early days as we struggled to make drama possible in schools. Alison is a wonderful teacher, and there are generations of people across the world who owe so much to her dedication and skill as a teacher."

Alison was an important part of the journey for the development of Drama in Education as a nationally recognised subject in the curriculum. She was a writer on the NZ Arts Curriculum 2000, one of the writers of unit standards in 1998, then later on the achievement standards and then she was integral in the original NCEA bumper days bringing teachers together in regionals for a great day of professional development. All of this whilst working as a full-time teacher, working at Avondale College for 20 years.

Her passion for musical theatre is renowned and **Susan Battye** said Alison spent a great deal of her own money to travel to London in summer holidays to take in the shows that fed her interest in drama.

Alison's commitment to drama in education and our association has seen her paying annual membership for 37 years....

Congratulations to Alison Nelson – Drama NZ Life Member.

Thanks to Peter O'Connor and Susan Battye for the contribution to this citation.

*~By Emma Bishop*

# Conference New Dates, New Venue

By now you will have heard that Conference 22 is moving forward with new dates and a new location. We will be coming together 1, 2, 3 October at Otago Boys' High School.

The incredible mahi and chance to kōrero and bond with Drama teachers from around the county is stronger than ever! You can meet one of our amazing Keynote Speakers on the next page and a list of presenters is coming soon.

Flights and accommodation are currently very affordable, but they won't be forever! Register for Conference today and save with Early Bird Pricing good through to 5th August.



**Timatanga Hōu**  
new beginnings  
CONFERENCE 2022



OTAGO BOYS' HIGH SCHOOL  
ŌTEPOTI | DUNEDIN  
1, 2, 3 October, 2022

Registration  
Now Open  
[CLICK HERE](#)

Do you have questions about the upcoming Conference? Please reach out to the Conference Committee at [conference22@drama.org.nz](mailto:conference22@drama.org.nz)

# Keynote Speaker Albert Belz



Albert Belz' career in the arts originally began as an actor before turning his hand to writing for stage and screen. An award-winning playwright, his unique voice has crossed many datelines and divides having been performed internationally including London, Paris, New York, Melbourne & Sydney. Issues ranging from class, ethnicity, gender and sexual politics, to Gothic serial killers and religion resonate through his words.

Albert has held writing residencies in Les Quesnoy (Northern France) also Auckland, Waikato, Victoria (NZ), Canterbury (NZ) Universities and last year the Michael King Writing Centre. In 2022 he will be taking up residency as the Burns Fellow at Otago University.

His latest play *Astroman* has been produced by the Melbourne Theatre Company, Court

Theatre and most recently Auckland Theatre Company. Belz was creator and head-writer on the Māori comedy series *Tongue Tied* which bought Te Reo to hilarious life and screened on Māori Television in 2018. It is available on MTS On Demand and will be available @ TVNZ On Demand on September 6th. Albert recently completed a Masters in Creative Writing with Honours while lecturing in performing arts, writing for stage and screen at Manukau Institute of Technology and South Seas Film School. Albert also writes for a local television dramas *Shortland Street* and *Head High*.

## KEYNOTE ABSTRACT

### ***Theatre will Save the World – and other lies my heart has told me...***

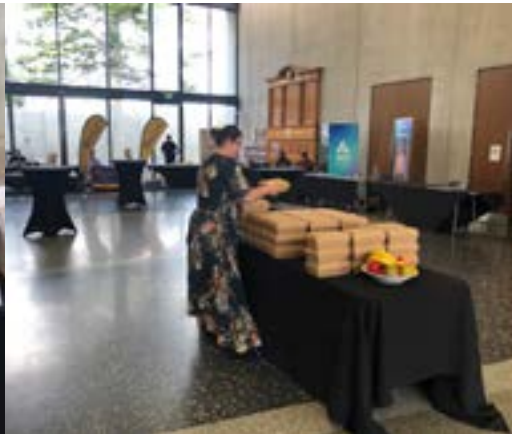
Albert Belz shares the trials and tribulations of his journey from wide-eyed bushy tailed (next Denzel Washington!) drama student, to discovering he didn't have what the gate-keepers of 90's New Zealand screen wanted. As a new dad with a second baby on the way, he realised he could either teach drama or become a gate-keeper. He chose both.



# Trade Expo and Sponsorships

## Attention Associate Members - This is your chance!

Connect with Drama NZ members and show them what you have on offer for them and their classes and productions by exhibiting at The Conference Trade Expo. EXPO is located in the centre of the conference and provides a superb way to promote your products and services to proven buyers and network with a number of kaiako and education whānau from around Aotearoa. Plus, you will receive lots of valuable marketing bonuses to Drama NZ members.



### Manned Display Just \$175 for Current Associate members –

Be there in person to visit with customers and expand your reach. The exhibitor fee includes: drinks and nibbles Saturday evening; morning tea, lunch and afternoon tea Sunday; morning tea and lunch Monday for one staff member. Additional options are available.

### Unmanned Display Just \$100 for Current Associate members –

Unable to attend in person? You can still be represented via an un-manned table set up and kept organised by our Conference team throughout the Conference.

Email [Conference22@drama.org.nz](mailto:Conference22@drama.org.nz) to discuss Trade Expo opportunities, register and receive an invoice, or receive our full brochure.

## Sponsorship Opportunities at Conference 2022.



This Conference delegate needs a cuppa coffee and a delicious dinner. There are new teachers who need scholarships to be able to attend conference. We need help supplying these delegates with top notch keynote speakers and presenters who will help inspire them to continue being amazing kaiako for our tamariki and rangitahi. Your company's sponsorship will entitle you to some fantastic marketing opportunities to Drama NZ members, and make a real impact. We have sponsorship levels from \$100 - \$1000. **Is today YOUR day to be a hero? Email [conference22@drama.org.nz](mailto:conference22@drama.org.nz) to find out!**



# Auckland Branch.

## *Kia ora koutou!*

It feels like this year is moving at such a pace that we very rarely have time to take a breath. At the beginning of the term, our Tāmaki Makaurau branch met (in person!) to discuss the world, our “blissful” holidays, and our plans for the coming term. Within seconds of being in the space together we all realised we were as fatigued as each other. That feeling was instantly lifted when the newest member of the branch, beautiful little baby Luna joined us and captivated us all with her cool, calm, and unflappable soul. I think we all took a moment to stop and enjoy!

Amidst the classroom madness, we have had the opportunity to get together and grow (via Zoom) in the last few months. Firstly, at the end of term one, on the 29th March, we hosted *Working in the intimate Zone* with the incomparable Jennifer Ward-Lealand. This workshop was rich with practical ideas to help us navigate challenging scenes with our students and to create a space of communication and safety. We are so grateful that we have such a powerhouse like Jennifer to lead us in these conversations.

At the beginning of term two, on the 9th of May, we hosted the *Dear Bianca* panel (again, via Zoom), where delegates were given the opportunity to ask Bianca Till (Lead Advisor for the Ministry of Education) questions to unpack the new NCEA Drama standards. It was an incredibly fruitful workshop with so many amazing takeaways. It highlighted that we really don't know what we don't know, but we are excited to get in and get our hands on the standards and try them with our kids. No doubt the questions will continue to flow as the pilot period moves forward, and to know that we have Bianca in our corner makes it seem all the more bearable. We are still looking for ways to bring the branch together in person to work through the NCEA changes and feel connected as a whānau. We are still collecting any burning questions from the Accord TOD - so please send them through on the Facebook page or to [aucklandbranch@drama.org.nz](mailto:aucklandbranch@drama.org.nz)

Looking forward to the rest of the term, we are working on bringing together our Primary and Intermediate teachers. Our resident primary rock star Judy and new Intermediate specialist Kasha (from Glen Eden Intermediate) have some exciting workshops coming up!

As always, we cannot wait to see you all in person! As the term is ramping up, restrictions are easing and a sense of “normality” is being reinstated by the invitations to live audiences and shows, it is important for you to look after you.

So, if you've got this far, take a moment... Stop what you are doing right now. Relax your shoulders. Unclench your jaw. And smile. Be like little Luna.

We've totally got this.

**Amanda Burnett**  
**Regional Rep**  
**(on behalf of the Tāmaki Makaurau/Auckland Branch )**



**Auckland Branch Info**

**[AucklandBranch@drama.org.nz](mailto:AucklandBranch@drama.org.nz)**

**Facebook: <https://www.facebook.com/groups/513523238796638>**

# Canterbury Branch.

After a slow start in this third Covid year, we are up and running with a heap of opportunities for our members to engage with each other and our very important mahi.

## ***Primary Drama and Literacy Workshop.***

On the final Friday of the April holidays, a group of dedicated teachers attended a workshop led by Ginnie Thorner. Some of group brought children/grandchildren who alongside the teachers, created drama work with great enthusiasm. Together they created new inventions, a gallery of sculptures and made both collective and individual poems all within the context of a story exploring what it means to be frustrated. The two hours zipped by and it was fantastic to have teachers of year 0-8 work together in preparation for the coming term. We all learned at least one new idea or drama task to help deepen and enrich students experience in writing.



*Ginnie Thorner has been teaching drama for 30 years, and as a specialist for 23 of those working with all ages primary to tertiary. She has been a member of Drama NZ (formerly NZADIE) since last century.*





## Visit to the West Coast

Annette Thomson, President of Drama NZ and member of our Canterbury Committee, headed to the west coast to connect with four teachers on 20th May for their Accord day. She met with Tealy and Susan from Greymouth, Gavin from Buller and Finn from Hokitika. Other Arts and areas met this day and were treated to a tour of Westland High's new facilities including Drama, Dance and Music. Annette reports:

“Our day was spent reconnecting with each other and looking at the NCEA change, the big ideas of the change, COVID pressures and how to deal with them, course outlines and NZ Theatre – what knowledge can be shared on local curriculum on the coast – The group reconnected after covid isolation and were reminded of the benefits of face to face PLD. A really productive and special day, Thank you West Coast colleagues”



**Canterbury DNZ Branch  
Primary & Secondary Hui**

**Ke wai tātou: Who are we?**  
- Exploring our identity as New Zealanders through drama.  
- How can we honour our history through drama and celebrate who, why and where we are: our place in our country and the world.  
- Ways of exploring and experiencing drama and NZ experience.

**When: Wednesday 8th June  
Time: 4pm  
Venue: Papanui High**

**Register here!**  
Free for DramaNZ members and \$5 kōwhiri for kai, \$60 for non-members, which will include workshop & registration.

**What's on the agenda?**  
- Secondary Q and A with Bianca Till (on the SEG for the NCEA change programme for Drama)  
- Workshop on NZ theatre with Verity Davidson  
- Primary focussed Dramatic Inquiry with Annette Searle and Samantha Bates  
- Kōwhiri

**Verity Davidson (acting in person Network)**

**Drama NEW ZEALAND**

## Upcoming Workshops 8 June Papanui High School

Papanui High School will host an afternoon of workshops for Primary and Secondary Drama teachers, finishing with some yummy tea. The programme for Secondary teachers includes a Q and A session with Bianca Till, who is on the SEG for the NCEA change programme and a workshop on NZ Theatre and the new NCEA standards with Verity Davidson. For Primary teachers, Annette Searle and Samantha Bates will be running a session on Dramatic Inquiry.

We look forward to welcoming many Canterbury teachers to join us.

**Verity Davidson**  
**Regional Representative**  
**Canterbury Branch**

**Canterbury Branch Info**

**[CanterburyBranch@drama.org.nz](mailto:CanterburyBranch@drama.org.nz)**

**Facebook: <https://www.facebook.com/groups/425374920934604/>**

# Otago/Southland Branch.

## ***Drama NZ National Conference 2022 ~ New dates in October!***

The Otago Southland members involved in the conference committee have been very busy working to pivot and rejig the conference for the new dates in the first weekend of October. We promise you that the revised conference will be bigger and better than ever and we look forward to hosting you in Ōtepoti at the end of term three.

## ***Otago Southland Branch Events Term 2***

Sadly, our branch event at Te Whare O Rukatia had to be postponed due to sickness. The good news is, we will be finding another date later in the term for all of us to gather together and meet the Te Ware o Rukatia team. Stay tuned for more info.

## ***The 2022 University of Otago Sheilah Winn Shakespeare Festival Otago Regionals and Showcase***

Despite COVID making its unwanted appearance too many times to count, the show did go on - twice! The socially-distanced audience-free Otago Regionals were held on April 7th at the King's and Queen's Performing Arts Centre.

Performances from: King's High School, Queen's High School, Kavanagh College, Otago Girls' High School, Otago Boys' High School, Logan Park High School, Kaikorai Valley College, St. Hilda's Collegiate School, and Columba College were grouped into three sessions; several other schools and teams were unable to attend - sadly, some at the very last minute. The evening Showcase took place on May 12th at King's and Queen's to a near full house (socially distanced and masked of course). We wish King's and Kavanagh all the very best as King's takes its 15 minute Hamlet compilation, and Kavanagh takes its five minute Macbeth Act 5 Sc. VIII to Wellington and the Finals in June.



**The 15-minute winning cast, from King's High School Dunedin. The students performed a scene from "Hamlet."**

A huge thanks to coordinator and presenter extraordinaire Debbie Vercoe for all the mahi.

Ngā mihi nui,

**Kimberley Fridd, Chairperson and Regional Representative, Otago Southland Branch.**

***Otago / Southland Branch Info***

***[OtagoSouthland@drama.org.nz](mailto:OtagoSouthland@drama.org.nz)***

**Facebook: <https://www.facebook.com/groups/183907964993986>**



# Wellington Branch

RED LEAP THEATRE

TEACHER WORKSHOP ON DEVISING AND PHYSICAL THEATRE

FREE LUNCH!  
with a cheeky little regional AGM.

IN ASSOCIATION WITH

Drama NEW ZEALAND

Wellington

WELLINGTON COLLEGE  
SATURDAY 11 JUNE  
9:30AM- 4PM

EXPLORING TOOLS AND TECHNIQUES WE CAN USE TO SUPPORT OUR STUDENTS SHARE THEIR IDEAS AND IMAGINATION.

\$30 off for the first 10 DNZ members to register!

Email for information and registration details  
[wellingtonbranch@drama.org.nz](mailto:wellingtonbranch@drama.org.nz)

*Wellington Branch Info*

[wellingtonbranch@drama.org.nz](mailto:wellingtonbranch@drama.org.nz)

Facebook: <https://www.facebook.com/groups/752422148201084>

# Primary Corner



## ***Drama NZ Primary Online Workshop - A Mystery! with Evelyn Mann***

Dunedin based Drama teacher, Evelyn Mann, ran a fun and mysterious workshop for Primary teachers over Zoom. It was great to see teachers from all over the country attend and participate in this practical workshop.

Evelyn opened with a beautiful whakatauki:

**Mā te whiritahi ka whakatutuki ai ngā pūmanawa**

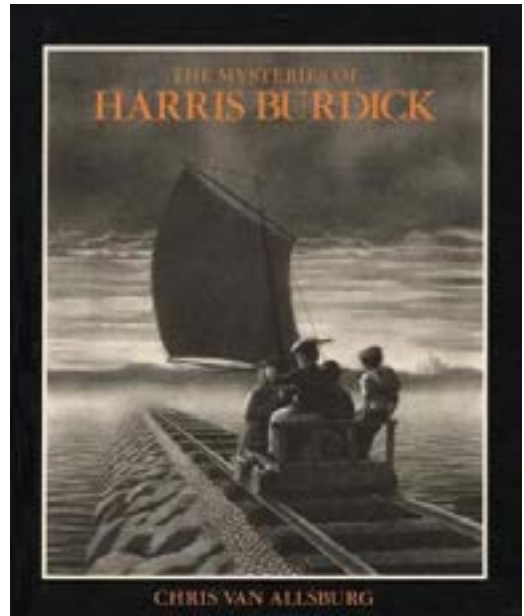
**Together weaving the realisation of potential**

I thought this was a beautiful way of thinking about what happens in Drama classes where teachers and students work together to consider different perspectives, discover possibilities, uncover truths and create meaning.

Evelyn began by reading the introduction from the book *The Mysteries of Harris Burdick* by Chris Van Allsburg. The introduction outlines a mysterious backstory to the creation of this book. It involves the disappearance of the author Mr Burdick and the unfinished stories left behind.

Instantly, we are hooked into the mystery...

Next, Evelyn presented us with an intriguing and mysterious image from the book.



The title of the image was *Mr Linden's Library* and the caption read, "He had warned her about the book. Now it was too late".

What a powerful pre-text this gave the participants. Our imaginations were ignited and we proceeded to ask a number of questions about the picture before us.

Evelyn then proceeded to take us through the Unit and we got to participate in a practical way, trying out all the Drama conventions to explore the possibilities of this story.

Teachers had the opportunity to explore freeze frames, spoken thought and soundscapes. Our soundscape was very effective, as evidenced by my 7 year old daughter, who was listening in from the lounge at home called out: "Mum that scared me!"

Within the Drama, there are numerous writing opportunities for the students too. I am sure even the most reluctant of writers would be motivated to write in this context.

There is opportunity too, for reflective discussion around the ideas of risk taking in the story, when to ignore or listen to warnings and applying this learning to real life situations.

Evelyn suggests this unit would be suited to Upper Primary/Intermediate level students. I am looking forward to trying this Unit out with my Y5/6 students next term.

Thank you to Evelyn for sharing your awesome mahi with us! ~ **by Samantha Bates**

# NEX Update

As you are aware Drama NZ, alongside 36 other Networks of Expertise, are thrilled to have received funding for providing PLD and building capacity for kaiako and educators at all levels. After a highly successful round one (2018-2020) we are thrilled to be in the second year of our second round of funding. Here is an update:

## Primary NEX

We have just completed our second milestone report and received positive feedback congratulating us on our commitment to building knowledge and understanding within the Primary Sector. Led by Judy Norton and Charles Bisley this team continues to grow with mentor teachers/facilitators and writers Juliet Cottrell (Hawkes Bay), Evelyn Mann (Otago), Briar O'Connor (Tāmaki Makaurau), Sam Bates (Ōtautahi), Chris Horne (Tāmaki Makaurau). The primary project has included an in-class literacy project which is being delivered in Hawkes Bay, Wellington, Auckland, Otago, Southland and Christchurch, an online course, workshops and resource creation.



### Whakaruruhau i ngā Kaiārahi Toi Whakaari Secondary Leadership Mentoring Programme

This project was an extension from the work done in round one to create a resource pack for those running a department. This has seen five amazing mentors from around the motu and 12 mentees work to build their capacity as middle managers facilitated by our Tūā Pā (Facilitator / Administrator) Verity Davidson.



### Tautoko Kaiāko Drama NZ PCT Support Network

This project sees PCTs (first and second year pre certified teachers) able to network and ask for support via our Kaiwhakatautoko (Facilitator / Administrator) Annette Thomson.



### Behind the Page

This project has seen the continuation of our interviews with Kiwi playwrights which can be found in the members' section of the website.

## Advocacy

This project, lead by Annette Thomson, has seen the Association create a number of advocacy documents and resources for our subject. These are available to everyone via the website and we are also about to send them out to secondary careers advisors.

Continued...



During the current COVID climate it has also allowed us the resources to support our kaiako via drop-ins, regular updates and more.

Moving forward sees some more new initiatives including:

- the continuation of current projects in Primary, Mentoring, PCTs
- an extension of Behind the Page to drill further into the plays written and the theatre forms in which they sit.
- the making of resources for Junior secondary that are cross curricular and support the new histories curriculum
- Scholarship drama mentoring
- A focus on developing the conversations and links with secondary
- Workshops both kanohi ki te kanohi and online in matters relating to Matauranga Māori and local curriculum.

One of the exciting points of Networks of Expertise is that we are able to contract people in return for their knowledge and sharing....

Keep an eye out and get involved.

If you have ideas please contact our Kaiwhakahaere Hinonga – Emma Bishop at [nex@drama.org.nz](mailto:nex@drama.org.nz)



## ***Calling all secondary school teachers!***

@aucklandlive have a fantastic educational theatre opportunity coming up in June. Created for teenagers aged 16 – 18, *YES YES YES* is a live show exploring the knotty and very necessary topics of healthy relationships, desire and consent. A “vital conversation facilitated in a really safe space.”

The show is reserved for school bookings only, so register your interest now!

Tue 14 – Fri 17 Jun, performances available at 10.30am & 1pm

@Herald Theatre, Aotea – Te Pokapū Aotea Centre

Register your interest: [bit.ly/3FOZ0Is](https://bit.ly/3FOZ0Is)

More info: [bit.ly/3PCuqXI](https://bit.ly/3PCuqXI)



# Associate Highlight

## Welcome New Associate Member – Glass Ceiling Arts Collective

Glass Ceiling Arts Collective (GCAC), the brain child of Charlotte Owens-Pring and Mike Eaglesome, is a charity formed in 2021 to support people from marginalised communities, providing Youth Theatre programmes with a focus on access for the disabled to learn alongside their non disabled peers, whānau and friends.

In 2022 GCAC were thrilled to become part of the Creative Spaces scheme with funding through Manatū Taonga - Ministry for Culture and Heritage. This funding allowed GCAC to expand from one location of Tāmaki Makaurau's North Shore to five locations including Warkworth, North Shore, West Auckland, South Auckland and Tauranga. "We are building inclusive communities, where disabled people are supported to live an everyday life in everyday places."

A further six locations are planned to open over the next three years, including Whangārei towards the end of 2022.

GCAC acknowledged as part of their growth the need for being capacity by partnering with existing programmes and networks. This growth saw a partnership at the beginning of 2022 in South



Auckland with StageAntics, run by Drama NZ Immediate Past President Emma Bishop, and from Term Two with WrightRohde, in Tauranga.

"It is so exciting to see worlds collide," Bishop said. "Having had connections through community theatre it's superb to see so many local performers able to be contracted to share their passion through both the facilitation of classes and as support workers. We learn as much from them as they do from us."

The current mahi across our classes sees everyone working towards our first every GCAC Short Film Festival *Thru the Roof*.



The team ran a successful Give-A-Little Campaign in April raising funds to help each locations participant's develop a concept which will be filmed and premièred at a red carpet event later in 2022.

So, if you want your child to be part of something that brings a sense of belonging, builds confidence and helps spark creativity where EVERYONE is welcome – check out Glass Ceiling Arts Collective on <https://www.glassceilingartscollective.com> or our social media platforms <https://www.facebook.com/glassceilingartscollective>



# TEACHERS!

Are you a kaiako or teacher teaching Drama at a high school? Massive has an extensive library of recordings of our award-winning shows with thorough supplementary education resources - perfect for teaching your akonga about live theatre.

Incredibly affordable at \$50 - \$100 + GST per show, our education resources are a great way for more remote kura to access great theatre and for all teachers to have a COVID-19-proof way of ensuring their akonga get to see amazing theatre this year!

To receive a copy of our full brochure:

## CONTACT US

[todd@massivecompany.co.nz](mailto:todd@massivecompany.co.nz)

## ENVIRONMENTALLY FRIENDLY PLAYS AVAILABLE FROM PLAYMARKET



***The Bees at the End of the World* by Amy Wright (3f, 1m)**  
A family struggling on the edge of an unforgiving land must make a decision about how to survive. Gram wants to stay put. Jocelyn dreams of moving away. Honey counts the bees. The bees are dying. And the circle goes on.

***The Night Mechanics* by Mīria George (3f, 1m)**  
A small drought-stricken Māori community in the middle of Aotearoa becomes the flash point of resistance against 'the water company' a multi-national that is more powerful than the government.

***Atlas/Mountains/Dead Butterflies* by Joseph Harper (2f, 4m)**  
This is a play about trying to find that slippery middle ground between being totally overwhelmed by the wealth of the world's problems and being totally ignorant to their undeniable existence.

***White Men* by Abby Howells (5f)**  
Five men (all played by women) are sitting on the top of a mountain. The sea laps at their feet. The rising tide has engulfed the whole world and only the most privileged remain. Soon the sea will envelop them, if they do not figure out a plan.

***Why do we do what we do?* By Ken Mizusawa (6f, 7m)**  
This highly thematic play explores the often complex and contradictory nature of our appetites and actions, what it means to eat meat (or refuse to eat it) and, ultimately, why we do what we do.

### SHORT PLAYS

***Flotsam* by Elspeth Tilley (3 actors)**  
A white mother and daughter confront their own privilege during an argument about climate refugees. Flotsam was a Climate Change Theatre Action 2015 official selection.

***A Holiday on Ice in a Warm Climate* by Julie McKee (2 any gender)**  
A play commissioned by Climate Change Theatre Action. Can eating seaweed save the planet?

***Threatened Panda Fights Back* by Rex McGregor (2f, 2m)**  
As the World Wildlife Fund's poster boy for endangered animals, Ling enjoys a comfortable life full of adulation and all the bamboo he can eat. But when a rival species challenges him for the role, he risks losing everything.

Contact Isaac Martyn [isaac@playmarket.org.nz](mailto:isaac@playmarket.org.nz) for perusals, advice and recommendations.



# Drama NZ News

## Meet New National Executive Member, Sam Bates



Hi my name is Sam, and I am based in Otautahi, Christchurch. My husband and I have a 7 year old daughter and a 6 month old kitten.

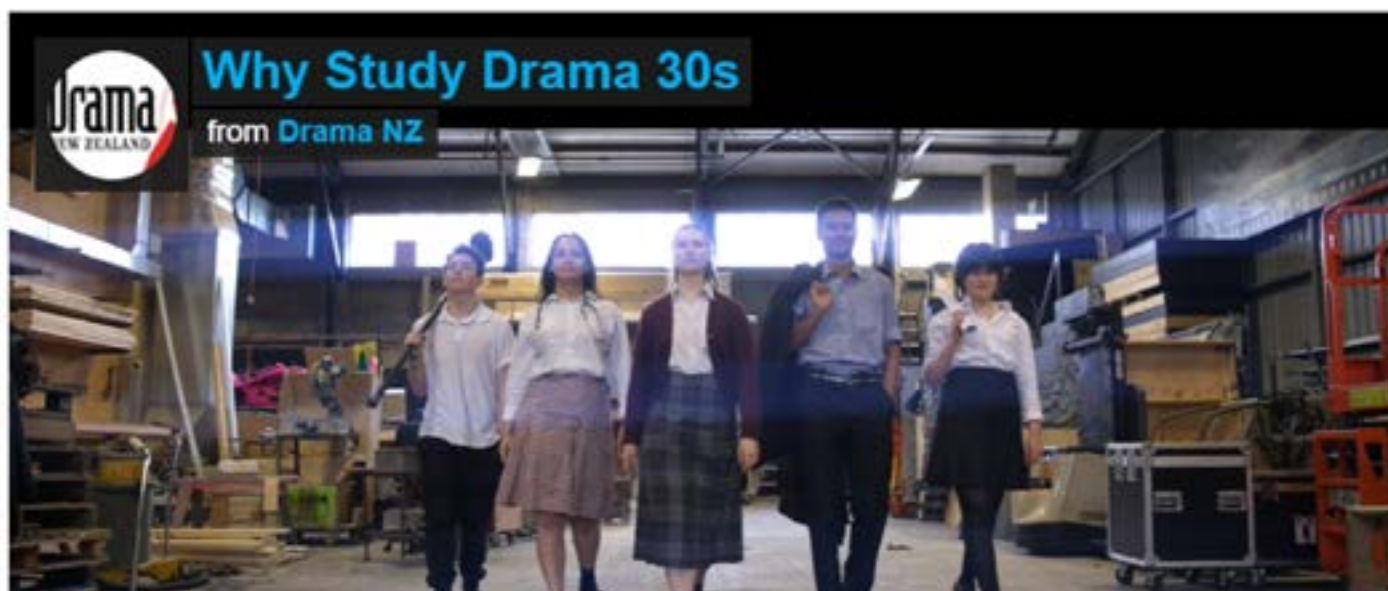
Parenting and teaching take up most of my time and energy! But when I get the chance, I love to spend time in the garden, go for walks, and visit the art gallery. I also love to dance and I try and get along to contemporary and Lindy Hop dance classes when I can.

I have been teaching in the Primary classroom for about 14 years. For those first few years, I was a full time Primary school teacher and in the last nine years I have specialised in teaching the Arts to Primary students. I taught Dance, Drama and Music to the Junior School Students at St Margaret's College for 8 years before moving onto

Somerfield Primary School where I am now. In my new role, I am teaching Drama across the school and helping the classroom teachers grow their knowledge and confidence in how to integrate Drama into their learning programmes.

I decided to stand for the Drama NZ Executive as I am really passionate about students having the opportunity to learn through the Arts. I would like to see positive change where creativity and the Arts are no longer extra curricular 'nice to haves' but truly valued as ways to give students rich, meaningful and enjoyable learning experiences. I would like to see Drama, along with Dance and Music, given more time within the Primary classroom programmes. I am looking forward to finding ways to help promote Drama in the Primary classroom and to support teachers with teaching Drama. Together with the lovely Judy Norton, I hope that I can help wave the Primary flag for Drama and make some positive change!

Some advice for teachers just starting out – Just give it a go! Have fun and play! Your students will love you for it!



# Drama NZ News

Kia Ora Drama New Zealand Members,

On the topic of play performances – letting you know that I have recently had some success and near success moments over the past year – only to be stymied by COVID – with the Playmarket licensing of some of my short plays to be performed including: *Tagged, Mates Rates, Dropped, Kiwi in Paradise, Petrified, Normal, Quagmire Blues, and Enter the Villain*. In the mix over the past few years has been performances of my full length play, *Not For School But For Life*.

Needless to say, some, of these plays have been ‘stopped in their tracks’ by COVID. I am hopeful that teachers will continue to find these published plays contained in my Dramatic Shorts 1 and 2 Anthologies and accompanying resource books of use. People ask what inspires me to write my plays. The answer is simple, having been a classroom drama teacher for many years I see a need for material that will inspire learning, a display of techniques and invoke a desire in the students themselves to write plays.

Many of my plays present opportunities for students to develop their own play to ‘follow on’ with the themes or ideas contained in the play. One example: *Enter the Villain*. I deliberately wrote this melodrama text in such a way that students could develop a scene or scenes to follow on. I have suggested this activity in my accompanying resource. My play listing is available [here](#).



**Ngā mihi, Susan Battye**



Double-sided flats on wheels



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Drama Magic Ltd is an Auckland based company specialising in the design, development and manufacturing on demand, of stage set components such as: free standing doors and windows, flats, bi-folds, double-sided flats on wheels, cube boxes, platforms, props and theatre stage sets.

Schools and theatre companies will appreciate our industry standard OSH compliant, wood-based construction, with matt paint finish. Ask us to provide you with a current price list and discuss your specific requirements before arranging a no obligation free quote for these and any other items.

*‘ The risers, cubes and flats have made an enormous difference, adding a level of professionalism that positively affects the students level of engagement ’*

*Nancy Fulford, Wellington East Girls College, September 2021*



Cubes



Platforms

**e** [info@dramamagic.com](mailto:info@dramamagic.com) **w** [www.dramamagic.com](http://www.dramamagic.com)



# Drama NZ News

## 2022 Drama NZ NCEA Practice Examination Packs



AVAILABLE VIA DRAMA NZ WEBSITE SOON!

57.50 for Individual Exams.

\$161 for Multipack of all three.



*Helping our Nation to communicate*

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**THE SPEECH NZ**

**FUTURE TEACHER  
COACHING  
PROGRAMME**

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[speechnz.co.nz/what-we-do/  
future-teacher-coaching-programme/](https://speechnz.co.nz/what-we-do/future-teacher-coaching-programme/)



## SYLLABUS REVISION

### Oral Communication

This year the Oral Communication Syllabus is up for revision by our committee. The goal is to have a new syllabus ready for 2023.

We would love to hear from you!

Please submit any requests or changes to [info@speechnz.co.nz](mailto:info@speechnz.co.nz) before July 15 2022.

**Thank you!**





# Drama NZ News



EXPRESSIONS OF INTEREST  
OPEN NOW FOR BOTH

- mentors
- kaiako wanting support

**SCHOLARSHIP DRAMA  
SUPPORT NETWORK**

**PREPARE YOURSELF NOW**

## SCHOLARSHIP DRAMA SUPPORT NETWORK

The Association is regularly asked for assistance and professional development around Scholarship Drama. This includes understanding the standard itself, selecting pieces, on the day processes, understanding the assessment schedule and finding ways to help ākonga through the process. If this space is of interest to you either to: -Provide Mentoring and Support - Being supported Please register interest via <https://forms.gle/htbLdFw232cPavdA9> If you have further questions please email NEX@drama.org.nz This new initiative is made possible by the support of The Networks of Expertise.



**MUSICAL THEATRE WITH TRINITY**

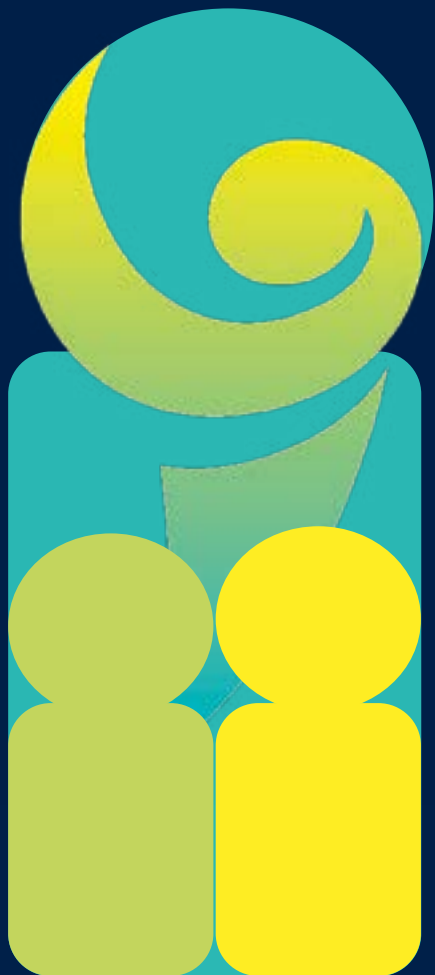
Trinity's Musical Theatre exams have a reputation for developing talent through an emphasis on the synthesis of singing, acting and dancing to achieve a fully integrated performance.

The industry-driven nature of the exams means that students are trained in skills that are authentic to the requirements of work and study in musical theatre.

To find out more visit [trinitycollege.com/musical-theatre](http://trinitycollege.com/musical-theatre)

   /TrinityArtsUKI

# CHILD PROTECTION & DUTY OF CARE



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IS PROUD TO ANNOUNCE THAT THE  
CHILD PROTECTION POLICY  
TEMPLATE AND DUTY OF CARE  
GUIDELINE TEMPLATE ARE READY  
FOR MEMBER ORGANISATIONS

If you are interested and would like  
to find out more about becoming a  
MTNZ member, joining the other  
educators in the musical theatre  
community, please email  
Kirsty - [office@mtnz.co.nz](mailto:office@mtnz.co.nz)