

Dramatic

DRAMA NEW ZEALAND NEWSLETTER

#55: December 2023



In this issue: Reflections on the Māori Wānanga, new NCEA resources, regional branch updates and more...

Dramatic is proudly brought to you by:

Drama
NEW ZEALAND



Mahi Whakaari
O AOTEAROA

Note From The President

Kia ora whakaari whānau,

Drama New Zealand has been extremely busy supporting you in your classrooms. After the Whakamana Mana Reo Conference we launched three wonderful primary resources, with kaiako reporting using them all over the motu.

There have been workshops around the country on the NCEA changes – supporting teaching and learning and implementation. We have been working in liaison with the Ministry on this so that messages and resourcing are consistent and useful.

We have also released a batch of secondary resources to support with the new NCEA teaching and learning. From key vocabulary, kupu, literacy, play texts and more, there is so much to get your teeth into for planning and using in 2024.

Conference planning is underway so please save 27-30 September – it really will be a wonderful broadening of our horizons with our Australian colleagues heading to Wellington.

In exciting news, we have applied for and been given a generous grant from Copyright NZ to write new resources for Drama New Zealand members in 2024.

I have just come back from a fabulous week of Drama NZ. First our Māori hui with kaiako from around the motu at Te Pou Theatre. Then two days of Strategic Planning for 2024 with our Executive at Auckland Theatre Company, and a wonderful regional hui in Wellington.

On a personal, but also professional note I've just published on the New Zealand Association for Researchers in Education blog (NZARE) this [article related to new build Drama spaces](#).

Noho ora mai,
Annette Thomson, President



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Mahi Whakaari o Aotearoa

Mana Inc Wānanga

Reflections of a pākehā - by National Administrator, Dinna Myers

The wānanga, held on 28 November, was a Drama NZ initiative as part of our strategic planning process to meet and make connections with Māori educators and theatre practitioners from across the motu and to provide an opportunity to share kōrero about our practice, experiences, and collective aspirations. This event didn't really call for the presence of a National Administrator. Anyone could have made a few name tags and put out some coffee and snacks. But something told me I needed to be there, so I asked NEX Kaiwhakahaere, Emma Bishop, if I could attend as I was planning to be in town for our National Face to Face meeting anyway. This turned out to be serendipitous as Emma was called away at nearly the last minute and I was able to be an extra pair of boots. Still, there were National Executive members in attendance, so there was no real need for me to be boots down in Auckland. And were my boots even the right ones? Those worn by a California native whose Te Reo sounds like a monkey playing an accordion? It didn't take too long for me to learn the answer.

The wānanga was held in Auckland's premiere Māori theatre space, Te Pou. This space has an inherent energy that is hard to put into words. It quietly reverberates with a gentle electricity and is grounded in mana.



Our facilitators for the day were Mana Inc., who had reached Te Pou ahead of me and greeted me with aroha, hugs, and kisses. With us from the Mana team were Co-Founders Kelly Teariki-Peterson, Tumu Whakarae; Muna Lee, Kaiwhakahaere; and Raniera Lee, Kaiwhakahaere.



Mana's Kaupapa is to create and deliver unique wānanga that inspire, enhance and empower others. They deliver wānanga that embody whanaungatanga (connectedness), manaakitanga (care and support) and rangatiratanga (leadership). They were just exactly the right people to lead us through this day, the objectives of which were:

Whanaungatanga - Build relationships and networks across practitioners and board members.

Hauora - Participate in wellbeing practices to 'fill the cup'

Atawhai Matauranga - Build capacity and capability across Aotearoa through sharing practice

Whakawhiti Kōrero - Understanding the role of Mahi o Whakaari Aotearoa – Drama New Zealand Association

Attendees for the wānanga came in from all over Aotearoa, from Ōtepoti, Pōneke, Ōtautahi, Whangarei, Kirikiriroa, Taitoko, Tamaki ā, Iwikatea, and me from Tairāwhiti. As they trickled in the door and picked up their name tag, each person greeted me with aroha, and genuine appreciation for this opportunity to come together through funding from Networks of Expertise. There was a warm glow of gratitude and a light buzz of excitement.



Raniera started us off with a waiata. As often happens, I didn't know the words, but I let the music wash over me and bathed myself in its aroha. The waiata was followed by a karakia, after which we went around the table and everyone shared their pepeha. We were also asked to speak about the things that inspire us. Being on the far end, I was able to listen to everyone's before mine. The participants whakapapa with great diversity spanning not just Aotearoa, but the globe. When it came my turn to say mine, I chickened out of attempting the Te Reo, and that was totally fine. I should have just tried it. Now I know no one would have judged me. Hindsight...



Once everyone had a cuppa and a chance to catch up with or meet other attendees, we somewhat apprehensively meandered into the theatre space, not at all sure of what we would find inside, but profoundly curious and tingling with excited energy.

We walked in to find tables set up in a U shape with a large white board at one end. You can tell a lot about people by where they choose to sit at a table. I noticed that our National Exec members all placed themselves in centre positions, signaling the desire to listen and collaborate. I noticed who sat at the "head" end of the table and made a mental note that these people would likely emerge as leaders over the day. I placed myself at the end where I could jump up and be of service in any way needed. Or - escape if I felt that my pākehā energy was not going to jive with the day.



We then broke for a cup of tea. This was not just any tea. This was tea that Mana made specially for us out of fresh kawakawa leaves. I made my cup of tea and dropped in a touch of the best honey I have ever tasted. We all brought the tea back to the theatre space with us and inhaled the steam and imbibed the warm fluid.

At this point, Muna focused us all in on Rongoā, a traditional healing system featuring plant use, massage, and incantations, which has been passed down through many generations.

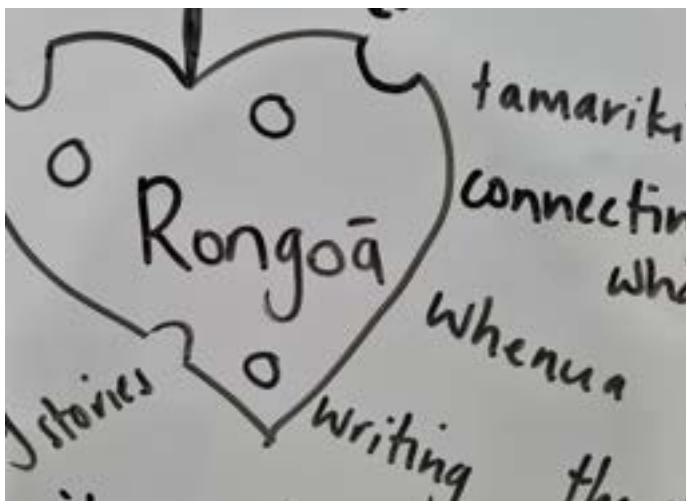
At the centre of the table was a small waka-shaped kete full of kawakawa leaves, as well as a burning candle. Also in the room was a small wooden whare that housed a gourd from which emanated some incense. But the focus was on the kawakawa.





Muna handed everyone a branch of leaves and taught us how to harvest the leaves. She told us about the uses of each part of the plant, but most especially the parts with healing properties. (As a side note: did you know that burning kawakawa branches will keep flying insects away? You probably did, actually, but it was welcome news to me). We harvested our leaves and drank our tea, and listened and talked and became a community without ever even realising what was happening. I rubbed the leaves on my face, felt their texture on my lips and between my fingers and listened to the snapping sound as I broke down the branches.

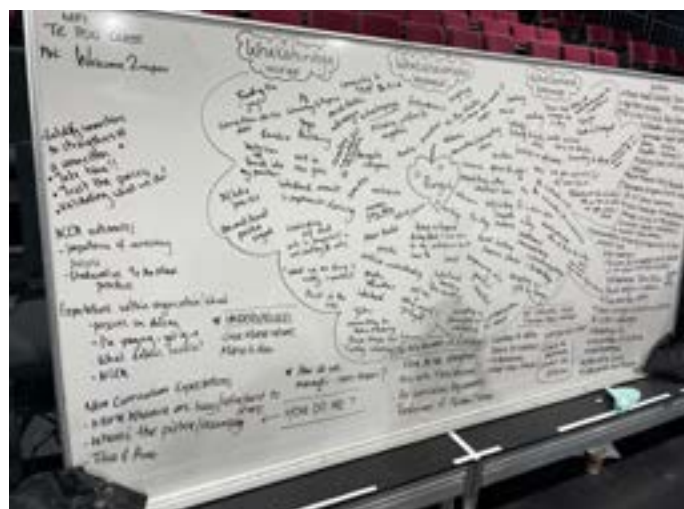
Now it was time to do the work we had come to do. On the white board, Kelly had written Rongoā and some of the inspirations that were spoken earlier.



She then asked the community to voice the barriers they were feeling and added those to the board. Many people shared the same barriers. There were few surprises. It was time to break for a bit of lunch.

Attendee, Nick Tipa, blessed the food, and we all dined together, as whānau do, and made connections and strengthened budding friendships.

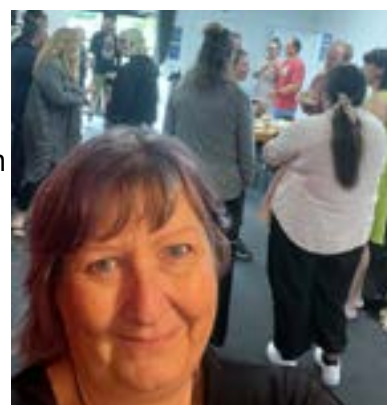
All the kai consumed, I grabbed a second cup of the irresistible tea, as did most of the others, and we resettled into our places. Then we were asked to share the types of solutions we employ in our own lives and mahi. These were added to the board as well. By this time the white board was completely packed.



Once again we went around the table, this time sharing a highlight from the day. The answers were as diverse as the people. For some it was sitting in the mana of the Te Pou Theatre space. For others it was the connections and sense of community, or just feeling seen.

The National Executive members came away with a great deal to think about in terms of how it can support kaiako whenua in the years to come. Some things were clear and we are already working on pathways. Others were more nebulous and will require more thought and input from this community, which we hope will continue to grow and flourish. This wānanga was always meant to be a journey, not a destination, and we are excited about propelling this waka forward. You are definitely going to want to watch this space!

So what did I walk away with from this extraordinary experience? Well, before, I was sort of paddling around on my own, feeling a bit insecure in my role supporting Drama NZ on its journey to give effect to Te Tiriti. But now I have my hands firmly on the hoe, and with the collective strength of our team and kaiako whenua, I am ready to put my back into sailing this waka into the future. Will you be joining us?



New NCEA Resources

Drama New Zealand has developed a suite of teaching and learning resources for Level 1 Drama, listed below. They can be found on our website and are free for all to access. <https://www.drama.org.nz/ncea-resources>.

AOTEAROA TIMELINES - 100 EVENTS IN OUR HISTORY - CREATED BY EMMA GILLIES

*Kia whakatōmuri te haere whakamua
'I walk backwards into the future with my eyes fixed on my past'*

This is a rich resource of 100 important events in the history of Aotearoa including images and some detail. There are many suggestions on how these images may be used in your teaching. A great resource, if only for the wonderful collection of images, but so much more

WE LOVE THE FUTURE OF OUR KIDS - HILARI ANDERSON

This unit of work prepares students for the new Level 1 NCEA Drama devising assessment - 1.2 Participate in creative strategies to devise a drama. It is written to take a whole term and could be adapted to a shorter time frame and to the needs and interests of your ākongā. The context of this resource is nuclear activity in the Pacific, with a focus on the Marshall Islands. The activities are sequenced from personal starting points to specific historical events to universal understandings within the broad context of the impact of colonialism in the Pacific.

ENSEMBLE IMPACT TOURS - COMPILED BY MORAG CARTER WITH THANKS TO K.C. KELLY

Ensemble Impact toured 50 minute performances to schools around Aotearoa for over 10 years. With the generous support of K.C. Kelly and other members of the Ensemble Impact Team, as well as support from Salesi at Playmarket, Morag has collated the following resource, detailing the play combinations used in the various Ensemble Impact Tours. This resource consists of thematic compilations of NZ/Aotearoa plays, along with some scripts, images from the performances and a study guide.

TĀRAIA TE MAHARA, KA TĀRAIA AI TE RĀKAU - CARVE THE MIND BEFORE CARVING YOUR PATH - WRITTEN BY ANNETTE THOMSON

This pack of resources was developed to support learning Literacy in Drama. They align with the Literacy Guide for all curriculum areas and the Literacy Pedagogy Guide for Drama. Oral Literacy is an important component to developing skills in reading and writing. Pedagogies that support oral literacy are also essential to developing the skills of reading and writing. In the unpacking Literacy document it states:

“Literacy enables voices to be heard”
By explicitly teaching Literacy in Drama we can enable ākongā voices to be heard.

TAHI FESTIVAL

Tahi Festival, which has been going since 2019, has put together 4 polylogues (collections of monologues on a theme). Two of them are from extant work and two are new commissions by NZ writers. Sally Richards (Tahi Festival) and Murray Lynch (Playmarket) have generously shared the work. Great for students. Two of them have been toured to high schools and they were really well received.

TEMPLATES AND PLANNING DOCUMENTS - BRIDGET CROOKS

This theatre review booklet is versatile and suitable for all levels. Whether you prefer a complete printed booklet or individual pages for focused exploration, this resource aligns with the new Level One 'Respond to Theatre' Standard and can also be used to focus ideas and responses for L2 and L3 Externals. Designed for use during and after viewing, it provides a structured approach to reviewing performances. The Theatre Planning Sheets are useful for students participating in creative strategies to devise a Drama. Divided into sections on concept, technologies, techniques, and the use of conventions, these worksheets can support documentation in the planning stages. Designed for flexibility, they can be printed and utilised individually or collectively, providing a versatile resource for students to organise and articulate their ideas. The individual Statement of Intent is a ready-made handout for ākonga to fill in, or talk to, outlining their choices for characterisation.

WAYFINDING: ROUTES FOR EXPLORING STORYTELLING THROUGH DRAMA - KIM SNIDER

This resource focuses on teaching and learning activities for Level 1 NCEA Drama, assessment standard Drama 1.2 Level 1: Participate in creative strategies to create a drama, 91941. It focuses on the following 'big ideas' of the curriculum: Drama is influenced by whakapapa and is a way to respond to and share identity, culture, and perspectives; Drama is a collaborative, creative process Drama weaves wairuatanga through storytelling, communication, and expression. Using the theme of wayfinding, this resource offers different 'routes' for ākonga and kaiako to take in exploring stories as the basis for drama. These routes can be followed from one stage to the next or can be used in any combination to create units of study for drama classes. They focus on three main approaches to storytelling through drama: Stories of navigation in Aotearoa; New Zealand history; Personal and local stories of significance; Ethical approaches for dramatising the stories of other people.

CHARACTER STRENGTHS IN THE DRAMA CLASSROOM - WRITTEN BY GILLIAN TOWLE

This is a comprehensive resource rich with ideas for text study and devising. It is based around the concept of Character Strengths. Students and kaiako are encouraged to find their own strengths (an excellent way of building whakawhanaungatanga and manaakitanga). Kaiako can then choose which Character Strengths to focus on – ideally with their ākonga. Each Character Strength offers many activities including texts and characters that highlight the Character Strength, poetry, visual art and Māori pūrākau.

IRISH ANNALS OF AOTEAROA - MORAG CARTER

This resource is created to support the resource on the Ministry website based on this play by Simon O'Connor. This is a rich collection of activities that explore both Māori aspects and the Irish aspects of the play. It contains many links to related resources to enrich your teaching.

'PENINSULA' - EXPLORE THE FUNCTION OF THEATRE AOTEAROA (1.1) - SANDRA MCLEAN

This resource is ready to use with students and is an ideal way to explore the new 1.1 standard Explore the function of theatre Aotearoa through an examination of Gary Henderson's play, *Peninsula*. Sandra has a very practical approach and sets out activities for the students, templates to work with and for assessment, and guidance for teacher activities.

MĀTAURANGA MAORI IN THE DRAMA SPACE - TASHIANA TARAWA

This set of resources includes videos of the Zoom sessions with Tashiana, kēmu you can play with your ākonga along with video clips to explain the kēmu, and Power Points explaining key Māori kupu and tikanga.

A New Animal Farm

There's a new version of George Orwell's *Animal Farm* available for young casts. The play is from [Blue Apple Theatre](#) in the UK, who specialises in theatre, dance, singing and film by learning disabled performers. The company is led by Playwright Richard Conlon, who you may know as the author of [Hope Springs](#), and he is hoping that by making it widely available to teachers in NZ that a dialogue can be opened up about learning disability in culture.

This interpretation of the well-known story features not only Orwell himself as a character, but also his wife, Eileen Blair. Though she's been written out of literary history, Eileen was instrumental in helping her husband write this most engaging of political allegories. All the classic characters and elements are in this piece – the devious Napoleon, the noble Boxer – with a range of parts to serve the budding professional actor and the nervous newbie alike. The famously downbeat ending has been given a makeover along with a discussion about who actually 'owns' a work of art like this. Blue Apple believes that young casts are by nature optimistic about the future and keen to see the world through new eyes. We've also thrown in a few jokes to make the show palatable for family audiences, though they will probably offend Orwell-purists.

This piece will accommodate a large cast of around thirty, but some roles can be adapted for a smaller cast – it's available to read, on trust and in good faith by clicking the link below.

You only need to request performance permission or pay a rights fee if you choose to mount a production. This is a play with lots to reflect upon for young casts as they look at the world around them – it has a great deal to say about the modern world and the power imbalances within it. Take a look, and see if it fits your cast – it might just be your next production.



[DOWNLOAD A COPY HERE](#)

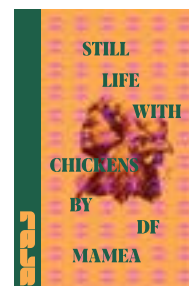


Plays for Students from Playmarket

New Publications

TALA Plays - available soon

- **Birds** by Dianna Fuemana (1f, 1m) An ode to teenagers and their mums told through the eyes of a young Niuean boy growing up in Auckland's Avondale Hood-Lands. Tommy likes hip-hop dancing, has a mad crush on the lead Kapa Haka girl at school and believes he can Kung Fu the biggest bully terrorizing the local Riversdale Park. But his mum, Moka has different plans for Tommy. Their two wills collide but both must compromise in order to fly. As poignant as it is hilarious, *Birds* is uplifting and memorable theatre.
- **The Gangster's Paradise** by Leki Jackson Bourke (11f, 11m) Homegrown hip hop rom-com musical mash up. Wannabe gangster, Jayden is on the verge of being expelled from St. Coolio's High until Brother G offers him a way out... by taking the lead role in the school production of West Side Story. The Gangster's Paradise is a hilarious South Auckland redemption story with savage smack, rap and krumping.
- **Still Life with Chickens** by D. F. Mamea (1f, 1m, 1 any) Mama's proud of her flourishing veggie garden. So when she discovers a stray chicken enjoying her greens, her first instinct is to reach for the spade. But what starts as an all out war develops into a grudging friendship, as Mama opens up to the chicken about her struggles with her old man, her palagi daughter-in-law, her immigrant neighbours and the grandchildren she rarely sees. Through this unlikely friendship, Mama learns there's more to life than waiting for death. A beautiful, beguiling and very funny play about loneliness and the resilience of communities.
- **Urban Hymns** by Miria George (2f, 6m) "...others are out to get whatever they can." A tale of youthful desperation and ambition during the global economic crisis. *Urban Hymns* is woven with street art, politics and poetry. It is a play that asks questions that should be spoken of often. Do we live in a society that inspires our rangitahi?



40 New Zealand Scenes for Youth

Explore and perform the diverse range of theatre in Aotearoa with this collection of engaging scenes. Coca-cops are marching on the resistance. Rūaumoko is stretching out, destroying cities. Kamala and Roshan are trying to shoot a Western without a horse. Qiu Ju must choose—love or family? Hemi's dad is going to be the first Maori on the moon and Dan just wants to create a meaningful connection on Tinder.

40 New Zealand Scenes for Youth is a comprehensive and contemporary toolkit for young performers. These scenes explore a broad range of genres and voices. The book is a showcase of deeply relatable narratives about community and connection.

Comprising a mix of established and emerging New Zealand playwrights, this collection is an invaluable tool for drama students, teachers and actors. It's the perfect companion piece to *101 New Zealand Monologues for Youth*.



With a subscription to Playmarket, most manuscripts of plays are available for free download from our website. A subscription costs only \$45 annually for full access to download unlimited different scripts. [Subscribe here](#). To request any plays and/or musicals, contact Isaac Martyn Script Coordinator / Kaiwhakahaere Whakaari: isaac@playmarket.org.nz

Auckland Branch.

Kia ora koutou!

December! Can you believe it! 2023 has felt like a whirlwind; but now the sweet smell of salt water, warmer days, and the faint singing of Christmas melodies prickle our ears as we stare at the mountains of 2024 plans, schemes and unit plans that need updating, and end of year wrap up activities. Not long now till (hopefully) we will have that perfect New Zealand summer. We hope that you are finding mild glimpses of light in between trying to keep juniors entertained and staying awake.

Term four has been a busy one; with NCEA exams and final junior performances. Here is a snapshot of some things that have been happening in Tāmaki Mākaurau.

Auckland Workshop with Anna Richardson

The Auckland Branch was super privileged to host a well-attended meeting of forty to hear from Anna Richardson, our new Level 1 Implementation Advisor. It was awesome to hear about how the new Level 1 Drama learning is shaping up to be an incredibly exciting and practice-affirming package of mahi. We had teachers from all over Tāmaki Mākaurau who travelled far and wide to connect with others – we were so pleased to welcome so many new faces into the fold. Although change can at times feel rather daunting, the more we learn about this new material, the more excited we are becoming about the opportunities for authentic learning and the overdue official inclusion of Mātauranga Māori principles to our practice. Thanks to Jaclyn for hosting us at Raye Freedman Centre at Epsom Girls, as well as Anna for her excellent explanations and confidence building. It was wonderful to see more evidence as to how this learning plays out on a daily basis and what support is available. Materials and resources from Anna will be shared with participants as soon as possible.



Auckland Branch AGM!

We will be having our AGM on Thursday 7th December at Galbraith's, starting at 6pm. We will be doing all of the business stuff at the beginning and then will have time to catch up and breathe a sigh before the end of the term.

If you would like to be part of our committee for 2024, you can [fill in this form!](#) We would love to see you all there.

Celebrating the mahi in Tāmaki Mākaaurau... in 2024!



This year we created a communal calendar for Auckland Teachers to tell us when their performances were happening. It was so great to be able to showcase all of the work that is happening in the region. As we begin planning the big plans for 2024, we would love for you to add your shows to the new 2024 calendar.

[Follow this link and add all of your productions to the Calendar!](#)

You can always head to the Facebook page or you can email the information to aucklandbranch@drama.org.nz. We cannot wait to see what you create and support the exciting mahi that is happening in the region.

We hope that everyone is surviving... not long now! The end is in sight... hold on team, summer is on its way. We've got this! Kia kaha!

Amanda Burnett
Regional Rep Tāmaki Mākaaurau/Auckland Branch

AUCKLAND THEATRE COMPANY

Creative Learning 2024

Our Creative Learning programme runs workshops for ākonga, school matinee performances, and curriculum-linked resources.

ASB Waterfront Theatre
7–24 Feb

School Matinees
Wed 21 Feb, 11am

Suitability
Year 9–13

ASB Waterfront Theatre
5–23 Mar

School Matinees
Wed 14 & Tue 19 Mar, 11am

Suitability
Year 9–13

ASB Waterfront Theatre
18 Jun – 6 Jul

School Matinees
Wed 26 Jun & Wed 3 Jul, 11am

Suitability
Year 9–13

Q Theatre, Rangatira
2–24 Aug

School Matinees
Wed 14, Fri 16 & Wed 21 Aug, 11am

Suitability
Year 11–13

ASB Waterfront Theatre
8–26 Oct

School Matinees
Wed 23 & Fri 25 Oct, 11am

Suitability
Year 7–10

BOOK NOW | atc.co.nz/creative-learning

PRINCIPAL FUNDERS: CORE FUNDERS:

SUPPORTING PARTNER: UNIVERSITY PARTNER:

Canterbury Branch.

It's all go in the Canterbury region preparing for the changes to NCEA Level 1 for 2024.

We are very lucky to have Anna Richardson, National Facilitator for the Arts, Ministry of Education, in Christchurch. On 16th November, more than 30 kaiako gathered at Rangī Ruru Girls' School to meet with Anna, looking at how to collect evidence for the new standards.

Within a very short three hours we dipped our feet into using Loom and Screencastify and explored creative ways of gathering evidence for assessment in 2024. Amongst the Christchurch kaiako at the hui were four regional representatives from the rest of the motu who were starting their training with the aim of rolling out this mahi to the rest of New Zealand.

Here are some photos taken by Annette Thomson of the morning – teachers hard at work!



The Nelson-Tasman and West Coast Teacher Only Days on 20th November were similarly devoted to preparing for the NCEA changes. Anna Zoomed in to each of the groups during the day to give much needed and welcomed information and encouragement, and to answer questions.

Canterbury Branch will be hosting an end of year get together, soon. Please watch out for this on social media.

Have a wonderful holiday break, koutou. Rest up, recharge, and enjoy your well-deserved down time.

Verity Davidson / Canterbury Regional Representative.

Massey Branch.

Kia ora koutou,

2023 draws to a close, not with a fizzle but with a bang, for Massey region. NCEA implementation facilitator for Drama, Anna Richardson, visited Palmerston North on the 30th of November to share her expertise on the upcoming changes to Level 1.

We are so grateful to Drama NZ and funding from the Networks of Expertise for making a face to face workshop with Anna possible. She was so knowledgeable and generous with her resources, that combined with the opportunity to connect and share with teachers in the wider Massey region was invaluable. A massive thank you to Cornerstone Christian School for hosting, and all the kaiako who made the journey for the day.

I hope we can continue to meet within our pods and as a region in 2024 to connect and share knowledge and resources.

*Nā tō rourou, nā taku rourou ka ora ai te iwi
With your food basket and my food basket the
people will thrive*

Our AGM took place online on the 28th of November and the following officers were elected:

MASSEY GRANCH OFFICERS

Regional Rep: Ruby Masom
Treasurer: Samantha Wehipeihana

Pod Leaders

Taranaki: Lisa Simpson
Palmerston North: Karla Haronga
Hawkes Bay: Amy Edwards

Wishing everyone a calm and sunshine-filled end to the term!

Mā te wā

Ruby Masom / Massey Regional Rep



REVIVE

MTNZ 2024 CONFERENCE | **GROWING TOGETHER**
GROUNDING IN OUR PAST

E TAU AE I MURI, E TIPU TAKITAHU TĀTOU



mtnz
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- MTNZ Annual General Meeting and Lunch
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- Key Note Speaker & Life Members Panel

FIND OUT MORE: WWW.MTNZ.CO.NZ



Thank you to our host societies:
Rotorua Musical Theatre and Tauranga Musical Theatre



Otago/Southland Branch.

Kia ora koutou,

Can you believe what a roller coaster of a year it's been again? It has been wonderful to reflect on the past year for our busy Drama NZ Otago/Southland branch.

Dunedin Teacher Accord Day

Dunedin teachers were fortunate to be given the opportunity to meet on Monday 13th November for another Teacher Accord Day. A lot of time and energy has gone into building understanding of the new NCEA changes and unpacking the new Level 1 standards in 2023 for teachers. It was beneficial to have the time to sit and talk with one another. Lunch at Balmac No.7 was also a highlight. If you are located in Otago Southland and looking for some support please reach out. We will continue to navigate this new learning together.

Thank you to everyone who has worked on the Otago/ Southland Branch committee this year. I am so appreciative of your hard work. A special thanks to Aimee Hazlett and Chris Manley who are retiring their positions in the committee this year. We wish you all the best!

Election of Officers

Chairperson / Regional Rep / Dunedin Pod: Erica Ward
Vice Chair: Heigi Gensler
Secretary; Ina Bercinskas
Treasurer: Andrew Mackenzie
Primary Regional Rep: Evelyn Mann
Committee Member / Dunedin Pod / Marketing:
Kimberley Fridd
Southern Pod Coordinator: Pending
Northern Coordinator: Pending

If you would like to share what you are working on please head to the Otago/Southland Drama NZ Facebook page or email otagosouthlandbranch@drama.org.nz. It is wonderful to hear what people have been working on and celebrate our exciting mahi across the region.

Merry Christmas to everyone across the country. We hope that you have a safe and happy holidays with your families and friends.

Erica Ward / Otago Southland Regional Rep



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Creative playspaces with new entrants at Somerfield Primary School - Sam Bates

I was inspired by Julie Dunn’s *Stand up for Literacy!* keynote at Primary conference. She talked about having a designated dramatic creative playspace in the classroom and not just for the younger students! Julie reminded us that children are interested in dramatic play right through the primary years.

I was excited to put this new learning into practice when the new entrant teachers invited me to provide some drama opportunities in their Independent Learning time on Thursday afternoons. The children had a science focus and they were learning about plant life cycles and insects. I thought about an authentic dramatic play context that might promote some learning in literacy around this theme as well as the science. I provided some props to create a garden centre shop, for example, a till, play money and the little bags of plastic beans used in maths became seeds. I asked the children “What else does our shop need?,” and they went to work straight away making signs for the shop and price tags for the items for sale.

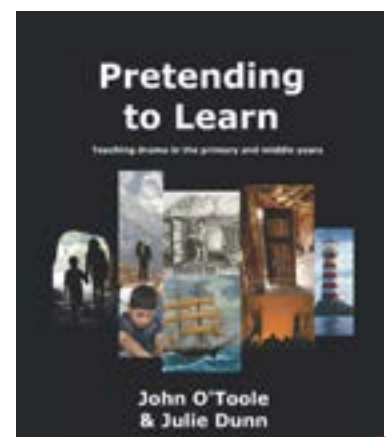
Some children made seed packets, plant labels and signs for the garden. Once a few customers had visited the shop, they set about planting a garden using wooden blocks as raised vegetable beds and planting their maths beans in rows with artificial flowers littering the floor. (I might provide less of those next time!) One boy chose to dress up as a blue butterfly saying “Pollinate, pollinate,” as he flew around the flowers. After about 20 minutes of pollinating, he asked another child to write him a thank you note for pollinating all the flowers!



Another boy grew a sunflower that “Grew taller than the sun,” and another boy created a packet of wishing seeds that grew into “Whatever plant you wished for.” As I reflect, it’s interesting that these are all boys I am mentioning. Rest assured, the girls were all really engaged in running the shop and planting the gardens as well.

Julie Dunn and John O’Toole have released a revised and updated version of the book **PRETENDING TO LEARN: Teaching Drama in the Primary and Middle Years**. This book offers a lively and practical approach to teaching drama in classrooms. The book is written in five sections. The first provides a rationale for why drama in schools is important, and prepares teachers to approach this work with confidence. The second section offers all the organisational, logistical and practical tools you will need to plan, implement and evaluate drama in any classroom. The third section offers twelve exemplars of practice which span the learning needs of children from the first year of schooling through to lower secondary. Section Four is a thorough glossary of the key drama terminology used within the book, while the final section provides readers with a useful list of both practical and theoretical drama teaching texts and websites

Available from: [Amazon.com](https://www.amazon.com)



We have received lots of emails and excited phone calls from teachers that attended the Whakamana, Mana Reo, 2023 Conference telling us how they have leapt from conference back into their classrooms with renewed energy and motivation to use drama in the classroom. It is fabulous to hear that some teachers are implementing drama in the classroom for the first time, and that they are getting their wider team and senior leadership onboard as well!

“This Conference and the people delivering and sharing their professional knowledge has been inspiring and reinvigorating! I'm excited moving forward and including drama across the primary curriculum.”



“This Conference built hope for me that teachers will continue to value, support, use and revel in the Arts no matter what politicians say. The mahi shared from practice to theory was stunning.”



“It was valuable, fun, and has inspired me with fresh ideas of how to incorporate drama into my teaching practice.”

“I had an amazing time building connections, being inspired, exploring new ways of thinking, questioning. That now, more than ever, we need to have children immersed in the world of drama as it has proven positive outcomes in so many areas of the curriculum (and in social competencies) - literacy.”

“This Conference was food for my artistic teacher soul. I felt I was in a beautiful space created for me uniquely and to be with 60 others exactly like me was breathtaking. Collaboration is the fuel that lifts our individual and collective work to new heights, and this conference gave us the opportunity to celebrate and experience ours and our fellow teachers different perspectives.”

“I have a slot in our RTLB Cluster PLD days at the start of next year so we will run a workshop focused on the link between Drama and Literacy and the positive impact.”

“I want to thank you for the most inspiring conference that has left my tank full and refreshed for teaching. This past week, I led a staff meeting on dramatic inquiry and worked through some drama conventions in an inquiry. They were all very happy and wanted to know more. The senior leadership team has kindly allocated a teacher only day at the beginning of the next school year”.



“Back at school today and I tried out some of my new drama skills with my class - before I forget how and lose confidence in it all. It was fun and we have a Room 14 dream cloak now”.



PRIMARY UNITS OF WORK



FINDING THE TREASURES WITHIN

Unit Written by Samantha Bates & Judy Norton

This unit is suitable for upper primary and intermediate Yr 5-8.

This drama unit is based on the young adult novel 'Finding' by David Hill. This story traces the fortunes of two New Zealand families over seven generations and through 130 years of adventure and discovery, tragedy and triumph. David Hill, a masterful storyteller, fictionalises key past events through the perspectives of eight narrators.

Themes include: Migration, Colonisation, Culture and Identity and Relationships between people

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PRIMARY UNITS OF WORK

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THE LITTLE KIWI AND THE TREATY

Drama Unit Written by Annette Searle & Samantha Bates

This unit is suitable for all levels of the primary curriculum Years 0-8.

Students are encouraged to see themselves reflected in this story and make connections with their own history. The story of the Kiwis can be linked to the wider historical context of Aotearoa NZ and local community contexts.

The themes covered in this unit include: Migration, Identity, Negotiation and Treaties. Students are asked to consider different perspectives, values and motivations.

PRIMARY UNITS OF WORK



I STAND IN MEMORY

Drama Unit Written by Annette Searle

This unit is suitable for all levels of the primary and junior secondary

Students are encouraged to step into the shoes of various community members to explore possible past events reflected in this story, making connections with their own history

Themes include: the value of statues and memorials; how people, whānau, land, and communities are affected by war; past events inform our future, peace protests; elderly in our communities have valuable stories to tell; ceremonies have purpose; ANZAC; technology through time affects the nature and effects of war.

ORDER NOW AT
WWW.DRAMA.ORG.NZ/drama-nz-store

Drama NZ News

We are helping to inform our response to the Ministry of Education regarding resources and resourcing for the future. Whatever way you would like your Professional Development and resourcing to come to you, no matter what sector you are in (ECE, Primary, Secondary, Tertiary) we want to hear from you. Please fill out this quick survey: [Arts Resource Survey./](#) The survey closes 15 December.



Very exciting news... Drama NZ, Mahi Whakaari o Aotearoa has just been granted \$8000 for a Writing and publishing project: Resources for drama in education. Ka mau te wehi!

This funding supports the production of four new resources linked to the New Zealand curriculum refresh, Te Mātaiaho, and uses texts honouring their commitment to ākonga and Kaiako.



SAVE THE DATE! 27-30 September, 2024

The Drama NZ Annual Conference is an important event of the year for our members allowing both important professional development and networking opportunities. The 2024 Conference is a joint conference with Drama Australia. We will be welcoming attendees to Wellington, and the call for Presenters will be coming out soon. Keep an eye on social media and this space.



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Associate News

Hold onto your jazz hands, folks! We're over the moon to announce that JTFNZ24 is back and better than ever!

It's like a musical theatre lover's paradise, where you and your crew get to soak up the best of the best through performances, workshops, and networking. Trust us, this is an opportunity you don't want to miss.

Our team is working their magic to create a programme that'll have you singing and dancing your heart out! We're talking international special guests, top-notch adjudicators, and new schedules to make sure everyone's in on the action. Plus, we're bringing back our friends from iTheatrics and MTI – Australasia, New York and Europe for some good old-fashioned face-to-face fun!

Picture this: you're in a room packed with passionate musical theatre lovers from all over Aotearoa, and the music starts. Everyone's belting out their favourite tunes and the energy is palpable - it's truly a one-of-a-kind experience.

So, what are you waiting for? Start planning, start dreaming, and we'll see you in Tāmaki ā October 2024 for the ultimate musical theatre extravaganza!

And if you've got any questions, just hit us up - we're here to help!

Early-bird registrations open 1 December.... make sure you secure your group's space as we have already sold ONE POD.... It's gonna big BIG!

Emma Bishop / Junior Theatre Festival New Zealand



Red Leap Theatre Teachers Workshop 2024 Auckland

"Such a great physical day. A really enjoyable day with lots of great ideas which can be taken into class. The pace, variety and tone of the workshop was really good. And I can use the ideas/resources learned across both Drama and Dance. Very useful and enjoyable. Thank you so much!"

Teachers Workshop 2023 Testimonial

WHEN

Friday 1 March, 4-7pm - Discussion based session around Red Leap's devising theatre process and philosophy of collaboration inside the curriculum (an add-on session alongside the Saturday physical workshop).

Saturday 2 March, 10am-4pm - Devising Physical Theatre Tools Workshop.

COST

Friday & Saturday sessions - \$185.00 + GST

Saturday's workshop only - \$140.00 + GST

WHO

Suitable for all teachers that teach Years 7-13 in High School and Primary/Intermediate schools.

WHERE

Glen Eden Intermediate School, Titirangi, Auckland.

TO BOOK

Email education@redleaptheatre.co.nz to secure your place. Invoicing and payment in 2024.