

Dramatic

DRAMA NEW ZEALAND NEWSLETTER

#37: November 2020



DNZ AUCKLAND BRANCH ARE
PROUD TO BE HOSTING THE

**2021 ANNUAL
NATIONAL
CONFERENCE**

SAVE THE DATES:
16-19th APRIL 2021
TAMAKI MAKAUURAU

Dramatic is proudly brought to you by:



2020 National Exec.

Tēnā koutou

It's been a while I know, however time in 2020 is so fluid. I for one am definitely in the 'what day is it' cycle. hang on - not just day but month...

Drama NZ has continued to be extremely busy with new exciting initiatives being developed and begun to benefit our members

Drama Advocacy - this project led by Annette Thomson sees us surveying people on life beyond Drama at school. Making links to professionals and their experiences with drama. From the data we are creating advocacy media including new classroom resources, careers advisor packs, digital media resources and more. The aim is to increase visibility and understanding of the importance of drama not just for those wanting to act.

How to run a Drama Dept Resource Pack - this project sees five Life Members who are all experienced HODs creating a resource pack for those in running a department. It includes templates, case studies, ideas and more on topics ranging from dealing with the difficult stuff, year planning, working wiser, HOD to do lists and so much more...This work will be completed by the start of 2021.

Our Primary team continue with their Primary Projects including an extension of Phase One into a Kura Kopapa in Wellington as well as extending to Auckland in 2021. Phase two is also in development. I would like to thank the team lead by Charles, Jusy and Juliet for all their work on this project. The work and their outcomes are evidence of the need for greater ARTS awareness and implementation to help increase learning outcomes for our tamariki.

Planning has also begun for our 2021 Conference which is to be hosted by the DNZ Auckland Branch. The theme builds on last years The Heart of the Matter but allows us to look at 'Arts at the Heart' with a focus on the return to the ARTS especially in times of crisis.

So as we move through November I challenge you to remember put yourself in the centre, ensuring planned time for yourself and your family. Remember as the air hostess tells us when we fly - we need to look after ourselves before we assist children and others.

Im off now to join the second IDEA General Meeting online which I will report on next newsletter out before Christmas.

nga mihi

Emma Bishop

2020 Executive Committee

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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)

MASSIVE TEACHER WORKSHOPS



Registrations are now open for Massive Theatre Company's 2020 Teacher Workshops, designed for teachers of young people and theatre practitioners with a particular interest in devising. The workshop will focus on processes you can use to make vibrant, bold, relevant theatre pieces with your students.

All workshops are run by Sam Scott, MNZM, founder and Artistic Director of Massive Company. With 33 years' teaching and directing experience, Sam is one of New Zealand's leaders in developing arts practitioners. Specialising in working with emerging artists aged 14-25, Sam cares deeply about her workshop participants and the content of the classes she teaches.

WHANGAREI: November 27

AUCKLAND: November 16

COST: \$120 + GST

ROTORUA: November 17

TARANAKI: November 19

MAX. 18 participants

FOR MORE INFO: tara@massivecompany.co.nz

TO REGISTER: <https://www.massivecompany.co.nz>

Sam designs an active, practical workshop which relates directly to the work you will be doing with your students. Throughout the workshop, Sam will clearly explain the thinking and philosophy behind everything she does, so you have a pedagogical content knowledge of the work. You will also receive individualised support and resources pre and post workshop.

"If I could bottle up everything I've learned from these past days, and pour it over the drama kids at schools, the world would be a better place."

TEACHER, CHRISTCHURCH WORKSHOP

Auckland Branch.

Kia ora to our wonderful branch members!

The year has gone fast and it's been a while since the last newsletter. Since this we have come out of our second lockdown and had an in person catch up with some of our wonderful members at our 'Time to Celebrate' event at the Beer Spot, where we acknowledged Peter, Emma and Michelle and their awards from the National AGM earlier in the year. A wonderful face to face meeting to acknowledge some very important people.



We had some great workshops planned for this term including two primary/intermediate workshops. These have been postponed to next year.

Our very popular scholarship workshop was postponed but was held on Saturday 31 October at Mt Roskill Grammar. Six students attended and our fabulous facilitators Leigh and Emma ran them through some improvisations to start. Students then showed their scripted and devised performances to each other, which they got feedback on from their peers and the facilitators.. The students were buzzing and definitely got a lot out of this session. Thanks to Leigh

Sykes and Emma Gillies supported by Gaby Reid and Judy Norton.



Our annual Beer & Banter and AGM has been planned for Dec and we hope to see you there

The Auckland Branch

DRAMA NZ
AUCKLAND BRANCH PRESENTS

BEER
AND
BANTER

Join us for a catch up
after a tough year!

GALBRAITH'S - MT EDEN ROAD
WEDS 2ND DECEMBER 5:00PM
(AGM STARTS 5:30PM)
FIRST DRINK FREE & SPOT PRIZES!

AUCKLAND BRANCH
Drama
NEW ZEALAND
mahi whakaari
o Aotearoa

Auckland Branch Info

Email: Aucklanddnz@gmail.com

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

Branch Website: <https://tiny.cc/dn-zauckland>

Northland Branch

Facebook: <https://www.facebook.com/groups/331444900315666/>

Theatre in Lockdown

Ten days before the country went into level 4 lockdown ATC was in the thick of a busy summer season with a sold out run of *Black Lover* in the Auckland Arts Festival, a successful touring show playing packed houses in regional theatres, and rehearsals due to start on the Helen Keller story, *The Miracle Worker*. We were also finishing a five-week creative residency in an inner-city primary school, casting for our end-of-year musical *Hedwig and the Angry Inch* and preparing for a weekend of open auditions for the *HERE & NOW* Festival.

And then everything changed. As alert levels rose and the number of people permitted to gather indoors decreased, venues closed, the festival cancelled, and we put our productions and programs on hold. Within a week we packed up the offices and studios, closed the door of the ASB Waterfront Theatre and, like everyone else, we went home.

The first couple of weeks of lockdown were tough as we struggled to adjust to how to be a theatre company in this challenging new normal. However, we were guided by principals that helped to make sense of the situation; to keep our staff safe, our artists in work and audiences engaged, and to come out the other side still a sustainable theatre company.

Initially like many arts companies around the world, we scrambled to present online content. But we had few quality recordings of past shows and navigating broadcast rights proved problematic. Then, Eleanor Bishop who had worked with me on a couple of great projects with young people; *Like There's No Tomorrow* in 2013, and *BOYS* in 2017, suggested an online version of Chekhov's *The Seagull* told in four episodes on Zoom. Eli Kent would co-adapt, and it would be faithful to the characters, story, and structure of the original but reflect what we were all experiencing now in Aotearoa.



The idea was a perfect fit for ATC – a classic play seen in a new way - and the decision to produce it was a turning point for the company during lockdown. We felt a renewed sense of purpose as our focus changed from putting archive material online to developing and presenting new digital work with theatre at its heart.

Eleanor and Eli's *Seagull* played online during May and June and has been a huge hit here and around the world, making waves in a very crowded digital

performance space. We learnt so much and were so inspired by producing it and we intend to make this work available again in the future to schools and educators. In the meantime, Drama NZ hosted a Meet the Maker workshop for teachers in June (thanks DNZ!) where Eleanor discussed the process around directing on Zoom. The recording and notes from that session are available to members.

Theatre people are inherently optimistic – you have to be to keep working in this industry – so encouraged by dynamic director Margaret-Mary Hollins, the cast of *The Miracle Worker* met regularly during lockdown on Zoom to explore the play, rehearse scenes, talk about their characters and record aspects of their work together. It soon became clear that there was a vein of gold in this material, so we have edited some of their recordings into three video resources for secondary school students called *Little Miracles*. Intimate and accessible each *Little Miracle* features a different focus; one is about the craft of acting, another about working in theatre and a third about well-being/hauora.

As the cast were so generous with their time, we also made two *How To* resources. Actor Amelia Reynolds shares her process of connecting with the character of Annie Sullivan in *How to Approach a Character* while Beth Kayes actor and movement director (and secondary school Drama teacher), created a *Guide To Devising Solo Drama* pitched squarely at Y13 students.

These video resources will be launched later in term three. They are free for you and your students to watch and will be available online for years to come.

With the *HERE & NOW* Festival cancelled we made use of the online space to keep young people involved. The 100(ish) Words Play initiative was an invitation to young playwrights to submit short plays in response to lockdown. We were delighted to receive 56 submissions and we published all of them, one a day, on Instagram. Once we were back in the office we launched a competition for videos based on the top 5 scripts (as selected by guest judge Laurel Devenie), and at the time of writing that project has just closed.



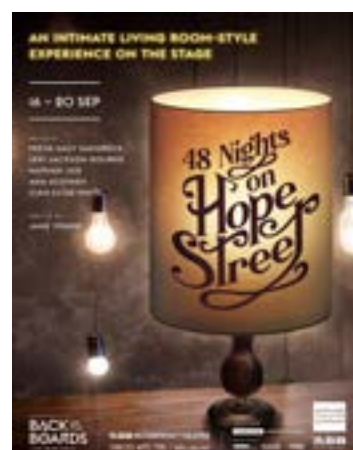
As the country went down to alert level three and then two and social distancing restrictions were lifted, we were able to return to the rehearsal studio and work with the

actors on our next production, Colin's adaptation of Ibsen's *The Master Builder*. We presented a short season of performances for an invited audience at the ATC Studios, which were then filmed with futureproofing in mind.

The *Master Builder* will be available to watch online during August, and like *The Seagull* will be free to view. Thanks again to DNZ who will host another Meet the Maker workshop (with Colin) on August 10 and we will also produce an education pack to accompany the production.

It is great to be at level one and back in the studios but with the rest of our season cancelled and programs cut due to the ongoing financial repercussions of the pandemic, we are still dealing with that challenge of how to be. We have learnt to be nimbler and more flexible and we've discovered some new ways of working which will affect how we program in the future, but there's still no better substitute for us than bringing our artists and audiences together.

So, in September we re-opened the ASB Waterfront Theatre with a limited mini festival of three short New Zealand works in a *Back on the Boards* season featuring *Black Lover*, *Still Life with Chickens* and a new work commissioned as a response to lockdown from five young writers, *48 Nights on Hope Street*.



LYNNE CARDY



Lynne is the Associate Director at Auckland Theatre Company, where she has produced over 30 original plays with young people and supported the career development of emerging artists for over a decade. An experienced creative

producer, director and teaching artist Lynne also works alongside Colin McColl and guest directors on casting and is the driving force behind ATC's education and outreach programs.



Check out Drama NZ Meet the Makers collaboration with Auckland Theatre Company - two zoom interviews funded by Network of Expertise

The *Seagull* with Director Eleanor Bishop

The *Master Builder* with Colin McColl

Both zooms and associated notes are available to watch via Drama NZ member Resources at www.drama.org.nz

MEMBERSHIP RENEWAL 2021



<https://www.drama.org.nz/loginsign-up>

Renew your annual membership now for 2021 via the website or by emailing us dramednz@gmail.com for an invoice

Remember if you are moving schools to update your information on your profile on the website. Login and change your school and / or email so we can stay in touch.



Executive committee member, Nick Meissel, continues to work on new initiative 'Behind the Page' which will see him interviewing a number of New Zealand playwrights about their background, their influences and the inspiration that informs their writing.

The aim of this project include:

- creating a greater awareness of our wonderful writers
- to encourage more Kiwi plays to be studied and performed
- to help resourcing NZ playwright studies

These interviews are available to all DNZ members via the members portal on our website at www.drama.org.nz.

**Free year
membership for
recent Associate
and Licentiate
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*Contact Lisa McLean,
Administrator*

speechcommsassociation@gmail.com

www.speechcomm.org.nz

Join us NOW!

Wellington Branch.

What's been happening in Wellington in Term 3?

We held a Scholarship Drama workshop at Newlands College on Saturday 5 Sept, where we had 12 students and 5 teachers attend. Some even made the commitment to driving over the rimutakas for the event which meant an early start for them. This workshop was run expertly by Kim Bonnington and students and teachers felt well supported. The students warmed up with some well known games and relaxed into getting comfortable with the space and each other.

It's amazing how much fun can be had with these tried and true warm ups.



Here they are exploring their text with just a chair as teachers looked on in the background.



As one teacher commented, "Great to work and play with you all on Saturday. I found it so helpful - thank you Kim - it was amazing".

There was also a collaboration on Thurs 3 Sept after school, between DramaNZ & DSGCNZ called Page to Stage hosted by Charles Bisley at Kelburn Normal school which was mostly aimed at primary and was well attended.

The participants explored lead by Rachel Henry-Moore on how to work with and bring to life on the stage the text of The Comedy of Errors.

Many thanks as always to Dawn Saunders for her enthusiasm and organisational skills.



We have a Māori Theatre workshop day being planned, we will be working with Te Rakau for a full day on a Saturday in November. Further details, date and costs to be announced.

So keep an eye out for this in Term 4 and of course our end of year event with hopefully a visit to the theatre and some kai.

Wellington Branch Info

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

Regional Rep: Jo Matheson
jmatheson@newlands.school.nz

The  INFLUENCE
of a good
TEACHER
I can never
be ERASED ♥

Canterbury Branch.

On 2nd September the Canterbury Branch held an exam workshop at Rangi Ruru Girls School with Emma Bishop facilitating.

We had 18 attending the workshop from all over Canterbury with new ideas and support given for preparing for the exams. Our students will be well catered for.

Our AGM was held after a light tea provided by Rangi Ruru catering - thank you it was wonderful!

Barbara George CEO of The Court Theatre spoke about the 2019/2020 season at The Court and how The Court remains connected to the Canterbury community through education and connections with the performances it creates.

Barbara outlined how in 2019 The Court reached out to its community in many ways and in return the community is helping it get through the covid -19 pandemic.

The AGM itself was brief and to the point! -

Ginnie Thorner as Chairperson reported on the past year in Canterbury. Our membership has grown and she discussed how we continue to support Drama teachers in Canterbury. The financial report from Joanne Clarke stated our healthy position financially, due to our now 60 members.

Our new 2020/21 committee is as follows:

Chairperson: Chris Cheesman

Treasurer: Joanne Clarke

Regional Rep: Annette Thomson

Primary Rep: Ginnie Thorner

Committee members: Jay Grubb, Dave Millar, Samantha Boyce Da-Cruz, Chelsea Cope, Fiona Brownlie

We will add to this once our POD Leaders are secured.

Week 2 term 4 a Scholarship workshop was held. This saw 4 year 13 students perform their scholarship pieces for an appreciative year 12 audience and teachers. Year 12 students were given a run down first of what scholarship entails and we hope to next year hold regular scholarship workshops through the year. Thank you to Rangi Ruru for hosting, Annette Thomson for facilitation and our wonderful year 13 students, Seamus, Holly Rosie and Christian for being brave enough to perform for us all the best in your scholarship endeavours.

Join us on Thursday 19 November for our end of year dinner before attended the dress rehearsal of Jersey Boys at The Court Theatre.



Drama NZ

Drama NZ
End-of-year dinner



Thursday 19 November 5pm
Pizza & Drinks
at Court Theatre before the Dress
Rehearsal [6.30pm] of Jersey Boys
RSVP to canterburydnz@gmail.com

THE
COURT
THEATRE

Canterbury Branch Info

Email: canterburydnz@gmail.com

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

Website: <https://sites.google.com/view/canterburydramanz/home>

New Comedy Adaptations by Distinguished Playwrights Critique Gender Norms

The Pink Hammer and Flagons and Foxtrot's message on critiquing gender norms in New Zealand is still as relevant as they were since they were first released.

Written by renowned playwrights Michele Amas, Ross Gumbley and Alison Quigan, these critically acclaimed plays look back at New Zealand's history as men and women try to navigate gender norms, focusing on the confusions and frustrations brought about by biases and double standards.

PINK HAMMER

In *The Pink Hammer*, four very different women find solidarity through a carpentry workshop run by an old-fashioned grump, Woody.

While nowadays women doing carpentry isn't a massive critique of gender norms, the critique goes both ways. Going through a difficult divorce, Woody is surprised to find the women at his workshop and quickly realises his ex-wife has organised it out of spite. Upon discovering the conflict, the women jump on the idea that he was a domestic abuser. They later discover that Woody is being muscled out of his property by his ex-wife's brothers and that he's actually a somewhat gentle and caring guy, if a little rough around the edges.

The conflict caused by the changes and attitudes portrayed in both plays are both poignant and humorous thanks to the separation of time. They also prompt us to reflect on how far we've come and to think about the changes that still need to be made. This goes double for *Flagons and Foxtrots*, set in the late 60s. The Archie Moore Trio has the chance of an audition for Johnny King, but the owner of the dance hall they usually play at, Mr. Jenkins, stands in their way. To complicate matters, Mr. Jenkins' daughter Jill longs to marry the trio's lead singer, while her friend is pregnant with his child.

"... a comedy which, despite all its outward affability and talent to amuse, reveals something deeper about human relationships" – The Press

FLAGONS AND FOXTROTS

Flagons and Foxtrots is set in a time when having a child out of wedlock was a shameful thing, while remaining chaste until marriage was a virtue. The pressure of these cultural "norms" puts a lot of pressure on both women. Jill, who placed a lot of value in getting married and having children with Jack, is left devastated by the loss of this goal, while her former friend Rita is shamed for her promiscuity and pre-marital pregnancy.

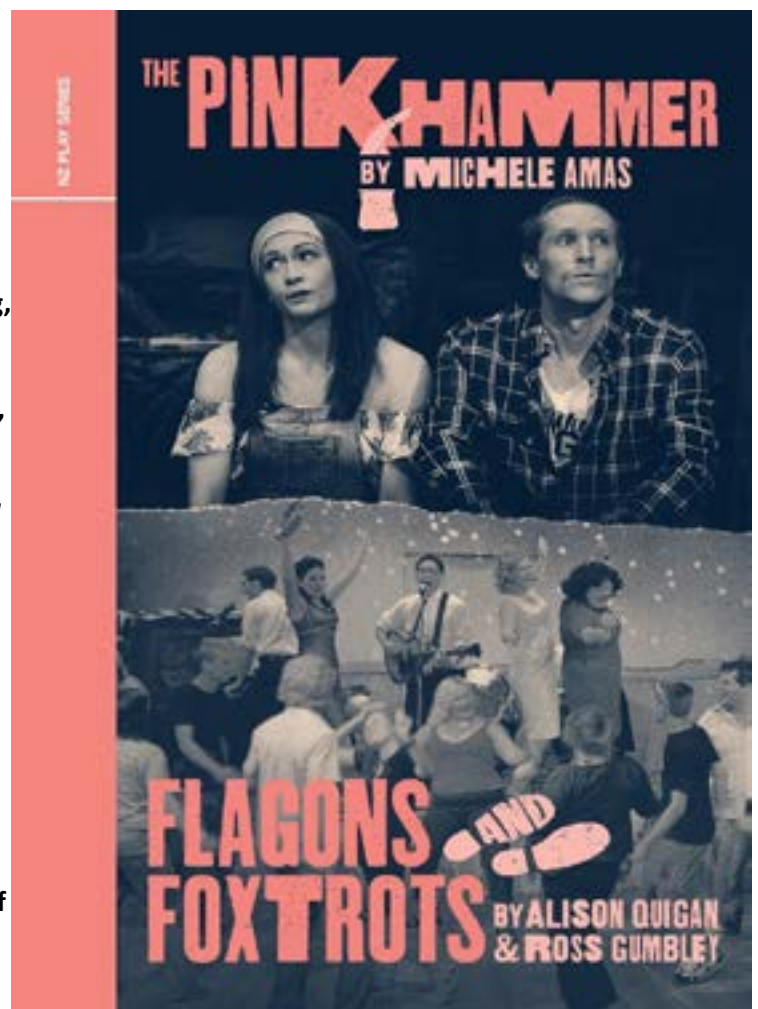
"A bloody good night out that only the most committed misanthrope would refuse to enjoy" – Theatreview

Only a rare play can have such poignant messages about gender norms while still making the audience laugh. Putting these plays together with this dual critique of gender roles gives the reader two balanced sides of the story, one newer, one older, one where the female is the victim of societal norms, one where the male is.

Playmarket's Newest Playseries Volume Two Comedies: *The Pink Hammer* and *Flagons and Foxtrots*

Launches November 22

Email: Playmarket@whitireia.ac.nz



Otago/Southland Branch.

In week 7 of Term 3, we were treated to a day-long Forum Theatre Training workshop with Evan Hastings of Theta. As you know, Forum theatre is a type of theatre created by the innovative and influential practitioner Augusto Boal, one of the techniques under the umbrella term of Theatre of the Oppressed. Evan has previously attended Forum Theatre training with Augusto Boal, so it was great to share in his first-hand expertise with this theatre style.

We had a fantastic day exploring forum techniques, here are some comments from teachers who attended, explaining why they enjoyed this workshop:

“Everything!! The expertise of Evan is invaluable. The experiential and relaxed way the content was delivered. And obviously the awesomeness of the participants. It was nice to experience being a student again, even for a day, and to re-experience drama from that perspective again.”

“Extending my knowledge and understanding of Forum Theatre and the company of like-minded people.”

“The work around forum theatre/ the explanations around the power dynamic's in the warm-up activities.”

“Everything. Especially the slow process that Evan took us through. It was carefully constructed and meant deep learning took place.”

“Getting together with other drama practitioners, usually, I work in isolation as the only drama teacher at my school. Learning about a new and effective theatre form that can be used for health and drama within my school.”

Huge thanks to Evan for taking this valuable workshop and Drama NZ's Reaching the Edges for helping to fund it.

In week 1 term 4 Emma Bishop ran two workshops for us; one in Dunedin hosted by Kimberley at John McGlashan and one in Cromwell hosted by Stephanie at Cromwell High. The second workshop also included zoom participants from around the country.

Both workshops focused on a range of techniques to help teachers prepping their students for external examples. Activities included literacy, writing and practical activities. There was much talk about the ability to prepare with the change in specs allowing recordings of live performances and what that has meant for students especially in more remote regions.

Thank you Emma for sharing your expertise as always.

We have our Annual AGM next week on Thursday at Toitu or feel free to Zoom in.

This will be followed by a walk to nearby for our postponed Beer & Banter social event for the end of the year.

Nga manaakitanga,
Kimberley Fridd, Otago Southland Regional Rep & Chair



Agenda:

- Catch up with Toitu educators, Sara Sinclair & Chris Manley
- Otago Southland Branch Annual General Meeting
- Walk into town for a post AGM drink & catch up

Members who can't attend in person, may ZOOM in to the AGM meeting via a link which will be emailed out ahead of time.

You're Invited!

Please consider a volunteer role and join our awesome Otago Southland Branch Committee for 2020-2021. We have a number of roles which need to be filled... so expand your network and offer to share your time and expertise. To expand our branch we need people for

- Primary Representative
- General committee members
- Central Otago & Southland POD members to help support the POD co-ordinators

Please email us with any general business ahead of the AGM.
Email: otagosouthlandcnz@gmail.com

Drama NZ Otago/Southland AGM
Time: Nov 12, 2020 09:30 PM

Join Zoom Meeting link:
<https://us02web.zoom.us/j/30842306297>
pwd:F0A2W0U6V9F9YALwZmgW308TE
492103

Meeting ID: 300 418 0020
Passcode: drama

Drama NZ
NEW ZEALAND

Teiwhakarangi
o Aotearoa

Bay of Islands

Otago / Southland Branch Info

Facebook: <https://www.facebook.com/groups/dunedindra-mateachers/>

Regional Rep: Kimberley Fridd kimberley@mcglashan.school.nz

Website: [Otago / Southland Website](#)

A Year 8 Shadow Puppetry Workshop a few weeks ago, with Evan Hastings from THETA (Theatre in Health Education Trust). Students had great fun exploring light and movement in performance, creating moving images and stories for the rest of the class to view. It was fantastic to work with Evan, he is so knowledgeable when it comes to this theatre form and it the students really enjoyed working with him.

Evan is available to run these workshops around the country, so get in touch with him if you are interested.
director@theta.org.nz



**THURS
NOV
12
2020**

**Otago Southland
Branch**

**TOITŪ OTAGO
SETTLERS
MUSEUM**

**ANNUAL
GENERAL
MEETING**

RVPS & APOLOGIES TO
BRANCH SECRETARY
CHRIS MANLEY BY
MON 9TH NOV

otagosouthlanddnz@gmail.com



Wellbeing
Survey



Health & Wellbeing for
Arts Education

Please head to the following link...

<https://forms.gle/TprCeDNqezDTEGdX8>

Purpose: to gather information and baseline data from DramaNZ educators across NZ. We want to find out how well resourced drama teachers are

** Please note this is an anonymous survey



SGCNZ Page to Stage Workshop:

This workshop, a collaboration between Shakespeare Globe Centre NZ and Drama New Zealand, was held after school at Kelburn Normal School on September 3. This was part of the SGCNZ Primarily Playing Shakespeare and the DNZ Reaching the Edges initiative. A dozen or so attendees came from all around Wellington (Level 2 affected the event and colds etc. precluded a number of people from attending).

The workshop facilitator, Rachel Henry-More, linking the workshop to the technology of the Globe, provided us with a lively presentation on how to move those texts from page to stage. As part of this, she directed a couple of monologues.

Her message was around making these texts come alive for students by finding relevant, contemporary contexts, and also acting as communicating directly with the audience.

The participants were enthusiastic after the event, and took away some useful strategies. There was interest in us reassembling for a second workshop next year in which we would look at some specific skills for young actors.

Thanks to Rachel, Kelburn Normal School, and Dawn Sanders.



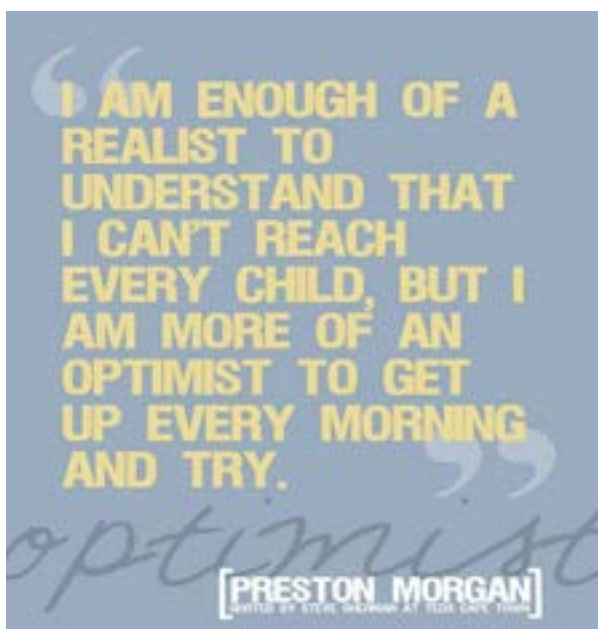
Literacy and Drama Practitioner - AUCKLAND

Duration: Terms 3 & 4 2021.

Drama NZ are looking for an experienced primary teacher who is keen to implement our Drama NZ NEX Drama and Literacy programme in Auckland – a school-based collaboration to build teacher capability in literacy using drama strategies. This role involves working in a cluster of schools to deliver a creative literacy programme with classroom teachers. The programme has a dual purpose: lifting student engagement in key literacy processes, and achieving specific outcomes in writing.

This experienced teacher will be an expert in process drama. They will be responsible for planning and implementing the programme, which has a teaching as inquiry dimension. This work is to be done in consultation with two critical colleagues and mentors Judy Norton and Charles Bisley, who this teacher will also report to.

For a full job description email dramanzprimaryed@gmail.com



Drama NZ Primary Info

Facebook: <https://www.facebook.com/dramanzprimary/>

Primary Email: dramanzprimaryed@gmail.com

If you have anything you'd like to share in the Primary Corner, please get in touch with our Primary Representative Judy Norton

Te Rito Toi: The Twice Born Seed

Public lecture on the role and place of the arts in education

5.30 pm - 7.00 pm, 4 November
Old Government House, University of Auckland



EDUCATION AND
SOCIAL WORK
CENTRE FOR ARTS AND
SOCIAL TRANSFORMATION

“We need to rethink the way we approach the arts in education in New Zealand” Peter O’Connor

Peter’s opening to this lecture was as usual: driven, inspiring and factual.

Speaking of the recent released report “Replanting Creativity during post-normal times” and the outcomes of The Creative Schools Index research project which sort to understand students’ experiences of creativity in classrooms in New Zealand and Australia, identifying and validating eleven multi-layered dimensions that can be understood to constitute a creative learning environment.

The arts were used by thousands of New Zealand teachers as a way to help children return to classroom learning during COVID 19 through the use of the Te Rito Toi, an online site created by the Centre for Arts and Social Transformation. Te Rito Toi is the first significant resource for schools to teach in and through the arts and nga toi in over twenty years.

Te Rito Toi has:

- been viewed 300,000 times,
- been used in 114 countries and
- Provided webinars for over 30,000 teachers.

Possibly, more use of the arts and perhaps more importantly, more teaching through the arts, has happened in New Zealand schools over the past few months than in generations.

Peter with the support of the report argued that the return of the arts to schools should be considered by government to be urgent. That the ARTS not being emedded is not by accident but its a choice that has been made that the focus is on other things seen as more important.

Evidence of this can be seen through the removal of resources, classes and time in the ARTS in initial teacher education as well as the removal of advisory support.

Peter then invited up his esteemed panel of Huia O’Sullivan - Executive Director of Ngā Rangatahi Toa

Perry Rush, President of the New Zealand Principals’ Federation.

Tom Haig, Chief Advisor, Sector Capability, Ministry of Education

Dr Michelle Johansson, Creative Director of Black Friars Theatre
Liam Rutherford, President of NZEI Te Riu Roa

Highlights included

Rush’s passion for Drama & the Arts and the need for a change in thinking where the end doesn’t precede the means and where process is more important. Where everyone is present in learning with teachers responsive to the young people in front of them with learning at the heart. Stating that we don’t need permission. That as teachers we can choose not ask to use the ARTS to build a powerful future from the front.

O’Sullivan giving us permission to be a little bit naughty and misbehave for the good of our tamariki, helping shift the power through collaboration whilst considering ‘whose framework?’

Johansson reminded us of the capacity of the ARTS to allow a space to dream something different. That the ARTS as a pedagogy link us to our indigenous literacys, journeys and ways of storytelling and that we shouldnt expect our learners to leave their culutre at the door. Also that we need to use all the levers all the time.

Rutherford challenged us to challenge socieites framing of success and what that looks like. That it doesn’t need to be ARTS verses something but instead ARTS and other.

They acknowledged the absense of an understanding especially in new teachers what equates to a powerful ARTS education and that teachers need time to make this shift. Time to remove themselves from the daily doing, time to be alongside community, time to play and embody the arts themselves.

We definitely left feeling fire-up!

We are ready for change, however much of the audience were already from the choir so now we need to break through and get the songsheets to the new members and the audience and community beyond those already within our whanau.

To find out more go to
<https://www.teritotoi.org/>



Dramatic Shorts.

Check out Susan Battye's recently released Dramatic Shorts series of plays and associated resources on the User Friendly Resources website.

Jump right into Drama with User Friendly Resources' brand new Dramatic Shorts series! Written and compiled by esteemed playwright Susan Battye, these brand-new resources are designed to inspire intermediate and secondary school students in their Drama education studies.

Written in line with current New Zealand Drama curriculum guidelines, these incredible teaching resources will be welcomed in any Drama or English classroom. With a series of plays spanning from five minutes, through to 25 minutes, there's a play for every classroom situation. Written with many gender and sexuality-neutral characters, these plays are appropriate for schools and students to jump right into!

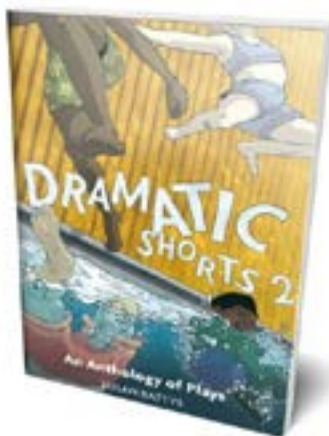


Author Susan Battye's experience as the head of Drama at a prominent Auckland high school has framed her crafting of these exceptional resources, making them the perfect addition to every Drama and English teacher's educational assets. Each play is preceded by a detailed context page, and pronunciation guide for Te Reo words, giving students of all levels the confidence to rehearse and perform as self-guided learners.

Within a framework for teaching important Drama concepts and themes, the accompanying teacher resources are packed with photocopiable worksheets, tasks and content designed to make you feel confident in teaching and giving feedback to all students. Expand your expectations of a traditional Drama resource, because when it comes to the Dramatic Shorts series the applications are incredibly varied.

Not only are these resources written to co-curricular Speech Communication New Zealand guidelines, but they also apply to relationship and wellbeing studies, and would happily sit within a cultural studies framework. The playbooks are designed to be hand-held during performance and rehearsal, with the intention being for schools to have a full class set to accompany the teacher resource book.

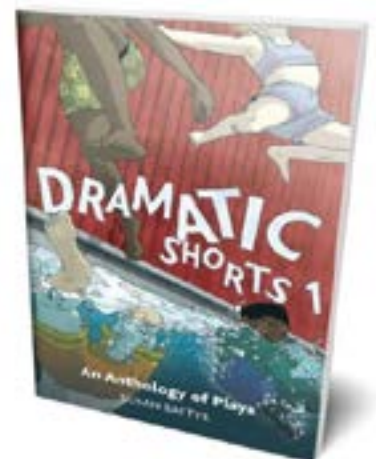
Dramatic Shorts 1: An Anthology of Plays: <https://userfriendlyresources.co.nz/product/dramatic-shorts-1-an-anthology-of-plays/?v=d76c77a873e2>



Dramatic Shorts 1: Drama Resource: <https://userfriendlyresources.co.nz/product/dramatic-shorts-1-teacher-resource/?v=d76c77a873e2>

Dramatic Shorts 2: An Anthology of Plays: <https://userfriendlyresources.co.nz/product/dramatic-shorts-2-an-anthology-of-plays/?v=d76c77a873e2>

Dramatic Shorts 2: Drama Resource: <https://userfriendlyresources.co.nz/product/dramatic-shorts-2-teacher-resource/?v=d76c77a873e2>



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