

Dramatic

DRAMA NEW ZEALAND NEWSLETTER

#40: May 2021



National Conference 2021 A Look back at Art at The Heart



Dramatic is proudly brought to you by:

Drama mahi whakaari
NEW ZEALAND o Aotearoa

Note From The Pres.

Welcome to another issue of Dramatic.

It was great to receive feedback and ideas around this publication as part of the Table Talks at Conference, along with feedback around other aspects of the Association.

The Executive are using this as part of our National Strategy meeting in June. There is much to think about. Some suggestions are easy; others will definitely see us thinking and discussing possibilities.

As President, I have spent much time mulling over and reflecting on your comments, as well as the outputs of the association. Something we all seem to struggle with is how to get the reach wider and get the knowledge out.

For a number of years we believed that having the single contact HOD may have limited filtering. Then Dramanet happened, and for many that became the place to go. As we developed our social media, and it was and still is felt by some that we don't need a newsletter at all.

One thing I truly believe is there is no 'one size fits all' communication strategy, and that we need to engage on multiple platforms, email, forums, face to face, Zoom, newsletters, and social media. And repetition is key, as our membership is ever moving...

*And, we need **you - our members!** Many of the comments around both our newsletter and social media are that people want more from our people.*

We would love to spotlight your work, your production, your facility, your students (with their permission). Send us a report – or better still ask your students to write it – along with a couple of photos for our next Dramatic or to share to your regional group or national page. Or if you have links or readings you think others would enjoy share or tag Drama NZ and we will reshare to our pages.

Finally, I wish to again acknowledge the amazing National Conference... whilst coming together at the end of the term always feels daunting, I must say the joy, tears, goodbyes on Monday lunchtime made it all worthwhile. Being kanohi ki te kanohi is like a visa ad - priceless.

A huge homai te paki paki to the Auckland Committee for their mahi and for making the conference warm, friendly and nourishing: physically and mentally.

Heoi anō tāku mō nāianeī

Emma Bishop, President of Drama NZ Exec

2021 Executive Committee

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embishopnz@gmail.com

VICE PRESIDENT

Annette Thomson
ecal@xtra.co.nz

PRIMARY REP

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Follow us

National FB

<https://www.facebook.com/DramaNewZealand/>

Primary Edition FB

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

Instagram

[@drama_nz](https://www.instagram.com/drama_nz)

DNZ News

Meet Your New National Executive

It is our great pleasure to introduce you to your new National Executive, who were elected at the AGM during the National Conference. To give you a chance to get to know them better, we asked them a couple of fun questions; Why did you decide to stand for the National Executive? If you were a Super Hero, what would your super power be? And what would your Kryptonite be? Here are their answers...

Emma Bishop – I run *StageAntics*, which sees me teaching all over the country with people of all ages. I also work one day a week at *Ormiston Junior College* as their vocal coach and production assistant. I was originally coerced, but continue to stand as I am passionate about helping others in their teaching journey.

Super Power: Multitasking

Kryptonite: Anything green and healthy

Charles Bisley – *Kelburn Normal School*

I am on the Executive because I like my colleagues and think schools could do with more drama.

Super Power: Cheerfulness

Kryptonite: Cabbage

Chelsea Cope – *Rangi Ruru Girls School in Christchurch.*

When the opportunity to go onto National Executive came up, I couldn't say no. I want to be a voice for young and new Arts educators, making sure that we, as a National Executive, are delivering appropriate and helpful content. I would like to support new teachers as they guide their way through their initial years. I am also interested as to how the new NCEA changes will affect our subject area. I want to make sure I am knowledgeable about these changes so that I can be a valuable resource for other teachers.

Super Power: To fly and see the world through a new perspective.

Kryptonite: Gravity.

Cory Hare – *Pakuranga College*

I joined the National Exec because I recognise and value the importance of Drama NZ. My hope with being on the Executive is to bring a fresh perspective and new ideas. Change is on the horizon for teaching in New Zealand, and representing the interests of drama teachers nationwide is important to me.

Super Power: The ability to control time to pause moments of splendor, or relieve memories.

Kryptonite: Not wanting to disappoint others, so I take on too many tasks which only makes the situation worse!



Nicolas Daniel Meissel – *Dunstan High School*

I joined the National Executive to become better connected with my Drama whānau across the country.

Super Power: My hugs - I give good cuddly hugs.

Kryptonite: Overthinking. It's my undoing, every time.

Judy Norton – *Saint Kentigern Girls' School*

I have sooo much free time, I didn't know what to do with it.... between school, family, kids, teaching, book club, spinning, reading....so I decided why not stand for the National Exec?

Super Power: My super power would be to spilt myself in two so I could do twice as much.

Kryptonite: Disorganisation

Annette Margaret Thomson – *Avonside Girls' High School, Christchurch* (currently on a study award completing my masters thesis)

I stood for the National Exec. to be a part of the National drive for Drama in schools - I wanted to give back.

Super Power: Mine would be a belief in people.

Kryptonite: Dark chilli chocolate

Samantha Wehipeihana – *Horowhenua College*

I believe in the kaupapa of Drama NZ and have seen what wonderful things they have done for the past 10 years and felt it was time to support this.

Super Power: Teleportation, so I never have to sit in traffic again.

Kryptonite: Writing reports

Conference Look Back

**Tēnā koutou e te whānau,
Ko Hikurangi te maunga
Ko Waiapu te awa
Ko Ngati Porou te iwi
Ko Hine Tamatea te marae
Ko Callaghan toku whānau
Ko Teresa toku ingoa.**

I felt very honoured to be standing there on opening night - welcoming everyone to our much needed face to face 2021 DNZ National Conference. Our opening karakia was spoken to invoke spiritual guidance and protection. Karakia helps to increase the spiritual goodwill of a gathering and the likelihood of a favourable outcome for all involved over the four days.



I want to acknowledge Sacred Heart College, our hosts. It was a special place and it was a privilege to be there. Like with all venues we had some teething problems but in general teachers were their normal 'roll with the punches selves' and made everything work. I have written a letter to the school both thanking Scott as our host and mentioning some of the issues for their own information.

I want to yet again acknowledge the conference team – Judy Norton, Donna Rea, Scott Chalmers, Amanda Burnett, Emma Gillies, Leigh Sykes and of course our fantastic President, Emma Bishop. They had been paddling our conference waka through a crazy first term of 2021 – made up of Auckland lockdowns, shows, competitions, teaching, full-time work and, of course, family life. They spent hours volunteering their time to put those four days together. I signed up for a loyalty card to the venue we went to for the conference dinner that earned us a \$500 voucher - so I will use that to take the team out for dinner later this term as a thank you from DNZ.

We had some extra volunteer helpers floating around - ready to help our delegates and committee. These wee gems are currently training to come into our glorious profession, and their presence there made an enormous difference and was highly valued and very much appreciated.

The theme 'Art at the Heart' came about as the committee first got together and brainstormed what we had learnt from the chaos of the last 12 months. There was so much! We reflected and started to discuss what had shifted in our way of thinking and what had now become important to us. One thing we all agreed on was that Arts and the Creative Industries were what had kept the glorious colour in our lives during a hard year. We then thought about this and what we provided our students. Being able to express oneself and see others have the space to explore the world around us is such a gift. In many ways this situation also helped advocate our subject. We are pleased that the Executive launched two wonderful initiatives focussed on wellbeing and advocacy and that we got some insight into all that mahi this conference.



Over the conference we had 35 workshops taken by a huge variety of academia, teachers, practitioners and industry members, and three exceptional Keynote speakers whose passion and knowledge was shared in a way that made us all reflect on our practises and challenge paradigms. The evening performances were perfectly fitting and it is always a pleasure to see our young people shine in two very contrasting ways.

Most importantly we thank the National Executive for supporting this conference. The four days were about us all as a collective - taking time to sit and reconnect, taking time to engage and learn and most importantly taking time to be with each other. Never underestimate the power of being face to face.

Meet Our Newest Life Member



New Life Member Chris Horne

Chris Horne was awarded a Life Membership to Drama NZ at the 2021 National Conference. This also marks milestone as Chris is the first Primary/Intermediate teacher to be recognised in this way!

The following citation went with the award...

Chris Horne has extensive experience as a Teacher of Drama in the Primary, Intermediate and Secondary sectors (1981-1999, 2008-2021), and in the Tertiary sector as Drama Advisor (Team Solutions) and Lecturer in Drama Education, University of Auckland, (2000-2007). Through regional and national workshops, Chris has generously shared his teaching practice of process drama, often inspired by a picture book, a local artist's work or a story that resonates with young people in Aotearoa. Through focussed close-reading and skilled scaffolded questioning, Chris has a gift for slowly drawing students into a deeper understanding of what it is to be human, by creating personal links with the themes of each carefully chosen story. Colleagues have been asked for an insight into Chris:

“His interests are in holistic education, imaginative thinking, creative action and in cross-discipline transformative ways of learning, where understanding in one discipline can be expressed in another. He focuses on how collaborative arts experiences provide immersion in a rich sensory, emotional and spatial environment that stimulates observation, imaginative ideas and empathetic engagement. He teaches holistically to engage students cognitively, emotionally, socially and physically using kinaesthetic ways of knowing, thus providing students multiple opportunities to play, discover, take risks and have ownership of their learning.”

– **Hilari Anderson**

“Chris is a Master teacher, who deliberately and slowly builds dramas to explore matters of deep personal and social significance. Chris is a teacher of exceptional skill and he has dedicated his professional life to creating art with young people so their lives might be fuller and richer. This award recognises his important contribution to the lives of young people and our understanding of how drama might make us more fully human.”

– **Peter OConnor**

“Chris’s workshops have been a regular feature and highlight of DNZ conferences over the last decade. His way of presenting is reflective and deliberate, working step by step to bring teachers onto the inside of his creative process. He embodies this process through an original combination of art forms that emphasises the visual and sculptural and draws on the affordances of the technological. His process dramas are enriched by his own art practice and have inspired many teachers to work in a similarly creative way.”

– **Charles Bisley.**

“Chris has been one of those consistent and committed worker bees that have kept the Auckland branch moving forward. His exceptional knowledge and holistic view of education have provided years and years of support to numerous teachers, making freely available his exceptional resources, leading energising workshops, driving stunning productions and always eager to provide individual mentoring. And through this all, Chris has always been up for a cuppa and a chat. On a personal note, teaching at the high school closest to his school means that I have received many of his students into my classes over the years. Simply put, they shine. Not only do they stand out with their highly developed skills but they show a commitment to and love for the exploration of Drama that only comes from having been in an environment of safe creative trust. They speak of Mr Horne with admiration and love but they also speak with such pride of the shows and performances they created under his guidance. He has a skill to make all students involved feel a direct connection to their drama work and an ownership of the art they make with his guidance. The love they have for drama, as a direct result of Chris’s own labour and philosophy, will be a lifelong one.”

– **Teresa Callaghan**

“Distinguished Auckland arts educator, Peter Smith, in 2008 wrote that; ‘Chris Horne MEd, AdvDipTchg, DipEd(Art), DipEd(Drama) was until recently a lecturer in drama in the primary and postgraduate programmes. Chris’s teaching and research interests include how drama can enhance visual art making and design processing within the technology curriculum.’ Chris made a significant contribution to Smith’s arts education review with an article titled, *Could Drama Be a Catalyst for The Design Process?* Chris has always been prepared to speak his mind with the interests of the status of drama in education and his fellow teachers in mind. In 2016, he described the status of drama in primary education as that of ‘increasing marginalisation due to schools being forced to focus on literacy and numeracy at the expense of the Arts.’ He reported that, there were, ‘No drama advisors and no funding for Professional Development. The arts are slowly dying and what is being taught is often mediocre and window dressing for PR purposes.’

–**Susan Battye**

These are just some of the reasons why our newest life member deserves this recognition so let’s put our hands together as we congratulate Drama NZ’s newest Life Member Chris Horne!



ACTING | COMMUNICATION SKILLS | MUSICAL THEATRE | PERFORMANCE ARTS | SPEECH AND DRAMA

New drama syllabus specifications developed to encourage creativity, confidence and communication

- Five performance subject areas to choose from for solo, pair and group exams – Acting, Communication Skills, Musical Theatre, Performance Arts, and Speech and Drama – encompassing a broad range of contemporary performance and theatre-making scenarios.
- Designed for a range of drama teaching contexts, including one-to-one, classroom and performing arts schools.
- All our drama exams allow teachers and candidates to choose their own performance pieces enabling them to focus on their own interests or select work to complement their studies.
- Over 100 digital support resources, as well as an online anthology that provides a diverse and international range of example pieces, offering the inspiration needed to build exam programmes.
- All specifications contain detailed assessment criteria, learning outcomes and attainment descriptors to support teachers and candidates to succeed.

To find out more visit
trinitycollege.com/drama

[f /TrinityCollegeLondon](https://www.facebook.com/TrinityCollegeLondon)

[y /TrinityVideoChannel](https://www.youtube.com/TrinityVideoChannel)

[t @TrinityC_L](https://twitter.com/TrinityC_L)

Auckland Branch



The Auckland Branch is just kicking back into gear after being the host Branch alongside the Executive for our National Conference.

We want to once more acknowledge our hosts, Sacred Heart College, and the beautiful land and buildings they shared with us over those days.

Our Conference team, came together as a strong team through a crazy first term of 2021 - made up of Auckland lockdowns, shows, competitions, teaching, full-time work, and, of course, family life. They spent hours volunteering their time to put those four days together. Judy Norton, Donna Rea, Scott Chalmers, Amanda Burnett, Emma Gillies, Leigh Sykes and, of course, our Drama New Zealand National President, Emma Bishop. We also had some extra volunteer helpers from Auckland University's teacher training programme floating around - ready to help our delegates and committee. We especially want to thank the Executive for their unwavering support in putting the conference together.

Over the conference we had over 35 workshop sessions taken by a huge variety of academia, teachers, practitioners and industry members. Many delegates commented on the incredible diversity of flavours we managed to squeeze in. We had three exceptional Keynote speakers, Peter O'Connor, Michelle Johansson, and Perry Rush. Their passion and knowledge was shared in a way that made us all reflect on our practices and challenge where we sit in the world of education.

The added two evening performances were perfectly fitting with their young person focus - always a pleasure to see our young people shine and in these two cases in two very contrasting ways. Encore and No.3 Roskill definitely added some sparkle to our evenings.

Looking ahead: We have plans for our usual three-workshop scholarship programme, a combined Primary and Intermediate evening, a facilitated 'Brain Dump' evening around the NCEA review and the possibility of a brand new Auckland AGM format is on the cards - so watch this space!

Teresa Callaghan

Auckland Branch Info

Regional Chair: Teresa Callaghan

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

Waikato Branch.

The National Executive are working to get Waikato Branch Pods up and running. Following a meeting at conference and then our online Zoom we are thrilled to have a keen representative in the Gisborne region, Samantha Millar. We are still looking for someone in or around Taupo. We are also looking for a couple of people to be a part of that Waikato branch to facilitate the Waikatō pod leaders. If this is you, or you want to help Waikato somehow - perhaps by offering to host PD or a moderation meeting or similar at your school then email us at dramednz@gmail.com.

Here's a note from Samantha Millar

Recently I had the opportunity to go and join in the national DNZ Conference in Auckland. As someone travelling from a smaller region, the effort was large to get it going, but I am so glad I did. Reconnecting with members and old friends, and learning things I had not expected to learn was incredible. Being able to be in a like-minded space to play, explore and bounce ideas was invaluable to me, and a great motivator to re-invigorate my classroom practices and units. Also, connecting with members from the region and figuring out how we can support one another is another step. If you're in the Waikato region, or around Te Tairāwhiti (Gisborne), and want to connect, I'm keen to get a pod of sorts underway to explore PLD options, moderation contacts, or anything else you may need, so hit me up (samantha.millar@gghs.school.nz).



Helping our Nation to communicate

Theatre in Action

SYLLABUS REVISION

Speech New Zealand's 2010 Theatre in Action is being revised this year.

Many teachers find this syllabus ideal for group drama.

However, we know the teaching of drama is constantly changing, and you may have ideas for revisions to the syllabus - so we would like to invite you to submit your ideas!

For the senior grades, we realise the benefits of aligning our tasks with the NCEA Drama curriculum, so we would love to hear from drama teachers in secondary schools what you would like in this syllabus revision.

Please email info@spechnz.co.nz to submit your ideas. *Thank you!*

Waikato Branch Info

Facebook: <https://www.facebook.com/groups/401441810044321/>

Canterbury Branch.

On 19th May we farewelled Rachel Tully who is heading to Blenheim for new adventures. Rachel has been at the Court Theatre for more than 6 years and in that time has revolutionised the Court Education Programme. She has worked with Canterbury Drama teachers and students to run workshops, let us see Court dress rehearsals so we can inform our students, written education packs and more – She has been an incredible support to us as teachers and she will be missed by us all. A small group did a flashmob to honour her and say farewell. Arohanui, Rachel.

On 20th May we ran a scholarship Drama workshop for Canterbury teachers and students. Six teachers and 12 students gathered to learn more about about this challenging exam. We looked at the format first and then watched two students who had gained scholarship in previous years. From here we split with the teachers working with Drama NZ Life Member David Chambers to discuss how to prepare students for scholarship. Annette Thomson worked with the students to talk about devised pieces and impromptu performance. We are going to do a more hands on workshop in term 3, and again in term 4 to help prepare for the exam itself.

Our next workshop on Theatre Form will be held 16th June – Venue is Hornby High School. More details are coming soon.

Annette Thomson
Canterbury Regional Representative



Flash Mob for Rachel Tully



Canterbury Branch Info

Email: canterburydnz@gmail.com

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

Wellington Branch.

Parting Notes from outgoing Wellington Reps Kim Bonnington and Jo Matheson:

From Kim: Firstly, it was great to catch up with those of you at Conference (and those who weren't) via Zoom for the AGM. Many thanks to Jo Matheson for organising this for us.

Jo has been on the committee for the last ten years or so, has been our regional rep for the last few years and also spent at least 5 on the National Executive. Many thanks to her for all of the time and enthusiasm that she has given to the Association.

Jo and I are handing the Branch reins over to Tama and Beth. After 20 years involved in Branch and the National Executive it's time to focus on other things and it's great to have our new appointees full of ideas about fostering and even refreshing the Branch. We have made it clear we will remain on the Committee, to keep institutional knowledge alive and kicking, but it's with great pleasure we hand over to new leadership and acknowledge it as a great opportunity for new discussions and ideas within the Drama teaching community of Te Whanganui-a-Tara.

From Jo: Stepping down from the Regional Rep role is not saying goodbye. It is just allowing new people to carry the Drama NZ Wellington Branch forward. I will still be actively involved and can't wait to see what happens in the next year. Roll on 2021. And hopefully see more Wellington peep's faces around at events.



Starting Notes from incoming Wellington Representative Tama Smith:



Kia ora koutou katoa. I am equal parts proud and excited to be stepping into the role of Welly Rep. Firstly a massive thanks and salute of appreciation for the mahi and steady stewardship that Kim and Jo have given the region and community over many years. The collegiality, the advocacy and the wide range of hui and workshops facilitated during their tenures serve as the impressive standard we intend to maintain going forward.

Once the new committee roles have been arranged and clarified, I am interested in focussing on three principle things for the rest the the year. Firstly the role that DNZ, at a regional level, can play in acknowledging the discoveries and resilience that occurred during last years Covid disruption to Drama teaching and learning. Secondly, I am clearly invested in creating forum for discussion and unpacking the rewrites of NCEA Drama standards, and then finally I would like to promote relationships between schools and some of the more idiosyncratic institutions in the Wellington region (eg. Government House, Parliament, the numerous and wonderful Museums and Libraries etc), as possible rich and fertile grounds for student devised, designed and driven creative projects.

That said, I hope and am positive these endeavours and intentions will morph, digress and be redirected in response to our community's needs, feedback and whatever wonders 2021 has to throw our way!

Wellington Branch Info

Email Tama Smith: t.smith@wc.school.nz

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

Massey Branch.

ATTEND THE MASSEY REGION AGM

Have a say in the future of the region! Join us for our annual AGM. Can't attend in person? We will have a video chat available. It would be fantastic for you to jump on board and be a part of the discussion, especially as we need to discuss the upcoming hikoi.

The AGM will cover the Chairperson, Treasurer and Regional Rep reports as well as any other business. Have a topic you want to discuss? Get in touch so I can add it to the agenda.

The roles are also up for voting. Please consider taking on a role within the committee. It would be lovely to see the Chairperson/Regional rep roles go to the West Coast. If you can't make it to the meeting but still want a role please contact me to discuss. The available roles are: Chairperson, Regional Rep, Secretary, Treasurer, and Committee:

Ngā mihi nui,
[Amy Edwards](#)



Tuesday 8th June
Hastings Girls' High School,
Drama Room.
4:00pm

Massey Branch Info

Email Amy Edwards, Regional Chair: aedwards@nghs.school.nz

Facebook: <https://www.facebook.com/groups/1470960373227577>



Conference & Tradeshow 2021

29th & 30th June

Details on the 2021 Conference and Booking Information is available on the ETNZ website, with details being sent to ETNZ members. Not an ETNZ member? There are various tiers available for you to join at etnz.org/join

With 24 seminar sessions, the Tradeshow, the ETNZ AGM, great conference catering, the Industry Dinner, and time to catch up with colleagues from around NZ, the format this year will remain largely the same as past conferences. However, this year there is also the addition of a selection of the seminar sessions available for people to attend online.

Tradeshow exhibitors include Aspiring Safety, Fiasco, Jands, John Herbers, Kenderdine Electrical, LSC Controls, LSGroup, Scenic Solutions, ShowQuip, ShowTech, Stagemark, Theatrelight, and ULA Group.

Seminar sessions include "Engaging and mentoring interns and work experience students", "Getting into the Industry", "Technical Education in Schools", and "Where's the Line? - Senior and Junior Roles", along with a range of local and international panelists.

Technical Education in Schools will be a forum for technical educators at all levels of education to discuss issues, what is being taught & how, and look at ways to support each other. We look forward to seeing you there!

Otago/Southland Branch.

Kia ora koutou from Ōtākou and Murihiku,

Otago Southland branch members had the opportunity to connect recently at an event kindly hosted by H-J Kilkelly and Emily Duncan, from Prospect Park Productions in Dunedin. It was an opportunity to chat with them about what they do and meet their new Education Liaison, Sara Georgie.

Members then popped around the corner for a lovely dinner at Black Dog Cafe, which gave us the chance to debrief. We are currently in the process of sorting out a more practical branch session/workshop for term 3, so stay tuned through the usual channels.

What's on?

BITTERSWEET -- A Verbatim play from Talking House, unwrapping Cadburys – women share their work stories AT TOITU, Thursday 3 – Saturday 12 June
Performance Dates and Times available at [Eventfinda](#)
ADMITTANCE \$5 – CASH DOOR SALES ONLY

This engaging and revealing short piece of documentary (verbatim) theatre shares the stories of seven Cadbury's women workers - of life in the factory, and what it brought to the city, and the world.

In performance, the workers' stories are vividly related in a very unusual way. With the audio of the workers' interviews playing in their ears, actors Clare Adams, Cheryl Amos, Jodie Bate and Karen Elliot not only repeat the women's original words at the same time as they are spoken, but replicate inflections, intonation, and movement. It's challenging and exacting work for actors, providing audiences with an 'almost alarmingly truthful' theatre form of intimacy and power.

Secondary school students and teachers, particularly those drama teachers and students interested in the 'workings' of verbatim theatre, are welcome to drop in to final rehearsals of *Bittersweet* on:
Monday, May 31 between 2 and 4pm
Wednesday, June 2 between 2 and 4pm
And / or attend any of the public performances at no charge. If required, a schools' performance could be arranged for 2pm on Thursday, June 10.

Please contact Karen Elliot at klelliotmail@gmail.com or call 027 698 4607.

Introducing Prospect Park

While I have you here... I would like to introduce Prospect Park Productions. I asked H-J Kilkelly to share some more information about who they are and what resources they can provide our branch.



"Established by Prospect Park Productions (Emily Duncan and H-J Kilkelly) in 2019, Ōtepoti Theatre Lab is an Ōtepoti/Dunedin-based initiative focused on supporting the development of diverse theatre voices from the south of Aotearoa-New Zealand.

We run three programme streams: the ŌTL Playwrights Programme, the ŌTL Schools Programme, and the ŌTL Public Workshops. Ōtepoti Theatre Lab Schools stream provides programmes for students, and increasingly teachers, that we adapt each year according to the changing needs. In the past, we have offered one-on-one script advice and dramaturgy, pop-up school holiday workshops and in-class script writing and devising sessions. Our workshops are led by qualified and experienced teachers and professional theatre practitioners and are always free to access.

This year we are working more closely than ever with teachers to understand what the needs are, and how we can adapt our programmes to complement and support the work being undertaken in schools. Alongside our popular school holiday pop up workshops, we will be offering two professional development sessions for teachers and additional support for scholarship students. We are also investigating how a bespoke one-on-one mentoring programme for students might look.

If you'd like to know more about what we offer or how we can support your work in the classroom, please contact h-j@prospectpark.co.nz"

Ngā manaakitanga,
Kimberley Fridd, Chairperson & Regional Rep

Otago / Southland Branch Info

Website: <https://sites.google.com/mcglashan.school.nz/drama-nz-otago-southland/home>

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

Primary Corner.

Tēnā koutou katoa,

It was fantastic to see a good number of primary and intermediate teachers at Conference. From feedback received, there was an overwhelming positive response to all workshops for this sector. It was also great to have the time and space to network and hear about the amazing mahi that is happening in our primary and intermediate schools around the country.

During Conference we had a Primary Resource Sharing Hour which included a discussion about how Drama NZ can best serve our Primary and Intermediate members.

Some ideas that came through:

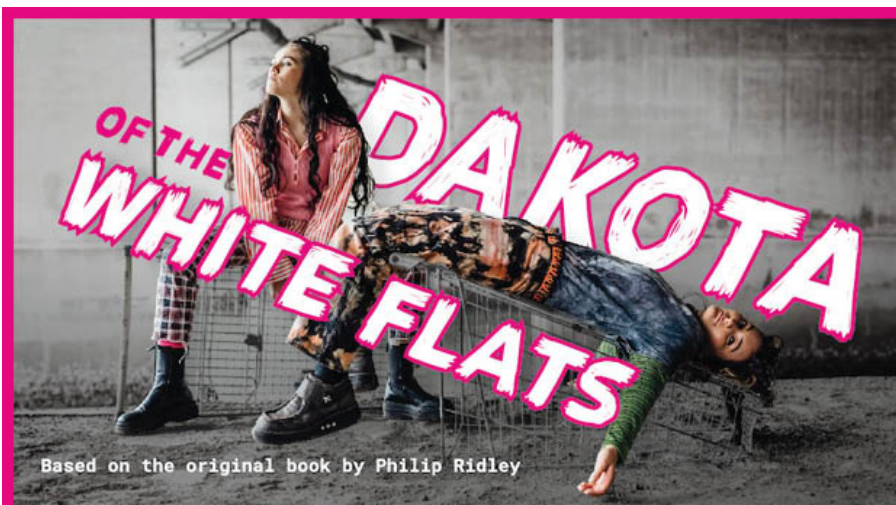
- More primary regional workshops
- Local and Māori focused and appropriate resources
- Integrated curriculum units, e.g visual arts.
- Links on Drama NZ website to other useful drama websites.
- Lists of quality literature for drama
- More collaborative sharing using FB and other digital spaces

In a few weeks, the Drama NZ National Executive will be meeting for a 'Face to Face' strategic planning weekend. Part of discussions will utilise the feedback received from members, looking at how we can best support members and use this information to plan initiatives for the year to come. I will be taking the notes from the Primary hour and reflecting on these ideas during our planning.

If you have any thoughts about what you'd like from Drama NZ, do get in touch.

dramanzprimaryed@gmail.com

JUDY NORTON - DRAMA NZ PRIMARY REP



A thrillingly spooky and punk show created for a cross-over audience of young people and adults, with wild characters, gutsy heroines, and an electric score. Made in Red Leap's signature visual style, playing with dimension, shadow and blazing physicality, directed by Ella Becroft.

Dakota Pink is 13 years old and afraid of nothing. She lives in a bleak housing complex on the edge of a polluted canal, the skyline spiked with television aerial crowns. Abandoned supermarket trolleys litter the streets and the oil slick water of the canal is filled with monstrous mutant eels. Dakota and her best friend Treacle discover a secret that sends them across the water to the broken glass fortress on Dog Island. What will they find?

To book email Education Manager Emma Deakin - emma@redleaptheatre.co.nz

**Tues 17 - Fri 20
August
12pm Matinees
Q Theatre, Auckland
Tickets \$19**

**"An hour of fizzing, popping, sparkling theatre. A gourmet of the galloping variety. Every moment crammed full of creative inventiveness."
Theatreview**



Let's Get Social

You spoke and we heard you! During the table talks at the National Conference, we learned that quite a few people didn't know how to connect with us on social media. So here are all the ways you can follow and engage with Drama NZ!

Drama NZ National

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

Instagram: https://www.instagram.com/drama_nz

Twitter: <https://twitter.com/DramaNewZealand>

Regional Branch Facebook Groups

Auckland / Northland:

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Waikato:

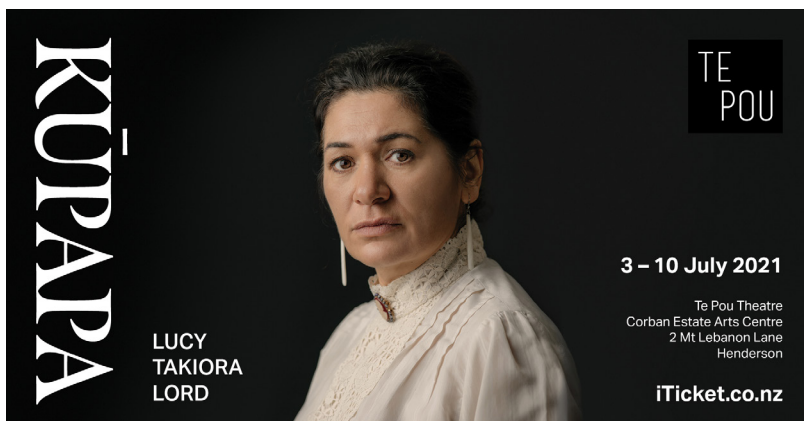
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Co-Conspirators

I left Drama NZ Conference with great hope, great pride and a re-ignited belief in the power of drama as a learning medium. The closing session had small groups stand and tell stories about their journey through those three days, and they seemed to be a great resolve to be co-conspirators, emboldened by a strong resolve to continue to awaken our ākonga to social injustices, to empathy and to collaboration through nurturing and developing their 'soft skills' (or rather their 'life skills'!). Groups of people, with a multitude of pronouns, dedicating themselves to te mahi Whakaari and to each other as a tribe of co-conspirators who will make a difference to the coming generations.

Imagine how all that flooded back when I entered this exhibition hall at Auckland Art Gallery the following Tuesday and was confronted by Shona Rapira-Davies' massive work Nga Morehu which she made throughout the 80s.

And when I came home, I looked it up and found out about the survivors, about the book and most importantly about how it just stands for us, the drama teachers of Aotearoa.

Ngā mihi nui

David Chambers, DNZ Member



Nga Morehu – Artist: Shona Rapira-Davie

In Nga Morehu life-sized female clay figures perform a karanga (summoning call) – the practice of calling upon the ancestors to help clear good passage for people in the cultural present. The work's title means 'The Survivors', and these women carry words – thoughts and aspirations – that are painted on and inscribed into their bodies which confront the history and ongoing effects of colonialism in Aotearoa New Zealand. At the front of this procession stands a young kōtiro (girl) facing the calling women. She is observing the legacy of the karanga and colonialisation. This powerful installation explores themes of pain, grief, and the subjugation of Māori women within our colonial history, but it also celebrates the mana (authority) of Māori women – their immense resilience and strength. Nga Morehu then points to the future with a sense of optimism. The young kōtiro represents the next generation who will endure and bear witness to a future yet unknown with the power of her ancestral past guiding the way.

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A HISTORY OF PLAY IN THE BATTLE

Special Member Initiatives

Rachel Walsh is a Year 7 & 8 specialist drama teacher from Auckland. She is conducting a research project exploring teachers' perceptions of teaching drama to Autism Spectrum Disorder (ASD) students in Years 7 - 8 in mainstream New Zealand schools as part of her dissertation required for the Ph.D programme with The University of Auckland.

As researchers develop and increase their understanding and have their findings published regarding the depth, breadth and complexities of Autism, it is commonplace to have students in mainstream schools who are identified with ASD. While drama is often presented to ASD students as a form of therapy in special education schools rather than as a subject area in classrooms, Rachel intends to unpack the perceptions held by teachers who are in the position of teaching drama to ASD students in Years 7 -8 in New Zealand's mainstream schools.

Rachel is looking for volunteers to participate in this research study who teach Year 7 & 8 drama in a mainstream New Zealand school with students on the autism spectrum disorder (ASD) in their class. Participants in this study will be required to complete an anonymous online survey that should take approximately 15-20 minutes to complete. Your participation and perceptions will be valuable towards understanding what is necessary and helpful regarding supporting drama teachers and establishing effective practices when catering inclusively for ASD students in the drama classroom.

This study has been approved by the University of Auckland Human Participants Ethics Committee on 07/05/2021 for three years. Reference number UAHPEC22539. As the data will be collected via questionnaires and follow up interviews, this study fits a qualitative approach. Analysis of these stories and experiences will shed light on commonalities and differences with the purpose to gain insights that will help direct future research with strategies to better support teachers and ASD students in the drama classroom.



To participate, please contact Rachel via email at rwal138@aucklanduni.ac.nz. You will receive an email response with the Participation Information Sheet that also includes a link to the research survey.

Toi Whakaari Challenge – a national competition for students of Technology, Design, Fashion, Drama and Art.

TWC contestants are invited to imagine that they are working in the Art Department of a major new movie. Their challenge is to design exciting and imaginative costumes, settings and props for a fictional world. This year the setting is a future Martian colony in the year 2222.

Inspired by our detailed video briefings, contestants will create designs (images, workbooks) and / or constructed objects (images, video) according to the competition categories. Winning entrants will be eligible for a pool of prizes and receive valuable creative feedback from industry professionals such as Dorotka Sapinski (Costume Designer Black Panther, Wolverine), Sanit Klamchanuan (Spicy Thai Design / Weta Workshop Mulan, Thor: Ragnarok), Johnny Fraser-Allen (Weta Workshop Tintin, Chronicles of Narnia).

The Toi Whakaari Challenge has been created in consultation with secondary staff to provide an adaptable resource for your teaching. We hope it will find a place in your classroom. The Competition is open for submissions anytime during terms two and three: 3 May – 1 October, 2021. Find out more today at <https://toiwhakaari.ac.nz/current-shows/toi-whakaari-challenge>

