Drama NEW ZEALAND mahi whakaari o Aotearoa

Create, Communicate, Educate

TERM THREE 2015

Well it's the end of the Term and what a term it has been!

For many it has included productions, competitions, mock exams, 2016 staffing and budgets and NCEA Prep. For Drama NZ it has included National Scholarship Drama Workshops with more to come (see more later in the newsletter), networking meetings, a PAT survey, our annual Executive face to face meeting in Wellington (thanks Charles for the amazing hospitality) and new emails for Drama NZ – making it possible for our positions on the Executive to be separated from our day jobs.

We are pleased with our outcome of Regional Invigoration focus which sees more areas of the country back meeting. The evidence of this can be seen later in the newsletter

Planning for 2016 has begun – our PAT survey results will form the foundation for a PAT project in 2016; the Wellington Branch has begun planning for the 2016 National Conference in April 2016 at Silverstream College.

Remember Drama NZ is here for you…..if you have ideas or need support contact us now……

2015 DRAMA NZ NATONAL EXECUTIVE:

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Drama NZ: the Primary Edition Facebook:
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https://www.facebook.com/groups/1470960373227577/

DNZ Wellington Facebook:
https://www.facebook.com/groups/752422148201084/

DNZ Canterbury Facebook:
https://www.facebook.com/groups/425374920934604/

DNZ Otago Facebook:
https://www.facebook.com/groups/dunedindramateachers/

MEET THE EXECUTIVE

EMMA BISHOP
PRESIDENT

How long have you been teaching drama: 13Years in the classroom and 10 prior in out of school classes

What is your must have item as a drama teacher: Black boxes, energy, imagination and time (no often we get it)

Favourite playwright or theorist and why – Stephen Sondheim – many of his musicals were political and/or societal masterpieces

Your go-to activity to de-stress – crafts at present colouring in

An interesting fact about yourself – I have huge anxiety issues especially when public speaking and flying…..

CHARLES BISLEY
VICE-PRESIDENT

How long have you been teaching drama: Over thirty years.

What is your must have item as a drama teacher - A rope.

Favourite playwright or theorist and why - Mikhail Bakhtin because his theory of dialogue places verbal language in the middle of life as relationship and encounter, and in the middle of the embodied languages that theatre pulls together as an art form.

Your go-to activity to de-stress - Reading.

An interesting fact about yourself - I have circumnavigated the globe.

JO MATHESON
SECRETARY

How long have you been teaching drama: 18 years teaching speech and drama both in NZ and UK; 8 Years primary in UK; 8 Years secondary in NZ
What is your must have item as a drama teacher - an empty space and enthusiasm
Favourite playwright or theorist and why - From Overseas: Caryl Churchill - love the ideas and complexities of her writing; From NZ: Renee and her series Wednesday to Come/ Jeannie Once and Pass it On. Because it uses our history but from a women's perspective. The effect historical events had on the ordinary people. Also enjoy Fiona Farrell - again for her focus on historical ideas with a twist - eg Passengers and Amy Bock
Your go-to activity to de-stress - Reading or doing activities with the family.
An interesting fact about yourself - I like to study and have collected a number of degrees and diplomas over the years! My first degree was a BSc in Biochemistry, followed by a BA in English. Then a Diploma in Teaching Speech and Drama. A Diploma from NIDA in Technical Production; an MA from Central School of Speech and Drama in Applied Theatre and finally a Teaching Diploma in Secondary teaching...one day I think I would like to do a Doctorate...if I can find something to do it on....

TERESA CALLAGHAN
TREASURER

How long have you been teaching drama: 19 years
What is your must have item as a drama teacher: My purple fake fur covered planner!
Favourite playwright or theorist and why: Shakespeare. His beautifully crafted language still has me in awe.
Your go-to activity to de-stress: I'd like to cheekily say wine but actually bush walks do it for me best.
An interesting fact about yourself: Used to run a cafe until I realised sarcasm is not the best way to treat some public.

GILLIAN TOWLE

How long have you been teaching drama: Have been teaching Drama both in and outside school and University for 23 years - eek!

What is your must have item as a drama teacher - a sense of humour.

Favourite playwright or theorist and why - Favourite theatre form is Naturalism. I also love the American Realist playwrights like Arthur Miller and Tennessee Williams.

Your go-to activity to de-stress - horse riding and Yoga. Drama teachers are notoriously overworked and it's so important to take time for yourself and your family.

An interesting fact about yourself - An interesting fact- tricky! I've always, always wanted to play Nora in Ibsen's A Doll's House and I've never managed to make it happen. I wonder how many other actors are out there who have missed the opportunity to play a certain role?!

DANIEL BETTY
REGIONAL REP CO-ORDINATOR

How long have you been teaching drama: 8 years. In 2001 I graduated from Unitec in Auckland with a Bachelor of performing and screen arts, worked as an actor and teacher in education prior to graduating with a post-grad diploma in secondary teaching.

What is your must have item as a drama teacher: As a drama teacher I have to have access to technologies. Nothing creates mood or draws focus more than letting your students explore sound, lighting, costumes etc...

Favourite playwright or theorist and why: I enjoy most playwrights and theorists for different reasons. At the moment I am enjoying Tom Stoppard as his work takes everyday situations and makes his audience explore ideas imaginatively through characters.

Your go-to activity to de-stress: Has to be breathing exercises. If it has been a big day or students have been particularly challenging I will spend 20 minutes breathing with loud ambient music followed by a nice long run.

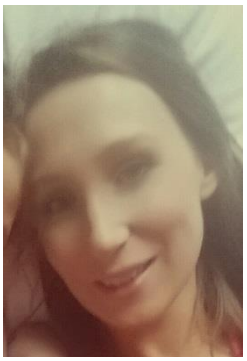
An interesting fact about yourself: I ran my first half marathon at the age of 11.

MANDY TAYLOR
WEBSITE / PRIMARY LIAISON

How long have you been teaching drama: 2 years as a specialist subject

What is your must have item as a drama teacher: A camera to capture and share all the wonderful moments.

Favourite playwright or theorist and why: Eugene Ionesco. I love the absurdity and vividness he uses to communicate the happenings that he can't make sense of in the world around him.



Your go-to activity to de-stress: Headbanging to rammstein

An interesting fact about yourself: In year 5 I was mute, drama lessons brought me 'out of my shell'.

TRACEY_LYNNE CODY
TERTIARY LIAISON

How long have you been teaching drama: 26 years!
I began teaching children's theatre as a tertiary student and progressed to become a fully-fledged Secondary teacher before moving into tertiary-level drama education and teacher education for drama teachers.

What is your must have item as a drama teacher: bag of fabric and a collection of music tracks.

Favourite playwright or theorist and why: I have always loved Harold Pinter's work. I was so struck with the everyday menace of his characters when I encountered them at 16yrs, in my Sixth Form Certificate Drama.

Your go-to activity to de-stress: ~~Wine~~ group fitness classes at the gym!

An interesting fact about yourself: In my other life, I am a vocalist in an alternative, heavy rock band called Diamond Sutra

"The role of a creative leader is not to have all the ideas; it's to create a culture where everyone can have ideas and feel that they're valued."

Ken Robinson

Learnings from GameChanger 2015….

Charles Bisley, **Curriculum Leader, Kelburn Normal School DNZ VICE-PRESIDENT**

A presentation I enjoyed and found memorable at Gamechanger was **Playing Games: Teaching New Performance Forms.** The presentation drew on a performance-making process which wasn't realistic, and drew on contemporary theatre practice: in particular the work of the New York based Nature Theatre of Oklahoma. By imitating the creative process of this company, students involved in the workshop showed how improvised and creative play could extend to any age of students. Games had a key role in this process, as did the use of multi-media and digital technologies. You could see that by stepping outside of familiar modes of devising, the performer's hands and imaginations were freed-up.

The kids also had a ball with words. A key practice in making these performances was a variant of verbatim theatre. In NTOO's *Romeo and Juliet* for example, the actors rang their kin and connections and asked them what they knew about *Romeo and Juliet*. They then spliced together the replies, including the ohs, the hesitations- all the informal features of oral language-in a process of composition by chance. Finally they added in a theatre style, music, and moves. What I liked about the performances was the humour and the unlikeliness of its mundaneness. The distinctive language and interactions that came from this hybrid language still preserved the voice and presence of its sources.

The presenters showed us another variant of this kind of performance where a comment thread about a One Direction controversy had been recast as the script for a hate session between two aged Directioners: The language used by the source fans may not be suitable for many classrooms, especially since we are going through a book-banning phase!

https://www.youtube.com/watch?v=MxrWuE5qC5c

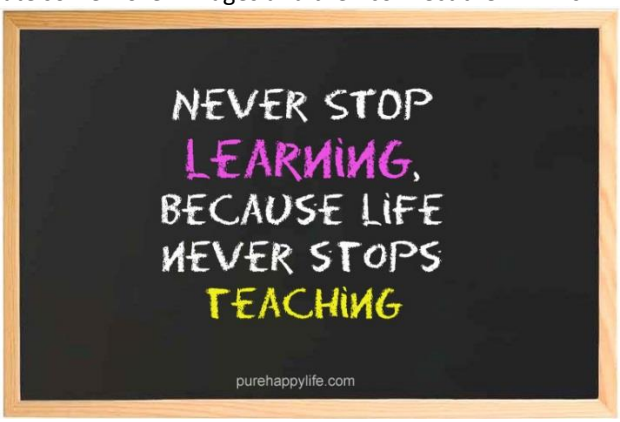
At Kelburn Normal School, we've been working on how to include spontaneity and the kid's voices into our Shakespeare adaptations (coming soon). This term we took our year 7&8 kids to a performance of Tama Smith's "We'll meet again", a verbatim work that draws on reminiscences of WW2 veterans to retell their stories. The work was not showy in any way, and yet the kids were held by it. Afterwards a common reflection was that they liked the human presence of the actors speaking to them. And the songs!

The upshot of all this is that the kids are engaged in similar theatre-making as a way of opening up a Shakespeare play, of giving the characters a contemporary presence.

Jo Matheson, **HOD DRAMA, Newlands College DNZ SECRETARY**

Many things that made me rethink and wonder and hope that I could take back to my own teaching. From Juliana Saxton the one thing I most liked was the phrase to take into my classroom: I wonder….. If it might be possible…..
To use this idea more. To open up thought and feeling.
Another small pearl that really made me think was the idea from John Marsden about status in our society and our classrooms. Do we have too high status and our students too low? Why are there different desks for teachers and students? Why are there different chairs for teachers and students? Why do we leave the students waiting at the staff room door? - is it a way of giving us power and status over them? I wonder?
The idea of taking risks and finding staff that lead interesting lives...

The other workshop that I particularly liked was a multi-disciplinary theatre one with reference to devising.
This was taken by Priscilla Jackman and Lisa Montgomery and the idea of limitations on what you could use and recording everything you make. The groups were given a laptop/ a data projector on the laptop was an image and some sounds. There was also some material and whatever else was in the room. You had to create some frozen images and then connect them. This all had to be recorded. What was interesting? What did it mean? This was the discussion. The ideas were recorded - on a big sheet. The journey and development came from what they saw, what other people saw, what other people liked, what you liked and from this soup or stew you developed a piece. This could be connected with other groups or become your group performance. Obviously the sound and the image influence the direction.



AROUND THE REGIONS

Term Three

We ran a professional development workshop, Digi-fy Your Drama facilitated by Ryan Benjamin. This workshop looked at useful classroom apps as well as how to store your work in the cloud. This is especially important now that NZQA Moderation has gone digital.

Following the workshop was our 2015 AGM.

The 2015 Committee is Kerry Lynch - Otahuhu College *(Chairperson),* Juliet Jack - Kristin School *(Secretary),* Teresa Callaghan - Green Bay High School *(Treasurer),* Emma Bishop - Saint Kentigern College, Paul Willis - Birkenhead College, Cherise Stone - Glendowie College, Judy Norton - Saint Kentigern School for Boys, Ryan Benjamin - McAuley College, Angela Clayton - Epsom Girls Grammar School, John Palamo - Alfriston College.

Term Four

We are hosting two workshops in Term Four

- Drama NZ Scholarship Drama – St Cuthbert's College, Epsom. Wednesday 7th Oct 10am – 3.30pm register yourself or students with Emma Bishop at president@drama.org.nz
- Performance of Hope – Applied Theatre International Symposium. Auckland University. Drama NZ Teachers have a special deal for Monday 9th Nov (See info in newsletter)

FINALLY – SAVE THE DATE – Annual Beer and Banter – Galbraiths Mt Eden Rd 2nd December 4.00pm – *First Drink on us!*

July

Rachel Steele hosted the meeting at Wellington Girl's College and participants shared activities and feedback from the Sydney conference. A committee of people interested in organising the 2016 conference was formed.

August

A group of the conference committee met and began brainstorming ideas and themes for the 2016 conference and commenced forward planning. Members of this group also met with the national exec at their Hui in Wellington.

Professional Development

Cluster formed for Devising Inquiry Project

A group of teachers from Newlands College, Aotea College, Chilton St James, Scots College and St Oran's College are working with Kim Bonnington (Secondary Curriculum & Learning Facilitator - Arts) on devising projects that incorporate site specific, site inspired and personal stories. They have been meeting regularly to share ideas, solve programs and look at interventions that will increase student achievement.

Teacher Lead Innovation Fund Project

Another group of Drama teachers from Wellington Girls College, Newlands, St Pat's Silverstream and St Oran's have been awarded a grant from the Teacher lead Innovation Fund and will be working on a research project that will take place over two years.

Term Four Scholarship Workshop

Drama NZ are bringing their successful scholarship workshop to Wellington on Sat 17 Oct from 10am – 3.30pm. This workshop is for both prospective and current students as well as teachers.

To find out more or register contact Emma Bishop, president@drama.org.nz

MASSEY

The Massey Branch has been very productive in term 3 mainly establishing itself in Hawke's Bay. The regional representative Daniel Betty is working to extend the contact to Manawatu, Wanganui, New Plymouth over the coming months. If there are any teachers who are interested in generating networking opportunities or professional learning in these areas please contact me on danielbettynz@gmail.com

We are pleased to say that the Massey Branch has established a bank account and will be looking to consolidate some funds. This will allow the regional representative to broaden the community of teachers involved and provide more opportunities within the region.

PROFESSIONAL DEVELOPMENT: There have been a number of professional learning opportunities delivered in Hawke's Bay in term three. A big thank you to Emma Bishop for running the Survivor and Scholarship workshop. Teachers left the Survivor workshop feeling refreshed and confirmed in their practice after hearing how Emma delivers her curriculum and guides her students throughout the process. The scholarship workshop was a great way to engage the students in how best to prepare for the exam and what to look out for. The students were shown previous scholarship students and explored how and why the students decided on particular characteristics and justifications in their improvisations. There was a strong year 12 presence who were selected by teachers as future scholarship students. This added another level to the day as they became familiar of what is required at the scholarship level. The teachers met in the afternoon and were able to ask questions about the exam and iron out any grey areas. It was great to have Emma to discuss these issues with and teachers left feeling more confident about the process.

NETWORKING: Networking has started with regular emails about curriculum issues or if anyone particular resources to share for 2016. We are advising that these conversations be directed to our new Facebook page where information can be shared and stored in one place. This Facebook page is a closed community and all questions or resources shared are for members only. If you are located in the Massey region and would like to be added please send me an email and I will add you.

Also, some teachers are coming together to moderate students internal assessment work. This is great to see and encouraged to ensure that we are consistent. If you would like your work to be moderated by another teacher please get in touch and we will link you with someone close so you can share information and have a conversation based around outcomes.

FUTURE EVENTS: Finally we are excited that the Hawkes Bay Festival will be bringing the famous Spiegeltent to Havelock North for the first time this year. The community will be treated to an array of international and national acts. This will be happening between the 27 October and the 8 November. It would be great to see as many fellow drama educators in Hawke's Bay throughout this time. If you need someone to go with, a place to stay or someone to show you around one weekend please don't hesitate to contact me.

TOP OF THE SOUTH - Canterbury

September has been a busy month with our AGM hosted by Victoria and Annette at Avonside Girls. All positions were held by the incumbents. We were graced with the presence of a member from the West Coast as well as a couple of representatives from the Free Theatre who, with a residency at the Arts Centre, are keen to make a greater connection with teachers and students throughout Christchurch and the wider region. We are looking at the possibility of a practitioner workshop early next year. Watch this space!

Within days we were graced by the presidential presence as Emma stole into town to run her fabulous Scholarship workshop for students. A huge thanks to John at Cashmere high for hosting us. If you do get the opportunity to take part in one these, please do. We all found it so inspiring the branch is looking to have scholarship workshops of our own each term next year involving both students and teachers. Watch this space also!

Things have been a bit quiet from the Otago/Southland branch of DramaNZ for a while now… this term that has changed. After DramaNZ President Emma Bishop and Dunedin Drama Teacher Kimberley Fridd got to talking at the International Drama Conference in Sydney in July, it got Kimberley thinking about how more could be done in bringing the Southerners back into the DramaNZ fold.

Here is a summary of what's been going on down south…

Professional learning - DramaNZ President Emma Bishop is offering a Scholarship workshop in Dunedin in the second week of the school holidays. Sarah Spicer at Logan Park High School has booked Friday 9th October in, and they are able to open Thursday 8th Oct slot to other teachers and students, located at King's High School in South Dunedin.

Networking - Dunedin drama teachers have always met fairly regularly. We find that networking through the Facebook page and emailing are the best ways online, but we also love our face-to-catch ups with good coffee. Dunedin drama teachers met on Thursday of week 8 at Vogel Street Kitchen in Dunedin's trendy exchange area, and are planning one more catch-up at Vogel St early next term after seniors have left.

Local arts opportunities - We drama teachers here in Dunedin are fortune enough to have established an excellent working relationship with Otago & Southland's only professional theatre, the Fortune Theatre. The Fortune provides a wonderful calibre of shows for students and teachers to attend, with Q&A sessions on the first Tuesday evening of every show run. Education liaison Shannon Colbert also works very hard to help schools with their show bookings and provides excellent resources for each show in the form of a detailed booklet, which is extremely helpful when it comes to studying for externals. The Fortune also offers opportunities for workshops in schools, with directors, actors, and stage crew coming out to facilitate Q&A sessions and physical drama exercises with students.
A lot of our local students recently enjoyed seeing an energetic and lively production of "The Hound of the Baskervilles", which is now touring Otago & Southland. Go to the Fortune's website for more info: http://www.fortunetheatre.co.nz/

Moderation - Dunedin drama teachers are great at liaising with each other through email or the Facebook page to set up moderation opportunities, considering a lot of us are solo drama teachers in our schools and rely on each other for help with moderation.

Dunedin Drama Teachers Facebook page - Our local Facebook page was set up in 2011 as a means of better connecting and networking with other Dunedin drama teachers. Now we have 43 active members made up of Otago drama teachers, Otago University staff from Allen Hall and the College of Education, and Toitu Otago Settlers Museum to name but a few. You can join the page by following the link here: https://www.facebook.com/groups/dunedindramateachers/

Otago/Southland Branch details - we are in the process of setting in place our formal branch and have called for interest for filling the roles of Chairperson, Secretary, and Treasurer.

Primary Matters: A Spotlight on Puppetry!

Something I have become really passionate about in recent years is the use of theatrical puppetry to enhance theatre work both with and for young people. It can be an excellent resource to use with older students (upper Primary, Intermediate or Secondary) in staging Children's Theatre for Younger Audiences or as a means of engaging young people in story-making and bringing characters to life. I teach in a full-Primary setting and I love using puppets.

Modern Theatrical Puppetry is currently seen in productions such as *Disney's The Lion King* and *Avenue Q* with puppet and puppeteer both in full view of the audience. Personally, I have been investing in a large puppetry collection to use in my teaching and production work but puppets are a great investment and use of any Drama budget! Sometimes puppets can be a bit intimidating in knowing how to use them effectively or in an interesting way. In this article I am referring to puppets with moving mouths, just like you might see with Jim Henson's *Sesame Street* or *Muppet* characters. I had the amazing experience to do a private puppetry class with Broadway's Jennifer Barnhart in New York City and I would love to share a few key concepts that I learned and have been wonderful in helping my students become budding puppeteers:

1) The puppeteers are the ones who **breathe life** into the puppet. Start with the puppet lying on the floor in front of you, watch how it is lifeless, a toy. Then by putting your hand into the body of the puppet let your hand expand the chest and mouth of the puppet and let the puppet breathe. This breath needs to continue throughout a performance.

2) You need to give your puppet a **voice.** There are two major components to this -firstly, experiment with different voices for the character. What does the puppet look like? How might they speak? Have fun finding the right voice for the puppet. Secondly, synchronicity between the puppeteer's voice and the movement of the mouth of the puppet is paramount. Practice moving the mouth of the puppet in time to the puppeteer saying the alphabet. When you close your mouth on a letter is your puppet doing the same?

3) And the final focus for this article that I wish to discuss is **movement and choreography.** There is an energy that the puppet needs when it moves -an up and down bouncing movement that helps bring the character to life. For an example of this, watch the adorable Elmo from *Sesame Street* when he 'walks.' It is important to maintain this movement in energy when a puppet is walking or even dancing in order for the puppet to be believable and have life.

Puppetry in theatre is gaining much more interest in recent years around the globe. Whether cultural, traditional or modern forms of puppetry there are many more examples of puppetry being explored in worldwide settings. The National Center for Puppetry Arts in Atlanta, USA, is opening two new wings this coming November devoted to World Puppetry and the legacy of Jim Henson (http://www.puppet.org/). Closer to home, in Wellington, we are fortunate to be host to the "Out of the Suitcase Puppet Festival" -with shows, films and workshops being stage in Island Bay, Wellington, NZ (http://www.ootspuppetfestival.com/) -be sure to check it out and show support to New Zealand puppeteers. There will even be a discussion on Maori puppets!

I will be running a free workshop in theatrical puppetry in early Term 4 at St. Mark's Church School. This workshop will be specifically aimed at Teachers and other practitioners interested in the art-form.

I highly recommend the use of Puppetry in Schools -give it a go and have fun!

Robert Dil is Director of Performing Arts at St. Mark's Church School in Wellington, New Zealand. An IB Music and Theatre trained teacher, he has previously taught performing arts in Auckland (NZ), Beijing, and Shanghai (China) after completing his studies in Christchurch (NZ). His professional development has taken him from New Zealand, to China, London and New York. He holds a performance degree in Music, a Graduate Diploma of Teaching and Learning (Primary) and is currently completing a Masters degree in Drama and Theatre for Young People. Contact: robert.dil@st-marks.school.nz

A recent post on Dramanet about a study by OCED started a great debate within our ARTS community. I was extremely taken by a response from Kim Bonnington, Arts Facilitator at Otago University.

Recently an OECD study was published that claimed that computer use in schools does not lead to improved results. I think it is important to keep a few things in mind. The article makes its claim from the results of Pisa tests for reading, mathematics and science.

I question how this test is run and what it tests; does it assess the skills we want our 21st century learners to have; reflection, research, self-efficacy etc ? These are all things that are possible when you start using ipads and digital technologies in your classroom. Yes, I know you can do them without these too but these are tools that exist and technology is going to be a vital part of our children's futures.

For starters, no educational tool can be used in isolation, nor should it be brought into a classroom without fulfilling a specific learning purpose. Last week on dramanet I read of a teacher who is using ipads for self-reflection and that the students were able to see themselves perform and self-correct. That seemed to me to be a purposeful use of technology. But self-reflection and correction are what the real benefits are; we must be careful not to herald the use of the ipad when it is simply a tool that aids good pedagogical practice.

Drama is a subject that has many different facets. Our main activities of the day revolve around our interactions with each other. No electronic device alone is going to help improve that interaction. But when you are using the ipad to film, placing that in a context where the students and teachers are co-constructing rubrics for self and peer assessment and these things are used in conjunction with one another; it can work. But, as with all self and peer assessment it is the way the teacher creates the environment where it is safe to have constructive conversations that is important; not the electronic device.

I remember when I was stuck in London when the ash cloud hit; my Year 13s were back in NZ, videoing themselves and sending the videos to me for feedback. Was it the video that improved results? No, it was the feedback and feedforward that the student received that helped. But the video made the interaction possible.

The internet provides us with a wealth of information sources and we are now in an era where it is more vital than ever to teach the students good research skills so that students are critical in their work in research. We pave the way for this by setting up tasks where the students are formulating good, relevant key questions and using the information to formulate an argument. The article is critical of the use of the internet in classrooms as students simply copy and paste information. I'm not surprised by this but if they're doing so it's because they're not being taught how to transfer their learning from what they have read into their own thoughts, ideas and opinions. If an outcome in a drama classroom is something written, we need to teach those literacy skills to our students. However, remember that most of our outcomes of research are to increase knowledge of role, situation, time and place and thus the outcome of that research will be explored through performance. We need to think about how that knowledge is unpacked with the students too, rather than taking it for granted or leaving to the traditional gatekeepers of literacy and research, namely English and Social Sciences.

I think we're in early days. Most schools I go into don't even have broadband and reliable wireless internet access. We will know we have transitioned when we stop even considering it weird to have BYOD in a classroom and our conversations are focussed around learning as a whole instead. But we have a way to go before that happens. But it is up to us to create the space where the ipad develops a learner; not just a copy and paster.

KIM BONNINGTON

International Applied Theatre Symposium: The Performance of Hope
November 9th- 11th 2015
Faculty of Education and Social Work, University of Auckland, New Zealand

Workshop and Keynote offer for Drama New Zealand members and teachers

This symposium celebrates and questions applied theatre's potential to be a liberating and humanising process. The symposium includes keynotes from Distinguished Professor Kathleen Gallagher, Professor Peter Freebody, Associate Professor Penny Bundy, Dr. Emma Willis, Dr. Jackie Kauli and Penelope Glass of Colectivo Sustento and Fénix & Ilusiones, as well as applied theatre performances, practical workshops and academic papers from local and international delegates. As in previous symposia, there is a special offer for Drama New Zealand members and other teachers to attend the workshops and keynote on the first afternoon of the symposium.

Workshop and Keynote details
Monday 9 November 2015
3.30-5.15pm Workshop options (see below for details)
5.15-6pm Pre-keynote reception (drinks and nibbles)
6-7pm Keynote from Distinguished Professor Kathleen Gallagher (See below for details)

Cost (New Zealand Dollars):
Monday 9th November workshop and keynote offer:
Drama New Zealand members: $75 Non-members: $115

Full conference details
The full, three-day symposium begins with a morning event for postgraduate students on Monday 9 November, 10am-12pm. The powhiri for all delegates will begin at 1.30pm on Monday 9 November and the conference will close by 4.30pm on Wednesday 11 November.

Full conference
Early Bird $285 (Early Bird registration closes 9 October)
Standard registration $385
Student $260
Day rate (Tuesday or Wednesday) $260
To Register: **https://www.conf.auckland.ac.nz/ei/getdemo.ei?id=311&s=_0Q01071JB**

Conference Website:
http://www.education.auckland.ac.nz/en/about/events/events-2015/11/the-performance-of-hope.html

Drama
NEW ZEALAND

SCHOLARSHIP DRAMA WORSKHOP

AUCKLAND - Wed 7th Oct
DUNEDIN - Thurs 8th Oct
WELLINGTON - Sat 17th Oct

Students Yr 12 & 13 - 10am - 1pm $40
Teachers - 10am - 3.30pm includes lunch
$25(DNZ Members)
$90 (non-members incl. 2015 membership

Register with Emma Bishop at president@drama.org.nz