What a term – I can’t believe we are only a few weeks away from finishing the 2017 school year…… Planning for 2018 is well underway with Conference announced. This conference is being led by Verity Davidson (Branch Chair) and the Akld Branch (more later).

This term has been busy for the Executive as we revisit our strategic plan and objective and look at ways to reinvest into our membership. We were pleased with the results of our 2017 Examination Pilot and based on the feedback received have added this to our 2018 schedule. Call for positions can be found later in this newsletter.

As you are all aware we have had issues with our members section for a time, we have marked this as a priority. As teachers the resources we write belong to our school and employers, Drama NZ were keen to have some resources of our own, as such, and therefore have decided to pilot Resource Writing Project. Phase One of this is to be rolled out between now and early Term One and includes a writer’s retreat, DNZ templates for resources and a new formatted members section. The Phase One team will also write recommendations for future phases. Call for positions can be found later in this newsletter.

Future discussions for initiatives will include a Teacher PD/Scholarship fund to help those wishing to complete further study or attend International Conferences which may not be funded by their schools. However, this needs to be further investigated and planned. Discussions around succession planning for the Executive have also been had with myself signalling that I believe it is time for a change. We are keen to have new blood on the Executive and hope that members will consider contributing at a National Level. We would like to hear from anyone who is interested in joining us or finding out more about what we do.

It is great to see events within our Regional Branches and I have loved visiting some new areas including three Waikato Workshops and a Northland workshop next week.

Drama NZ is definitely alive around the country and we thank all our Branch committees for their commitment to building relationships and networks within their regions through regular meetings, workshops and theatre outings. We wouldn’t be where we are without you.

With one more newsletter to go we will wait till then to celebrate and thank everyone

EMMA BISHOP, PRESIDENT

2017 DRAMA NZ NATIONAL EXECUTIVE:

President: Emma Bishop – Independent Contractor, AKLD

Vice-President: Charles Bisley – Kelburn Normal Primary School, WGTN

Secretary: Angela Clayton – King’s College, AKLD

Treasurer: Teresa Callaghan – Green Bay High School, AKLD

Regional Rep Co-Ordinator: Kimberley Fridd – John McGlashan College, DNE

Primary Liaison: Judy Norton, Saint Kentigern Girl’s School, AKLD

Tertiary Liaison: Kim Bonnington – Otago University, WGTN

Committee:
Daniel Betty – Iona College, Havelock North, danielbettynz@gmail.com
Annette Thomson – Avonside High School – CHCH athomson@avonside.school.nz

Drama NZ website: www.drama.org.nz
Drama NZ email: dramednz@gmail.com
Drama NZ Facebook: https://www.facebook.com/pages/DramaNZ/182928978490756
Drama NZ: the Primary Edition Facebook: https://www.facebook.com/groups/818548034900707/}

DNZ Northland Facebook: https://www.facebook.com/groups/331444900315666/
DNZ Auckland Facebook: https://www.facebook.com/groups/513523238796638/
DNZ Waikato Branch: https://www.facebook.com/groups/325395620958293/
DNZ Massey Facebook: 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/
2018 Examination Team Wanted

We are now looking to appoint an Examinations Team for the 2018 Drama NZ Examination Resources.

Positions include:

Facilitator: to oversee the process, through management of timeline, organise face to face writers’ meeting, formatting, working with marketing team, overseeing orders, invoicing, delivery of completed orders and regular reporting to Exec.

Writers: to create examination content: including writing sample questions and assessment schedules to match the 2018 National Specifications, fulfil timelines, contribute to writers’ meetings

Applicants need to commit to attending a face to face meeting in Term One (location and date to be set once team is appointed). Application including a current CV, statement of prior examination writing experience, and preferred level and/or paper i.e. theatre form or live theatre, two referees contact details to be emailed to dramednz@gmail.com by Sunday 10 Dec.

Positions are contract positions that require an invoice to be provided. All positions will have expenses covered for their work. Preference for applicants to have past NZQA experience, and management skills

AROUND THE REGIONS

We are excited to see a workshop happening in Northland. Emma Bishop, President, will be in Whangarei on Monday 4th Dec from 10am – 4pm for a 2018 Planning Day.

Thanks to Hayley Clark from NTY for hosting

To register email dramednz@gmail.com

Keep up to date with happenings in the region at https://www.facebook.com/groups/331444900315666/
On Oct the 13th Auckland Branch of Drama NZ ran “Part 2” of the Scholarship Workshop at Green Bay, facilitated by Verity Davidson and Teresa Callaghan. It was attended by about 10 students who shared their prepared pieces with each other. We were all encouraged by the excellent feedback they gave each other. Thanks to the branch committee for their enthusiasm and commitment in providing stimulating PD, it was a fun day.

Auckland Branch has been busy preparing for and are very excited about the April 2018 Auckland Drama NZ Conference.

Auckland Drama NZ members are invited for a drink at Galbraith’s 4.30pm, Thursday 7 December, your first drink is free. The AGM is at 5.30pm.

For any information about the AKLD Branch please contact Auckland Regional Rep, Cherise Stone, sto@gdc.school.nz or join us on our fb page
https://www.facebook.com/groups/513523238796638/

On Oct the 13th Auckland Branch of Drama NZ ran “Part 2” of the Scholarship Workshop at Green Bay, facilitated by Verity Davidson and Teresa Callaghan. It was attended by about 10 students who shared their prepared pieces with each other. We were all encouraged by the excellent feedback they gave each other. Thanks to the branch committee for their enthusiasm and commitment in providing stimulating PD, it was a fun day.
We have had four workshops within our Region this term:

**Scholarship workshops** – one Katikati and one at St Paul’s
These workshops were attended by students and teachers with students running the performances and receiving feedback from Emma Bishop.
Students were challenged to extend their introductions to include further depth relating to their theatre forms and world contexts to help demonstrate a full depth of knowledge and understanding.

**Next Steps – Planning Workshops** – thanks to Tauranga Girls College and St Paul’s Collegiate for hosting these days. Both days provided a fantastic opportunity for networking. We often find in our busy school lives that having the time to stop and think forward or try new units is just too much. These days provided the space to hear others’ ideas, clarify thinking, remind us of things forgotten or unused.
Thanks again to Emma Bishop for travelling to us and facilitating these days.

As a Branch we have worked to offer the workshops in two areas allowing for greater coverage. With this in mind we have had some offers to help drive and develop the branch.
Discussions around plans for 2018 were had and include a Scholarship day in Term Two, and a TheatreForms day which will tap into the expertise within their region including Tauranga - Artaud, Laban and Absurdism. Hamilton’s topics are yet to be finalised.

To stay up to date on plans for workshops and meetings watch this space and make sure you join the Waikato FB page at [https://www.facebook.com/groups/325395620958293/](https://www.facebook.com/groups/325395620958293/)

Regional Branch
Bruce Rawson - b.rawson@stpauls.school.nz, Claire Coleman - claire.coleman@waikato.ac.nz, Zoe Vaile - zvaile@shgcham.school.nz, Rosie Potter - rpotter@tgc.school.nz, Mandy Rowe – mrowe@otc.school.nz
Drama NZ Hawkes Bay Improv Battles 2017
Six Hawkes Bay high schools joined together last week for the annual ‘Improv Battles’ – junior improvisation competition. The evening, hosted by fabulous MC Amy Edwards, was full of jokes, laughs, banter and weird and wacky storylines galore.

The teams from Havelock North High School, Iona College, Karamu High School, Napier Boys’ High School, Napier Girls’ High School and Woodford House competed in three rounds - choice round, random round and challenge round.

It was a tight competition and came down to a 2-point difference between two teams going into the final round. With a clever version of Slow Motion Commentary, Napier Boys’ High School team ‘Nunofus Have An Idea’ took out the win and were presented with the coveted ‘Iggy the Improv Imp’ trophy.

Regional Rep Daniel Betty - danielbettnyz@gmail.com

Have you joined the Massey Branch Facebook Group? https://www.facebook.com/groups/1470960373227577/

For any information about the WELLINGTON Branch please contact Wellington Regional Rep, Kim Bonnington, bonntastic@gmail.com
or join us on our fb page https://www.facebook.com/groups/752422148201084/

Kim Bonnington – Reg Rep Wellington

The Wellington Branch has continued to grow this term and numbers at workshops have never been so high.

The Senior Planning day was put on hold this term as many of our members attended a Multi-Level Class Planning workshop, run by St Oran's College and the Teaching as Innovation fund crew of Helen Jones, Susan Hayworth, Rachel Steele and Jo Matheson. We discussed the various things that excited us about teaching multiple levels as well as the implications. All went away knowing there were challenges ahead but feeling energised about the practices within their classrooms.

A quick straw poll amongst members has seen that there is still some demand for the Senior Planning Day and so the details are:
Term two has seen a fantastic Steampunk prop and costume workshop given by Chris Cheesman. This was hosted by Linwood, thanks Sam! Top hats and water guns were remodelled over a shared tea and four hours to creative steampunk fantasy items. Such a fantastic way to be creative and inspiring for next year’s productions. Thank you so much Chris.

A number met for the Dress Rehearsal of ‘Chicago’ at the Court Theatre for our end of year event. We had a meal at Pedal Pusher and then on to the Court for a preview of their annual musical. It was wonderful to share ideas for next year and have a night out in the midst of busy chaos. All the best for a great season Court Theatre – we are so privileged to see these dress rehearsals and promote them to our students. I also want to make special mention to Rachel Sears for her work as the education officer at The Court. Rachel does a fabulous job with the youth across Christchurch in promoting Drama and supporting our work within schools.

Thank you all from me for a great year and all the best for a lovely break and rest. See you in 2018!

Thanks Annette Thomson
We would like to introduce Evelyn Mann our new Primary Liaison for Otago and Southland Branch.

Evelyn has a Post Grad diploma in Drama in Education from Griffiths Univ. A primary school teacher and who runs a small business called Dramaworkz Evelyn specialises in learning through drama and works in Primary Schools, museums, art galleries and more. 

Until recently Evelyn was the Artistic Director for THETA - Theatre in Health Education Trust and spent 8 years developing the Sexwise theatre in education programme that tours NZ secondary schools every year funded by the Ministry of Health. Having worked also in Theatre in Education with ATCO's Everyday Theatre Evelyn has worked in over 600 NZ schools between and including Te Hapua and Stewart Island.

During the introduction of the Arts Curriculum she was the Advisor in Drama for Otago and Southland. Evelyn was a co-writer of the Learning in Action resource on teaching through drama that is available on the TKI website.

This year Evelyn was recognised at our Drama NZ National Conference being awarded the 2017 President’s Award for Services to Drama NZ and education in NZ.

So... Otago and Southland Primary Teachers.... if you want specific PD for Primary or any other support from Drama NZ contact Evelyn at 021 689161 or evelyn60mann@gmail.com

*NJ: Drama Australia Journal* is an internationally respected, peer-reviewed journal, published by Taylor & Francis, providing the drama education community with research, reflection and discussion of contemporary and innovative drama education practice and theory in Australia and internationally. Contributions are welcome from all sectors of the drama education community and from all parts of Australia and the world. Contributions to *NJ: Drama Australia Journal* may employ a variety of forms including but not limited to: research studies that may be critical, descriptive, empirical, ethnographic, historical or theoretical in nature; position papers; interviews and profiles of organisations or individuals.

**Special edition information**

*Dialogues across the ditch*

The Drama Australia/Drama New Zealand ‘Game Changer’ conference in Sydney in 2015 brought scholars and teachers together to celebrate drama’s capacities for innovation, transformation, collaboration and creativity. These conference themes provide starting points for this edition of *NJ*, which will continue the important critical dialogue between drama practitioners and researchers across the Tasman. This edition of *NJ* focusses on the uniqueness of our scholarship and practice in drama education. As southern countries, Australia and New Zealand share oceans, geographies and histories, as well as environmental and socio-political spaces and challenges. We also have our differences in these areas as well. For decades, drama education in this region has had a rich history of excellence and innovation in both practice and research and in many ways, drama educators in this region have been the game changers in our field. In this special edition of *NJ*, you are invited to interrogate both what we share and also what is unique about our work and approaches to drama education. Drama educators from both Australia and New Zealand are invited to co-author a critical and research-based paper that explores the unique local contexts of drama practice and research, drawing upon our rich connections, but also our differences. We are particularly interested in scholarly exchanges that critically address concepts of community, history, place, pedagogy and personhood unique to this region.

Prospective authors are encouraged to make contact with the guest editors if they require assistance with finding co-authors.

**Publication Timeline for NJ Special Edition**

- 15 November, 2017 – Abstracts submitted for review;
- 15 December, 2017 – Feedback from editors;
- 30 March, 2018 – Submission of articles for peer review;
- 30 May, 2018 – Feedback provided to authors;
- 30 June, 2018 – Revised articles submitted;
- 30 July, 2018 – Editors recommend articles for publication process.

**Note**: Articles will be published online as soon as the publication process is complete. The full edition will go to print when all articles have been completed and author permissions submitted.

Submissions should not exceed 5000 words, have been carefully edited by the author/s, follow the Chicago Author-Date style guide and may include:

- papers offering insight into school and community drama practice
- theoretical papers contributing to understanding of dramatic forms and processes
- accounts of research from teacher-researchers and academics
Submission instructions

NJ: Drama Australia Journal considers all manuscripts on the strict condition that:
- the manuscript is your own original work, and does not duplicate any other previously published work, including your own previously published work.
- the manuscript has been submitted only to NJ: Drama Australia Journal; it is not under consideration or peer review or accepted for publication or in press or published elsewhere.
- the manuscript contains nothing that is abusive, defamatory, libellous, obscene, fraudulent, or illegal.

Please follow this link
http://www.tandfonline.com/action/authorSubmission?journalCode=rnjd20&page=instructions#Vomsc7294dU where you will find detailed instructions for contributing authors. The submission point is on the top right-hand side of the page. You will need to set up a ScholarOne account if this is the first time you have submitted an article.

For further information please contact the guest editors:
Christine Hatton Christine.Hatton@newcastle.edu.au
Tracey-Lynne Cody T.L.Cody@massey.ac.nz
What my class have to say about performing Hamlet
From Charles Bisley, DP Kelburn Normal Primary School

What’s wrong with our outcomes-based schooling? Or with the testing regimes like the NZ National Standards that go with it? I wanted to share what the children in my class said about performing Hamlet today, as a response to this question.

The problem is, that even as the new government are going to dispense with compulsory standards, an opt in will remain. And I’m perturbed because many schools will opt in, not only supported by the experts who promote the standards, but also because they are uncritical of the outcomes pedagogy that became entrenched years before the standards set in.

Where do you start to criticise a system built on outcomes and testing, 13 years of it, for every child, wherever they are, primary or secondary, ILE or no? Can you argue with ERO when they ask for the 3 N’s - name, need and number.? And how do you counter the expert assertions we teachers hear in the media, the assertions that are so much part of the social order that they sound like common sense to some teachers and many parents? In last week’s Dominion Post, for example, there was this assertion: National Standards are still required because you can only manage what you have measured.

I can’t see any connection between this institutional statement and what I do, the rich, experiential learning which I have just been part of, which the young actors are now reflecting on.

So, I’d like to present a stark contrast. On one hand, those who control education with their “national education conversation” (a vile phrase, to use Polonius’s words), those who don’t know children; on the other hand, these year 7& 8 children who have just performed our adapted version of Hamlet at the Gryphon Theatre in Wellington, the children who have just spoken to me, about their learning, about who they are.

When I started off on Hamlet with them, I had misgivings, of course. But, in the event, the children’s performance showed how they’d absorbed and illuminated the play from where they were in life, and without a melodramatic note, I’d say. And they dispelled the doubts my colleagues and I may have had about the value of children taking on Hamlet, and the other Shakespeare plays that were part of this enterprise, about the children’s critical and creative prowess.

Today (Friday) the cast jotted down their first thoughts about their experience of the performances. Throughout the process, the children have been writing on reflective forums. I often ask a question to kick the forum off, but the forum is open and the children like to and do write whatever they want to. Today, amongst other things, I expressed interest in how their experience on stage might be different from the process of adapting, improvising, and rehearsing that preceded it.

I guess many of us have had the experience of showing such reflections to ERO officers and to their routine line. I did this year, again. Yes, this shows Participating and Contributing [say], but where is the evidence of student achievement?

The children are tired this morning. To cap off a demanding week, many had also performed in the Kids Sing this morning. I didn’t know what they’d say about their play performance. I never do. They were rushed, about to head off on a bus to Technology in Newlands. As it turned out, they did have something to say. Here are three.

One
The atmosphere, the actions, the music, it all comes down to being part of the play, knowing it, learning it, turning those emotionally blank scripts into a heartfelt speech. Yet it is so hard to notice those gradual changes until it is all done, the play is over, and the moment is lost.

Two
Then came the real show. Then everything changed.
It wasn’t a huge difference, it was a lot of feelings, mostly joy, also a nerve racking sensation, and of course confusion. We had understood the play the whole time, well 99.99% of the time, we knew everything, the story, the ques, the script, but we didn’t know the performance.
Does that make sense? Because it’s hard to explain. It’s such an odd thing, it’s something that doesn’t have words, it’s that kind of thing. It wasn’t the end, and it surely wasn’t the beginning, it wasn’t the middle. It was some completely different kind of time, welp, I’ll just call it then. It was then when everything made sense. It was the moment before the end. It was just the moment before it got wrapped up.

Three
It always amazes me how different the night performance is to the matinee. The first performance was like us walking down the path; we are controlling where our steps fall,
But then suddenly a river is rushing under your feet, lifting you away. This is the night performance. I was floating down the stream of Hamlet. It took us away on its own course. There were lots of little things that made it better; suddenly we weren't acting a part - we were the part. I don’t know what compelled us to change those tiny things, but it changed the play over from notes to music. I felt like I was in a dream. I think everyone really fell into their parts, that they could feel all the emotions of the character.

In this open style of discussion and reflection, the children also address other questions, ones I didn’t ask. For example, some are critical of their performances, and others bring up empathy for their characters (the question of the teaching team’s action research)
I’d like to round this critique of the closed and instrumental approach to children’s schooling by talking about performance from the process drama side. We all know how much children love acting and being on stage. Of course, the quality of performances varies widely. But it puzzles me the way some process drama academics undervalue the child’s experience of performance., underestimate their artistry. One argument is that the drama process is a dynamic process of meaning making, and the performance is only a product.

Another, that children’s performance drops in front of an outside audience. Yes, sometimes.
What these children’s performances, and their reflections, affirm for me is the affinity children have for theatrical art, and how being on stage gives them agency. As Walter Benjamin argued in his essay proposing a revolutionary children’s theatre, the aesthetics of the stage are entirely consonant with children’s natural flair for imitation, for play.

My class started with the creative dynamic of the drama process, and took it to new places in their performances. Their experience was transformative even, and the audience saw it too. And the fact that they don’t need me to evaluate what they have done, or learnt, or to tell them their next steps, and indeed the absence of next steps themselves, is the sign for me that deep, learning has occurred - learning between children. They know what they have achieved, and its value to them. So, they have the last word.

Most people would say or think “it’s a shame that all that work, a whole term’s worth of it, is gone in just one night”. But really, the play will be with you your whole life, everybody that was acting in it, everybody watching it, and everybody helping out, will remember that night, for the better or for worse, but I know for sure that I am going to remember performing in Hamlet. I might not remember it vividly, but at least I will.

We have recognised a gap in adequate/sustainable training in the ARTS for generalist Primary Teachers and therefore have decided to come together in a bid to have a collective voice for advocacy and to plan projects.

Join us on FACEBOOK at https://www.facebook.com/primaryartsNZ/
Ka Mua, Ka Muri: Walking into the Future looking backwards.
Navigating our future, holding the past in our sight.
Tipping into the unknown.
We gaze ahead. We survey the landscape.
We carry in our bones those before us.
As our ancestors navigated their way by the stars, we too look up to the stars.
There is light in the darkness, there are pools of light.
There is a beam of light revealing sightings.

A brand-new show which explores our future and our whakapapa.
Teachers can place a hold on tickets for the school matinees of
Schools Bookings: https://www.massivecompany.co.nz/shows/current

2018 free devising theatre workshops: for 14-25 yr olds
January : Out West  February : Out South
Book https://www.massivecompany.co.nz/workshops/intro-workshop-ages-14-25

58th National Conference & Volunteer Training Weekend
16 – 18 March 2018
Founders Park & Grand Mercure Nelson Monaco
For Updates and Information http://www.mtnz.org.nz/conference

Hosted by
Nelson Musical Theatre
He ngākau ngahau: a joyful heart - our 2018 conference will focus on the joy of teaching drama. We are looking at presenting workshops and papers around the theme of having fun in the classroom, playing, play, creativity, engaging with joy in our hearts – all those things that make our job the best in the world!

In the spirit of joy, joyful teaching and having fun in and out of the classroom, we are calling for drama teachers and practitioners to hit us with their proposals for workshops, papers, activities that celebrate our wonderful world of drama teaching. Workshop slots are 2 hours long. You could use the whole time or a part of the time or work with others. Let us know what you would like to do.

Please email your ideas to 2018dnzconference@gmail.com before 8 December 2017.

Auckland Conference Committee 2018
Greetings Drama NZers,

The Hannah Playhouse in Wellington is a fantastic central venue for hire, perfect for theatre and performance with a capacity for 250 patrons. We were delighted to recently partner with them in adding our ticketing mouse to the mix and bringing them on board as a national outlet.

The iconic Hannah Playhouse, located on the corner of Courtenay Place and Cambridge Terrace in Wellington’s busy entertainment district, is very much alive and well.

Previously the home to the Downstage Theatre until the company closed in 2014, Hannah Playhouse is now a busy theatre-for-hire and a new ticketing partnership with iTICKET, which includes becoming a national outlet, handy for anyone looking to purchase tickets to events across the country.

Hannah Playhouse, a renowned and award winning example of brutalist architecture is positioned right in the heart of Wellington City.

i_TICKET CEO Reece Preston says “We are excited to be starting a new relationship with the Hannah Playhouse. iTICKET was founded on our passion for live theatre and we love working with venues like the Hannah who bring a rich and vibrant history of New Zealand theatre. We look forward to providing audiences with an improved ticketing experience when they purchase tickets to shows at the Hannah.”

“The Hannah is thriving these days, hosting a diverse range of great New Zealand talent. We love theatre, but it’s wonderful to see operas, dance, comedy, kid’s shows and raves come in and own the space. Such a wide range of people coming through really brings us to life. We are always looking forward to seeing what new ideas people want to bring to life in our space and enjoy meeting the fascinating people who come to enjoy our joint offerings. Keep your eye on us, or you are going to miss something really special.” says Hannah Playhouse General Manager Kathy Watson.

Now thanks to the partnership with iTICKET, the historic Hannah Playhouse is moving into the future with more ways to purchase tickets, via our mobile-friendly website, freephone 0508 iTICKET, or in-person from the Hannah Playhouse box office and Wellington i-Site. Patrons can also now present eTickets on their smartphones.

The future of the iconic Hannah Playhouse is looking bright for arts lovers in the capital, and for hirers and theatre-goers alike, it’s great news for Wellington’s diverse performing arts landscape.

We’ll take the drama out of ticketing so you can leave it on the stage!

i_TICKET CO. NZ  hello@iticket.co.nz  0508 iTICKET
We are excited to announce a new project for Drama NZ in 2018. This Resource Writing Project is designed to meet the needs of our members by creating new resources for our Members' only resource bank. This project allows us to meet the objectives of our strategic plan by creating the opportunity to develop voices and expertise within our community.

This project will be completed by week three, term one and includes a two day writers' retreat in Dec/Jan (location and date to be finalised once positions appointed)

Role opportunities:
**Facilitator:** to oversee the writing process including meeting requirements of timeline, scheduling writers retreat, proofing and editing as required, liaising with webmaster to upload documents, liaising with marketing to promote resources, oversee writing recommendations for Phase Two in consultation with writers and other stakeholders

**Writers (2-3 roles):** to develop Drama NZ Resources to meet the needs of our membership, meet requirements of timeline, contribute to recommendations for Phase Two of project, attend writers retreat 2 days (all expenses covered)

Application is to include:
a current CV, statement of experience and areas of expertise, dates of availability for the writers' retreat in Dec/Jan and the contact details of two referees.
Please email dramednz@gmail.com by Sunday the 10th of December.
Renée was born grumpy (Ngāti Kahungunu/Scot) and nothing has changed. She is an avid and faithful reader, who enjoys cooking and gardening. Everyone, she says, should grow leafy greens. Renée always thought she would die at forty-two but for some reason this didn’t happen. Instead, at fifty she started to write plays and novels and at eighty-eight considers herself very lucky to still have most of her marbles. She has written eight novels and over twenty plays, with *Wednesday To Come* perhaps her most loved work.
RENÉE WINS THE 2017 PLAYMARKET AWARD
The Playmarket Award was awarded to Renée at the Playmarket Accolades held at the Hannah Playhouse in Wellington on 12 November 2017. The $20,000 cash prize recognises a playwright who has made a significant artistic contribution to theatre in New Zealand. Renée was born in 1929 and is of Ngati Kahungungu and Irish-English-Scots ancestry. She has described herself as a ‘lesbian feminist with socialist working-class ideals’. Her body of work includes her acclaimed trilogy plays Wednesday to Come, Pass it On and Jeannie Once.

MĪRIA GEORGE WINS THE BRUCE MASON AWARD
The Bruce Mason Playwriting Award was presented to Mīria George (Te Arawa, Ngāti Awa, Ngāti Kuki Airani (Rarotonga & Atiu) at the Playmarket Accolades held at the Hannah Playhouse in Wellington on 12 November 2017. Mīria is the first Pasifika woman to receive the award since its inception in 1983. The $10,000 cash prize recognises professional success in the career of the writer and is designed to encourage their continued exploration of the theatre medium.

We are thrilled to announce our 2017 publications.

DAWN RAIDS by Oscar Kightley
Tension is rising in 1970s New Zealand. Muldoon's government is cracking down on illegal immigration and the notorious dawn raids are ripping Pasifika families from their beds. At the eye of this political storm, everyday New Zealanders like Sione struggle to keep their families united. Fuarosa, the family's resident overstayer, fights against the chaos to keep hold of her freedom, and Sione's sister Teresa might be getting in too deep with black rights activists. First staged in 1997, Dawn Raids is just as confronting and relevant now as it has ever been. Oscar Kightley pulls no punches and brings the play to life with his trademark hilarity and wit. Complete with study notes from Emma Bishop
$18 (plus postage and packaging)
Available for order here.

PERFORMING DRAMATURGY by Fiona Graham
Performing Dramaturgy is the first comprehensive guide to New Zealand dramaturgy. Charting the history and evolution of international practice, Fiona Graham examines the introduction of professional dramaturgy to New Zealand and the development of a practice based on tikanga Māori. Through interviews and local case studies, Graham investigates how dramaturges have collaborated with performance makers, from playwrights to performance artists, to create work that is nuanced and multi-layered. Informed by thirty-five years of performance development experience, Graham’s Performing Dramaturgy is essential reading for practitioners and students of all creative disciplines who want to apply the principles of dramaturgy to their own arts practice. Like a good dramaturge, this book will unsettle assumptions, catalyse multiple development possibilities and offer strategies for dramaturgical composition.
$40 (plus postage and packaging)
Toi Whakaari’s annual summer programme of classes for adults interested in developing their craft skills in the performing arts. This January we offer:

Devising Masterclass (Jo Randerson) – Thurs 25 – Fri 26 Jan

Set & Props Raygun Challenge (Francis Gallop) – Thurs 25 – Fri 26 Jan

Screen Acting Workshop (Emma Draper) – Tues 23 – Wed 24 Jan

Worbla Costume Workshop (Charlotte Kelleher) – Thurs 26 – Fri 27 Jan

Toi Whakaari’s great range of public workshops in January are on sale now (and will make great Christmas presents for the performing arts lover in your life).

For the first time we are offering our four-day Summer Intensive for young actors in both Wellington and Auckland.

http://toiwhakaari.ac.nz/portfolio/2018-summer-intensive/

The great Jo Randerson is running a two-day devising masterclass for experienced practitioners and educators.

We have a two-day screen acting workshop focusing on audition technique taught by grad Emma Draper.

For the crafty among us, our Head of Set & Props, Francis Gallop, is running a two-day Raygun Challenge where participants make a cool space weapon of their own design from bits and pieces they’ve brought from home.

And our costume department is partnering with the people from Worbla New Zealand to run a workshop on using this fantastic, flexible thermoplastic material that costume makers and cosplayers use to make all sorts of cool stuff.

http://toiwhakaari.ac.nz/portfolio/2018-summer-workshops/

Space is limited for all our workshops so get in quick!
We are excited to announce that Cint Bolster from Homunculus Theatre Company, Australia, is coming to New Zealand for a school’s workshop tour. Having participated in one of Clint’s teacher professional development workshops using full face mask, watched a number of his performances and most significantly, had students participate in his clown workshops (we took the Hawkes Bay Youth Theatre to Brisbane) I can highly recommend him to you. Clint is a talented, engaging performer and educator and has recently completed a 3 Month International Exchange and Professional Development & Creative Residency with Vamos Theatre Company – The Uk’s leading Mask Theatre Company.

The dates of his visit are February 5 to 16, 2018. He is willing to travel all over New Zealand - large centres and small. Costs are: 2 Hour Workshop - $500, 3 Hour Workshop - $600, Full Day - $700.

Check out his website http://homunculustheatre.com.au/

His focus in New Zealand will be on Workshops & Professional Development for Teachers & Students in: Commedia Dell’Arte, Traditional & Contemporary Clowning, Mask Theatre, Physical Comedy, Non Verbal Communication & Mime, Absurdism, Physical Theatre, Melodrama, Brecht, Political Satire, Shakespeare and Clowns In Shakespeare. Please note, the 2018 tour will be for workshops and artist in residencies working towards a performance tour in 2019 with the rest of his team.

If you are interested in booking Clint please get in touch with me as I will be organising his itinerary - really hoping to get enough interest in this region! The best way to contact me is juliet@thedramaworkshop.co.nz Please consider this very exciting opportunity for yourself and your students.

Book Now at https://thedramaworkshop.wufoo.eu/forms/z1epcsy0q00g5v/
Drama Magic Ltd is an Auckland based company specialising in the design, development and manufacturing on demand of stage set components such as: free standing doors and windows, flats, bi-folds, concertina flats, double-sided flats on wheels, cube boxes, platforms, props and theatre stage sets.

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

Thank you so much for your time, effort and amazing communication to deliver incredible staging to us!

Merrin Diack, Rolleston College, January 2017

info@dramamagic.com
www.dramamagic.com