The TERM is all but over, I realise that’s a bit of an oxymoron as for many it’s really just non-contact time for planning and marking or for others it means intensive workshop rehearsals for Term Three Productions. However, we remind you all

“You can’t pour from an empty cup. Take care of yourself first!”

For the Drama NZ National Executive we have had our annual Face to Face Meeting. This saw us reviewing the DNZ Strategic Plan written in 2014 and assessing where we are at and where we are going. It was extremely exciting to see how much we have achieved since the writing of the plan in 2014.

The new exec members and portfolio holders all have fab ideas and a great amount of energy and enthusiasm which is fantastic for our future.

One of our biggest hurdles is our membership database. Jen, our new Secretary is working extremely hard to ensure our membership list is up to date after discovering the website was no longer loading automatically. Whilst we opened a huge can of worms emailing everyone that we were unsure of, we have received a huge response and our confirmed membership numbers are looking much healthier.

As an Executive we recently had a conversation around the importance of the Association and you all being members.

Is it intrinsic … a sense of belonging to an organisation that truly has your best interests at heart? Is it the ability to network with others through workshops and conferences; is it the resources; or the ability to ask for support and guidance; or is it to stay up to date with the twice termly newsletters? We are keen to hear from you – why are you a member? Also what are your ideas and needs or wants? After all remember Drama NZ is here for you…..if you have ideas or need support contact us now……

### 2016 DRAMA NZ NATONAL EXECUTIVE:

**President:** [emma.bishop@saintkentigern.com](mailto:emma.bishop@saintkentigern.com)  
Emma Bishop -- Saint Kentigern College, AKLD

**Vice-President:** [charlesb@kelburnnormal.school.nz](mailto:charlesb@kelburnnormal.school.nz)  
Charles Bisley – Kelburn Normal Primary School, WGTN

**Secretary:** [jen@marrzipandrama.co.nz](mailto:jen@marrzipandrama.co.nz)  
Jen Berrysmith – Marzipan Drama, AKLD

**Treasurer:** [Teresa.Callaghan@greenbayhigh.school.nz](mailto:Teresa.Callaghan@greenbayhigh.school.nz)  
Teresa Callaghan – Green Bay High School, AKLD

**Regional Rep Co-ordinator:** [danielbettynz@gmail.com](mailto:danielbettynz@gmail.com)  
Daniel Betty – Havelock North Boys High, HAWKES BAY

**Primary Liaison:** [jennifer.kim@hataitai.school.nz](mailto:jennifer.kim@hataitai.school.nz)  
Jennifer Kim, Haitaitai School, WGTN

**Tertiary Liaison:** [Kim.bonnington@otago.ac.nz](mailto:Kim.bonnington@otago.ac.nz)  
Kim Bonnington – Otago University, WGTN

**Committee:**  
Amanda Burnett – ACG College, AKLD  
Bruce Rawson – St Paul’s College - HAMILTON

Drama NZ website: [www.drama.org.nz](http://www.drama.org.nz)  
Drama NZ email: dramednz@gmail.com  
Drama NZ Facebook: [https://www.facebook.com/pages/DramaNZ/182928978490756](https://www.facebook.com/pages/DramaNZ/182928978490756)  
Drama NZ: the Primary Edition Facebook: [https://www.facebook.com/groups/818548034900707/](https://www.facebook.com/groups/818548034900707/)  
DNZ Northland Facebook: [https://www.facebook.com/groups/331444900315666/](https://www.facebook.com/groups/331444900315666/)  
DNZ Auckland Facebook: [https://www.facebook.com/groups/513523238796638/](https://www.facebook.com/groups/513523238796638/)  
DNZ Waikato Branch: [https://www.facebook.com/groups/325395620958293/](https://www.facebook.com/groups/325395620958293/)  
DNZ Massey Facebook: [https://www.facebook.com/groups/1470960373227577/](https://www.facebook.com/groups/1470960373227577/)  
DNZ Wellington Facebook: [https://www.facebook.com/groups/752422148201084/](https://www.facebook.com/groups/752422148201084/)  
DNZ Canterbury Facebook: [https://www.facebook.com/groups/425374920934604/](https://www.facebook.com/groups/425374920934604/)  
DNZ Otago Facebook: [https://www.facebook.com/groups/dunedindramateachers/](https://www.facebook.com/groups/dunedindramateachers/)
We have started a new system for our membership after discovering the website was not adding people to our database. We apologise for the inconvenience caused by this but we are working extremely hard to rectify the issues. To date we have:
- the resource area back up and running and are working to add new resources
- regional reps having regular updates to the names of the members in their area
You will have received an email today from Jen our Secretary, I'm sorry if this requires extra work from you but we thought this was the quickest way to sort the database.
Please be patient with us as we do value your membership and ongoing support.

Drama Australia are thrilled to open the registration for the 2016 Drama Australia Symposium: Looking Forward, Looking Back!
Take advantage of the Early Bird special & register now. Registration is available via our website >>>www.dramaaustralia.org.au/symposium.html

**WELCOME TO OUR NEW ASSOCIATE MEMBERS**

Te Kura Toi Wharaaki o Aotearoa NZ Drama School
Zen Zen Zo – Alys Hill

Kate Parker – Independent Practitioner
Massive Company

JANDS Audio
Kenderdine Electrical – AKLD

UNITEC
Northland Region is in a resurgence (albeit gradual!). Our aim for 2016 is to grow our connections and collegial support in a wide spread area.

We are in the process of making new connections and working out the best way for a distance challenged area to connect (any ideas gratefully accepted).

Debi Walters has organised an amazing opportunity to work with Lisa Brickell on Commedia Del Arte to be held at Huanui College Northland on the 10th September. For more information see the file on the Northland Drama Teachers FB page or contact Drgednz@gmail.com for it to be sent out.

This term Auckland Branch ran a successful evening with 15 key tertiary and industry drama providers, called Arts Ed Cross Over.

We enjoyed yummy finger food and a few drinks after the Arts people spoke about their work in a series of 4 minute speeches.

Whilst it was fantastic to put names to faces and share some social time together, it was equally as special to hear what companies and providers were doing in regards to education in our areas. In fact many are providing amazing opportunities including Education Packs, touring shows, Q&As, online resources, free transport to shows and ambassadors programmes.

A big thanks to Auckland Theatre Company for hosting us at their studios in Dominion Rd and to Ugly Shakespeare, Auckland University College of Education Pre-service, Critical Research Unit in Applied Theatre University of Auckland, Playmarket, Unitec, Massive Company, PAANZ, MixIt, iTicket, Young & Hungry Trust/Ensemble Impact, T.A.P.A.C., Red Leap Theatre Company, The Basement, and Auckland Arts Festival

The Branch are currently in the process of organising a couple of PLD opportunities for Term 3 including Puppetry and Scholarship Drama

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

Gaenor is working hard to get Waikato back up and running.
She held a meeting in June with a keen turn out of the loyal three.
Finding dates is never easy for all with productions, trainings etc. etc.

So what’s the plan for Waikato – we are currently compiling a list of current teachers, practitioners and theatre companies in the region with the hope of setting up some formal workshops as well as some informal networking and sharings and perhaps some trips to local theatre.

So Waikato, watch this space and join the Waikato FB page at https://www.facebook.com/groups/325395620958293/
Massey (Hawkes Bay region) met for beer, hot chips and our first AGM to enable us to open a branch account. It has taken some time to get together but was fantastic to hear what everyone has been up to and working towards. I would like to announce the new team for Massey: President, Emily Miller-Matcham (Woodford House), Vice-President, Amy Edwards (Napier Girls High School) and Secretary/Treasurer, Daniel Betty (Hawke's Bay Art Festival). It is great to now have a team working together to expand the region and develop effective programs to support drama teachers. Daniel Betty met with Tracey-Lynne Cody based in Palmerston North and discussed creating professional learning opportunities for Manawatu. Please ensure you join the Massey Branch Facebook group which has been a great source of communication since established last year. If you would like to be a part of this group please contact Daniel Betty on danielbettynz@gmail.com.

On August 15 a scholarship workshop will be held in conjunction with the Eastern Institute of Technology at Iona College in the Blyth Performing Arts Centre. This is open to teachers and students and will focus on the specifications of the exam, process for teachers and acting techniques, spatial awareness and transformation techniques for students. We encourage potential year 12 students to attend to become more aware of what is required in the scholarship examination. Next term Daniel Betty will be holding a master class for teachers in Acting Technique. It will be a highly practical workshop exploring techniques like Laban, Meisner, Stanislavski, Artaud and Brecht. Dates and venue will be announced soon if you would like to come through to the workshop.

Cheers Dan - (danielbettynz@gmail.com)

The Wellington Branch held a hui to explore the wants and needs of the region. There was a very small turnout for the meeting and thus teachers around the region were surveyed about what Drama NZ could best to in order to engage and support teachers.

Feedback told us that workshops and moderation were high on the list of priorities. In response to this, we offer the following workshops:

**External Exam Workshop**

- **Friday 29th of July 2016**
- **4pm-7pm**
- **Newlands College**
- $10 Drama NZ members
- $70 Non members (also gives membership)

We will look in depth at the level 2 Standards and 2016 Specifications as a way to explore practice as a whole. Enquiries to Kim Bonnington at bonntastic@gmail.com
Tena Koutou katoa.

Term two began with a meeting held in the GYM at the Arts Centre, a space currently frequented by the Free Theatre. There our members were treated to an early workshop performance of the work ‘Frankenstein’ – a devised piece based around the story of Frankenstein but using many different texts and using performance theory of Artaud in devising the work.

Our second meeting held at Avonside looked at writing of practice exams for term three. Please contact Peter Rutherford (p.rutherford@rangiruru.school.nz), Linda Gordon (lgo@villa.school.nz) or Annette Thomson (athomson@avonside.school.nz) to help with the writing of these – The questions will be available start of term 3 to Drama NZ Members in Canterbury only.

In Shakespeare Festival news the Canterbury Region had a successful National Shakespeare Festival with schools participating in the different parts of the Festival. Hagley High School entered for the first time and gained second place in Music composition, with one student selected to go to NSSP. Burnside and Rangi Ruru also entered the Music composition competition from Canterbury. In total seven students from Canterbury: Three each from Cashmere High School and St Margaret’s College, and one from Hagley Community College.

Next year Canterbury will host two festivals with two new regions formed out of the existing one: Canterbury ki te tonga and Canterbury ki te raki.

**FUTURE HAPPENINGS……..**

**Term 3**

Thursday 11\textsuperscript{th} August – venue – The Court Theatre before dress rehearsal of Waiora

**Wednesday 7\textsuperscript{th} September** – AGM

**Term 4**

Thursday 27\textsuperscript{th} October – venue – The Court Theatre before the dress rehearsal of The Events

**Wednesday 23\textsuperscript{rd} November** – end of year dinner…

Cashmere High School – King Lear

St Margaret’s College – King Lear

Finally, if you are in the Canterbury region (from the top of the South Island to Timaru) please join our facebook group – meeting info, discussions, workshops and interesting articles etc are posted here. It is also a great place to advertise your productions etc too! This is the link to the page: [https://www.facebook.com/groups/425374920934604/] (Canterbury Drama Teachers)
Things are still ticking along for the Dunedin Branch of Drama NZ.

Eight of us met recently, hosted at Kavanagh College by the lovely Chris Manley. Shannon Colbert, Education Liaison of the Fortune Theatre was there and we discussed the next two shows coming up in their theatre calendar, including extension workshops which are on offer - which Jonathan Henry (Artistic Director) is kindly facilitating.

We also discussed the possibility of hosting next year’s Drama Conference down here in the Deep South. A detailed discussion ensued and we talked about the potential benefits of hosting it at Toitu Otago Settlers Museum, a fantastic venue with lots of positive attributes being in the centre of town close to accommodation, restaurants/cafes, and theatres. We also talked about the need to have it early on in the year, potentially on a weekend around the time the Dunedin Fringe Festival is on - so conference goers can attend some great live local theatre. Still lots to talk over.

Terry McTavish mooted that next time we meet needs to be a more relaxed social event, with wine, somewhere in town. So we will touch base about that again soon. Over and out.
Kimberley Fridd, Otago Drama NZ Rep

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**2016 EXAMINATION MARKING & 2017 WRITING CONTRACTS**

NZQA have one Panel leader role (Level 1, 90998) and three setting roles vacant for 2017 - Level 3 examiner and MD and Level 1 MD.


These roles are a great form of Professional Development and give a strong understanding the process of Externals as a whole.

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“Be a teacher. Please be a teacher. Teachers are the most admirable and important people in the world.”
— Tim Minchin  
October 2013

The world is but a canvas to the imagination.
— Henry David Thoreau

We are not STRANGE
We are DRAMATICALLY DIFFERENT
Broadway Junior: To Porirua, with love.

Something amazing is happening at Ngati Toa School in Porirua (Wellington Region) right now. In term 4 this year they will be staging their very first Broadway Junior production as a full school musical, directed by teacher, Cheryl Moeau. This school was selected by Music Theatre International (Australasia), who make this collection of shows, specifically developed for young performers, available to the New Zealand market, and this special Helping Hand: Wellington Project is also partnered by the Amici Trust presents Junior Theatre NZ. Ngati Toa School were one of the schools, without a full-time performing arts teachers, to apply for this opportunity which will provide them with a free Showkit (all the materials needed to stage the show), mentoring throughout the process, a VIP visit, regular contact with MTI based in Melbourne, and much more! I am grateful to have been selected by MTI (Australasia) to help support Ngati Toa School through the process of staging their production from page to stage.

Fresh off the success of directing the St Mark's Church School (Wellington) senior production of Shrek Jr. I am filled with renewed excitement about this amazing collection of shows. In 2016 we celebrate the 20th anniversary of the Broadway Junior Collection, developed originally by Freddie Gershon, Timothy Allen McDonald and Cindy Ripley. The collection started all those years ago with the first title, Annie Jr., which I had the pleasure of directing earlier this year. It is so wonderful seeing young people up on that stage telling a story and growing in 21st century skills such as creativity, problem-solving and innovation.

We are also so fortunate here in New Zealand to be able to enjoy regular visits from the team who created (and continue to create) the titles in the Broadway Junior Collection, thanks to the passion of Music Theatre International (Australasia) and The Amici Trust presents Junior Theatre NZ. Last year we had founder of iTheatrics, Timothy Allen McDonald, and head choreographer for Broadway Junior, Steven G. Kennedy. Their workshop in Auckland was inspiring and fun. It gave me new ideas to consider in my own teaching practice. More recently, we had Cindy Ripley, the go-to-guru of musical theatre education tour New Zealand and work with our young people in several cities. I had the privilege of travelling with and supporting Cindy for her Wellington and Timaru legs of the tour, through Junior Theatre NZ. I am so grateful for this incredible experience. Cindy is so inspiring and watching her work with my students here in Wellington has had a major influence on my work.

Stories matter. We make sense of our world through stories and we come together as communities through storytelling. Keep telling stories and keep being involved in theatre. I can't wait to keep you updated with Ngati Toa School's amazing journey. We have special opportunities here in New Zealand and life in the arts has never been better!

Article by Robert Dil.

Robert is a passionate arts education specialist using theatre, music, puppetry, along with children's media and literature, to advocate for children and the arts, literacy and to inspire positive growth in his students and community. A highly experienced, globally travelled and IB-trained practitioner, Robert is also a freelance children's theatre director, writer and musician. Previous directing credits in Auckland, Beijing, Shanghai, Hong Kong and Wellington have included: Disney's The Jungle Book Kids, Aida: School Edition, The Miracle Worker, Disney's Winnie the Pooh Kids, Tarzan, The Polkadots and Auckland Philharmonia's Magic Carpet Ride (Auckland Town Hall) and most recently for St Mark's Church School, the recent Musical Theatre Club production of Annie Jr. and senior production, Shrek Jr. Robert holds a master's degree in Drama and Theatre for Young People with Distinction (Charles Start University, Australia).
WORKSHOP TOUR 2016

Drama Survivor:
Time to get inside your thoughts in a like-minded environment.
A chance to unpack your mind, ask questions, hear ideas and plan as required by you. This workshop runs to suit the needs of the participants.

Scholarship Drama
Workshops for Student and Teachers focusing on the requirements of NZQA Scholarship

Middle School Planning
A workshop looking at possible units and programmes for years 7 - 10.
Includes resourcing, assessments and ready to use units

Emma Bishop
DNZ President
HOD Drama Saint Kentigern College

Daniel Betty
DNZ Regional Rep Coordinator

Acting Technique in the Modern Classroom -
Exploring Stanislavski, Meisner and Laban

Practically Exploring Performance Style and their Conventions
Focusing on Brecht, Shakespeare and Artaud

Devising: Creating Relevant Stimulus for and with Young People
A practical approach to guiding students through creating dynamic theatre

Unlocking Shakespeare
Using excerpts of Shakespeare’s work participants will create the world of the play, break down the language and develop characters through applying a variety of acting techniques.

Drama and Literacy
Children as play makers and performers
Charles Bisley offers workshops which show ways to combine drama and literacy for students up to year 10. The purpose of these workshops is to develop personal voice and writing, as well as give students more agency as social learners. Drama is not only a rich medium for learning in itself, it can also be embedded in talk and combined with other media and literacies, such as critical and and digital ones.

Charles Bisley
Drama NZ Vice-President
Kelburn Normal Primary School

Musical Theatre in the Primary School
This workshop will explore staging musicals and teaching musical theatre to young people in the primary school setting.

Puppet Play!
Puppetry is an ancient art form that is having a global resurgence. Ever wanted to know what goes into being a performer on Sesame Street or onstage with Avenue Q? Come and play with puppets and gain some great ideas for use in the classroom.

From Page to Stage
We will explore ways to bring picture books and children’s novels alive through drama both for classroom use and in creating theatre for performance.

Robert Dil
Theatre for Young People
Director of Perf Arts St Mark’s School

If you are interested in having one of these workshops in your area or school
email us dramednz@gmail.com
I loved the way that it was invented from the smallest thing ever
Charles Bisley – Vice-President, Kelburn Normal School

I’d just spent 6 weeks devising a loose narrative with my year 5&6 literacy class. We’d started the process by watching Ozu’s film Ohayo, about two children who went on a language strike out of puzzlement at their parent’s meaningless (to them) verbal pleasantries. It was a revolt at their parents not buying them a television. Our devising was driven by the kids’ questions, around the subject of the gap between adult’s language and theirs; the devising was a great show in itself.

But then came rehearsal week– the four practice slots in the hall, and the dishevelled dress rehearsal. I had that sinking, out-of-my-depth feeling. The kids made up so much new stuff; the play meandered inaudibly in the big space, and was only halfway through when our 40 minutes was up. The kids were taken aback too, and insisted we had more rehearsals. I thought you should have known better than to make a wholly devised play with a class when a product was required, and for a ‘discerning’ community (the play was one of four for the community, and the only devised one).

On the other hand I believed in the class, in their improvisatory verve. I didn’t know if they could pull it all together into a performance, but I sensed they might, especially as they’d learnt to collaborate so well by now. In the event the play spun along with only a few oily patches. The kids were thrilled with themselves, with what they made.

This wasn’t the first time I’ve come up against this dilemma, let’s call it process versus product, nor the first time children’s creativity as devisers and actors has come together so memorably. I put this collage of their reflections up on their play blog. And I’ve copied you in, my creative colleagues, as I know you appreciate what kids can do when given the power.

When I first heard we were doing a play, I expected it to be like this. Firstly I was expecting Mr Bisley to make up most of the play but he only introduced us to the movie Ohayo that created the tiny hole that created the starting point of our play. From then on us kids made up the rest of our play. Unlike other classes, ADD.E took steps before the final copy of the play. I think that’s a better way to make something really good. I never thought we would finish the play in time but we managed it.

I really loved the song at the end. It just made us bond together. The play made not just me but others interact and bond with others. I was really happy when people told me I was funny. To hear I was funny is great because I was pretty nervous at the start but then I got into it.

Personally, I think that improvising worked very well. I am glad that we didn’t read a story together and turn it into a play or something. Improvising made the whole play so much funner. It was also more interesting to perform, because there were no rules we had to follow. I think that the audience enjoyed it a whole lot more than if we had read from a skript. If we had read from a skript, I would have felt really nervous. Improvising made me feel safer while performing.

The best thing about our play was that we go to improvise our lines. The thing with plays where you don’t improvise is that
a) It’s hard to remember your lines and
b) It sounds robotic
Because we did a dress rehearsal to the same people as we did the actual play to the same people as we did the actual play to, then it would have been a surprise because all our lines were different. We could add little jokes in which we couldn’t of done with a script.

Afterwards: After the play I was just an emotional thunderstorm. I kept on saying to myself ‘why does it have to end?’

I loved acting out our play because we didn’t have a script to stick to, so we could add small jokes and things to it. Also if we made a mistake it wouldn’t mess anything up really badly.

I kind of liked our play a bit more than the other class’s plays because we kind of had a free natural relaxed feeling to it. The other class’s plays were either a real story or not having the children’s ideas shine through the script.

Being on stage was really fun and it let the audience see your acting skills. It also just makes you feel good because, well, you cannot deny it, everyone loves being centre stage.
Audition Workshop for Drama Students

Thinking of applying for Drama School in 2017? Unitec is offering two one-day audition workshops designed to teach you the skills to deliver a fantastic audition! We are three Unitec acting students (acting mentors: Melissa Cameron, Todd Waters & Singing tutor: Saale Ilaua) in our final year of study for a Bachelor’s Degree of Performing and Screen Arts: Acting for Stage and Screen at Unitec in Auckland.

The workshop will focus on the audition process for Unitec’s full time actor training, and will teach you new voice, singing and acting techniques to help you develop your audition pieces to their full potential. Our aim is to help you prepare and become inspired by your audition pieces so that you can confidently showcase both your personality and acting ability in any audition situation.

When (choose one):
Workshop 1: 21st of July, 9am until 4pm (just a couple of places left for this date!)
Workshop 2: 22nd of July, 9am until 4pm

Where: Unitec Acting Studios,
Room 2057 Building 6 (Level 2)
Enter 1, Carrington Road,
Mt Albert, Auckland

Cost: $20 cash on the day

When enrolling state the date you would like to attend.
Get in quick as spaces are limited to 20 people per day to ensure each student gets adequate time with tutors.

To be considered for a FREE scholarship Place:
Get your student to write a sentence or two on their registration form about why they would be stoked to have this opportunity!
This opportunity is for those students who are unable to pay the workshop fee.
NEW ZEALAND THEATRE IS ALIVE AND WELL

SKYCITY Theatre
Review by Amanda Burnett

Kate Shepard is a name or face whom most kiwis know, or at least pass around as we buy our daily flat white, pay for parking or on the odd occasion we have some cash.

Hers is a name we link with New Zealand history, politics and feminism, but not often with Punk Rock music, leather and musical theatre. But not all of these are synonymous with ‘That Bloody Woman’.

Luke Di Somma and Gregory Cooper have created a musical bursting with wit, kiwi humour, energy, power and an incredibly moving (I mean this both equal parts toe tapping and heart variety) score and script.

The show was a great mix of Rock anthems, audience interaction, innuendo, history and truthful, heart-breaking characters.

It told the story of a real woman and all of her struggles to change a nation. With an outstanding cast of powerful voices headed by the incredible Esther Stephens, the show has you on the edge of your seat from the first moment.

‘That Bloody Woman’ is perhaps as important for New Zealand history and musical theatre as ‘Hamilton’ has been to America and I hope that it will go beyond our shores and out into the world. I left the theatre feeling PROUD on so many levels. Proud to be part of such an amazing theatre community, proud to be a woman and so proud to be a New Zealander.

‘That Bloody Woman’ is currently showing at The Court Theatre in CHCH – don’t miss out!

Q Theatre
Review by Emma Bishop

What could be better than a night out at the theatre with a dynamic group of drama teachers…..a group of teachers attending New Zealand’s own creation from The Conch ‘The White Guitar’.

‘The White Guitar’ is a story of universal displacement and the harm that comes from that, told through the lives the Luafutu family: powerful patriarch John and sons Matthias and Malo (aka Scribe).

This was a play of two halves, with the first half setting the scene and the context of being a proud Samoan family coming to Niu Sila with the dream of living a better life as a young family. This better life included living in Ponsonsby Akld and Christchurch, a life of racism, crime, gangs, alcoholism, violence and drugs whilst upholding a sense of fa’a Samoa – the Samoan way.

The second half was about reality for the boys who were now telling their stories, the path they lead largely influenced by their father and their love for him. This half had much more connectedness for the line of drama teachers sitting in the second row….all moved to different degrees but different moments and elements. There is something about telling your own story and the ownership of it, it was real, honest and heartfelt.

The technology elements with the amazing sound scape that included John’s guitar playing throughout as he watched his life story told created a strength and reinforced the power of his place in the family. This along with the lighting design, use of minimal set and projections added so many ingredients to this already richly full piece, and who could go past a free ‘Scribe Concert’ to top it all off…..

Thanks PAANZ and The Conch for your commitment to this story and for making it accessible to New Zealand.
Art is active and incomplete. Always shifting, always becoming. Art is a sneak peak into the future of potential, of what could be. Not a past result of what has already been done. Art is a process not a product.
An Amazing experience for a student........

My Name is Kassidy Kinvig and I am a student at Ruawai College in Northland. At our school we get the opportunity to participate in Gateway Week where we are given the chance to choose a career option and find a work placement to spend the week with to experience what it’s like in that particular job choice. I got presented with such an amazing opportunity that I couldn’t pass it up, I was asked if I wanted to spend my week at Auckland Theatre Company alongside Whetu Silver.

Whetu allowed me to shadow her for the week helping her with all of her tasks and letting me be a part of the theatre world. For the first two days I was at the Basement theatre with Whetu and the entire cast of the production "Hine". This was an extraordinary experience as I was able to witness the Maori culture more in-depth and the power that acting can create. On the third day that I was at the Auckland Theatre Company office. This was such an amazing experience because I felt like I was on a movie set. Everyone had their own little office areas, they were all hard at work and there were separate rooms where the actors were rehearsing their lines for some upcoming plays. Everyone at the ATC office was extremely nice and it was obvious that they were all talented at managing and organising and everyone had a passion for their jobs. I was shown the props and costume room and again it was like the movies. The costume room was a long room filled with all of the possible costumes you could think of from the 'weird and wonderful' section, to the women’s suits and capes and of course I put on a few costumes while I was in there!

On the last day that I was there, I was taken to watch the matinee production of "That Bloody Woman". From that moment I knew that my fate was sealed, this was definitely the industry I want to be a part of.

I feel like I am so honoured to be able to spend my time with Whetu. I can tell from the small fraction of time that I spent with her that she is extremely talented and passionate and she has the kindest heart. I would like to thank Whetu so much for giving me this opportunity and I will never forget the time she allowed me to spend with her.

This gateway experience changed my entire perspective on my future and who I aspire to be. During my time at gateway I was a witness to the magical world of theatre, I was exposed to all the emotions and knowledge that you gain from being a part of something so remarkable. This gateway experience has shown me all the funny, boring and exciting times of theatre and it has given me even more of a motivation to pursue my aspirations. Being able to tell a story in a whole new and different way and being able to become someone else to tell it is incredible.

Moving forward I plan to apply to Toi Whakaari the best drama school in New Zealand for next years intake (2017). I am hoping that I will get accepted into the school because it would allow me to move forwards in the industry and build further knowledge. I know that if I’m not accepted into the school however that it is only one small phase in my life and better things will come too.
This symposium seeks to draw out and examine common 'threads' in two contemporary pedagogical approaches: the drama-based inquiry learning of Heathcote’s 'Mantle of the Expert' approach and the collaborative, digitally-connected methods used in schools identified as Innovative Learning Environments / ILEs, Modern Learning Environments / MLEs and Universal Design for Learning Environments / UDLs.

Hosted by Rototuna Junior High School, Hamilton (a purpose-built Universal Design for Learning school formally opened in April 2016), the symposium includes presentations from over a dozen New Zealand teachers. There will also be an introduction to the latest research and theory in Mantle of the Expert and an opportunity to observe an experienced practitioner engaging with learners from the school.

Participants will gain insights into the theoretical underpinnings and practical realities of classroom practice. They will take away tools and strategies to enhance their own teaching and they will reflect on the synergies and complications of employing drama-based pedagogies within Innovative Learning Environments.

The symposium is aimed at teachers with some experience or curiosity about drama-based pedagogy and / or collaborative learning including in ILE, MLE and UDL settings. It will be of interest to those teaching in primary, intermediate and junior secondary contexts as well as to researchers and student teachers.

15-16 October 2016

Rototuna Junior High School, Hamilton

$100 per person including bagged lunch

Limited places available

For more information email mantleoftheexpertnz@gmail.com