

Drama 2013

Teaching and learning resources

Reference materials

Teachers are encouraged to use a range of reference materials throughout the course of study and refer to advice about selecting texts for Drama provided in the syllabus (p. 6). Resources for recorded live performances are included throughout the listed references. Teachers consider syllabus requirements when selecting recorded live performances for assessing the *Responding* dimension.

Text and reference books

A wide variety of texts and resource materials can be used as sources of information about Drama. Book suppliers and publishers are able to provide information regarding current publications.

Abbs, P 1989, *A is for Aesthetic: Essays on creative and aesthetic education*, Falmer Press, London.

This volume reaffirms the important role of the arts in school curriculum. The specific arguments formulated in the book aim to advance conservationist postmodernistaesthetic.

Boal, A 1992, *Games for Actors and Non-Actors*, Routledge, London.

The games, methods and techniques of Augusto Boal's Theatre of the Oppressed, including image theatre, forum theatre and invisible theatre.

Brockett, O 2010 (10th edn), *The Essential Theatre*, Holt, Rinehart and Winston, Austin, Texas.

This book has established a reputation as one of the most comprehensive, authoritative surveys of the theatre in academia. The current edition is in full-colour and includes many representations of current and classic performances.

Brown, P (ed.) 2010, *Verbatim: Staging memory and community*, Currency Press, Sydney.

This book is intended for teachers and students studying and making verbatim theatre at senior high school level. It explores the key challenges of verbatim theatre and includes an overview of verbatim and documentary theatre practices, analysis and exercises, workshops for exploring themes and issues, a selection of plays and interviews with their creators.

Carroll, J, Anderson, M & Cameron, D 2006, *Reel Players? Drama, technology and education*, Trentham Books Ltd, Stoke on Trent, UK.

Brings together the performance world of educational drama and the real-world digital environment inhabited by many young people. This book illustrates the dramatic conventions drama teachers can bring to using interactive and online performance in their classrooms.

Carter, D 2005, *Racing Against Time: The actor's handbook for working in film and television*, Currency Press, Sydney.

A short course in surviving the casting process in film and television through to post-production. This manual provides practical hints and valuable insights for actors working in film and television.

Drama Australia 2007, *Aboriginal and Torres Strait Islander Guidelines for Drama/Theatre Education*, Stafford, Qld.

These guidelines prioritise access to and participation in learning that seeks to take the broader context of Indigenous educational perspectives and redefine their relevance in the study of Contemporary Aboriginal and Torres Strait Islander Theatre in Australia for drama educators.

Gattenhof, S 2006, *Drivers of Change: Contemporary Australian theatre for young people*, Drama Australia Monograph no. 5, Stafford, Qld.

Provides a comprehensive framework for analysing contemporary theatre for young people, going beyond the traditional elements and conventions of drama.

Gration, S & Peelgrane, N 2008, *Commedia Oz: Playing Commedia in contemporary Australia*, Currency Press, Sydney.

A training manual for teachers, students, actors and directors designed to assist in the interpretation and playing of Commedia in an Australian context. Chapters cover the history and influence of Commedia, suggestions for modern interpretations, activities and exercises, the role of the director and the actor's journal, training actors, a professional script, and ideas for units of work and assessment. There is also a glossary and a reference section for further reading.

Harwood, R 1984, *All the World's a Stage*, Martin, Secker & Warburg Ltd, London.

Traces the whole development of theatre from Aristophanes to Brecht, focusing on the artistry and ingenuity which have given playwrights and actors their place in history.

Kishawi, T 2010, *Teaching Commedia dell'Arte*, Lightwire Theatrical Productions, Australia.

The book is designed to give students a well-rounded knowledge of Commedia characters, status relationships and scenarios.

Linklater, K 1976, *Freeing the Natural Voice*, Drama Book Publishers, New York.

Describes the mechanics of the voice and obstacles of spontaneous, effective vocal expression and details exercises for developing and strengthening the voice as a human and actor's instrument.

McGaw, C, Clark, L & Stilson, KL 2004, *Acting is Believing: A basic method*, Thompson Wadsworth, Belmont, California.

A comprehensive interpretation of Stanislavski's acting theory aimed at the undergraduate. Chapters include approaches to learning acting, approaching the creative state, auditioning, and suggested plays for scene work.

Nicholson, H 2000, *Teaching Drama 11–18*, "Introduction: Dramatic practices and pedagogic principles", Continuum, London.

A comprehensive guide to drama teaching, including case studies and practical examples, that aims to prepare the reader to develop subject knowledge, plan courses, manage classrooms, and monitor and assess work. In addition, the book explains ways pre-service and newly qualified teachers can work with mentors for shared benefit.

O'Neill, C 1995, *Drama Worlds: A framework for process drama*, Heinemann, Portsmouth, New Hampshire.

Examines and analyses process drama and its significance as a legitimate form of theatre. The connection between drama elements and conventions in process drama and their application in theatre texts provides a rich source of ideas for structuring drama work.

- O'Toole, J 1992, *The Process of Drama: Negotiating art and meaning*, Routledge, London.
Demonstrates how dramatic meaning emerges, shaped by its multiple contexts, and illuminates the importance of all the participants to the dramatic process. It provides a unique model of the elements of drama in context and explains how these are negotiated to produce dramatic art.
- Pickering, K 2005, *Key Concepts in Drama and Performance*, Palgrave Macmillan, Hampshire.
Provides an explanation of the language and conceptual framework of drama and performance. The book is organised around five key concepts: playscripts, performance concepts, production concepts, staging concepts and critical concepts. It traces the work of Aristotle, Stanislavski, Brecht, Shakespeare and Schechner and is a valuable tool for teachers and drama students.
- Pierse, L 1993, *Theatresports Downunder: A guide for coaches and players*, Improcorp Australia, Sydney.
A comprehensive guide to the teaching principles and methods of Theatresports in Australia. The book outlines the art and process of improvisation and theatre games, and the valuable theatre and communication skills they teach.

Realism

- Benedetti, J 1989 (revised edition), *Stanislavski: An Introduction*, Methuen, London.
Benedetti's Stanislavski is a clear and succinct explanation of Stanislavski's writings and ideas, especially those in the Stanislavski's acting trilogy — *An Actor Prepares*, *Building a Character*, and *Creating a Role* — a staple of every actor's library.
- Benedetti, J 1998, *Stanislavski and the Actor*, Methuen, London.
Offers a clear modern presentation of Stanislavski's methods of actor training and rehearsal. Benedetti build a comprehensive description of Stanislavski's 'system' in contemporary language that is easy for today's actors and teachers to understand and shows that Stanislavski's teachings still have a wide application.
- Benedetti, J 1999 (rev. ed.), *Stanislavski: His Life and Art*, Methuen, London.
Benedetti's fully revised and expanded critical biography of Konstantin Stanislavski explores key moments in Stanislavski's career and a deep understanding of the evolution of Stanislavski's revolutionary acting 'system'.
- Benedetti, J 2005, *The Art of the Actor: The Essential History of Acting, From Classical Times to the Present Day*, Methuen, London.
This single-volume survey of the history of acting is an essential and practical guide for all students of the theatre. Benedetti traces the evolution of the theories of the actor's craft, drawing extensively on extracts from key texts. Beginning with the classical conceptions of acting as rhetoric and oratory, it progresses to examine the art of the actor in Shakespeare's time, through to the modern day. The book also summarises the contribution and theories of key figures such as Diderot, Stanislavski, Meyerhold, Brecht, Artaud and Grotowski.
- Braun, E 1982, "Stanislavsky and Chekhov" in *The Director and the Stage: From Naturalism to Grotowski*, Methuen, London.
Concentrates on the most famous directors of this century — Stanislavski, Reinhardt, Graig, Meyerhold, Piscator, Brecht, Artaud and Grotowski. Braun's guide focuses on the practical, delineating how each director changed the tradition that came before him.

Carnicke, S 2000, "Stanislavsky's System: Pathways for the Actor" in Hodge, A (ed.) *Twentieth Century Actor Training*, Routledge, London.

Leading experts present analyses of the theories, training exercises, theoretical and aesthetic concerns, and productions of fourteen directors. The book examines the relationship between actor training, production and performance.

Hagen, U 2008 (rev. ed.), *Respect for Acting*, Macmillan, New York

Draws from Hagen's experience, skill, and personal and professional expertise as an actor. The text includes 'object exercises' with a wealth of detail to stimulate students preparing a scene for presentation.

Innes, C (ed.) 2000, *A Sourcebook on Naturalist Theatre*, Routledge, London.

Provides essential primary sources documenting one of the key movements in modern theatre. The introduction provides an overview of naturalist theatre and explores its key themes. Innes exemplifies the movement through three writers and six plays in particular:

- Henrik Ibsen — *A Doll's House* and *Hedda Gabler*
- Anton Chekhov — *The Seagull* and *The Cherry Orchard*
- George Bernard Shaw — *Mrs Warren's Profession* and *Heartbreak House*.

Levin, I & Levin, I 2002, *The Stanislavsky Secret*, Meriwether Publishing Ltd, Colorado Springs.

Summarises the last concepts from Stanislavsky's final works in an orderly text for teachers and students. Six comprehensive chapters examine Stanislavsky's method to help actors to transform themselves into believable and fascinating stage characters.

Merlin, B 2007, *The Complete Stanislavsky Toolkit*, Nick Hern Books, London.

A guide to Stanislavsky's famous "system" that illustrates, with exercises, each of his acting techniques. It brings together the terms and ideas explored and modified by Stanislavsky throughout his life from the early 1890s until his death in 1938. The book is organised into three sections: Training, Rehearsal and Performance.

Milling, J and Ley, G 2001, *Modern Theories of Performance: From Stanislavski to Boal*, Palgrave Macmillan, Basingstoke, UK.

This book is a critical exploration of the theoretical writings of key modern theorists from Stanislavski to Boal, offering a summary of their theories and a critical commentary.

Mitter, S 1992, *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook*, Routledge, London.

A systematic appraisal of three principal paradigms in which theatre work is conducted — those developed by Stanislavski, Brecht and Grotowski. The author compares each system to the work of the contemporary director, Peter Brook.

Moore, S 1968, *Training an Actor: The Stanislavski System in Class*, Viking, New York.

A series of dialogues between the author and her students exemplifies Stanislavski's systematic approach of acting.

Stanislavski, K 1989, *An Actor Prepares*, Methuen, London.

First volume of Stanislavski's trilogy on the art of acting. Stanislavski introduces concepts and rehearsal aids including the "magic if", "emotion memory", the "unbroken line". This seminal work is written from the viewpoint of fictional actors taking lessons from a director, based on Stanislavski.

Aboriginal and Torres Strait Islander perspectives

These resources support the *Aboriginal and Torres Strait Islander perspectives teaching and learning resource for Drama 2013* available at www.qcaa.qld.edu.au/20325-teaching.html

When developing school-based resources or selecting texts or materials, teachers should carefully evaluate their educational value for embedding Aboriginal and Torres Strait Islander perspectives. In particular, it is essential that the materials selected are sensitive and adequate in their treatment of Aboriginal aspects and Torres Strait Islander aspects of the subject matter.

Selecting and evaluating resources www.qcaa.qld.edu.au/3035.html, under Guidelines, provides criteria for selecting appropriate texts for classroom use about Aboriginal peoples and Torres Strait Islander peoples and their cultures.

References about cultural and social considerations

- Casey, M 2004, *Creating Frames: Contemporary Indigenous Theatre 1967–1990*, University of Queensland Press, Queensland.
Provides the first significant social and cultural history of Indigenous theatre across Australia. *Creating Frames* traces the journey behind a substantial national body of work and its importance in ensuring that Indigenous voices are heard.
- *BabaKiueria*
A satirical short film presented as an ethnographic documentary examining the customs of the white natives of “Babakiueria”, from the perspective of the country’s black colonisers. The film looks back at the moment of first contact and at white people’s place in contemporary Babakiuerian society. The narrator also spends time with a “typical” white family. The film can be purchased from the ABC and is available on YouTube.
- “The paralysis of integrity” and “Stepping stones to Australian Indigenous drama” in Strube, H, Beh, M, Davis, S, Jones, A, Ryan, S & Yaxley, R 2010, *Dramatexts: Creative practice for senior drama students*, Jacaranda Press, Brisbane.
These chapters from *Dramatexts* provide teachers with useful information about and advice on teaching Indigenous drama/theatre in the classroom.
- *First Australians: The Untold Story of Australia*
A seven-part SBS documentary series chronicling the birth of contemporary Australia from the perspective of its first people. *First Australians* depicts the true stories of individuals — both black and white — caught in tensions of friendship, revenge, loss and victory in Australia's most transformative period of history. The series begins in 1788 in Sydney, with the friendship between Governor Phillip and Bennelong, and ends in 1993 with Koiki Mabo's legal challenge to the foundation of Australia.
- *First Footsteps*
A four-part documentary series exploring the story of how people arrived and thrived on the Australian continent. It includes new archaeological discoveries that reveal how the first Australians adapted, migrated, fought and created in dramatically changing environments

- Rudd, K. 2008, *The Apology to Australia's Indigenous Peoples*.
On 13 February 2008, the Australian government passed a motion that formally apologised to the Stolen Generations. Prime Minister Kevin Rudd tabled the motion, apologising to Indigenous Australians "for the laws and policies of successive Parliaments and governments that have inflicted profound grief, suffering and loss". A transcript of the speech is available at <http://www.aiatsis.gov.au/collections/exhibitions/apology/sorry.html>

Community organisations

- *Aboriginal Centre for Performing Arts (ACPA)* www.acpa.net.au
ACPA is an Aboriginal and Torres Strait Islander performing arts training institution, providing training in the performance disciplines of dance, music and theatre at Certificate III, Certificate IV, Diploma and Advanced Diploma levels. It attracts students from urban, regional and remote communities across Australia.

Aboriginal and Torres Strait Islander cultures have been maintained over time by a strong tradition of story-telling through performance – words, music and dance. ACPA's programs respect, support and build on that tradition, in the context of preparing students for employment in the broader Australian creative industries.
- *Bangarra Dance Theatre* www.bangarra.com.au
Bangarra Dance Theatre fulfils the roles of creative producer and cultural agent. Bangarra's key objectives are to contribute to improving the lives of Indigenous Australians and to tell their stories through innovative world-class dance theatre. Presenting over 110 performances each year, Bangarra tours to national, regional and remote centres across Australia and internationally.
- *Big hArt* www.bighart.org
Big hART is a not-for-profit organisation committed to the arts and social change. Made up of community builders, field workers, researchers, artists, arts workers, and producers, Big hART's programs have assisted over 6,500 people experiencing severe disadvantage in 32 communities across Australia, helping them to make sustained changes in their lives.
Big hART works to take the issues faced by these communities and make them visible in the public sphere and influence social policy. Through its programs and activities, Big hArt creates high quality cultural activity which drives personal, community, and regional development to produce critically acclaimed, high quality art for local, national and international audiences.
- *Drama Australia's Aboriginal and Torres Strait Islander Guidelines for Drama/Theatre Education* www.dramaaustralia.org.au/guidelines.html
Drama Australia formulates Drama and Theatre Education guidelines. The official guidelines are endorsed by Drama Australia and have full endorsement of the National Association through a decision of the Annual Meeting of Council (the Drama Australia governing body) and are binding upon member associations.
- *National Indigenous Television (NITV)* www.nitv.org.au
A free-to-air SBS channel broadcasting across Australia that provides a nationwide Indigenous television service and selected online audiovisual content. The content for these services includes a variety of programs, including arts, culture and biographies, that is primarily commissioned or acquired from the Indigenous production sector.
- *Selecting and evaluating resources* www.qcaa.qld.edu.au/3035.html under Guidelines
A QCAA resource providing criteria for choosing appropriate texts about Aboriginal and Torres Strait Islander peoples for classroom use.

Plays

These resources are examples of Indigenous plays. This list is not exhaustive, nor is any of the plays prescribed.

- Bennett, R 1997, *Up the Ladder*, Playlab Press, Brisbane.
The play is set in the rough and tumble world of the 1940s sideshow boxing ring — the only way for a young Aboriginal man to make a quid, foster a dream and find a way out and up the ladder. Using bold theatrical style, *Up the Ladder* evokes a carnival atmosphere and the humour and energy of the old sideshow world.
- Enoch, W “Black Medea” 2007, in V Cleven et al *Contemporary Indigenous Plays*, Currency Press, Sydney.
Black Medea is Wesley Enoch’s richly poetic adaptation of Euripides’ *Medea*. Blending Ancient Greek and Indigenous storytelling styles, Enoch weaves a commentary on contemporary Aboriginal experience.
- Enoch, W and Mailman, D 1996, *The Seven Stages of Grieving*, Playlab Press, Brisbane.
A contemporary Indigenous performance text from the highly acclaimed Kooemba Jdarra. Appropriating western forms whilst using traditional storytelling, it gives emotional insight into Murri life. This one-woman show follows the journey of an Aboriginal “everywoman” as she tells poignant and humorous stories of grief and reconciliation. *The Seven Stages of Grieving* has a universal theme told through the personal experiences of one incredible character.
- Gilbert, K 1968, *The Cherry Pickers*, Burrumbinga Books, Canberra.
Based on the experiences of itinerant rural workers, the play explores issues of family, spirituality and dispossession. The narrative combines creation myths, tribal ritual, political oratory, dirty jokes, songs and interminable waiting, which forms the heart of the play. Gilbert structures the work around a group of indigenous Australians condemned to wander the margins of their own continent in pursuit of whatever work they can find.
- Merritt, R 1978, *The Cake Man*, Currency Plays, Sydney.
This landmark play portrays life on a mission in Western NSW. A simple, moving story which shows white Christian paternalism from a black point of view.
- Milroy, D “Windmill Baby” 2007, in V Cleven et al *Contemporary Indigenous Plays*, Currency Press, Sydney.
The story of Maymay, an old Aboriginal woman who returns to the deserted Kimberley cattle station that was her home 50 years earlier. A one-woman redemption piece told through Indigenous voices, with the endearing characters of Wun-man, Two-man, Aunty Darbella and old Maymay, the play is delivered with the poetry of a campfire storyteller.

Student texts

- Carey, D 2006, *The Actors Audition Manual*, vol. 1, (revised edition), Currency Press, Sydney.
The ‘red audition bible’ provides a wealth of practical advice for the young actor, and a fresh and diverse range of speeches for men and women, including first-rate contemporary Australian monologues.
- Cooper, S & Mackay, S 2000, *Theatre Studies*, Stanley Thornes, UK.
A student-friendly guide to the key theatre practitioners and styles of the 20th century, accompanied by illustrations.

Crawford J, Hurst C, Luger M & Wimmer C 2003, *Acting in Person and Style in Australia*, McGraw Hill, Sydney.

A comprehensive text that features actor development exercises as well as overviews and conventions of a selection of styles from ancient Greek to eclectic and Australian including photos, where possible, from Australian productions.

Ewing, R & Simons, J 2004, *Beyond the Script: Drama in the classroom*, Primary English Teachers Association (PETA).

Supports genuine inquiry in the drama classroom. It demonstrates that drama offers a “proving-ground” in which students can test and contest ideas and perspectives.

Gadaloff, J 1991, *Australian Drama*, Jacaranda Press, Brisbane.

A broad historical overview of the development of Australian drama with accompanying play excerpts and drama activities.

Gadaloff J 1998, *Springboards: Australian drama 2*, Jacaranda Press, Brisbane.

Supports opportunities for the student to work as director, dramaturge and critic, and includes key Australian plays and key scenes.

Gauntlett, M and O'Connor, B 1995, *Drama Studies: An Introduction for senior students*, Longman Australia Pty Ltd.

A study of modern theatre practice covering acting skills through discussion, activities and case studies. Part 1 introduces improvisation, playbuilding, acting and performance. Part 2 extends the study of these areas by considering their place in relation to improvisation in Commedia dell'Arte, playbuilding in Community Theatre, acting in realist drama and performance at the Sydney Theatre Company.

Haseman, B & O'Toole, J 1987, *Dramawise: An introduction to the elements of drama*, Heinemann, Melbourne.

A seminal work, which identifies and exemplifies elements of drama through games, exercises and script extracts.

Neelands, J 1990, *Structuring Drama Work*, Cambridge University Press, Cambridge, UK.

A comprehensive guide to using a range of drama conventions for context building and narrative, poetic and reflective action. Includes sections on structuring drama for learning opportunities and theatre as a learning process.

Strube, H, Beh, M, Davis, S, Jones, A, Ryan, S & Yaxley, R 2010, *Dramatexts: Creative practice for senior drama students*, Jacaranda Press, Brisbane.

Explores the way drama is “jumping spaces” from theatre to film to cyberspace and based on the Drama Senior Syllabus 2007 for Queensland.

Tourell, L and McNamara, M 1998, *A Practical Approach to Drama Performance*, Heinemann, Portsmouth, New Hampshire.

The book includes a chapter on Stanislavskian Realism. Key features of the book include: concise and clearly written theory combined with a wide range of individual, pair and group exercises, ongoing focus on workshopping and performance, strong emphasis on self-evaluation and the value of critical responses to dramatic performance.

Websites

Many websites can be used to enhance a course of study in Drama, and these often include useful resources and links. Some particularly useful sites include:

- ABC artsonline www.abc.net.au/arts
Articles, reviews, interviews, blogs and videos on contemporary Australian and international practitioners in the arts, including the performing arts.
- Artfilms www.artfilms.com.au
Artfilms offers a wide range of recorded live performances for arts education and arts practitioners. Artfilms sources performances from many countries and produces films, CD-ROMs and interactive e-books in association with independent artists and film producers, leading contemporary theatre and dance companies, researchers, lecturers and universities across the world.
- Digital Theatre www.digitaltheatre.com
Digital Theatre works in partnership with Britain's leading theatre companies to capture live performance onscreen, offering an online library of diverse and acclaimed productions available to rent or download.

Periodicals

Journals and periodicals provide current and relevant information. Journals and periodicals related to Drama include:

- *Performance Cues*, La Boite Theatre Company.
School librarians may be able to help identify and locate other useful periodicals.

Electronic media and learning technology

A wide range of electronic media, e.g. DVDs, are available on a variety of topics of relevance to Drama. Learning technologies, e.g. software programs, are used to access information in a variety of forms, and to help students gain information communication and technology skills. Educational program distributors are able to supply up-to-date resource lists.

- *A Taste of Shakespeare: Macbeth basics and the character of Macbeth*, 2004, Marcom Projects, Queensland.
Explains the origin of Shakespeare's style and breaks down the play with simple synopsis and character analysis. Also available for other Shakespearean plays.
- *Changing Stages*, Corporation for Public Broadcasting.
In six one-hour programs, Sir Richard Eyre, one of the world's leading directors, gives his personal view of key moments in theatre through the work of American, British and Irish writers, directors and actors, including John Gielgud, Arthur Miller, Vanessa Redgrave, Julie Taymor, David Mamet, and George C. Wolfe. It is complemented by an extensive community and educational outreach plan, including a website.
- *Cirque du Soleil: Fire Within*, Cirque du Soleil, 2002.
This 13-episode television documentary offers an intimate look into the day-to-day lives of the people who played vital roles in the creation of Varekai. It takes us, onstage and off, into the characters and personalities of the men and women immersed in creating the Cirque du Soleil

- *Devising an Original Performance: boy girl wall — A contemporary Australian play*, Drama Queensland.
This classroom resource takes teachers and students through an accessible and creative development process in devising new work.
- *How to Use the Stanislavski System*, Oyston, P 2004.
In this video presentation, Oyston reveals how he combines Stanislavski's techniques in a systematic approach to provide a full rehearsal process or a drama course in microcosm. Using Chekhov's "The Cherry Orchard" as the text with a group of Australian university students, Oyston demonstrates how these methods can be applied to any text, modern or classical. The video can be purchased from Artfilms.
- *Outside the Square*, Drama Queensland.
This three-disc DVD resource includes a 10-week Drama unit, *Outside the Square*, based on the Australian contemporary eclectic play, *The Pink Twins*, by Sue Rider. The unit includes lesson plans, extensive interviews with the director and actor, digitised resources to use in class, assessments assessing Forming and Presenting.
- *Physical Theatre Performance and Pretext*, Drama Queensland.
This CD-ROM includes:
 - performance examples from professional and community physical theatre companies
 - performances by school students — interviews with directors and actors
 - two units of work for Drama in Years 11 and 12, including assessment
 - lesson plans, glossaries and web-links to physical theatre companies and resources
 - examples of students responding to, forming and presenting physical theatre.
- *Stagestruck: Discover Australian performance*, NIDA, 1998.
This CD-ROM provides students with insights into backstage, directing, scriptwriting, designing, costumes and soundscapes, rehearsing actors, dancers and singers, and Australian performing artists.
- *The Drama Skills Videos*, Blake Education Pty Ltd, 1996.
DVDs are titled Movement, Characterisation, and Acting the Part, and are based on a workshop format in which basic exercises are developed into a performance piece. The DVDs are accompanied by a workbook
- *Toil: The Making of Zen Zen Zo's Macbeth* 1998, directed by Tim Roane, Zen Zen Zo.
A 30-minute documentary film giving a behind-the-scenes look at Zen Zen Zo, with a focus on two core training systems: the Suzuki Method and Ashtanga Yoga. The documentary follows the company's 1998 production of *Macbeth: As told by the Weird Sisters*, and examines the company's training routine, rehearsal process and fight training sessions.
- The VCE Theatre Studies Monologue Performance Examination Kit, Drama Victoria.
Two talented Year 12 students present their VCE examination monologues, followed by a critique by drama educators.
- *The Weyreap's Battle Education Pack*, Drama Victoria in conjunction with Melbourne International Arts Festival and AMRITA Performing Arts, Cambodia.
A DVD of the 2005 Melbourne International Arts Festival Performance of Weyreap's Battle, the classical masked dance of Cambodia, Lakhaon Kaol. A CD-ROM of updated resources and activities designed to give teachers and students insights into the Lakhaon Kaol style, and practical ideas for further exploration. All profits from this resource go to AMRITA Performing Arts in Cambodia to assist their work.

Organisation and community resources

A variety of government and community organisations can provide expertise, advice, resources and information to assist in constructing and implementing a course in Drama. Some of these organisations include:

- *ABC artsonline* www.abc.net.au/arts
Interviews with theatre practitioners/companies, such as Ariane Mnouchkine and Théâtre du Soleil.
- *Alana Valentine* www.alanavalentine.com
Playwright Alana Valentine's website provides information about her plays and an outlet for purchasing her published works.
- *Arena Theatre Company* www.arenatheatre.com.au
Based in Melbourne, and celebrating its 40th Birthday in 2006, Arena Theatre Company creates contemporary live performances specifically designed to speak directly to children and young people aged 5 to 25.
- *Artslink Queensland* www.artslinkqld.com.au
Artslink Queensland provides regional artists, cultural organisations and schools with services and products to increase access to the arts and strengthen cultural development in Queensland communities. Artslink Queensland is a not-for-profit, multi-funded, charitable entity and is Queensland's member of the National body, Regional Arts Australia. Artslink Queensland engages with its network of Local Arts Councils and Associate Member arts organisations across all art forms. It delivers its services through its Youth Program, Exhibitions Program and Creative Communities Program.
- *Blast Theory* www.blasttheory.co.uk
The UK-based Blast Theory is a group of artists who create interactive performances and installations. Their work explores interactivity and the relationship between real and virtual space with a particular focus on the social and political aspects of technology.
- *Book Nook* www.booknook.com.au
Book Nook is a performing arts bookshop specialising in online orders, class sets for schools and searches for books that are out of print. Website functionality allows customers to request a quote before ordering.
- *British Council* www.britishcouncil.org/arts
The British Council helps artists have their work viewed internationally. The website has excellent definitions of art forms and profiles leading artists.
- *Circa* www.circa.org.au
Circa, based at the Judith Wright Centre in Brisbane, has a unique vision of circus as a delightful, challenging and contemporary art form. The ensemble of multiskilled performers work year round to explore and extend the limits of what circus can do. Circa stages shows and runs year-round circus training programs and delivers circus training to schools, regional areas and corporate clients.
- *Company in Space* www.companyinspace.com/front/cis_fs.htm
Based in Melbourne, the company pioneers applications of new technology to movement. Their works create dialogues between our visual, aural and kinetic perceptions, and exist in a variety of media, including live performance installations, video and interactive virtual spaces, accessed from anywhere in the world.

- *deBASE productions* www.debaseproductions.com
Established in 1998, deBASE productions, based at the Metro Arts Building in Brisbane, creates and produces original shows, from sketch comedy and clown shows to drama. Schools can source DVDs, workshops and performances from deBase.
- *Flipside Circus* www.flipsidecircus.org.au
Flipside Circus is a Brisbane-based youth circus that teaches children and young people from 4 to 18 years of age tumbling, handstands, juggling, stilts, human pyramids and trapeze acrobatics. Flipside appear in their own shows, as well as in festivals and events.
- *Forced Entertainment* www.forcedentertainment.com
Forced Entertainment is a group of artists who create performances as well as projects in other media and contexts. Based in the UK, their work spans theatre and performance through digital media, video installation and publication. Performance DVDs are available through their online shop
- *Force Majeure* www.forcemajeure.com.au
Force Majeure is a Sydney-based dance-theatre company, formed in 2002, based around a collective of artists from varying disciplines who are committed to creating stimulating movement-based theatre.
- *Frank Theatre* www.ozfrank.com
Frank Theatre is a Brisbane-based professional theatre company committed to producing unique work that stretches the skills of the artists who create the work while simultaneously challenging the everyday perceptions of the audience through the exploration of ideas and issues of social, political and/or cultural concern. Schools can source DVDs from Frank Theatre.
- *Gob Squad* www.gobsquad.com
Gob Squad is a group of artists from Britain and Germany that explores points where theatre intersects with art, media and real life. As well as performing in theatres, Gob Squad makes performances in real world settings, such as houses, shops and underground train stations. Recordings of selected performances are available on their website.
- *Grin and Tonic Theatre Troupe* www.grinandtonictheatre.com.au
Grin and Tonic Theatre troupe has a strong Youth and Education arm and is well respected for its high standard of work in the education system throughout Australia and Asia, including in-school shows.
- *Just Us Theatre Ensemble (JUTE)* www.jute.com.au
Established in Cairns in 1992, JUTE is an award-winning theatre company producing contemporary theatre. JUTE provides regional and remote communities of Far North Queensland with access to the performing arts. JUTE's philosophy demands creative excellence, diversity of voices, access to artistic development, collaboration and partnerships with the broader Australian theatre industry.
- *Kneehigh Theatre Company* www.kneehigh.co.uk
Kneehigh uses a multi-talented team of performers, directors, designers, sculptors, administrators, engineers, musicians and writers to create vigorous, popular and challenging theatre for audiences throughout the UK and beyond.

- *La Boite Theatre Company* www.laboite.com.au
The La Boite Theatre Company in Brisbane is a national leader in the creation and production of high-quality new Australian theatre. As part of their ongoing commitment to the education sector, La Boite provides comprehensive educational resources to teachers and students with their publication Performance Cues and resources available through the education section of their website.
- *La Fura Dels Baus* www.lafura.com/en/
La Fura Dels Baus is a Spain-based performance group. Their works draw on a range of resources that include music, movement, use of natural and industrial materials, application of new technologies.
- *Live Art Development Agency* www.thisisliveart.co.uk
London-based group Live Art Development Agency describes itself as part research tool, part training ground, part advisory service, part broker and part lobbyist. The Live Art Development Agency is committed to supporting artists, practices and ideas of contemporary culture.
- *Markwell Presents* www.markwellpresents.com
Brisbane-based Markwell Presents was founded in Brisbane in 2002 by secondary school teachers Brad Jennings and Steven Maxwell. Jennings and Maxwell coined the term Cinematic Theatre to describe the fusion of live performance and screen technology they wanted to create. Markwell Presents offers a range of resources, including scripts, and services to support drama teachers including professional development workshops, artist in residence programs, in-class workshops, books and DVDs.
- *National Theatre Live* www.nationaltheatre.org.uk/ntlive
National Theatre Live broadcasts British theatre live to cinemas around the world.
- *Playlab* www.playlab.org.au
Playlab is a Brisbane-based organisation that actively supports the creation and development of new performance work and publishes high quality scripts. Playlab provides in-school workshops on aspects of playwriting delivered by professional writers. Each workshop includes extension activities.
- *Queensland Performing Arts Centre* www.qpac.com.au
QPAC provides a range of materials and events encouraging greater understanding and enjoyment of the live arts. Learning and engagement opportunities will enrich the in-theatre experience for all patrons, and support formal learning contexts for students.
- *Queensland Theatre Company* www.queenslandtheatre.com.au
The Queensland Theatre Company is Queensland's state theatre company. The company offers a comprehensive education program that provides teachers with support for the main stage performance season and a range of ancillary programs. Artists in residence, teacher professional development, education resources and schools touring (particularly in regional Queensland) are just a few of the offerings within the education program. An equally strong youth program works alongside the education program at QTC. This program offers opportunities such as Theatre Residency Week, Young Playwrights Program and the QTC Youth Ensemble.
- *Robert Lepage* www.lacaserne.net
Canadian artist Robert Lepage is the founder of the multidisciplinary performance company Ex Machina. The works of Ex Machina rely heavily on technology. Lepage draws on film, opera, rock and museology in creating performances.

- *shake & stir theatre co* www.shakeandstir.com.au
The Shake & Stir theatre company is a comprehensive youth-focused contemporary theatre company. Shake & Stir produce in-school productions, including adaptations of Shakespearean favourites and a program of issue-based performances targeting subjects affecting youth. The company also facilitates in-school workshops, artists-in-residence, weekly after-school classes and coordinates the Annual Queensland Youth Shakespeare Festival, a state-wide arts competition for high school students. Shake & Stir's Mainhouse productions tour nationally.
- *Stage on Screen* www.stageonscreen.com
Stage on Screen produces high-quality DVDs of classic plays. The company produces professionally staged classic plays at London's historic Greenwich Theatre, and then records them with multiple cameras on high definition 16:9 widescreen video and 5.1 surround sound. The plays are filmed in front of a live audience to capture the atmosphere and tension of live theatre. The recordings include optional subtitles and are available for purchase on DVD.
- *Tadashi Suzuki* www.blesok.com
Tadashi Suzuki is the creator of the Suzuki method of actor training and founder of the Suzuki Company of Toga. The Suzuki Method is a system of exercises, designed to be a realisation of Suzuki's Philosophy. The site contains a translation of an article by Tadashi Suzuki called "Culture is Body", outlining his method of actor training.
- *Tess de Quincey* www.bodyweather.net
Tess de Quincey is an Australia-based choreographer and performer. She established the De Quincey Co, which uses the training technique of Body Weather. The company uses interdisciplinary practice and creates site-specific and time-based "durational" works.
- *Théâtre du Soleil* www.theatre-du-soleil.fr
French theatre collective Théâtre du Soleil is founded by Arianne Mnouchkine. Their performances draw on traditional Asian theatrical forms, at the same time producing theatre reflecting the political, cultural and ideological concerns of the present.
- *theCoalface* www.thecoalface.com/ (
theCoalface is a Brisbane-based company that focuses on documentaries and multimedia theatre works. theCoalface presents school tours and offers in-school services including artists-in-residence, hands-on workshops and seminars on acting, directing, monologue presentation, scriptwriting and voice for the actor.
- *TRIX Circus* www.trixcircus.com/
Based on the Gold Coast, Rodleigh Stevens, a highly accomplished international trapeze artist and circus acrobatics trainer, founded Trix Circus, which is dedicated both to performing and to training others in circus skills and associated apparatus at all levels.
- *Zeal Theatre* www.zealtheatre.com.au/
Zeal Theatre, founded in 1989, is a touring theatre company based in Melbourne and Sydney. Zeal is dedicated to creating original, educative and entertaining theatrical productions for theatres, schools, universities, national and international festivals. The ensemble prides itself on a collective group-devising process using an eclectic mix of musical and theatrical styles. Schools can source DVDs and performances from Zeal Theatre.
- *Zen Zen Zo* www.zenzenzo.com
Brisbane-based physical theatre company founded in 1992, Zen Zen Zo pursues two artistic goals: the creation of new work in the area of physical theatre and the dissemination of a variety of physical performance skills through year-round training programs and residencies. Schools can source DVDs, performances and workshops from Zen Zen Zo.