



Eagles Nest Theatre Company

2017
SCHOOL
PROGRAM

Workshops & Performances

Supported by



ABOUT US AND THIS PROGRAM

Eagle's Nest Theatre (ENT) was founded in 2006 and from its home in Brunswick has quickly developed an enviable reputation by delivering high quality performances in both high schools and theatres. Our pursuit of excellence has seen ENT work tour internationally including London, Paris and New York. Our training and education programs have seen us develop partnerships with international organisations such as Shakespeare's The Globe Theatre project.

Eagle's Nest Theatre provides Theatre-In-Education experiences primarily based on texts in the VCE English/ English as an Additional Language, and Literature syllabi. Our various programs are aimed at supporting students to achieve the outcomes of the English/EAL, Literature and Drama VCE Study Designs. We specifically focus on engaging students directly with the text, in a discourse that helps them to develop the skills and techniques to create meaningful and insightful written responses.

Our approach is to keep the style and language of the workshops informal and accessible, so that all students are included and can gain the benefits. This way, we influence students to realise that they have something profound to say, on their own terms.

Our programs are shaped by our client schools' needs. This includes an annual consultation period to explore in depth the various objectives that teachers use Theatre-In-Education to achieve; to better understand the variety of programs that they use; and to assess their experiences of the success of these strategies. We pride ourselves on having forged an ongoing dialogue with teachers, and the success we have achieved is very closely linked with us being able to match your needs. Each year our work is seen by thousands of students in over a hundred schools throughout Victoria. Our Theatre-In-Education programs have been so successful in Australia that we are now assisting organisations around the world to establish similar programs.

"After working with the actors of Eagle's Nest Theatre I wanted to run away and join the theatre."

Student - Gisborne Secondary College.



DEPARTMENT OF EDUCATION

Eagle's Nest Theatre acknowledges the support of the Department of Education and Training through the Strategic Partnerships Program. The Victorian Government's goal is to achieve world-leading educational performance over the next ten years. The vision is that every Victorian thrives, learns and grows to enjoy a productive, rewarding and fulfilling life, while contributing to their local and global communities.

From 2015 ENT will be funded through the Strategic Partnerships Program with the goals of bringing our program to a wider audience as well as ensuring that the program can run sustainably into the future. In pursuit of this goal the DEECD Strategic Partnerships Program (SPP) provides funding to not-for-profit organisations to deliver programs to improve student achievement, engagement, health and wellbeing and/or teacher capacity.



Education
and Training

WHAT WE OFFER - THE PROGRAM TYPES

Standard Programs



(SPSW) COMPREHENSIVE WORKSHOP (*Short Performance plus Short Workshop*)

Offering imaginative short performances of *Romeo and Juliet*, and *Macbeth* and *Medea* followed by facilitated discussion between students and performers, these workshops give students the opportunity to gain direct access to creative staff while their respective performance experience is still fresh. Students are encouraged to explore scenes that caught their attention, critique scenes that caught them by surprise, and to see scenes replayed in different styles in order to help them to follow their intuitions on text interpretation. Our skilled facilitators guide the students on how to formulate their intuitions in to core ideas for essays. Students gain insight in to the actor's interpretive process in order to enhance their own internal process.

(CW) COMPREHENSIVE WORKSHOP

Our workshops can be created for almost any theatrical text on request. Professional actors perform readings of key scenes followed by discussion facilitated by one of the ENT core artistic team. Initial readings look at key characters, themes and contexts, where appropriate. The unique aspect of our workshops is the focus on how actors interpret text in rehearsal and techniques for breaking down, analysing and writing about a text. For schools who wish to engage their students in a more in-depth discussion of the text with our creatives, our comprehensive workshops offer students time to engage in a considered way. Key scenes are explored together, and student's questions, thoughts, interpretations, and critiques are discussed and where possible incorporated in to re-reads of some scenes. Our comprehensive workshops are a great way to enhance the class room discussion of texts. In the last 12 months, workshops have become our most popular program, with teachers reporting excellent results from students.

Additional Programs



(SP) SHORT PERFORMANCE

These programs provide a time effective way to introduce students to live performances of *Romeo and Juliet*, and *Macbeth* and *Medea*. The performances give students an overview of the main narrative and key relationships of each text within a quality theatrical production. Short performances are usually run together with a Short Workshop program.

(SW) SHORT WORKSHOP

Our short workshops offer the same format as our comprehensive workshops, in a more compressed format. These can also be created for almost any theatrical text on request. Our short workshops are for schools who wish to offer their students in an introductory discussion of the text with our creatives, key scenes explored together, introducing students to how actors interpret text in rehearsal and techniques for breaking down, analysing and writing about a text and students where possible incorporated in to re-reads of some scenes students being introduced to material great way to enhance their independent learning and class room discussion.



HOW TO USE THIS GUIDE

STEP 1 – Pick the text & check VCE classifications.

Read through and select the performances that you are interested in and check basic VCE information.

STEP 2 – Work out the Costs.

Programs are charged at a per student price which range from \$9.00 to \$14.00 on average. Each text has a **MINIMAL BOOKING number** – meaning the minimal number of students that can be booked for that text. There is no maximum number. Additional students, above the minimal booking number, will simply be charged at the per head price. At the bottom of each text you'll find the individual cost (E.G. \$11.00), the minimal booking number (MB 100), and the program type (E.G. CW/SPSW, for Comprehensive Workshop or Short Performance & Short Workshop) – see example:

CW/SPSW \$11 / SP/SW \$9 / MB 100

So in this instance the minimal booking cost would be \$1100 for the Comprehensive Workshop (CW) or Short Performance & Short Workshop (SPSW): (\$11 x 100 students minimal booking), or \$900 for the Short Performance (SP) or Short Workshop (SW) option: (\$9 x 100 students minimal booking).

CANT FIND WHAT YOU WANT?

This brochure highlights only a selection of our texts available. Check the OTHER TEXTS Summary page for more selections. We can also tailor make a program specifically for you based on the text you require. Just get in contact with us and let us know what you're looking for and our team will endeavour to assist you needs.

STEP 3 – BOOK - HOW TO BOOK

To book or to make an inquiry simply drop us a line and include as many of the following details as possible: name of school and teacher, interested text/s, possible dates/s (if know), and approximate number of attendance. One of our friendly schools' team will then get in touch with you to discuss booking options.

WHAT HAPPENS NEXT?

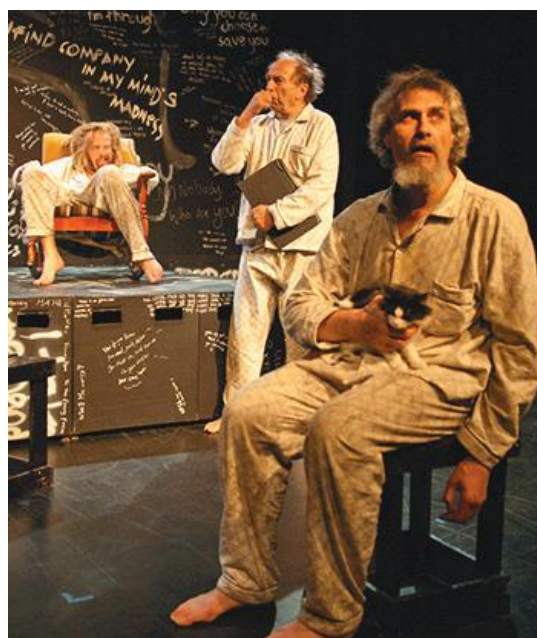
Once the booking details and dates have been finalised a booking confirmation form and invoice will be forwarded to you. A \$250 per booking deposit fee will be required to secure the booking with the remaining amount due after the performance is completed.

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CONTACT US

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"See this company whatever the day of the year and whatever continent you're in!"

Paris, 2012.



PARTNER ORGANISATION PROGRAMS



Interactive Storytelling

A fun and imaginative journey that allows each child to grow and develop confidence in their social and creative potential.

Wonderland clip:

<https://youtu.be/M099XKFcQY>

Wonderland - Interactive Storytelling is a new literacy program we are about to launch in Australia for Early Years, Prep and Grade 1 students.

As the name suggests it is interactive storytelling and is a lovely mix of drama, art and literacy.

For more details please contact us or visit our website.

You can also download a free sample of the first booklet that will be released and ready for the 2017 School Year.

Contact: hello@wonderlandinteractive.com



www.wonderlandinteractive.com

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OTHER TEXTS AVAILABLE



Play Highlights



Facilitated by one of our Artistic directors, a team of professional actors' present key scenes from texts tailored to enhance your current studies. Our team will invoke questions about the text and facilitate open discussion between creatives, students and teachers. Where possible students will have the option to partake in the performance alongside our cast of actors, reading major dialogue under the guidance of our experienced staff.

VCE: Year 12 English
Text List 1: Reading and creating text



MEDEA by Euripides

Of all creatures that have life and will, we women are the most wretched

Performance

The tale of Medea is perhaps the darkest in the history of literature. It is so dark and tragic that without seeing the text brought to life by performers, it is difficult to imagine it as a plausible reality. This Performance will give students a one-hour introduction to Medea, which covers the main narrative in a lively and tangible way. We present the play as a heroic battle against a world of misogyny, a battle that is fought at the steepest cost.

Workshop

In this workshop, we explore deeper interpretations of Medea as a character – a woman whose actions are bad, perhaps incomprehensible. Is Medea a monster who cannot be excused of her crimes, no matter what she has suffered? Or is Medea a symbol of the lengths an oppressed woman must go to be taken seriously? Additionally, we investigate the role of the chorus and other features of Greek theatre. We also use the play to discuss questions about contemporary issues such as domestic violence.

CW/SPSW \$14/ SW/SP \$11/ MB 100



NO SUGAR by Jack Davis

Indigenous history - genocide and survival

This workshop offers students the rare opportunity to explore No Sugar with the guidance of members of the indigenous community, drawing on their wealth of personal and cultural knowledge.

The workshop begins with Davis' representation of the abuse and dislocation of the Nyoongah people in the Moore River Settlement in the 1920's and 1930's. The discussion focuses on the disempowerment of indigenous Australians, the materialistic values of the white Australians, and the importance of place and family to indigenous communities. We then explore how the form and content of the play amplify the indigenous voice and cultural experience.

CW/SPSW \$16/ SW/SP \$13/ MB 100



MEASURE FOR MEASURE by William Shakespeare

The law hath not been dead, though it hath slept

What happens when a stickler for the letter of the law is left in charge? Set in Vienna, Measure for Measure sits in uncomfortably tragicomic territory. It is unclear whether the play is a classic comedy that pokes fun at the superficiality of love, morality, power and corruption, or whether it uses a comic façade – costumes and mistaken identities – to investigate the darker nature of these concepts.

Shakespeare's work is often praised for its enduring relevance – for instance, we might draw parallels between the investigation of the private and sexual lives of the play's characters, and 21st century legislation on gay marriage in Australia. In both cases the Law involves itself in the private congress between consenting adults. Alongside Measure for Measure's historical and contemporary application, this workshop will investigate the comic forms running beneath the play.

CW/SPSW \$14/ SW/SP \$11 / MB 100



BLACK DIGGERS by Tom Wright

If you can fire a gun and stand in the sun, they might pretend to forget

World War I and Gallipoli in particular are iconic events in the formation of Australian national identity. Yet the contribution of indigenous servicemen is often under-recognised. *Black Diggers* is a kaleidoscope of missing voices, an epic tale of triumph and disaster. It speaks of the struggle indigenous men faced trying to enlist in the war, of rare moments of racial equality on the battlefield, and of our post-war disregard for Black Diggers.

This workshop will explore the diverse perspectives that make up indigenous history as well as ongoing issues of indigenous voicelessness in contemporary Australia. It uses *The Longest Memory* as a point of reference, to compare the experience of African American slaves with that of indigenous Australians.

CW/SPSW \$16 / SSW/SP \$13 / MB 100



THE PENELOPIAD by Margaret Atwood

SHE is weaving HER version

Greek myth is one of the foundation stones undergirding many Western literary forms and ideas. In particular, we might think of Homer's *Odyssey* as the father of all our stories. In the *Odyssey*, Penelope, wife of Odysseus, stands out for her devotion and faithfulness – but is she in fact an object of her father's, suitors' and husband's manipulation? From *Hades*, Penelope finally gives us her side of the story, in what might be considered the mother of all revisions. Atwood rewrites mythology to give the women of the canon their voice, opening up new worlds of mythos in contemporary literature.

This workshop investigates the broader aspects of Atwood's craft, including the pluralistic nature of the feminist voice. Atwood's feminism is 'precarious' and non-unified – a set of feminisms. We also explore the concepts of justice and power. We propose that it is those in power who determine what justice is, defining according to their own social context.

CW/SPSW \$16 / SW/SP \$13 / MB 100



BOMBHELLS by Joanna Murray-Smith

Women on the edge

With a few notable exceptions, the history of theatre has revolved primarily around the stories of men. Like Atwood's *Penelopiad*, Murray-Smith's project is to refocus this attention on women, in particular on contemporary women. *Bombshells* introduces us to six women precariously balancing their private and public lives. In the playwright's words, "where once women went mad suppressing their ambitions or dreams, they now drive themselves mad trying to fulfil them all simultaneously".

This workshop is unique: your students will take on the role of director, deciding if they want to examine one or all six monologues and even deciding who should play which character. The workshop asks whether *Bombshells* is the kind of explosion that Margaret Atwood called for with *The Penelopiad*, and it explores broader questions of identity within feminism and post-feminism in Australia.

CW/SPSW \$16 / SW/SP \$13 / MB 100



THE CRUCIBLE by Arthur Miller

The town gone so silly

This play will be studied in conjunction with the novel Year of Wonders. Both texts ask deep questions about the contemporary 'us and them' paradigm. What are our scapegoats? Hysteria in the media; hysteria within religion; political extremism; fear of Islam; gun ownership in the United States... How do human relationships sit alongside hysteria, power and corruption?

We investigate these questions in The Crucible through multiple readings of the characters of Abigail, John Proctor and Elizabeth Proctor, and through different interpretations of their relationships. How do each of these characters contribute to the play's tragedy? Is Abigail really a 'whore', or is she a deceived young woman who endures malicious accusation? Is Proctor the noble hero of the play, or is he a weak man whose philandering has undone the world? Is Elizabeth a victim or is Proctor right when he says that her sense of justice has 'frozen the beer'?

CW/SPSW \$14 / SW/SP \$11 / MB 100

VCE: Introducing Shakespeare

Years 7 - 11



ROMEO AND JULIET by William Shakespeare

O teach me how I should forget to think

Performance

Many people's relationship with literature and theatre is heavily influenced by their high school experiences. Young people are often introduced to Shakespeare in high school. But even scholars can find studying Shakespeare complex, challenging and threatening! This 60-minute production introduces Shakespeare's work in a lively, fun and accessible way. Three actors play out a carefully edited version of the text with a clear narrative. The style of the performance beautifully weaves the tragic and comic elements of the play. It focuses primarily on the characters of Romeo and Juliet, and covers all the key scenes and themes.

Workshop

The purpose of this workshop is to break down preconceptions that Shakespeare is inaccessible or hard to understand. We first approach the play through performance to help students understand the core of each scene. We then help students unpack the text and imagine the characters within a modern context, exploring themes such as peer pressure, relationships and family politics.

CW/SPSW \$11 / SW/SP \$9 / MB 100



MACBETH by William Shakespeare

Let not light see my black and deep desires

Performance

This production covers all the essential scenes and themes of Macbeth in an hour, using only three actors. It focuses primarily on the characters of Macbeth and Lady Macbeth to flesh out the rest of the play. Directed by Eagle's Nest founder James Adler, this production eschews a caricatured interpretation of evil for one that has human depth and emotional subtlety. The production relies on James' experience performing multiple characters in Macbeth, including the title role. It benefits from his wealth of knowledge about Shakespearian texts and about this play in particular.

Workshop

This workshop explores several interpretations of Macbeth and Lady Macbeth, offering several contrasting understandings of their relationship. We present Lady Macbeth as both a 'Queen of the three Witches' who calls on the supernatural, and as a woman who has suppressed her femininity, to achieve her ambitions. We question whether Macbeth is a fool or whether he had genuinely evil motives. We explore the possibility that the play is intended as a twisted love story, in which each character's ambition for the other drives them to do the unspeakable.

CW/SPSW \$11 / SW/SP \$9 / MB 100



TWELVE ANGRY MEN by Reginald Rose

Judicial process, peer pressure, and the individual

Jury table rationalisations are revealed when a single juror in a murder trial votes 'not guilty' against his eleven counterparts. The only thing we know about the defendant is that he is poor, yet prejudices, class relations, the legal process, and one man's struggles with his son all emerge as, one by one, each juror changes his verdict. In the process we also discover our own prejudices.

This workshop delivers an initial reading of each scene, focusing on the play's context, the construction of characters, and the themes of prejudice and justice in the 1950's America. In a second reading students explore, and develop arguments about, alternative interpretations of the scenes with a focus on the judicial process and the power of language.

CW/SPSW \$14 / SW/SP \$11 / MB 100





OTHER POPULAR TEXTS

CAT ON A HOT TIN ROOF by Tennessee Williams

Lies can keep families and society afloat, but inevitably the truth will out. At Big Daddy Pollitt's birthday celebration, the Pollitt family find themselves forced to face their own inner truths. The lies inevitably prevail. This workshop examines issues of family, masculinity, homosexuality, and Williams' recurring theme of alcoholism.

CW/SPSW \$16 / SW/SP \$13 / MB 100

A DOLLS HOUSE by Henrik Ibsen

Often considered one of the iconic moments in literature and contemporary feminist politics, Nora's fight to break free leads to her awakening. Is she the ultimate selfish little girl who chooses herself over her responsibilities and her children? Or is a benchmark for women to be free from patriarchal control? This workshop will give students the opportunity to explore these and other readings of the play, including the idea of Nora's embracing of her own ego as a feminist revolution before its time.

CW/SPSW \$14 / SW/SP \$11 / MB 100

TWELTH NIGHT by William Shakespeare

Revelry and sanctioned rule breaking can help to keep the social structure strong. When Viola becomes unwittingly caught in a love triangle, a cascade of confusion falls on the house of the Duke Orsino. When true identities are revealed, love smiles upon all the lovers, except for one. This workshop investigates questions of social mores and social gameplay in our exertion of power over each other. What happens when we are not careful about those not invited to play in the game?

CW/SPSW \$16 / SW/SP \$13 / MB 100

COSI by Louis Nowra

Cosi invites audiences to share Lewis' journey as he discovers the ordinariness in Mozart Opera, and the extraordinariness in a closed psychiatric ward. With the Vietnam war raging, Lewis and his friend are trying to stop the suffering of thousands. Lewis learns a valuable lesson when his attention is diverted from his cause, and he sees the suffering of those right in front of him.

CW/SPSW \$11 / SW/SP \$9 / MB 100

JULIUS CAESAR by William Shakespeare

Investigating the historical Caesar and the foundations of modern democracy, we look at honour, power and language in the game of politics. Was it Caesar's despotism or his perceived fragility that made him a target for political overthrow? Is honour and integrity as or more important than the ability to frame these concepts?

CW/SPSW \$11 / SW/SP \$9 / MB 100

TAMING OF THE SHREW by William Shakespeare

Courtship can make fools of all of us, but when you're a fool to begin with there's no hope. As Kate rails against her gender and a world of sickly suitors, a war of words begins. In the end someone will be tamed. Will it be him, her, or us?

CW/SPSW \$14 / SW/SP \$11 / MB 100

A STREET CAR NAMED DESIRE by Tennessee Williams

When Blanche Du Bois falls on hard times, the veneer she constructs to fight her circumstances becomes her undoing. Irrespective of class, when men's issues with desire are acted out in women's space, women suffer the consequences. This workshop explores the ease with which we become monsters and destroy each other when our truths are threatened.

CW/SPSW \$14 / SW/SP \$11 / MB 100

OTHER TEXTS

The workshops listed in this booklet are only a selection of the programs we offer. Below is a further list of texts which may be of interest and do keep in mind that if the text for which you are needing a program is not listed then we can happily create a workshop for any theatrical text.

Plays by William Shakespeare

Henry IV, Part I
Julius Caesar
Othello
Merchant of Venice
King Lear
Twelfth Night
Taming of the shrew
Richard III
Coriolanus

Plays by Euripides

The Trojan Women
The Bacchae

Plays by Sophocles

Antigone,
Oedipus

Plays by Aeschylus

Agamemnon

Plays by Bertolt Brecht

Mother Courage and her children
The Good Person of Szechwan

Plays by Samuel Becket

Happy Days
Waiting for Godot

Plays by Tom Stoppard

Rosencrantz & Guildenstern are Dead
Arcadia

MODERN TEXTS

Who's Afraid of Virginia Woolf by Edward Albee
A Doll's House by Henrik Ibsen
Pygmalion by George Bernard Shaw
A Streetcar Named Desire by Tennessee Williams
The Freedom of the City by Brian Friel
Amadeus by Peter Shaffer

CONTEMPORARY TEXTS

Cosi by Louis Nowra
Twelve Angry Men by Reginald Rose

OTHER TEXTS

Buried Child by Sam Shepard
Do Not Go Gentle by Patricia Cornelius
Loot by Joe Orton
A Woman Alone by Dario Fo & Franca Rame
Rhinoceros by Eugene Lonesco



