



-School Program 2025.

//New in 2025.

Indigenous educator Shiralee Hood
is facilitating programs for:

/Rainbows End

/Writing about Country

/Teachers professional development

All programs available at the
Malthouse Theatre on request.

2025

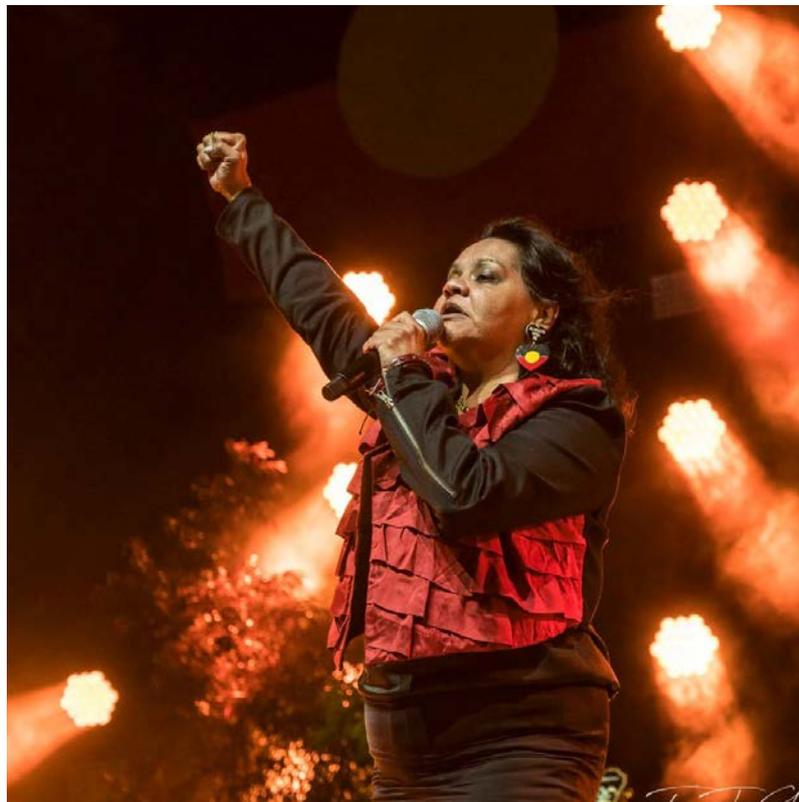
-Special Guest Facilitator.

//SHIRALEE HOOD

IF YOUR STUDENTS ARE STUDYING "RAINBOW'S END" OR "WRITING ABOUT COUNTRY", DON'T MISS THE CHANCE TO HAVE ACCESS TO A SENIOR INDIGENOUS CULTURAL ADVISOR.

We are currently the only organisation offering programs for the VCE syllabus that works with a facilitator who has relevant indigenous heritage.

***If financial disadvantage could stop your school from booking these programs or the Teachers Professional Development Seminar, ask about subsidised prices from our sponsor Adland Tours.



"Teachers at my school reported back that the Creating Texts Program was possibly one of the most useful they've ever attended"

Dandanong High School



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Adland Tours supports all of Eagles Nest Theatre's work with schools but specifically subsidizes programmes with Indigenous cultural content because some schools and Indigenous Australians experience barriers when it comes to accessing education and telling their stories.

All school tours are led by the Artistic
Director of Eagles Nest Theatre

James Adler
0423 339 431
adlandtours@gmail.com

-Artistic Director's Statement.

The first piece of exciting news is that in 2025 ALL programs can be booked at the Malthouse ALL year round.

As arts educators we always aim for innovation, new ideas and close collaboration with schools and 2024 was a year of big new projects.

The programs at the Malthouse were a huge success this year. Our "Key Frameworks for Ideas" seminar was heralded by some as the best PD they have ever attended.

Our productions at the Malthouse gave students access to live performance, where it would otherwise, not have been possible

However the feedback for 2024 wasn't all praise. Our adaptation of Oedipus and Key Frameworks for Ideas workshops divided schools; some loved them, others found them confusing. A few schools found performances too intense, and some would have preferred workshops without multiple interpretations. This feedback gives us a chance to look at the diverse needs of our clients.

In 2025 we are offering programs more specifically tailored to different teaching goals. Workshops can



explore different interpretations or one specified reading. Schools can now request more traditional or more interpretive, provocative performances. For example, Oedipus will be offered either as a period piece or as contemporary performance highlighting the continuing relevance of the play today.

Some topics and texts, relating to indigenous content, seem to not be selected as often as others. We believe this may be in part due to a lack of access to cultural educators. We've had a close relationship with powerhouse indigenous artist and cultural educator Shiralee Hood for 20+ years. In 2025 she will co-create and deliver our; "Getting Inside Rainbow's End" program, our "Writing about Country" workshop, and assist with the "Teachers Professional Development Seminar" at the Malthouse.

It's a big year ahead but as Shiralee would put it - BRING IT ON.

PRICES//

-Key Frameworks of Ideas.

/Special New Programs Addressing Indigenous Cultural Themes

Getting Inside Rainbow's End
\$24 per student.

Writing about Country
\$24 per student.

Teachers Professional Development Seminar

- **\$320** per person.
- **\$300** groups of 2 to 5 people.
- Further discount groups of 6+ people.
- In school incursion discount for groups of 12+ people.
- For schools experiencing financial barriers accessing our Indigenous programs subsidies are available from our Sponsors Adland Tours.

/Other Key Frameworks of Ideas

Writing about Play
Writing about Protest
Writing about Personal Journeys

\$18 per student.

PRICES//

/Short Performances and workshops

\$22

Oedipus

\$14

Romeo & Juliet
Macbeth

\$22

Much Ado About Nothing

/Comprehensive Workshops

\$22

Twelfth Night
The Crucible
Twelve Angry Men
Medea

\$24

Tailor Made Workshops

-New Programs addressing Indigenous cultural themes.



/Getting inside Rainbow's End.

/Writing about Country.

/Teachers professional development seminar.

//01

//Getting Inside Rainbow's End-

**Created and facilitated by Shiralee Hood
& James Adler**

Together with cultural educator, Shiralee Hood, we have created an exciting and new style of program for students studying Jane Harrison's Rainbows End. It uses immersion to help English students understand the text and support them to express themselves in written assessment tasks.

Shiralee is a Noongar/Gunaikerai woman. She wrote the book on helping indigenous actors tell their stories. She created the Indigenous actors' programs at both WAPPA and VCA. She has provided countless hours of cultural education for non Indigenous audiences.

When developing this program she proposed that the best way, for non-indigenous audiences, to access it, was to get inside it. Eagles Nest Artistic Direct, James Adler immediately saw the value of supporting this culturally informed pedagogic angle.



Together, Shiralee and James will guide students as key scenes are read out loud. Being in the play, exploring the characters and talking openly, in a supportive environment, will help students enormously to empathize with a narrative that might otherwise seem foreign.

Eagles Nest is very excited to be trialing this new approach and that the idea comes from an educator familiar with the challenges of teaching Indigenous narratives.

2-Hour WORKSHOP
\$24 per student
\$2400 min booking fee

*Subsidised prices from our sponsor Adland Tours available for schools experiencing financial disadvantages.

/01

-Key

Frameworks of Ideas.



/Writing About Country

/Teachers Professional Development Seminar



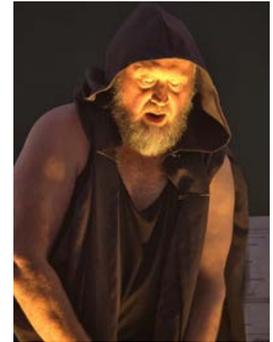
//OVERVIEW-

These programs give students access to writing tools used by real life artists. This is probably different to what you are doing in the classroom but focused on enhancing and complimenting the work you do as teachers. Together we can get students exciting about writing and equipped to succeed.

Our facilitators have a variety of professional experience creating texts; writing prose and song lyrics, writing for stage and film, writing from physically devised material and oral storytelling. They also have life experiences that directly relates to the workshops they are facilitating.

Most importantly, in these workshops, students will be putting pen to paper. They will write several responses of short and medium length and one longer piece. This could be the foundation for work they use in assessment.

The core concept is, to help them find their unique inner creative voices and give them the confidence to succeed at creative writing.



//2-hour Session
\$24 per student
\$2400 Min booking fee

**Subsidised prices from our sponsor Adland Tours available for schools experiencing financial disadvantages.

//STUDENT WORKSHOPS PROGRAM STRUCTURE.

This is basic outline for all “writing about...” workshops.

Students will write around six pieces including one of up to 200 words in length.

Throughout the workshop students are encouraged to read responses out loud. Those who do will receive feedback from facilitators and the group. The group also benefits from hearing and discussing a range of responses.



/SECTION 1.

BREAKING THE ICE.

- Three or four fun, physical, creative and imaginative activities related to the core themes.
- Writing exercises starting at 30 seconds and building to two minutes in duration.

KEY IDEAS

- Overcoming fear of writing
- Discovering easy ways to begin
- Trying different ideas
- Writing from experience not just ideas
- Capturing moments of inspiration when they happen

Duration: 40MIN

The team at Eagles Nest provided meaningful, interesting ways for both teachers and students to approach writing around the frameworks of ideas

Tahnee Dwyer, Dandenong High School



/SECTION 2.

EXPERIENCING AND USING MENTOR TEXTS

- Two mentor texts (or extracts) performed / read by our facilitators.
- Games/discussion to ensure comprehension of content, context and literary techniques.
- Two x 3-4 min. writing exercises.

KEY IDEAS

- Resourcing other artists / writers as inspiration.
- Using literary devices, voice, style, structure and language.

Duration: **40MIN**

/SECTION 3.

DEVELOPING LONGER PIECES

- Discussion of Writing Style, Context, Audience and Purpose.
- 1 x 8-minute writing exercise inspired by responses from parts 1 and 2.

KEY IDEAS

- Building longer pieces from shorter ones.
- Developing and drafting effective and powerful creative writing.

Duration: **40MIN**



-Writing about Country.



Program created and facilitated by
James Adler
&
Shiralee Hood

//WRITING ABOUT COUNTRY-

Shiralee is a proud indigenous Noongar/Gunaikernai woman. James' family is of migrant and refugee origin. Both have lived in city and rural Australia. Their combined heritage enables them to offer unique insight into the theme, the mentor texts, and the ways suggested by the VCAA that students could write about country.

Short writing exercises in this workshop focus on, pre and post-colonial "Australia", city and country, migration, resettlement, identity (and losing one's home/country) as well as discrimination.

Given that Split was written by a Noongar woman, Shiralee's people, we strongly suggest that schools choose this as one of the two mentor texts we explore on the day. Her knowledge could be what opens the door to writing about country with reference to indigenous Australia.

The facilitators are both professional actors, directors and writers. They are two of the most experienced arts educators available. Shiralee co-created the indigenous actors' programs at VCA and WAPPA. James created the Eagle's Nest Schools program. They have mentored thousands of young people in the art of telling and writing stories.

The workshop combines techniques from Western and Indigenous approaches to creating stories and is a must for any school wanting students to thrive at "Writing about Country".



//2-hour Session
\$24 per student
\$2400 min booking fee

**Subsidised prices from our sponsor Adland Tours available for schools experiencing financial disadvantages.

- Teachers Professional Development Seminar.

Teachers will try, for themselves, activities from the "Writing About..." workshops and explore the concepts behind them. One of the most inspiring things you can offer students is an embodied experience of what you are teaching. It's empowering for them to hear what it was like for you to give it a go.

The day is broken into 3 sessions with breaks, which mirrors the structure of student workshops.

-9am till 10.30am - Session 1 //

Short form activities and written responses.

-10.30am till 11am - Morning tea.

-11am till 12.30pm - Session 2 //

Understanding and responding to mentor texts.

-12.30pm - 1.30pm - Lunch.

-1.30pm - 3pm Session 3 //

Developing and drafting longer pieces.

In each session, material from the 4 different workshops is used. The ideas and activities are transferable for any theme. There is also time for group discussion of the pedagogic intentions behind activities.

We want teachers to be able to implement what they learn in a variety of different school environments. The discussions may be particularly helpful as our approach may differ from how you are teaching this syllabus thus far.

The other highlight of this seminar is that you will have access to all 5 facilitators of the student workshops. Each of them has different skills and approaches to teaching and writing and this seminar is the only way you can access them all in one day.



/PRICES.

1 Teacher **\$320**

2 Teachers **\$600**

3 Teachers **\$850**

4 - 9 Teachers **\$275** each

10+ Teachers **\$250** each.

Delivery at your school is possible for 12 or more teachers

**Subsidised prices from our sponsor Adland Tours available for schools experiencing financial disadvantages.

FEB 17th
6-hour session
(featuring Shiralee Hood)

1 SESSION ONLY -
BOOK EARLY!

102

-OTHER KEY FRAMEWORKS OF IDEAS.

Writing about Personal Journeys

Writing about Protest

Writing about Tomorrow

2 hour sessions

\$18 per student

\$1800 min booking fee



//Writing about Personal Journeys.

Hi, I'm Helene and the key facilitator for this workshop. As a French born person who has lived in three different continents, I'm excited about exploring this topic with your students. The use of language reflects a personal journey, which is why I chose to write in first person in this blurbs and will avoid the internal self negotiations of using "proper English".

The beginning of the workshop focuses on energies and feelings. By identifying this first, one can then learn how to transform the different moods into performance and written pieces. For example, in one of the games we will look at chaos, stillness, noise and silence and in which energy you feel more at home? Have you felt any of these in your own personal journey?

Exercises go on to explore how word association can turn into sentences. The students will also get the chance to work with the actors, getting to discover how different feelings can also be transformed into differ-



ence movements on stage. The last short exercise students will write a short paragraph responding to the prompt "how i came to school today." This piece can be descriptive or focus on the emotion. It is a great starting point that can get the creative writing flowing.

Red Chair is the first mentor text I want to explore. I want students to talk about books that changed them. I love this text and want them to consider the question "what is my red chair?" as a writing prompt.

With the second mentor text, students will be asked to write about the feelings a human can have when interpreting someone else's story.

In the final part of the workshop actors will perform a student piece in different styles to help understand the ideas of audience, purpose, context and writing style.

Finally, students will have the chance to rewrite or continue one of their pieces focusing on a different audience, writing style, context or purpose.

//Writing about Protest.

Drawing on the training of the key facilitator Paul Robertson, the short writing exercises focus on responding to embodied elements of protest. Somatic exercises give students a way feel what its like to; voice your “NO”, take a stance either with or against the majority, strive for a collective goal and fail, and imagine what its like to have the names of loved ones disrespected.

As we move on to the mentor texts chosen by the school, we have exciting material on all sides. The humour and satire of Vonnegut could be the prompt to write about, banning a loved activity as a “postive”. The Friday essay, if performed, will emphasise chants and singing as a binding force in protest. The suffragette piece would be delivered, focusing on particular phrases and how they grow in significance with repetition.

Mayne Wyatt’s monologue is an exceptional performance. To be culturally sensitive, we would rather not perform this



text. If schools want to explore this text, we ask that you provide a way of screening his performance. We are happy to help students to unpack it while acknowledging that we do so through a non-indigenous Australian lens.

Throughout the session, students will be encouraged to explore writing, not just about historical protests, but also about the action of protesting and / or things for or against which they might be willing to protest themselves.

//2-hour Session

\$18 per student

\$1800 min booking fee

//Writing about Play.

Play is our foundation for social connection as human beings.

When we participate in play in the form of games, sports and improvisation, we strengthen our communication, and interpersonal and personal awareness. When we view play - we bond and create shared experiences through attending sports games, exhibitions and live performance.

We also agree to play by society's rules or not and our choices, our willingness to play along or not, often effects change. The rules of society and play are not universal, they change within different contexts, time periods and countries.

Play is also at the very basis of creativity: blank page paralysis is mitigated when a writer sets aside cohesion and simply responds. An initial response is facilitated by experimentation, and further inspiration can be found both within following rules and by breaking them.

These concepts of play are introduced and embodied through activities in the short form writing activities.

This workshop is based on the studies of Dr Robert Reid PHD., a leading practitioner of play in Victoria. It is led by Anastasia Sidorova and James Adler.

Ana is an actor, writer and filmmaker. She is also an avid writer and has recently completed her film Rotting Hill.

James brings decades of experience as a critically acclaimed performer as well as being a published writer and poet/lyricist. His play "An Actor Prepares" has been performed in Victoria, South Australia, Europe and America.

//2-hour Session

\$18 per student

\$1800 min booking fee



"Myths, legends and stories are the signposts previous generations have left us so we don't have to figure out our own personal journey in solitude! They have to be metaphorical, because their interpretation will be different for each individual life." - Fred Van Lente

-2024 Short Performances & Workshops.



The standard delivery of these programs is a 120 minute session consisting of a 70 minute short performance and a 50 minute workshop in which key scenes are revisited for further analysis and interpretation.

When booking these programs let us know your needs in detail. We want to work with you and you can choose the type of experience you would like to explore.

Do you want a powerful emotional performance or something that just helps students to follow the narrative?

In the workshop would you like us to explore a range of interpretations supported by the text or focus on a specific approach that you are teaching?

If you would like us to focus on a specific interpretation, we need to know this in advance and know the details of what you want conveyed.

** For a small additional charge all these programs can be delivered at the Malthouse subject to availability.

*** If necessary, we can deliver these programs as a 70 min short performance only for a slightly reduced price.

/03

//Oedipus the King.

Oedipus is the story of a man in power and his quest for truth. He hears the truth from different angles but in an attempt to avoid his fate, he descends into madness and self-destruction. The chorus, represents a narrative voice and/or citizens who witness and convey the key messages, from which we are to learn.

In 2025 we have an exciting new offering. We begin the session by first workshopping two versions of the chorus. One is intended to represent traditional Greek theater, the other is a more contemporary interpretation where phones and social media symbolise a modern chorus.

Unless the school wishes us to stay focused on one or the other style of reading, we will ask students to choose which style they want for the performance.

Post show, the workshop examines key characters and the themes: fate, guilt, blindness, prophecy and the quest for truth and enlightenment.

Questions are explored including: "Is the tragedy that Oedipus' arrogance causes his demise?", and "Is he a good man who simply can't face a truth too horrible to bear?"

If we are to learn from tragedy, we must have empathy and see how it reflects our common humanity. So maybe the answer to "what is Oedipus about", is what is in Oedipus that is uncomfortably familiar?

"Let every man in mankind's frailty consider his last day; and let none presume on his good fortune until he find Life, at his death, a memory without pain."

"The performance was excellent...The actor who portrayed Oedipus was especially good. It was important for students to see how differently one can interpret the lines.

(Mary Immaculate)



//2-hour Session
\$22 per student
\$2200 Min booking fee



///Romeo & Juliet.

"I saw Shakespeare, it wasn't hard, and don't tell anyone but I may have even liked it." This is a verbatim quote from a student post show but the type of comment we often hear. Truly we couldn't hope for more. This performance starts out as a comic, romantic journey where we draw audiences into laughter, love and frivolity. As the tragedy unfolds, we give you the chance to feel deeply and have cause and reason to "go hence and have more talk of these sad things".

Unless guided by the school, toward specific goals, in the workshop we explore iconic readings of the play as well as how it's often perceived by young audiences. We also like to probe, how different perceptions of the play give different answers to, common essay questions like "Who is to blame?" and "Does love or hate win in this play?"

///2-hour Session

-\$14 per student

-\$1400 Min booking fee



"It was great that James would direct the learning attention to match our assessment task. Students still reflect on (it), even weeks later".

(Daniel Pas - Romeo and Juliet)

"It was excellent, as always! One of our staff who has seen it before but wasn't rostered on to supervise came down anyway, because she's enjoyed it so much in the past!"

(St. Kevin's - Macbeth)

■ // **Macbeth.**

A tale of envy and jealousy, greed, ambition and an echo chamber of regret and the forces of manipulation that surround us. This performance brings the role of the witches into the foreground, as an almost ever-present force playing with their human puppets. The struggle of Macbeth and Lady Macbeth are still at the center of the performance but one gets the sense that it's the supernatural and the witches' awareness of human frailty that drives the tragedy.

Unless otherwise requested by the school, our workshop focuses on different possible readings of the lead characters. Is Macbeth a good man, who is not strong enough to stand up to his wife's emasculating ambition?

If Lady Macbeth does manipulate him, given that he is a general, does it make sense if she does it with outright force? Is it possible the two are deeply in love and desperately want the other to get what they see is rightfully due?



//2-hour Session
\$14 per student
\$1400 Min booking fee

//Much Ado about Nothing.



Shakespeare definitely called *Much Ado About Nothing* a comedy. The play certainly reveals the folly of being in love and in the ways we run from it. It also explores word play and darker uses of language.

Gender roles, and the behaviors of, not just Don John but also Don Pedro may, or may not, just be part of the fun. The latter of the two characters is, perhaps, a symbol of the two sides of meddling in the affairs of others. Our performance entices audiences to laugh along at seemingly harmless jokes, before bringing it to our awareness that toxic humor is not as banal as it may seem.

The workshop, unless otherwise guided by schools, offers the chance to explore the idea of a period court drama, word play and the power of language. We also like to unpack the question of, if Beatrice is in fact one of Shakespeare's empowered female roles.

//2-hour Session
\$22 per student
\$2200 Min booking fee

-2025 Comprehensive Workshops.

Duration

2-Hours

\$22

per student

\$2200 min

booking fee

To give students the best dramatic experience possible we usually employ 4 - 5 actors in our Comprehensive Workshops.

We can deliver workshops for most texts with only 2 actors for as little \$900 for a group of 40 or less.



/04. COMPREHENSIVE WORKSHOPS

Witness the text come to life in powerful, dramatic rehearsed readings of key scenes. Students are invited to participate in discussions about plot, characters and key themes.

In most workshops we provide alternative readings, supported by the text, of at least some scenes. Physical collaborative experimentation with text and discussion is how artists discover meaning. Seeing this process can help students construct powerful responses about what they see in a text and how to express their own ideas about literature.

To aide student comprehension, some schools prefer to focus on the "author's intention" or a clearly defined reading of the text.

We strongly believe meaning is in the eye of the beholder. If you are teaching a specific interpretation, we want to support that but you must let us know in advance, so we can prepare how to best convey that message to students.

The ideas in the following workshop descriptions are, what we believe to be, valid interpretations of these texts, discovered by working on them over many years. They are, by no means, what we have to teach your students.

"The staff, students and myself, really appreciated the efforts of the team"



//12th Night.

Riotous tomfoolery, chaotic disguise and deceitful machinations abound in Twelfth Night. Shenanigans that start out foolish resolve in serious consequences, highlighting the reality of the manipulation of human beings. As the key scenes of the play unfold, we discuss the effective impact of comedy on an audience, and its use as a vessel for serious themes and ideas.

Shakespeare's exploration of gender is perhaps more relevant now than it ever has been. Through the device of Viola assuming the role of Cesario, gender presentation is explored more as costume rather than birthright. Through Orsino's subsequent attraction and confusion, sexuality is explored in its uncertainty and fluidity. Twelfth Night presents a fascinating early depiction of the gender and attraction conversations we are having today.



“The students really enjoyed the performance and gained greatly from seeing key moments live. They have now finished their study of the text, and I think the live performance was a key element in our delivery of this text.

(Luther College - The Crucible)

//The Crucible.



This play, partially based on the historical witch trials in Salem Massachusetts in 1692-93, is well known for being an allegory for the US government's action against "subversives" during the McCarthy era. Proctor's journey, at least in part, foretold Miller later being called before The House of Representatives' Committee on Un-American Activities. Miller, like Proctor, refused to name others to avoid punishment.

However, the play also is worthy of study more broadly. Our workshop investigates and critiques the question of, if John Proctor, both in the play and historically really is a hero, and the portrayal of female characters in the text.

//Twelve Angry Men.



When a single juror stands up against peer pressure and votes "Not Guilty" in a seemingly open and shut case it becomes clear why jurors need to deliberate and discuss the case before them. The defendant is the faceless other; all we know is that they are poor and yet the process reveals how both the jurors and the audience project their prejudices onto that person.

In addition to unpacking the narrative, the workshop investigates the construction of characters and other dramatic elements, to present a reading of the play as a study in the power of language and one's ability to create persuasive arguments.

"James and the team were fantastic in understanding what our students needed and tailoring the content for them"
(Ringwood - 12 Angry Men)

//2-hour Session

\$22 per student

\$2200 min booking fee

"We absolutely loved the workshop. The students have been recreating the same workshop process in our lessons. We got so much out of it! Such a wonderfully rich learning experience. Thank you"

(Templestow College - Medea)



//Medea.

A woman in crisis is given an impossible choice, a god is insulted on earth and their vengeance shall be terrible to behold. If ancient Greek gods are reflections of human nature, then what do we learn about ourselves in viewing Medea and her story?

The revenge killing of her children strikes at symbols deeply rooted in our culture. Medea is a feminist hero - cutting off patriarchal power at its source; Jason's heirs? She is a demon witch and personification of the havoc wreaked by uncontrolled emotions? Only you can decide!



//2-hour Session

\$22 per student

\$2200 min booking fee



-2025 Tailor Made Workshops.

120 minute session
\$24 per student
\$2400 min booking fee

Are you studying a text we have not advertised?

As part of our commitment to education we regularly create a workshop for an individual school.

Here is a list of just a few of the theatrical texts for which we have offered workshops in the last few years.

All plays on the VCE LITERATURE list can be offered as tailormade workshops.

This service is also available for another play and any other literary text, short story, poetry collection etc.

If you need a text brought to life and analysed, that is exactly what our Tailor-Made program is here to do.

To give students the best dramatic experience possible we usually employ 4 - 5 actors in our Tailor-Made workshops.

We can deliver workshops for most texts with only 2 actors for as little \$900 for a group of 40 or less

The Merchant of Venice

Othello

Of Mice and Men

The Shifting Heart

Antigone

Uncle Vanya

An Inspector Calls

Cosi

Women of Troy



"I thoroughly recommend this workshop to teachers hoping to find ways to show their students that writing can be enjoyable and can open up new worlds." (Tahnee Dywer)



/06

HOW TO BOOK

//OPTION 1 BOOK ONLINE - SAVE TIME AND MONEY

- Online booking system provides all available session times
- All online bookings receive a 5% discount!
- No payment required. After Making your reservation our team will follow up regarding payment logistics and specific program requests.

Visit eaglesnesttheatre.com/onlinebookings.

//OPTION 2 SPEAK TO OUR SCHOOLS CO-ORDINATOR

If your booking doesn't fit the standard format, or if you have questions, or you just prefer to communicate with a human, we can make your booking over the phone or via email.

We often find schools know they want a program but are unsure about dates.

We strongly encourage you to get in touch early as we often book out at peak times. We are happy to pencil in a reservation or tentative booking where possible.

-BOOKING INFORMATION.

//PAYMENTS

Payment can be made UPFRONT or POST DELIVERY of the program.

UPFRONT PAYMENTS

If the final no. of students on the day exceeds the booking number a supplementary invoice will be arranged.

POST DELIVERY PAYMENTS

You will need to sign a written agreement to confirm the booking.

//MINIMUM NUMBERS

Most programs have minimum booking fee based on 100 students. There is no maximum booking number.

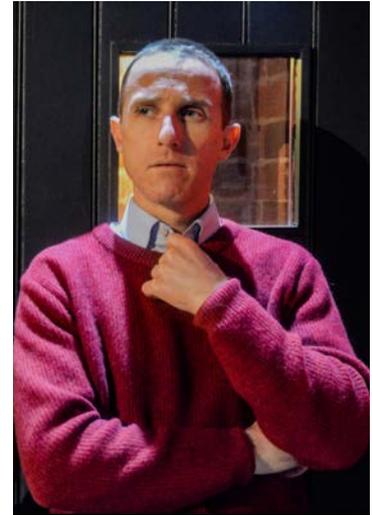
If your group exceeds 250 students, we suggest you consider making 2 bookings so students get the most out of discussion forums.

//SMALL GROUPS

In 2025 we have introduced a new initiative which allows schools with 40-80 students to book Comprehensive and Tailor-Made workshops for \$22.5 per student (min booking fee \$900). These bookings are delivered by only 2 actors rather than the standard cast.

//BOOKINGS AT THE MATLHOUSE

Schools with less than 99 students can request a Malthouse booking. This option takes time to confirm and attracts addition-



//EAGLES NEST THEATRE

PO BOX 232
Brunswick West VIC 3055

Phone us on
0403 585 651

Email us on
[school@eaglesnesttheatre.](mailto:school@eaglesnesttheatre)

Visit us at
eaglesnesttheatre.com
facebook.com/eaglesnesttheatre



“Well done Oedipus cast. The performance was brilliant! The students were captivated from start till finish.

The director James did a fantastic job workshopping the play with the students and in making them feel comfortable to ask questions. He was able to get the student to critically engage with the performance and how it can be interpreted in a variety of ways.

Having the experience of seeing the play performed has been incredibly beneficial for their English studies. Students have been referring back to the performance and even attempting to re-create some of the actors performances”.

(GROVEDALE COLLEGE - OEDIPUS)

Eagle’s Nest would like to deeply thank **Adland Tours** for their ongoing financial support and in particular for providing subsidised tickets for our Indigenous programs.

They sponsor us because they believe that all journeys, creative, personal, educational and travel, matter equally.

Without them we would not be able to continue to the work we do with schools

