

EAGLES NEST THEATRE



School Program

2023

WORKSHOP PROGRAMS
SHORT PERFORMANCES
PRE-RECORDED PROGRAMS.



Contents

“Romeo and Juliet was excellent! The students found it very engaging and appreciated the way it brought the text to life. The way the performance condensed the play also helped to maintain student interest and attentiveness. The crew were very enthusiastic and were a great help to set up the stage area - a big thanks to them!”

MENTONE SECONDARY
COLLEGE

*Supporting creative development in
Victorian schools for over 15 years.*

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*“Othello was wonderful -
the year 10s loved it and James was
particularly good at interacting with them
and they contributed very well”*

Sacred Heart Girls College



About Us

ENGAGEMENT = RESULTS



History

Since 2007 Eagles Nest Theatre has performed in Victoria, across in Australia and overseas. We run one of the biggest Theatre in Education programs in Victoria, have enjoyed the support of the Department of Education and Training and currently offer workshops/performances for 10-15 texts to over 100 schools each year.

At peak times we often have more requests from schools than we can accomodate - so remember to book early to be able to get your choice of dates.



Workshops, Engagement, & Results

We give students the tools to get excited and get top marks. Being an artist isn't about being great with words. It's about being interested in humanity.

Seeing actors and directors at work, using everyday language and simple tools, helps to break down the idea that only "brainy kids" can study a play and understand great art.

In our workshops, students get to see and experience the dynamics of the rehearsal room, where a play is interpreted through playful experimentation and discussion.

This experience is important because it will show the students why and how, when exploring a piece of art, ideas and imagination can trump the fear of failure. Students are included in this process, so they gain direct exposure to forming complex arguments grounded in text-based evidence that reflect their unique voices.

"The cast were brilliant and the workshop facilitated exactly what our year 12s needed"

Melton Christian College"

Types of Programs



Comprehensive Workshop

(CW)

A condensed 60-70 min performance of the text with a small number of workshopped scenes.



Short Performance / Workshop

(SPW)

Rehearsal room style readings of key scenes and facilitated discussion with students about how they can interpret, and write about the play.



Prerecorded Presentations

(PR)

Delivery is generally live at your school but during covid we filmed most programs on zoom. Pre-recorded workshops are often of interest to schools with smaller numbers and or if a school is faced with covid closures etc.

Prices

ROMEO & JULIET MACBETH

WOMEN OF TROY MUCH ADO ABOUT NOTHING THE CRUCIBLE MEDEA 12 ANGRY MEN

OTHER WORKS

PRE-RECORDED WORKSHOPS

*"I've honestly never seen the year 12s
as active at an incursion"*

Kingswood College



NB: Prices do NOT include GST.

70 min

Short performance
only

\$1150

up to 100 students

Additional Students
\$11.50 each

120 min

Short performance
+ Workshop

\$1350

up to 100 students

Additional Students
\$13.50 each

120 min

Short performance
& Workshop

\$2100

up to 100 students

Additional Students
\$21.00 each

120 min

Comprehensive
Workshop

\$2100

up to 100 students

Additional Students
\$21.00 each

120 min

Short performance
& Workshop

\$2300

up to 100 students

Additional Students
\$23.00 each

120 min

Comprehensive
Workshop

\$2300

up to 100 students

Additional Students
\$23.00 each

120 min

\$10.00

Per student



“The English teachers gave glowing reviews and the students told me that they found it valuable and that it helped them to better understand the text.”

St. Augustine

Main Programs

ROMEO & JULIET

Short Performance /
Workshop



*"The poetry was hard at first,
but you get used to it"
"I've never seen a play before
and this was fun".*

Mater Christie College

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"I saw Shakespeare, it wasn't hard, and don't tell anyone but I may have even liked it." This is the sort of thing we hear from students after this show. The dramatic style mirrors the narrative, creating an exciting ride for our young audiences. They are drawn into reckless abandon, a world of period costumes, playful sword fights and comedic characters, as Romeo and Juliet fall in love. Then of course the joy and frivolity ruptures and fades as the tragedy sets in. Both the actors and students all fall together.

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Students are guided to ask questions and talk about the performance; what they understood, what they liked or didn't like. We often hear the comment that Romeo and Juliet is a play about 'two dumb teenagers' and lust. We explore this idea so students see how an idea that seems to be an off hand comment, could form the basis of a valid reading. Then we challenge this idea by looking at different portrayals of the main characters that might make the love-at-first-sight narrative more appealing. Where time and the level of the group permits, we also look at how creative choices can be used to explore essay prompts such as "Who is to blame?" and "Is love or hate the more powerful force?"

MACBETH

Short Performance /
Workshop



*"Students were engaged with
every minute and it has set us
up for a great start to the unit."*

Hoppers Crossing College

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When an evil person gets what's coming to them there is no tragedy. This production focuses on the familiarity and banality of having desires and ambitions, and how when unchecked, they can lead to consequences beyond imagination. We focus on the journey of a loving couple, who each want the other to achieve their dreams, but ultimately destroy everything they care about; themselves, and each other.

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Students are guided to critique the performance, ask questions and delve deeper into interpretive practice by looking at the couple's relationship, and other monologues as time permits. The scene between Macbeth and "His Wife" before Duncan is murdered is used to explore gender, manipulation, and power. The "unsex me here" monologue continues the discussion about gender introducing ideas about frailty and the super-natural. The "two truths" monologue offers an opportunity to show their ambition in tangible, contemporary terms.

THE WOMEN OF TROY

Short Performance / Workshop



"We had our The Women of Troy performance today, and what a performance it was!! Our students were engaged and the actors did a wonderful job."

Whittlesea Secondary College

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The screams of the women of Troy reverberate through time, echoing into the contemporary world. This stylised ensemble piece is a great introduction to the story of the Trojan War but also draws our attention to how parable functions in Greek drama through archetype and myth. The tales of Hecuba, Helen, Cassandra, Andromache, and Talthibius become representations of familiar characters, social types and categories. The result is a powerful, cathartic production that reaches out to young audiences making this ancient tale relevant and immediate.

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Through questions and replaying scenes we examine how directorial choices in the production eclipse and highlight certain themes in the text. Alternative readings of Talthibius and Helen tease out mechanisms of institutional violence and the dynamics of relationships shaped by seductive power and the concept of 'the vixen'. Where time permits, we examine how dramatic moments may have achieved a different cathartic effect by highlighting individual character voices and less symbolic dramatic choices.

THE CRUCIBLE

Comprehensive Workshop



At first glance, the contrast between the comedy of The Dressmaker and the high drama horror of The Crucible is glaring. But there are obvious similarities too. Both are set in small-town frontier communities, riddled with political alliances and hidden tales of infidelity, resulting in a woman being scapegoated. Both explore deceit, guilt, and the loss of identity.

Contrasting The Crucible and The Dressmaker exposes elements of their stylistic differences. The hysteria in The Crucible has farcical qualities as did McCarthy's own 'witch trials'. The grotesque comedy of The Dressmaker is counterpointed and sharpened by sitting against the backdrop of tragic and sinister aspects of The Crucible.

Our workshops will explore some of these themes as well as examining points of comparison between the two texts' characters.

"A huge thanks to the cast for creating such a meaningful event for our students!"

Norwood Secondary College

TWELVE ANGRY MEN

Comprehensive
Workshop



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 about the defendant is that they are poor, 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.

MEDEA

Comprehensive
Workshop



The tale of Medea’s vicious 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 as she steals Jason’s heirs. Equally, she is a demon witch and personification of the havoc wreaked by uncontrolled emotions.

The workshop explores key character scenes as well as questions about the chorus and stylistics of Greek drama.

MUCH ADO ABOUT NOTHING

Short Performance /
Workshop



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This short performance is a joyful bubbling brook of a rom-com with a warning sign that malice, power games and social critique lurk beneath the surface. Is love a virus or a cure? In a world of deceptions and masks, the lines between romance, violence, desire, and revenge blur. Do we celebrate existing notions of love or deconstruct them and strike courtship down? Can we do both? What is the role of leaders and their relationship to compassion, equality, and justice? Are they the source of our ‘bum jokes’ or elected to maintain the status quo?

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Where the performance blends light and dark interpretations, our workshop investigates how the text supports more extreme readings. One could read Don Pedro and John as harmless tinkering jesters or powerful men quick to exact violence if their whims are not met. Could Hero and Claudio be pure and innocent lovers or representations of the transactional transfer of possessions and influence? And are Beatrice and Benedick potentially gullible egos influenced by pandering and conflict, or brilliant minds, burning in loneliness that realise they need not be alone?

“An amazing experience for the students – they loved how intimate and interactive it was... They got SO Much out of it”

Templestowe College

Other Works

Available by request

The following plays didn't make it into our main program but are still in our repertoire.

PHOTOGRAPH 51

Comprehensive
Workshop



Photograph 51 rewrites the story of DNA, highlighting Rosalind Franklin's role in a discovery conventionally attributed to James Watson and Francis Crick. In *My Brilliant Career* we meet Sybilla Melvyn, a woman whose dreams are unable to flourish at least in part because of gender.

The workshop explores the differences between Franklin and Melvyn as archetypes and the frighteningly common threads of sexism that only become obvious when we examine how and where women's HER-stories are often missed in HStory.

EXTINCTION

Comprehensive
Workshop



This play deals with a wide variety of possibly interrelated extinctions: the extinction of the Tiger Quoll; the impending threat of global warming and the extinction of humanity; the extinction of white picket fence monogamous heterosexual life partnerships and perhaps most importantly the extinction of didactic concepts of good and evil/hero's and villains.

This workshop will provoke questions and give young audiences the tools to explore individual answers to the play and how to tackle the next phase of life on this planet.

"It was great to see two different interpretations of the same character"

Mater Christie College

BOMBSHELLS

Comprehensive Workshop



Share Lewis' journey as he overcomes prejudice regarding mental health and discovers the power in the silliness of a Mozart Opera. Set against the backdrop of the Vietnam moratorium, Lewis' friends are trying to stop the suffering of thousands while he is learning about a different kind of politics.

Sometimes art that is not political can have a political effect. Sometimes the unheard voices are not those that cry out under oppression but those who have simply been forgotten.

COSI

Comprehensive Workshop



The young woman who needs the dress, the mother fraying at the edges, the older woman who remains a sexual being: comedic stereotypes of women who inhabit our world that explode into deeper truths about being unseen.

In a world of empowered women why does the idea of marrying a taller older man persist? Sometimes the feminist project overlooks the plight of the less radical. Many young people and women feel rejected by feminism: perhaps exploring the invisibility of 'normal' women is what is needed to achieve gender equality



*We enjoyed the
workshop-style
performance
(particularly the
two versions of a
scene side-by-
side)*

Wonthaggi Secondary College

Other Popular Plays

If you are studying a text we have not listed we may still be able to create a workshop for you.

We've offered workshops for the following texts in the last few years.

- A DOLL'S HOUSE
- ANTIGONE
- ANTONY & CLEOPATRA
- ARCADIA
- BERLIN
- CAT ON A HOT TIN ROOF
- CHIMERICA
- DEATH OF A SALESMAN
- DESDEMONA
- FATHER COMES HOME FROM WAR: PARTS 1, 2, & 3
- HAMLET
- HENRY IV PART 1
- HIPPOLYTUS
- JULIUS CAESAR
- KING LEAR
- LIFE OF GALILEO
- MID SUMMER NIGHTS DREAM
- MEASURE FOR MEASURE
- OTHELLO
- PYGMALION

- RHINOCEROS
- SPEAKING IN TONGUES
- STREETCAR NAMED DESIRE
- SUMMER OF THE 17TH DOLL
- TWELFTH NIGHT
- THE TAMING OF THE SHREW
- THE SHIFTING HEART
- THE WINTERS TALE
- UNCLE VANYA
- WHO'S AFRAID OF VIRGINIA WOLF



"A huge thanks to the cast for creating such a meaningful event for our students!"

Norwood Secondary College

How to book



OPTION 1

SAVE MONEY & TIME

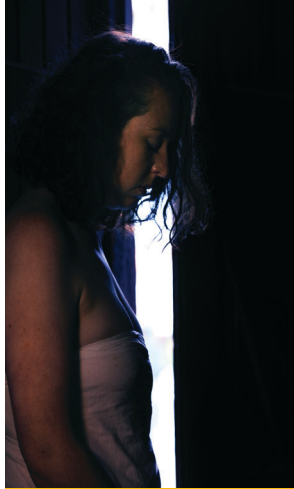
SAVE MONEY AND TIME - BOOK ONLINE

Know the show + the date you want = book online.

Our online system gives you access to the calendar so you can see which dates are available without waiting for someone to reply to your enquiry.

All online bookings receive a 5% discount!
Simply visit eaglesnesttheatre.com/onlinebookings

Pick the show + date you want + pay; your booking is complete.
One of our team will follow up regarding logistics and special requests.



OPTION 2

SPECIAL REQUESTS

SPECIAL REQUESTS - ENQUIRIES - TENTATIVE BOOKINGS

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. We often find schools know they want a program but are unsure which dates will suit them. We strongly encourage you to get in touch with is now as we often book out at peak times. We are happy to pencil in a reservation or tentative booking where possible.

Phone us on 03 9384 6900
Email us on school@eaglesnesttheatre.com



CONTACT US

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Visit us on

eaglesnesttheatre.com

facebook.com/eaglesnesttheatre

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

Gisborne Secondary College

Booking Info

PAYMENTS

Payment in full is required at the time of making the booking. If you have excess students on the day a supplementary invoice can be arranged.

NB: If needed we can still bill after the delivery, with the booking being confirmed in a written agreement.

BOOKING LINKS

www.eaglesnesttheatre.com/onlinebookings
school@eaglesnesttheatre.com
03 9384 6900

COSTS

All programs are priced by cost per student, ranging from \$9.50 to \$17.00.

NUMBERS

We have a minimum booking of 100 students on all workshop incursion programs. There is no maximum booking number. Students in excess of the 100 are charged at the same per head cost.

There is no minimum student number for booking pre recorded content.

SMALL GROUPS

If you have a small class and can't afford the minimum booking number we may be able to assist by pairing you up with another school or providing filmed content.



***“See this company whatever day of the year
and whatever continent your in”***

Review in Paris