VCE Drama and VCE Theatre Studies 2024 Playlist

(Updated 22 February 2024)

The following plays have been selected for study in 2024. This playlist should be used in conjunction with the requirements in the *VCE Drama Study Design 2019–2024* and *VCE Theatre Studies Study Design 2019–2024*. Teachers should select plays as required for VCE Drama Unit 3 and VCE Theatre Studies Unit 3 and Unit 4, and make bookings promptly.

The Victorian Curriculum and Assessment Authority (VCAA) is committed to upholding live performance as a core feature of the current study designs; however, some theatre companies are still feeling the impacts of COVID-19 on operations, touring and funding capacities for 2024. The playlist has therefore been formulated more flexibly to allow for various theatre styles and forms to be accessed by students in case of further interruptions to theatres.

For VCE Drama, students see a professional performance to become familiar with the key knowledge and key skills in Unit 3, Outcome 3. Performances relating to this unit will be available from February to July, and teachers will have the flexibility to undertake the School-assessed Coursework relating to this outcome at a later time, with the due date for all graded assessment scores for VCE Drama to be entered into VASS (Victorian Assessment Software System) by the Unit 4 due submission date in 2024.

For VCE Theatre Studies, students engage with a professional performance in conjunction with Unit 3, Outcome 3 and Unit 4, Outcome 3. In 2024, the plays on the VCE Theatre Studies list will take place between February and September (i.e. terms 1 to 3). Students will be required to study 2 separate plays from that list –one to address the key knowledge and key skills (which also entails studying the script) for Unit 3 and one for the separate key knowledge and key skills for Unit 4, regardless of when the play performance takes place during terms 1 to 3. School-assessed Coursework for those outcomes can take place at a convenient time for the school, with the due date for all graded assessment scores for VCE Theatre Studies to be entered into VASS by the Unit 4 due submission date in 2024.

A webinar will be held early in 2024 to assist teachers with selecting appropriate plays for their students.

The playlist selection panel has considered the requirement for texts to be appropriate for study by students in senior secondary schooling and for texts to reflect community standards and expectations. Teachers and school leaders are advised to carefully consider the information provided about each play on the 2024 playlist.

For VCE Drama Unit 3 and VCE Theatre Studies Unit 4, students are not required to study the script of selected performances. However, the script can be a valuable learning resource in these units. Theatre companies are not obliged to provide copies of these scripts.

For VCE Theatre Studies Unit 3, students must study the script and the performance identified in this playlist. The version of the script that students are required to study for VCE Theatre Studies Unit 3 is the one used as the basis for the performance students will attend. In some cases, this script will be a 'working' or 'rehearsal' script; in other cases, it may be a newly published or previously published script.

Teachers should be aware that plays may be added to or withdrawn from the playlist. Further updates will be provided during 2024 via the [*VCAA Bulletin*](https://www.vcaa.vic.edu.au/news-and-events/bulletins-and-updates/bulletin/Pages/index.aspx) and Notice to Schools as, for example, production details are confirmed or final scripts become available.

All financial arrangements regarding attendance at playlist performances are a matter for schools and the theatre company, venue or producer responsible for the production.

Selecting plays for study

While the VCAA considers all plays on the playlist to be suitable for study, teachers should be aware that some issues or themes may be challenging for their students and will need to be managed with sensitivity. The information provided about each play will allow teachers and schools to make an informed decision about the play or plays that are most appropriate for study by their students.

The entry for each play includes:

* information about the play and the season, including, as appropriate, the play title, the playwright(s), details of works the play is adapted from, the production company, season details (dates, venues, performance times and duration, booking details and script availability)
* annotations (background information about the play and personnel involved in the production,
a description of the work's dramatic merit and features of the production that are relevant for study)
* advice to schools (identifies any aspects of the play/production that teachers and others should be aware of when reviewing the play/production before selection).

The following strategies are suggested to assist teachers with selecting a play (or plays) from the playlist:

* Take note of the advice provided about specific plays.
* Consult the school calendar and the teaching and learning plan for the relevant unit and ensure sufficient planning time will be available before attending specific plays.
* Familiarise yourself with the play's themes, context and world, paying particular attention to matters identified in the advice.
* Read the script and, if available, information such as the director's vision or creative concept for the production.
* Research the script, the playwright's work, the director and/or the company.
* Discuss issues of concern with the theatre company.
* Discuss with colleagues at your school aspects of the script or performance that may be challenging for your students, including issues around student health and wellbeing.
* If possible, attend a preview performance.
* Identify issues requiring additional resources, such as information about differing perspectives on historical, social, cultural or political themes in particular plays.
* Make your selection(s) in consultation with school leaders, including health and wellbeing staff.

VCE Drama Unit 3

The following plays have been selected for study in 2024. This list should be considered in conjunction with the requirements in Unit 3, Outcome 3 in the *VCE Drama Study Design 2019–2024* and the advice provided at this document's start. Students will undertake an assessment task for Unit 3, Outcome 3 based on the performance of a play on this list. In the end-of-year VCE Drama written examination, one or more questions will be set on the performances of these plays.

Further dates and venues may be added for some plays once details have been confirmed.

The full list of plays is as follows (further details are provided below):

* Hamlet (A Commedia Tragedy) by William Shakespeare, adapted by Scott Middleton (Sheoak Productions)
* The Trojan War by A Slightly Isolated Dog (Nicholas Clark Management)
* Garage Girls by Candace Miles, Madelaine Nunn and Anna Rodway (Three Birds Theatre and The Shift Theatre with La Mama Theatre)
* The Roof is Caving in by Matilda Gibbs and Belle Hansen (Frenzy Theatre Co. with La Mama Theatre)
* World Problems by Emma Mary Hall (Melbourne Theatre Company)
* a/lone by Janine McKenzie (Project Connect)
* Way by Sally McKenzie (theCoalface)

Hamlet (A Commedia Tragedy)

By William Shakespeare, adapted by Scott Middleton

**Theatre company:** Sheoak Productions

**Season:** 26 February–3 March (Bendigo); 4–10 March (Melbourne)

**Venues and performance times:**

* Bendigo: Garden for the Future, 557–559 Napier Street, White Hills, Bendigo VIC 3550
26, 27, and 28 February, 1pm
29 February, 1 and 2 March, 7.30 pm
* Melbourne: Fairfield Amphitheatre, Fairfield Park Drive, Fairfield VIC 3078|
4 – 10 March 1pm and 7.30pm daily
11-15 March 7.30pm

**Ticket prices:** $28 per student; one complimentary teacher ticket for every 10 students; additional
teachers $35

**Bookings:** Bendigo Venues and Events (both venues)

* [bendigoregion.com.au/arts-culture-theatres](https://www.bendigoregion.com.au/arts-culture-theatres)
* Other bookings: [http://bit.ly/47IH26S](https://aus01.safelinks.protection.outlook.com/?url=http%3A%2F%2Fbit.ly%2F47IH26S&data=05%7C02%7CMargaret.Arnold%40education.vic.gov.au%7C4ff853417ffe4970f30e08dc26ccf2a6%7Cd96cb3371a8744cfb69b3cec334a4c1f%7C0%7C0%7C638427910270185361%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C60000%7C%7C%7C&sdata=uYpKOhApJa1VRO3Xly6tPa83TQ%2BrFklu9pK2LTW0yek%3D&reserved=0)

**Description:** The team that brought you *Two Gents* and *Midsummer,* Sheoak Productions, is proud to present *Hamlet*, a commedia dell'arte adaptation of Shakespeare's famous tragedy. This production will be recontextualised and set in the 'Circus Belli' in Copenhagen, Denmark, in 1939; a boom time for big top circus as the leading form of entertainment, but also a time that saw the world delicately balanced on the tightrope precipice of World War II. After the untimely death of Hamlet's father, Hamlet's uncle Claudius picks up the whip as Ringmaster of the Circus Belli and Hamlet's mother, Gertrude, as his new wife. A visit from his father's ghost leaves Hamlet disenfranchised by the showmanship world he was born into, and he finds himself looking on from outside the ring, isolated from his family and friends, which triggers him to go down the path to seek revenge for the wrong committed against his father.

The seeds of deception and treachery spread through the troupe like a disease infecting the thoughts and actions of the entire circus, including his childhood friends Rosencrantz and Guildenstern and his beloved Ophelia. Battle lines are drawn, sides are taken and as the tragic climax is reached, the conjoined fates of Hamlet, the Circus and Denmark all fall into darkness.

The commedia style will be at the forefront of this production to capture the world of circus, utilising the stock characters and their physicality to full effect, with traditional leather masks and *battochio* for slapstick sequences, live music, minimal and creative use of production areas and use of outdoor space to reflect a travelling commedia troupe, honouring both commedia and Elizabethan traditions.

The production will feature the use of symbols through the choices of costume, set and physicality; the transformation of character and place; and the dynamic use of expressive skills by the actors, who manipulate their voices and bodies to perform the commedia style and portray multiple characters.

**Script:** The play will be based on the Arden version of Shakespeare's *Hamlet.*

**Advice for schools:** The play references themes that are similar to those in Shakespeare's original text. This production contains some violence, some sexual references, references to spirits and ghosts, and references to war.

The Trojan War

By A Slightly Isolated Dog

**Theatre company:** A Slightly Isolated Dog

**Metropolitan season:** 17 April–28 April

**Venue:** Chapel off Chapel, 12 Little Chapel Street Prahran VIC 3181

**Performance times:** TBC

**Ticket prices:** $30 per student; one complimentary teacher ticket per 10 students

**Inquiries:** nic@nicholasclarkmanagement.com

**Bookings:** chapel@stonnington.vic.gov.au

**Regional performance:** 24 April 7.30pm

**Venue:** Civic Hall Ballarat

**Ticket price**: $20 students and accompanying teachers

**On sale:** 25 January, 2024.

**Website:** hermaj.com

**Education bookings:** 03 53335888

**Regional season:** 3 May–4 May

**Venue:** Geelong Arts Centre, 50 Little Malop Street, Geelong VIC 3220

**Performance dates and times:** 1pm and 7.30pm (3 May); 2pm and 7.30pm (4 May)

**Ticket prices:** $25 per student; one complimentary teacher ticket per 10 students

**Inquiries:** creativelearning@geelongartscentre.org.au or penny@geelongartscentre.org.au

**Bookings: Via the school booking form at** [geelongartscentre.org.au/creative-learning](https://geelongartscentre.org.au/creative-learning/)

**Description:** *The Trojan War* by A Slightly Isolated Dog is based on a mix of classic Greek stories and plays. Five crazy, faux-French clowns invite you to play, and tell the story of the Trojan War with them. In Greek mythology, the Trojan War was waged against the city of Troy by the Greeks after Paris of Troy took Helen from her husband, Menelaus, King of Sparta. At one point, there was a fake wooden horse involved. The performance introduces the audience to key characters from the Trojan War, including King Priam, Menelaus, Paris, Hector, Achilles and Helen.

*The Trojan War* is an interactive performance event, placing the excitement of live action in and around the audience as they become a part of the story. Participation is clearly structured, and the actors guide the audience with great care and skill. It is thrilling, immersive and entertaining. The production lives at the intersection of a musical, physical theatre, clowning, sketch comedy, storytelling and improvised theatre. It is fast and furious, with a sense of danger and the element of surprise.

**Advice to schools:** The play contains the infrequent use of coarse language and some sexual references. The performance includes participation from audience members who give consent to be involved.

Garage Girls

By Candace Miles, Madelaine Nunn and Anna Rodway

**Theatre company:** Three Birds Theatre and The Shift Theatre with La Mama Theatre

**Carlton Season:** 24 April–5 May

**Venue:** La Mama Courthouse, 349 Drummond Street, Carlton VIC 3053

**Performance times:** Wed–Thurs 1pm and 6.30pm; Fri 11am and 7.30pm; Sat 7.30pm; Sun 4pm

**Ticket prices:** VCE ticket package is $42 per student/teacher, including performance, script and post-show forum; non-VCE students and additional teachers $30

**Bookings:** For pre-bookings and/or further information, email maureen@lamama.com.au

**Touring Season:**

* 25 May, 7:30pm
Arts Centre Warburton
3409 Warburton Hwy, Warburton VIC 3799
Bookings: 03 9294 6511/ boxoffice@yarraranges.vic.gov.au
* 31 May, 8:00pm
The Wedge
100 Foster St, Sale VIC 3850
Ticket prices: Child U15 - $25, Adult - $47, Senior - $45, Conc - $39, Under 30 - $37, Group 10+ - $37
Bookings: <https://thewedge.com.au/event/garage-girls/>
* 2 June, 2:30pm
Forge Theatre and Arts Hub
80 McKean St, Bairnsdale VIC 3875
Bookings: boxoffice@egipps.vic.gov.au / 5152 1482
* 19 July, 7:30pm
Albury Entertainment Centre
525 Swift St, Albury NSW 2640
Ticket prices: Youth (U25) $25.00, Full - $59.00, Conc - $55.00, Group 6+ - $53.00, Members $49.00
Bookings: <https://alburyentertainmentcentre.com.au/whatson/garage-girls>

* 21 July, 2:00pm
Wangaratta Performing Arts and Convention Centre
33-37 Ford St, Wangaratta VIC 3677
Bookings: 5722 8105 / boxoffice@wangaratta.vic.gov.au
* 25 July, 7:30pm
Williamstown Town Hall
104 Ferguson St, Williamstown VIC 3016
Bookings: 9932 4074 / <http://www.hobsonsbaytickets.com.au>
* 26 July, 7:00pm
Kyneton Town Hall
129 Mollison St, Kyneton VIC 3444
Ticket prices: Child under 15 - $25, Student over 15 - $32, Full - $37, Conc - $32
Bookings: <https://www.mrsc.vic.gov.au/See-Do/Events-and-Awards/Whats-on-around-the-shire/Garage-Girls>

**Description:** Meet Alice Anderson. Mechanic. Trailblazer. Entrepreneur. Imagine …1920s Melbourne – the advent of the motorcar! Society reels from the aftermath of war and a second wave of Spanish flu wreaks havoc on the streets. Theatres buzz with vaudeville hacks and men with an eye for enterprise seize every opportunity to weasel wealth. Meanwhile, one small woman defies convention and makes her mark …

Part history, part farce, part whodunnit, *Garage Girls* shines a light on one remarkable young woman's short but eventful life. Who was Alice Anderson? Why did she drive her baby Austin all the way to Alice Springs? Who were all those women, dressed in greasy dungarees … and don't they look a little bit like men? Sparked by actual events and a healthy dose of magic realism, breathtaking sound design and many colourful characters played by 5 actors, Garage Girls is a rip-roaring ride celebrating a Victorian icon.

*Garage Girls* is a new theatrical work exploring the extraordinary paths forged for women in industry by 1920s Melbourne woman, Alice Anderson, the trailblazing founder of Australia's first all-girl garage. Alice Anderson stood at the intersection of debates around gender, culture and politics during her tragically short life.

Weaving researched narrative history with magic realism, this highly stylised ensemble production contrasts drama with lightning, pivots into moments of music, comedy and farce. Hyper-real characters orbit the naturalistic character of Alice, in a chorus of surrealist reflection and poetic text. Minimal set pieces are manipulated to create different times and places. Swift character transitions rely on the modulation of voice and physicality of the actors. Simple costumes reference the 1920s Garage Girls uniforms, overgarments denote individualism of characters, and sound and lighting design echo and underpin the emotional thread of the drama.

**Advice to schools:** The play contains a reference to suicide.

The Roof is Caving in

By Matilda Gibbs and Belle Hansen

**Theatre company:** Frenzy Theatre Co. with La Mama Theatre

**Season:** 8 May–19 May

**Venue:** La Mama Courthouse, 349 Drummond Street, Carlton VIC 3053

**Performance times:** Wed–Thurs 1pm and 6.30pm; Fri 11am and 7.30pm; Sat 7.30pm; Sun 4pm

**Ticket prices:** VCE ticket package is $42 per student/teacher, including performance, script and post-show forum; non-VCE students and additional teachers $30

**Bookings:** For pre-bookings and/or further information, email maureen@lamama.com.au

**Description: Fresh out of school, fresh out of home and in their first-ever share house, Hester and Bronwyn, 2 apartment dwellers with similar conflict management styles (!), desperately try to make the tiny share house a home. When several unforeseeable circumstances arise, they try to find a way to navigate these and constantly compromise to avoid confrontation and keep their ‘home’ together.**

The Roof is Caving in is a collision of Australian Gothic, Picasso and the urge to say ‘sorry’ when you run into a chair. The play depicts 2 people pleasers at the mercy of the landscape around them: a tiny studio apartment with a lot of ‘character’. It is set in a melted aesthetic, as if Wes Anderson's famous visuals were thrown away for the stylings of Act III of Cat in the Hat. It's a cautionary tale for losing yourself while trying to appease someone else, about growing up, and the housing market's inevitable crash; think landlords, handymen, shared fridges, house-warmings, malfunctioning power systems and things falling down around you.

The production includes a live quartet, who are integrated into the narrative, and who score the entire play. Combining non-realistic script and performance styles, this production goes beyond mere content,
embracing a fast-paced, absurd, choreographed and energetic approach that ambitiously pushes the boundaries of theatre.

**Advice to schools:** The play contains some coarse language.

World Problems

By Emma Mary Hall

**Theatre company:** Melbourne Theatre Company

**Metropolitan season:**  3 May–22 May

**Venue:** Southbank Theatre, The Lawler, 140 Southbank Boulevard, Southbank VIC 3006

**Performance dates and times:** 10am (10 May); 1pm (3 May, 6 May, 7 May, 9 May, 15 May, 16 May, 21 May and 22 May); 7pm (8–22 May, excluding Sundays)

**Ticket prices:** $31 per student; $5 IGNITE tickets for eligible schools (visit [mtc.com.au/ignite](https://aus01.safelinks.protection.outlook.com/?url=http%3A%2F%2Fwww.mtc.com.au%2Fignite&data=05%7C02%7Cmargaret.arnold%40education.vic.gov.au%7Ca64b4e8c105448a6f2a208dbff68583b%7Cd96cb3371a8744cfb69b3cec334a4c1f%7C0%7C0%7C638384595860197073%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=ZCGG0p5y6JsmOQaYMItebcJyezXzeIJELAzym8jfMm0%3D&reserved=0) for details); one complimentary teacher ticket per 15 students; additional teachers $53;

**Bookings and inquiries:** For the metropolitan (MTC Lawler) season, email your preferred performance time and number of tickets to schools@mtc.com.au. For the touring season, contact the venue for ticket prices and bookings.

**Touring season: 24 May**–5 June See MTC updated tour information page:

[https://www.mtc.com.au/plays-and-tickets/whats-on/other-events/world-problems-tour](https://aus01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.mtc.com.au%2Fplays-and-tickets%2Fwhats-on%2Fother-events%2Fworld-problems-tour&data=05%7C02%7Cmargaret.arnold%40education.vic.gov.au%7C865b969017db468cc8d808dc32a4c8e9%7Cd96cb3371a8744cfb69b3cec334a4c1f%7C0%7C0%7C638440930533815470%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C0%7C%7C%7C&sdata=OJlRiWUFl6iCFA1XxJctT6hgt05mPX4S1wHqtb71QBk%3D&reserved=0)

Please contact each venue for final bookings and ticket prices:

* Founders Theatre, Caro Convention Centre, Mt Helen
Friday 24 May, 11am
03 5327 6096 <https://fedstore.federation.edu.au/collections/events/products/world-problems-melbourne-theatre-company-friday-24th-may-11am>
* Mildura Arts Centre, 199 Cureton Avenue, Mildura VIC 3500
28 May, 1pm
Phone (03) 5018 8330; email arts\_centre@mildura.vic.gov.au; [milduraartscentre.com.au](https://www.milduraartscentre.com.au/)
* Ulumbarra Theatre, 10 Gaol Road, Bendigo VIC 3550
30 May, 11am
Phone (03) 5434 6100; [bendigoregion.com.au/arts-culture-theatres/space/ulumbarra-theatre](https://www.bendigoregion.com.au/arts-culture-theatres/space/ulumbarra-theatre)
* The Potato Shed, 29/41 Peninsula Drive, Drysdale VIC 3222
5 June, 1pm and 7pm
Phone (03) 5251 1998; [geelongaustralia.com.au/potatoshed/default.aspx](https://www.geelongaustralia.com.au/potatoshed/default.aspx)
* Gippsland Performing Arts Centre, 32 Kay Street, Traralgon VIC 3844
7 June, 1pm
Phone (03) 5176 3333; [latrobe.vic.gov.au/gpac/home](https://www.latrobe.vic.gov.au/gpac/home)

**Description:** World Problems **is a solo performance that evokes real and imagined memories of life on Planet Earth, shifting between personal memories and world events unfolding over a century. It is a gradual accumulation of the tragic and joyful moments shaping global consciousness, and the interconnections that make a life. Alone, the woman summons up her childhood with an intensity so visceral it seems to be playing out in front of us. But as her memories draw closer to the present, the space between the personal and the speculative grows ever blurrier. Where do I/you end, and everything else begin?**

Stylistically, the work utilises storytelling and direct address. The main (and only) character vividly tells her story, recollecting her own experiences, taking the audience into personal memory vaults from her childhood days, teenage years, adulthood and present day, and into her own dystopic visions of herself in the future. A key feature of the production is language, which is poetic and strategically used to punctuate moments in her performance.

An elegy for the future we're yet to inherit, World Problems is both comical and terrifying, gripping and cathartic. A solo time capsule catapulting across the ages, it seamlessly merges the most private and intimate reflections with a world-spanning perspective. The MTC production will give focus to the perspective and point in history of First Peoples performer Carly Sheppard.

**Script:** The script is available from Australian Plays Transform at [apt.org.au](https://apt.org.au/).

**Advice to schools:** The play contains themes around climate change,occasionalcoarse language and some sexual references.

*a/lone*

By Janine McKenzie

**Theatre company:** Project Connect

**Melbourne season: 19 – 23 June**

**Venue:** La Mama HQ

205 Faraday Street, Carlton VIC 3053

**Performance dates:** Wed June 18 and Thurs June 19, 11am and 7.30pm

Sat June 22 7.30pm

Sun June 23 4pmSunday 23rd June

Tickets available form La Mama from Feb 5

**Regional venues:**

**Geelong season**– Kildare Theatre, Clonard College, 225 Church Street, Herne Hill VIC 3218

Performance date: 29 Feb (Thursday) 1pm and 6.30pm

Tickets: [https://www.trybooking.com/events/landing/1175073](https://aus01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.trybooking.com%2Fevents%2Flanding%2F1175073&data=05%7C02%7CMargaret.Arnold%40education.vic.gov.au%7Ccd07641831b3419ba07908dc213136e2%7Cd96cb3371a8744cfb69b3cec334a4c1f%7C0%7C0%7C638421742899849642%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C60000%7C%7C%7C&sdata=G5rnya0uJg2toE3nW5nOM1cqHvH0ciRmH0VZRdAlt%2BE%3D&reserved=0)

Ticket prices: Adult $28/ Concession $26/ Student $24

**Bendigo season**: Thurs 14 March; Friday 15 March

**Times**: 1pm and 7.30pm

**Venue:** The Engine Room, 58 View Street, Bendigo VIC 3550

**Gippsland Season**: March 17 -18

Sun March 17, 6.30pm

Mon March 18, 11am

**Venue - Marian Theatre, Marist Sion, Warragul**

**Tickets for Bendigo and Gippsland available here:** [https://www.projectconnectensemble.com/2024-tour--tickets.html](https://aus01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.projectconnectensemble.com%2F2024-tour--tickets.html&data=05%7C02%7CVanessa.Flores%40education.vic.gov.au%7Cb7ff327a96b94ecaca9408dc371219b5%7Cd96cb3371a8744cfb69b3cec334a4c1f%7C0%7C0%7C638445798084066695%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C0%7C%7C%7C&sdata=fcowSEIsPt0kf%2FOaWLy9dvJIdsVcuT5qSgDAYtUaYRI%3D&reserved=0)

**Drysdale season**

**Venue:** Potato Shed**-**The Potato Shed, 41 Peninsula Drive, Drysdale VIC 3222

**Performance dates:** Tues April 23 at 1pm & 7.30pm, Wed April 24 at 1pm & 7.30pm

**Ticket prices:** Adult $28/ Concession $26/ Student $24

**Website:** [projectconnectensemble.com](https://www.projectconnectensemble.com)

Inquiries: projectconnectensemble@gmail.com

**Description:** a/lone is a performance about being alone and solitude. It draws on conventions of verbatim theatre and physical theatre informed by interviews and collaboration with local community members. *a/lone* asks the question ‘What does it mean to be alone?’ Two performers enter a space and create monologue, dialogue and movement text about the joys and challenges of being alone. They manipulate the space through the use of contrast, mood and space, while a musician manipulates aspects of sound. The work is lyrical, funny, joyful and observational, drawing on the spoken word, recorded voice and music, and features strong aspects of physical theatre.

**Advice to schools:** The play contains some coarse language, some sexual references and some references to alcohol and drugs.

Way

By Sally McKenzie

**Theatre company:** theCoalface

**Metropolitan season:** 1 May–12 May

**Venue:** fortyfivedownstairs, 45 Flinders Lane, Melbourne VIC 3000

**Performance dates:** Tues–Sat 7.30pm; Sun 5pm

**Bookings**: [fortyfivedownstairs.com/event/way](https://fortyfivedownstairs.com/event/way/)

**Script/Resources**: [waytheplay.com.au](https://aus01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwaytheplay.com.au%2F&data=05%7C01%7CMeg.Upton%40education.vic.gov.au%7C5fab04cc0e594a2a177908dbf5563cad%7Cd96cb3371a8744cfb69b3cec334a4c1f%7C0%7C0%7C638373522960485522%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=lM3conIdcUX1gx8oMrnec%2BS7TTJ2KJPlZacW5Gx0VJA%3D&reserved=0)

**Ticket prices:** $38 per student; one complimentary teacher ticket per 10 students; additional teachers $49

**Q&As**: Q&As after the following performances: 3 May, 5 May, 7 May, 8 May, 10 May

**Description:** Way is a multi-narrative, one-person play about documentary-maker Lynne who, in the process of making a film about homeless women becomes homeless herself. The work interweaves a fictional character with characters based on interviews. As Lynne pitches her film to the broadcaster on her mobile and struggles with her own precarious life circumstances, we meet the women in her film who initially appear on the screen as Lynne edits. There's Maysie, who lives in her car but is saving for a tiny home; Zahra, who lives in a women's refuge; Lily, whose couch-surfing options have run out; and Julie, who mainly sleeps in Southern Cross railway station.

Wa*y* draws on the lived experiences of others, conveyed through storytelling techniques that integrate documentary-style footage with live action. Furthering the narrative, videos, contextualised as Lynne's film, initially grab audience focus as the actor moves between characters. As Way progresses, the minimal costume changes are done in full view of the audience, exposing the mechanisms of theatre.

*Way* opens conversations on both content and form. It imparts a commentary on the housing crisis gripping Australia. By sharing insights into a diverse range of women, the play encourages its audience to reflect on the circumstances homeless people face, bringing into relief their own situations and those of their communities. Stylistically, Wayemploys dramatic action, storytelling and digital aspects, and invites audiences to accept that characters speak to an unseen interviewer.

**Advice to schools:** The production explores homelessness. There is reference to suicide. There is occasional coarse language.

VCE Theatre Studies Unit 3 and Unit 4

The following plays have been selected for study in 2024. This list should be considered in conjunction with the requirements set out in Unit 3, Outcome 3 and Unit 4, Outcome 3 in the VCE Theatre Studies Study Design 2019–2024 and the advice provided at this document's start.

Students will undertake an assessment task for Unit 3, Outcome 3, and for Unit 4, Outcome 3, based on the performance of plays on this list. The play used for Unit 4 **must** differ from the one used for Unit 3. One or more questions in the end-of-year VCE Theatre Studies written examination will also be set on the performances of these plays. For Unit 3, students **must** study the script identified for their selected play
and the interpretation of that script in performance to an audience.

For some plays, further dates and venues may be added once details have been confirmed.

The full list of plays is as follows (further details are provided below):

* Wicked – The Musical by Winnie Holzman (Crossroads Live Australia)
* A Midsummer Night's Dream by William Shakespeare (Bell Shakespeare)
* Things I Know to be True by Andrew Bovell (Theatre Works)
* Counting and Cracking by S. Shakthidharan (Belvoir St Theatre and Co-Curious)
* A Streetcar Named Desire by Tennessee Williams (Melbourne Theatre Company)
* Macbeth (An Undoing) by Zinnie Harris (Malthouse Theatre)
* Slap. Bang. Kiss by Dan Giovannoni (Melbourne Theatre Company)
* Trophy Boys by Emmanuelle Mattana (The Maybe Pile and Arts Centre Melbourne)
* By Jane's Hand by Dr Emma O’Brien and Olivia O’Brien (Seldom Theatre Productions with La Mama Theatre)
* Romeo and Julie by Gary Owen (Red Stich Actors' Theatre)
* Three Magpies Perched in a Tree by Glen Shea (The Storyteller with La Mama Theatre)

*Wicked – The Musical*

By Winnie Holzman

**Theatre company:** Crossroads Live Australia

**Season:** 6 March–25 August

**Venue:** Regent Theatre, 191 Collins Street, Melbourne VIC 3000

**Performance times:** Wed 1pm and 7.30pm; Thurs & Fri 7.30pm (except during school holidays when the Thurs performance is 1pm); Sat 2pm and 7.30pm; Sun 1pm and 6.30pm.

**Ticket prices:** $60.90 per student; one complimentary teacher ticket per 12 students

**Bookings and inquiries:** Call the bookings manager on (03) 9299 9873 or visit [marrinergroup.com.au/schools](https://marrinergroup.com.au/schools)

**Description:** Wicked **explores the** Wizard of Oz **from a very different angle. Long before Dorothy arrives, there is another young woman, born with emerald-green skin, Elphaba, who is smart, fiery, misunderstood and possessing an extraordinary talent. When she meets a bubbly blonde, Galinda Upland, who is exceptionally popular, initial rivalry turns into the unlikeliest of friendships, until the world decides to call
one ‘good’ and the other ‘wicked’.**

Wicked is a multifaceted musical theatre production with aspects of magic realism. The presentational acting style, singing and use of a 'fourth wall' develop an intimate actor–audience relationship. The archetypal characters allow the performers to manipulate acting skills like facial expression and voice to demonstrate complex purpose, function, objective and motivation. The production features sophisticated use of production roles such as set, costume, hair and make-up and advanced theatre technologies to realise the script's intended meanings.

The uplifting themes in the production encourage audiences to take an active stance against bigotry and see the power of inclusion and empathy.

**Script:** The script is available via [wickedthemusical.com.au/education/](https://wickedthemusical.com.au/education/).

**Advice to schools:** This play explores mature themes including racism and prejudice. It includes fantasy and magic, and the use of technologies that some students may be sensitive to, such as haze.

*A Midsummer Night's Dream*

By William Shakespeare

**Theatre company:** Bell Shakespeare

**Metropolitan season:** 25 April–11 May

**Venue:** Fairfax Studio, Arts Centre Melbourne, 100 St Kilda Road, Melbourne VIC 3004

**Performance times:** Evenings and matinees (times TBC)

**Ticket prices:** $30 per student; one complimentary teacher ticket per 20 students

**Bookings and inquiries:** Email learning@bellshakespeare.com.au or call 1300 305 730

**Touring season: 12 May**–26 June

* Westside Performing Arts Centre, Corner Homewood Drive & Echuca Road, Mooroopna VIC 3629
 (TBC)
* Alexander Theatre at Monash University, 48 Exhibition Walk, Clayton VIC 3800
16 May
* Lighthouse Theatre, 185 Timor Street, Warrnambool VIC 3280
18–21 May
* Horsham Town Hall, 71 Pynsent Street, Horsham VIC 3400
(TBC)
* Wangaratta Performing Arts & Convention Centre, Corner Ford & Ovens Streets, Wangaratta VIC 3677
23–25 May
* Mildura Arts Centre, 199 Cureton Avenue Mildura VIC 3500
26 June

**Description:** Love is in the air in Athens – and it's contagious. Besides the royal wedding, which is just days away, there are young lovers dreaming of enchanted futures together. Hermia and Lysander are besotted with each other, while Helena adores Demetrius. The only snag is that Demetrius loves Hermia – and he's got Hermia's father on his side. So, nobody is happy. (Shakespeare wasn't kidding when he said the course of true love never did run smooth.)

Determined to be together, Hermia and Lysander meet in a moonlit forest, with plans to elope. Following hot on their heels is Demetrius, who in turn is pursued by a lovelorn Helena. But the young lovers are not alone in the forest. Nick Bottom and his hapless bunch of tradies have gathered to rehearse a play to be performed at the royal wedding. And, hidden from human eyes, a mischievous sprinkling of fairies are also in the forest that night. The 3 worlds collide in an explosion of comic confusion that throws the future of all the lovers into jeopardy.

The production commences with the Mechanicals scene, rather than the courtroom scene in Shakespeare's original text. This firmly shifts the focus of the production to the overarching notion that we are witnessing actors performing a play for us. Most of the cast of 8 actors are required to double or sometimes play 3 different roles. The production will turn this necessity of quick costume and role changes into a design feature.

There will be visible costume racks on stage and the actors will not leave the playing space for the duration of the play. This means that, as an audience, we will see actors transform into different roles. The play *A* Midsummer Night's Dream is in many ways a celebration of theatre-making and acting, even if at times Shakespeare gently mocks his own artform and artists.

This pared-back production is quick as a shadow. Fast, funny and family-friendly, it’s A Midsummer Night's Dreamreimagined.

**Script:** Any classic version of Shakespeare's text.

**Advice for schools:** The production includes elements of a fairy world.

*Things I Know to be True*

By Andrew Bovell

**Theatre company:** Theatre Works

**Season:** 19 April–6 May

**Venue:** Theatre Works, 14 Acland Street, St Kilda VIC 3182

**Performance times:** 7.30pm daily; matinees at 1.30pm (Wed–Fri)

**Ticket prices:** $30 per student (regional and low-ICSEA schools $20); one complimentary teacher ticket per 10 students; additional teachers $40; carers’ tickets complimentary

**Bookings and inquiries:** Email admin@theatreworks.org.au or visit [www.theatreworks.org.au/education](http://www.theatreworks.org.au/education)

**Additional performances:** The Round, Whitehorse Road, Nunawading.

**Season:** Fri 24 May, 7.30pm; Sat 25 May, 1:30om (Sat includes Q&A postshow)

**Information and bookings:** <https://www.theround.com.au/whats-on/things-i-know-be-true>

**Description:** Things I Know to be True **is framed by a phone call. It is after midnight and the phone is ringing. Bob knows that someone he loves is in trouble. His inner thoughts are spoken by his 4 children. He fears picking up the phone, as he knows that something is wrong. Fran and Bob have loved each other for 30 years. They have built a home, raised 4 children and are doting parents. Their lives are centred around them. But when their children start facing complex life decisions, how will they cope? Are Fran and Bob ready for their children to make their own decisions? How will they manage their next chapter in life after their youngest child leaves the nest?**

Over a span of one year, for each season, one child tells their own story. Each season contains a crisis, a turning point; tough choices need to be made and the ramifications of those choices dealt with. Things I Know to be True is a funny and honest account of family life in the Australian suburbs. This production of the play will centre on the naturalism within the text, a design that illustrates the 4 seasons and conceptualises some of the locations within the play, including the family home and rose garden.

**Script:** The script is available from Theatre Works or from Australian Plays Transform at [apt.org.au](https://apt.org.au/).

**Advice for schools:** The play includes coarse language and sexual references. It explores mature themes including gender transition and family death.

*Counting and Cracking*

By S. Shakthidharan

**Theatre company:** Belvoir St Theatre and Co-Curious

**Season:** 31 May–23 June

**Venue:** Union House Theatre, University of Melbourne Arts & Cultural Building, 761 Swanston Street, Parkville VIC 3052 (access via Monash Drive)

**Performance times:** TBC

**Ticket prices:** $35 per student; one complimentary teacher ticket per 10 students; additional teachers $45

**Bookings and inquiries:** [airtable.com/appRs0IU3XEK3CUy4/shrmN3GY714KqWAAN](https://aus01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fairtable.com%2FappRs0IU3XEK3CUy4%2FshrmN3GY714KqWAAN&data=05%7C02%7CMargaret.Arnold%40education.vic.gov.au%7Cd3af80d98eae4468eaa308dbfc2bba39%7Cd96cb3371a8744cfb69b3cec334a4c1f%7C0%7C0%7C638381036972137470%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=4x49gf8xh8EX9GVBTYMLUCKn7lj06OIC6FM0ECqE%2FV0%3D&reserved=0)

**Email:** groups@rising.melbourne

**Description:** On the banks of the Georges River, Radha and her son Siddhartha release the ashes of Radha's mother – their final connection to the past, to Sri Lanka and its struggles. Now they are free to embrace their lives in Australia. But a phone call from Colombo brings the past spinning back to life, and we're plunged into an epic story of love and political strife, of home and exile, of parents and children.

Featuring 19 performers from 6 countries, Counting and Cracking follows the journey of a Sri Lankan–Australian family over 4 generations, from 1956 to 2004. In the program notes to the original production of this work, the playwright, S. Shakthidharan, contextualises the back story to the production: ‘Ten years ago, I was hungry. Hungry to learn about my mother's homeland. To know my history. So I started on a journey that had no clear end.’ Ten years of reading, travelling, inquiring and listening led him to a story ‘… about parents and children. About coming together and breaking apart and coming together again … a story that had the power to help my mother reconcile with her homeland. To connect people across deep divides … to collapse time and join continents.’

*Counting and Cracking* is a story that could be about any of the families who have sought refuge in Australia, leaving behind ravaged homelands, cruel regimes, lost loved ones. Told in English, Tamil and Sinhalese, this is an epic work that emphasises the resilience and humour that is so important in the process of great change.

**Script:** The script is available from Rising when booking, or from Australian Plays Transform at [apt.org.au](https://apt.org.au/).

**Advice to schools:** This play references war and violence. It contains some coarse language.
The production is over 3 hours in length with intervals.

*A Streetcar Named Desire*

By Tennessee Williams

**Theatre company:** Melbourne Theatre Company

**Season:** 9 July–17 August

**Venue:** Southbank Theatre, The Lawler, 140 Southbank Boulevard, Southbank VIC 3006

**Performances times:** Mon–Tues 6.30pm; Wed–Sat 7.30pm, Wed & Sat 2pm.

**Ticket prices:** $31 per student (IGNITE tickets for eligible schools $5); one complimentary teacher ticket per 15 students; additional teachers $53

**Bookings and inquiries:** Visit[www.mtc.com.au/school-bookings](http://www.mtc.com.au/school-bookings) or email schools@mtc.com.au

**Description:** Tennessee Williams's Pulitzer Prize-winning play *A Streetcar Named Desire* is a classic example of social realism onstage. Written in 1947 during a period of great change in America after World War II, it tells the story of a woman from the South who comes to live with her sister and her sister's husband in New Orleans. Artistic Director Anne-Louise Sarks will take a recontextualised approach to Tennessee Williams's masterpiece: a gripping and brutal examination of society in transformation.

Nikki Shiels steps into one of the great roles of the stage, Blanche DuBois, the Southern belle whose shifting fortunes land her on the doorstep of her sister Stella and husband Stanley. Blanche guards a dark secret that fans the flames of an already incendiary marriage, and its revelation will set the town ablaze.

One of the most critically acclaimed plays of the 20th century, *A Streetcar Named Desire* has lost none of its power to provoke and beguile. In revisiting this monumental landmark, Sarks and the creative team aim to unearth a wealth of rich meanings that only resonate more loudly with the conversations being had across the world today. From the disfiguring pressure of public expectation to the crippling weight of social roles, this contemporary epic is testament to theatre's enduring power to hold up a mirror and ask us what we see.

**Script:** The script is available through a range of publishers including Penguin Books Australia.

**Advice to schools:** The play contains violence and physical abuse, misogynistic references and racial slurs.

*Macbeth (An Undoing)*

By Zinnie Harris

**Theatre company:** Malthouse Theatre

**Venue:** The Merlyn, Malthouse Theatre, 113 Sturt Street, Southbank VIC 3006

**Season:** 5 July–28 July

**Performances dates and times:** 7.30pm daily; school matinees at 1pm (16, 18, 23 and 25 July)

**Ticket prices:** $49 per student (metro); $35 per student (regional and low-ICSEA schools); teachers complimentary (maximum 2 per student group); additional teachers $59

**Bookings and inquiries:** Email education@malthousetheatre.com.au or visit
[malthousetheatre.com.au/discover/education](http://www.malthousetheatre.com.au/discover/education/)

**Description:** Macbeth (An Undoing) is a thrilling feminist reimagining of the Shakespeare tragedy, originally commissioned by the Royal Lyceum Theatre in Edinburgh. This brand-new Malthouse production will be directed by Matthew Lutton and features an all-Australian creative team and cast of 10 actors. This work deconstructs the classic we know and re-weaves it to centre on Lady Macbeth: her point of view; her trajectory. It asserts that we shouldn’t always trust the stories we’ve been told, and that history doesn’t have to be erased to elevate and articulate an alternative, previously unheard, point of view – no matter how dark or tenuous. (An Undoing) interrogates the interrelationship between violence and progress, and the Shakespearean idea of ‘fate’, to ultimately ask: What does it mean to be offered a vision of your future? Do you let visions guide you? Do they manifest merely through the power of suggestion? Is self-confidence and conviction just self-delusion? What would you do – or destroy – to try to change fate?

The 11th century – when the historic Macbeth was King of Scotland – will be reflected in the production’s staging. A theatrical world of stone, mud, blood, rain and mist; where nature is dangerous, shelter is vital and the protection of being indoors by a fire is a sign of privilege.

It is the story of Lady Macbeth seeing an opportunity to realise her ambitions. She wants a better Scotland, a place of peace, but the only perceived path to peace is through violence – which her husband happens to be an expert in. She empowers him to kill a king and, when the murder sends him mad, she assumes the country’s leadership and aims to lead a new vision as forces fight against her. In the climax, Macbeth wakes from his madness and accuses Lady Macbeth of manipulating him, and she kills him. Then the ‘weight of Shakespeare’ asserts pressure: Macduff arrives, the woods arrive, and Lady Macbeth is killed by Macduff –and Malcolm (a fool) becomes king.

Playwright Zinnie Harris contends that Macbeth is ‘the shortest of Shakespeare’s plays’, as we are missing ‘fragments’; we are missing scenes of Lady Macbeth’s narrative. She not only imagines these narrative fragments but also explores what it means for a mind and a character to ‘fragment’: to split and become ‘mad’. This idea of ‘fragmenting’ is also what offers the story a meta-theatrical device. Characters frequently break character and question the narrative they are in, even asking the Stage Manager to reset the stage when they feel the force of fate turning them in a direction they don’t wish to pursue. Through a clever mix of mostly contemporary language alongside the original Elizabethan, our characters fight against the fate that has been written for them, and argue for a new, different outcome.

**Script:** The script will be available through Malthouse Theatre.

**Advice to schools:** This play references themes from Shakespeare’s original text. It includes themes of and references to death and domestic violence, and supernatural elements.

*Slap. Bang. Kiss*

By Dan Giovannoni

**Theatre company:** Melbourne Theatre Company

**Season:** 30 July–5 September (touring regionally)

**Performance venues, dates and times:**

* Bunjil Place, 2 Patrick NE Drive, Narre Warren VIC 3805
30 July, 10am and 12.30pm
* The Potato Shed, 41 Peninsula Drive, Drysdale VIC 3222
1 August, 11am and 1pm
* West Gippsland Arts Centre, 1 Civic Place, Warragul VIC 3820
6 August, 7pm
* Portland Arts Centre, 4A Glenelg Street, Portland VIC 3350
14 August, 7pm
* Shirley Burke Theatre, 64 Parkers Rd, Parkdale.
16 August, 7pm
* The Wedge, 100 Foster Street, Sale VIC 3851
22 August, 11am and 1pm
* The Round, 379–399 Whitehorse Road, Nunawading VIC 3131
24 August, 7.30pm
* Wangaratta Performing Arts & Convention Centre, Corner Ford & Ovens Streets, Wangaratta VIC 3677
27 August, 12pm
* Riverlinks Shepparton, 70 Welsford Street, Shepparton VIC 3630
29 August, 10.30am
* The Cube, 118 Hovell Street, Wodonga VIC 3690
5 September, 7pm

**Ticket prices and bookings:** Contact the venue for ticket prices and bookings

**Description:** SLAP. A video of 16-year-old Immi hitting a security officer goes viral. BANG. Sofia's impassioned speech for the victims of a school shooting makes international news. KISS. In the car park of a small-town Woolies, people rally around Darby and Daniel as the boys lock lips in an attempt to set the world record for the longest kiss.

SLAP. BANG. KISS. tracks 3 young people whose stories kickstart a series of events none of them could have anticipated, transforming them into global symbols of revolution. But when their stories go viral and the whole world is watching, what will they do next? The production explores the themes of activism, community and hope.

**Script:** The script is available from Australian Plays Transform at [apt.org.au](https://apt.org.au/).

**Advice to schools:** The play contains references to war and violence, sexual references and some coarse language.

*Trophy Boys*

By Emmanuelle Mattana

**Theatre company:** The Maybe Pile and Soft Tread

**Season:** 16 July–21 July

**Venue:** Arts Centre Melbourne, 100 St Kilda Road, Melbourne VIC 3004

**Performance dates and times:** 16 July, 7.30pm; 17 July, 2pm (+ Q&A); 18 July, 6.30pm (+ Q&A);
19 July, 7.30pm; 20 July, 3pm; 21 July, 5pm

**Bookings** [artscentremelbourne.com.au/whats-on/2024/schools-and-teachers/for-schools-trophy-boys](https://aus01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.artscentremelbourne.com.au%2Fwhats-on%2F2024%2Fschools-and-teachers%2Ffor-schools-trophy-boys&data=05%7C02%7Cmargaret.arnold%40education.vic.gov.au%7C56615e710de24acfbffd08dbfd1a5925%7Cd96cb3371a8744cfb69b3cec334a4c1f%7C0%7C0%7C638382061838773899%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=uvTi3EVDdCNBmwlyYfMiUXLLuN08I%2B6%2FXE6XBynOZhE%3D&reserved=0)’

**Inquiries:** schools@artscentremelbourne.com.au

**Ticket prices:** $30 per student; accompanying teachers complimentary; additional adults $33

**Venue:** Geelong Performing Arts Centre, 81 Ryrie St Geelong VIC 3220

**Performance dates and times:** Fri 14 June, 1pm and 7.30pm; Sat 15 June, 1pm and 7.30pm.

**Bookings and inquiries:** creativelearning@geelongartscentre.org.au

**Venue:** Bowery Theatre,  St Albans Community Centre, 33 Princess St, St Albans, Vic, 3021

**Performance dates and times:** Friday July 26, 11am and 7pm

**Bookings and inquiries:** bowery@brimbank.vic.gov.au

**Description:** It's the biggest night in Melbourne's academic calendar, the Grand Final of the Year 12 Interschool Debating Tournament, and the all-boys team from the elite St Imperium College is preparing to totally annihilate their sister school, arguing for the affirmative that 'feminism has failed women'.

For the next hour, as the Year 12 boys attempt to settle on a winning strategy to beat their opponents,
the audience watches as they struggle to reconcile their desire to be seen as enlightened, pro-feminist young men, with some of their classist and sexist thinking.

This pressure-cooker play is performed by a female and non-binary cast in drag. The performance is brought to life by ensemble work and collaborative practice that underpins the development of this important play.
It is a contemporary work, using satire, camp/queer theatre styles, drag, black comedy and naturalism.

The script is powerful and ferociously intelligent, the performances witty and exuberant and, crucially, empathetic (the boys' behaviour might be grotesque and hypocritical, and sometimes caricatured, but the actors don't dehumanise their subjects), and all elements of design, including use of a traverse stage, promote a voyeuristic intimacy.

**Script:** Contact zoe.rinkel@artscentremelbourne.com.au

**Advice to schools:** This production includes coarse language, homophobic and misogynistic themes, references to sex and sexual violence, and references to party culture.

*By Jane's Hand*

By Dr Emma O'Brien and Olivia O'Brien

**Theatre company:** Seldom Theatre Productions

**Season:** 17 July–28 August

**Venue:** La Mama Courthouse, 349 Drummond Street, Carlton VIC 3053

**Performance times:** Wed–Thurs 1pm and 6.30pm; Fri 11am and 7.30pm; Sat 7.30pm; Sun 4pm

**Ticket prices:** VCE ticket package is $42 per student/teacher, including performance, script and post-show forum. Non-VCE students and additional staff $30 per person.

**Bookings:** For pre-bookings and/or further information, email maureen@lamama.com.au

**Description:** In this new work from old, colliding elements of music and verbatim theatre within a dreamscape invite the audience to immerse themselves in Jane Austen's creative process. It is an ensemble piece, with 3 actors playing Jane and characters from her novel Pride and Prejudice. The text of the production is based on Austen's writing, sampled from her letters, and her great novel, Pride and Prejudice. The work is interspersed with music that she transcribed, which reflects on and guides the narrative of
the play.

Stylistically, the production moves between storytelling to the audience, to intercharacter tensions and playfulness. Actors play elements of Jane's self, with inner cohesion, conflict, loss and joy, and sing and play multiple instruments. The music enhances the narrative and unearths subtext. The set and costume design evoke the mind of Jane covered in text from her letters, in a 'surreal Regency' dreamscape.

Objects are linked to characters in Pride and Prejudice to guide the audience through the transitions, and are developed using elements of choreography, gesture and vocal caricatures. It is a whimsical exploration of moments in Jane Austen's life, challenging myths about her and women of her time, previously censored by the establishment and patriarchy.

**Script:** The script will be available through La Mama Theatre.

**Advice to schools:** This play includes mature themes and is based on Jane Austen's life.

*Romeo and Julie*

By Gray Owen

**Theatre company:** Red Stitch Actors' Theatre

**Season:** August 2024 (dates TBC)

**Venue:** Red Stitch Actors’ Theatre, Rear 2 Chapel Street, St Kilda East VIC 3183

**Performance times:** Tues–Sat 7.30pm; Sun 6.30pm; school matinees 12 noon (weekdays)

**Inquiries:** Email boxoffice@redstitch.net or call (03) 9533 8083

**Bookings:** Via the booking form at [redstitch.net/schools-1](https://www.redstitch.net/schools-1)

**Ticket prices:** $25 per student; one complimentary teacher ticket per 10 students; additional adults $69

**Description:** Romeo and Julieis a modern reimagining of Shakespeare's Romeo and Juliet by award-winning and critically acclaimed Welsh playwright Gary Owen. Set in the Welsh city of Cardiff, the play follows 2 young star-crossed teens with big dreams but limited means, offering a relatable and accessible narrative for modern audiences. Owen’s exceptional storytelling brings depth and relevance to the classic tale, exploring universal themes and the struggles faced by young people today. By situating the story in a contemporary Welsh context, Owen captures the essence of modern life, addressing socioeconomic issues and fostering conversations about social inequality and aspirations.

The play integrates themes such as love, adoptive and surrogate mothers, education inequality, aspirations and dreams, poverty and powerlessness. Comedy is intertwined throughout the adaptation, even in its darkest moments, adding complexity to the genre. The use of naturalistic dialogue, dominated by duologues, enhances the exploration of these themes and facilitates a deeper understanding of the characters and their relationships.

Through its stimulating narrative and nuanced approach, Owen creates a thought-provoking and engaging piece of contemporary theatre.

**Script:** The script will be available through Red Stitch Actors' Theatre.

**Advice to schools:** The play references themes that are similar to those in Shakespeare's original version of the play. It includes coarse language and reference to teenage pregnancy and abortion.

*Three Magpies Perched in a Tree*

By Glenn Shea

**Theatre company:** The Storyteller with La Mama Theatre

**Season:** 14 August–25 August

**Venue:** La Mama Courthouse, 349 Drummond Street, Carlton VIC 3053

**Performance times:** Wed–Thurs 1pm and 6.30pm; Fri 11am and 7.30pm; Sat 7.30pm; Sun 4pm

**Ticket prices:** VCE ticket package is $42 per student/teacher, including performance, script and post-show forum. Non-VCE students and additional staff $30 per person.

**Script**: available from La Mama

**Storyteller Indigenous Workshops for Teachers** available. contact: maureen@lamama.com.au

**Bookings:** For pre-bookings and/or further information, email maureen@lamama.com.au

**Description:** In a world where land connects to the stars, Peter sits around a fire telling stories. Its glow keeps away devils who secretly dance in the night to take children away. Significant moments in his story, interspersed with creation stories from our elders as voice-overs narrated by Uncle Jack Charles before he began his next journey, pass down knowledge to share with us morals for our everyday lives. Lighting effects will enhance the imagery of the country we are sharing. Peter speaks to us wearing dark attire that connects with the security of a possum-skin cloak and the culturally made gathering stick.

Throughout the journey, we hear the sounds of Mother Earth, and the creatures who live surrounded by her beauty. The story provides access and insight into a contemporary Indigenous community whose voice is being heard through the medium of theatre. The strength of this story comes from the journey of the Indigenous community worker, who believes he is not going to be impacted by the issues affecting the young people, but ultimately the trauma catches up not only with him, but also with the young people themselves, their families, and the community and the society they live in.

This production aims to provide knowledge and understanding of Aboriginal and Torres Strait Islander Peoples, society and culture from an Indigenous standpoint perspective. It invites a reflection on what is being said about community: what it is, and how it influences place, space and identity.

**Script:** The script is available from Australian Plays Transform at [apt.org.au](https://apt.org.au/).

**Advice to schools:** There are strong themes in this play about Indigenous youth issues – suicide, self-harm, chroming, drugs, alcohol – referred to in the storytelling text and not shown in any graphic way. There will also be a warning for Aboriginal and Torres Strait Islander audience members that the performance contains voices of people who have begun their next journey (died).