

Riverside's National Theatre of Parramatta

# CHOIR BOY

By Tarell Alvin McCraney

EDUCATION  
RESOURCE

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# INTRODUCTION

These teacher's notes have been designed to assist you with curriculum-based learning activities in relation to the performance of *Choir Boy* by Tarell Alvin McCraney, directed by Dino Dimitriadis and Zindzi Okenyo, 2023, for the National Theatre of Parramatta. We hope the resource will assist your students to further enjoy and enhance their performing arts experience back in the classroom.

The activities are designed for students in years 9-12. NSW Board of Studies has been used as guides for planning them, however you should adapt each one to suit the stage of your class as well as the curriculum focus, and outcomes used in your school. Some websites are suggested within the resource, we recommended that you visit the sites and assess the suitability of the content for your particular school environment before using them.



# SECTION 1 ABOUT THE PRODUCTION



RIVERSIDE'S NATIONAL THEATRE OF PARRAMATTA  
IN ASSOCIATION WITH SYDNEY WORLD PRIDE PRESENT

# CHOIR BOY

BY TARELL ALVIN MCCRANEY  
DIRECTED BY DINO DIMITRIADIS  
AND ZINDZI OKENYO

Written by Oscar-winner Tarell Alvin McCraney (*Moonlight*) this Tony-nominated play – threaded throughout with soul-stirring a cappella gospel hymns – is the story of a young gay black man and his battle between identity and community.

Determined to make his mark, Pharus Young is hell-bent on being the best choir leader in the 50 year history of Charles R. Drew Prep School for Boys. In a world built on dusty rites and rituals, how can he maintain his shine while trying to conform to masculine expectations and gain the respect of the choristers he leads.

## B. CAST AND CREATIVES



**DARRON HAYES**  
*Pharus*



**ROBERT HARRELL**  
*HeadMaster Marrow*



**TONY SHELDON**  
*Mr Pendleton*



**ABU KEBE**  
*Junior*



**THEO WILLIAMS**  
*David*



**ZARIF**  
*Bobby*



**QUINTON  
RAFAIL RICH**  
*AJ*



**GARETH DUTLOW**  
*Swing*



**TAWANDA MUZENDA**  
*Swing*

# B. CAST AND CREATIVES



**TARELL ALVIN  
MCCRANEY**  
*Playwright*



**DINO DIMITRIADIS**  
*Director*



**ZINDZI OKENYO**  
*Director*



**RHYS VELASQUEZ**  
*Casting Director*



**CESSALEE STOVALL**  
*Intimacy Director*



**ZARA STANTON**  
*Associate Musical  
Director*



**ALLEN RENÉ LOUIS**  
*Musical Director*



**KAREN NORRIS**  
*Lighting Designer*



**BRENDON BONEY**  
*Sound Designer*



**ADRIENNE PATTERSON**  
*Stage Manager*



**ALICE CAVANAGH**  
*Assistant Stage  
Manager*



**RITA NAIDU**  
*Costume Designer*



**ANGELA SULLEN**  
*Dialect Coach*



**TARIK FRIMPONG**  
*Choreographer*



**JEN JACKSON**  
*Company Manager*



**MASEGO PITSO**  
*Creative Futures:  
Assistant Director*

## C. CHARACTERS

(in order of appearance)

### HEADMASTER MARROW

late 30's, early 40's man of Colour, Is the Youngest and latest Headmaster for the Charles R Drew Prep School for Boys. He is Paternal Uncle to BOBBY MARROW

### PHARUS JONATHAN YOUNG

late teens, an effeminate young man of colour. Begins the play a junior at the Charles R Drew Prep School for Boys and the Lead of the School's famous choir. He is roommates with AJ JAMES.

### MR PENDLETON

late 60's, 70's, white male, professor at the Charles R Drew Prep School for Boys.

### BOBBY MARROW

mid to late teens, a young man of colour, BOBBY is a junior at the Charles R Drew Prep School, and member of the School's Choir. He is also nephew to HEADMASTER MARROW

### JUNIOR DAVIS

a teenage young man of colour, and a junior at the Charles R Drew Prep School for Boys. He is a member of the School's Choir.

### ANTHONY JUSTIN 'AJ' JAMES

in his late teens, athletic young man of colour, a senior at the Charles R Drew Prep School for Boys. He is a member of the School's Choir and the Schools Baseball Team. He is roommates with PHARUS YOUNG

### DAVID HEARD

in his late teen, a young man of colour, a senior at the Charles R Drew Prep School for Boys. He is a member of the School's Choir.

## D. PLAYWRIGHTS NOTE

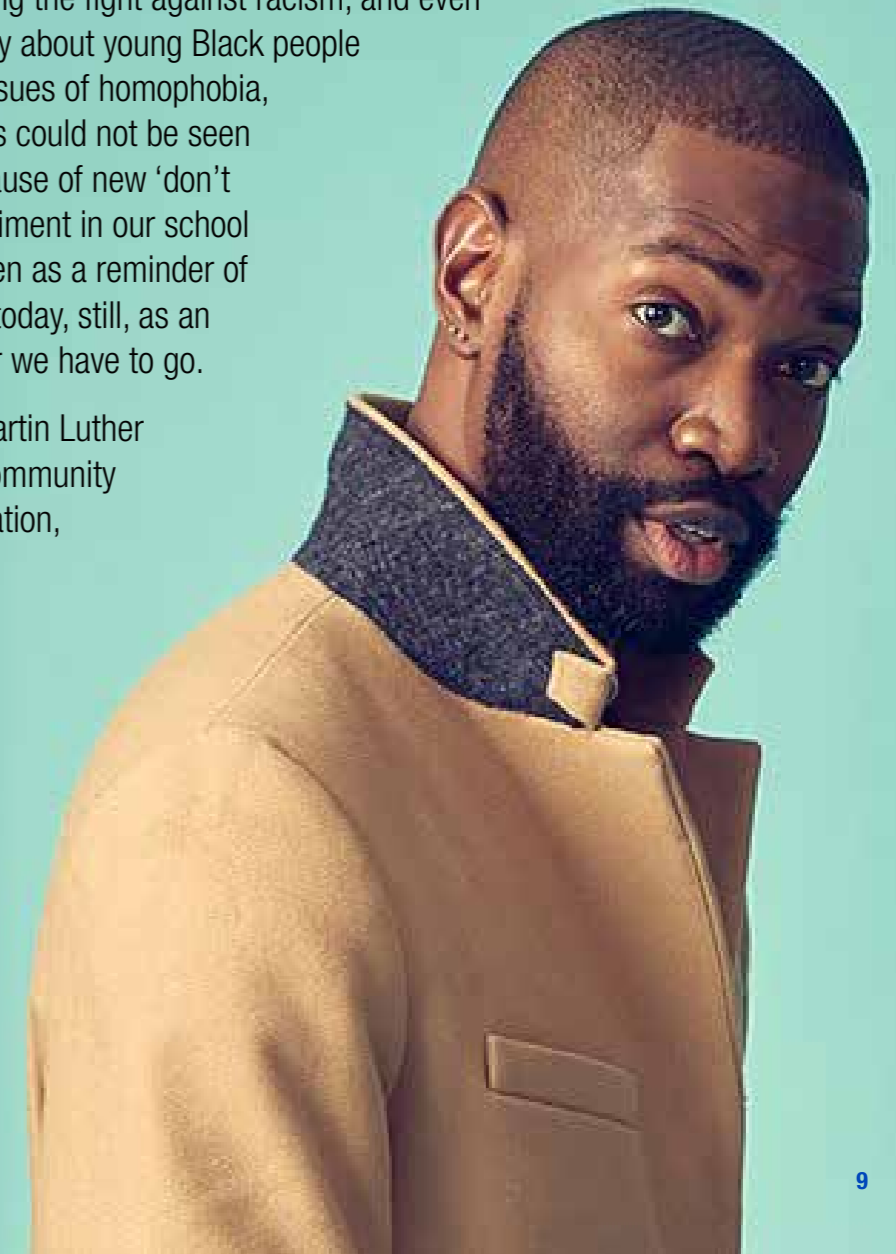
In 2007, I begin writing *Choir Boy*. I completed a degree that year and believed I would never be in a formal school setting as a student again. My education about the world, its joy and cruelty, were far from over, but I was reflecting a great deal about the education system in my home country, state, city, and even neighbourhood.

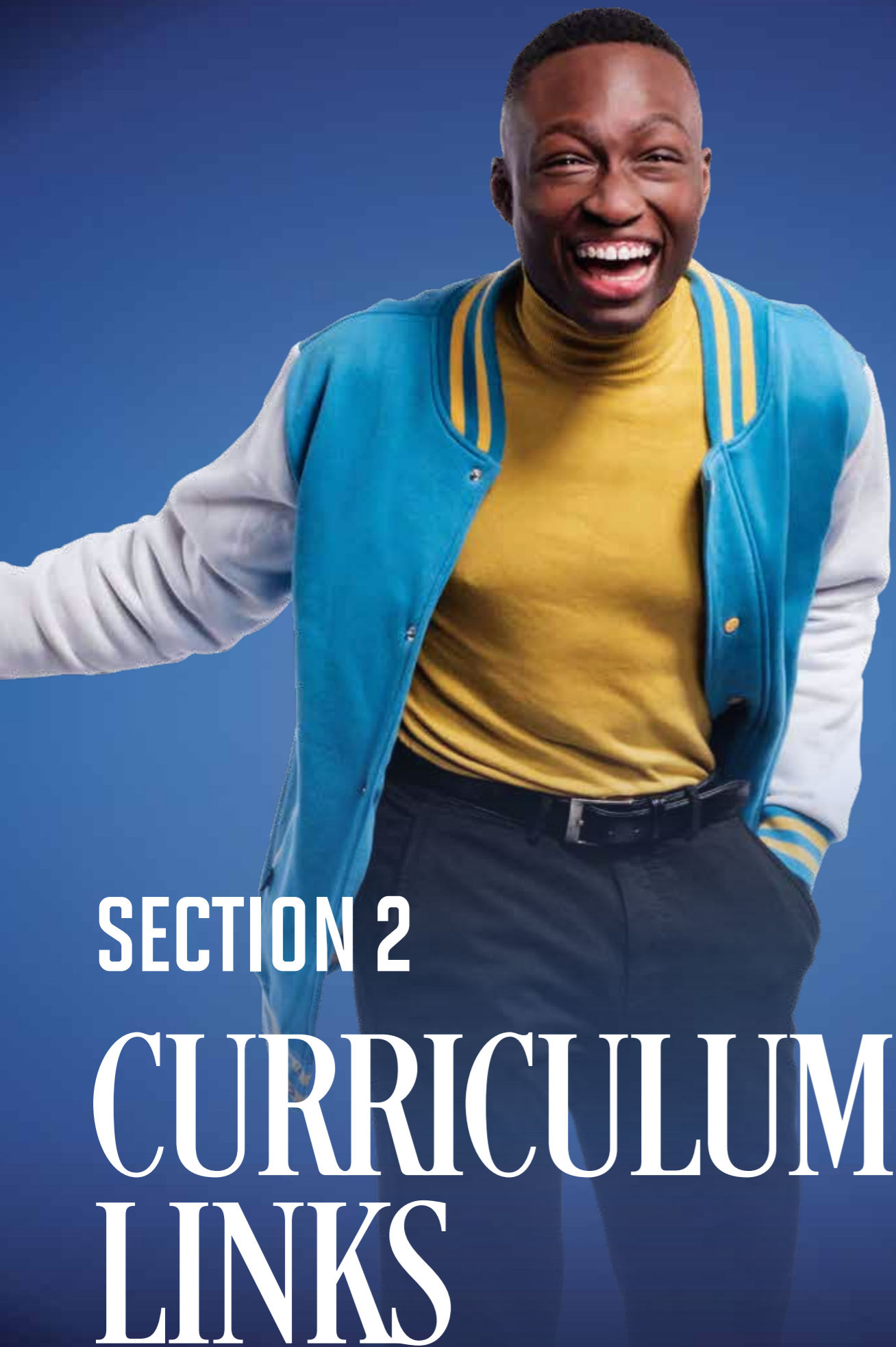
What were the pieces of history, the modes of storytelling, and the unspeakable and yet powerfully legible lessons, passed on to me in that 20-year period? What was I to do it with it? In that reflection it was clear my most valuable lessons came from my classmates.

The bullying and isolation in school fed the fire to be close, to hold friends, true friends, tight, and to build towards the 'beloved community'\* regardless of how much we saw the world differently. I returned to teaching hoping future pupils would not endure those lessons now that I had learned them.

No one could have told me that bullying because of difference would not only challenge students today but be apparent, applauded, and endorsed on so many levels: with capital riots on Jan 6th, with legislation that challenges colleges to walk back every mode and mean of expanding the fight against racism, and even in my own neighbourhood this play about young Black people dealing with the very real world issues of homophobia, classism, and gender expectations could not be seen by those same young people because of new 'don't say gay' laws and anti-queer sentiment in our school systems. I wrote this play back then as a reminder of how far we'd come, but it serves today, still, as an immediate lament on how very far we have to go.

\*a term popularized by Rev. Dr. Martin Luther King, an aspirational vision of a community centering values of justice, restoration, accountability, and healing.





# SECTION 2 CURRICULUM LINKS

## DRAMA

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Stage 5	<b>Dramatic Forms and Styles:</b> Contemporary Theatre; Issue-based Theatre	Making	5.1.1 manipulates the elements of drama to create belief, clarity and tension in character, role, situation and action  5.1.4 explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies.
		Performing	5.2.2 selects and uses performance spaces, theatre conventions and production elements appropriate to purpose and audience  5.2.3 employs a variety of dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning.
		Appreciating	5.3.1 responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions  5.3.2 analyses the contemporary and historical contexts of drama  5.3.3 analyses and evaluates the contribution of individuals and groups to processes and performances in drama using relevant drama concepts and terminology.

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Stage 6- Preliminary	<b>Dramatic Traditions and Performance Styles:</b> Contemporary Theatre; Issue-based Theatre  <b>Elements of Production</b>	Making	P1.4 understands, manages and manipulates theatrical elements and elements of production, using them perceptively and creatively
		Performing	P2.1 understands the dynamics of actor-audience relationship  P2.2 understands the contributions to a production of the playwright, director, dramaturg, designers, front-of-house staff, technical staff and producers  P2.6 appreciates the variety of styles, structures and techniques that can be used in making and shaping a performance
		Critically Studying	P3.2 understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques  P3.3 analyses and synthesises research and experiences of dramatic and theatrical styles, traditions and movements

## MUSIC

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Stage 5	<b>The concepts of music:</b> Duration, Dynamics and Expressive Techniques, Structure.  <b>Contexts:</b> Theatre Music, Music for Large Ensembles (Choral Music), Gospel Music.	Listening	5.7 demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts  5.8 demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study  5.10 demonstrates an understanding of the influence and impact of technology on music

STAGE	CONTENT	OBJECTIVES	OUTCOMES
		Value and Appreciate	5.11 demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform

## ENGLISH

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Stage 5	<b>Text type:</b> Drama  A wide range of cultural, social and gender perspectives, popular and youth cultures.	Objective A: communicate through speaking, listening, reading, writing, viewing and representing	EN5-1A: A student responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
		Objective B: use language to shape and make meaning according to purpose, audience and context	EN5-3B: A student uses and describes language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts
		Objective C: think in ways that are imaginative, creative, interpretive and critical	EN5-5C: A student thinks imaginatively, creatively, interpretively and critically about information and increasingly complex ideas and arguments to respond to and compose texts in a range of contexts
		Objective D: express themselves and their relationships with others and their world	EN5-7D: A student understands and evaluates the diverse ways texts can represent personal and public worlds  EN5-8D: A student questions, challenges and evaluates cultural assumptions in texts and their effects on meaning

# ENGLISH STANDARD

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Year 12	Common Module: Texts and Human Experiences (related text)	Objective A: communicate through speaking, listening, reading, writing, viewing and representing	EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  EN12-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies
		Objective B: use language to shape and make meaning according to purpose, audience and context	EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning
		Objective C: think in ways that are imaginative, creative, interpretive and critical	EN12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments
		Objective D: express themselves and their relationships with others and their world	EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds

# ENGLISH ADVANCED

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Year 11	Module A: Narratives that Shape our World	Objective A: communicate through speaking, listening, reading, writing, viewing and representing	EA11-1 responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  EA11-2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies

STAGE	CONTENT	OBJECTIVES	OUTCOMES
		Objective B: use language to shape and make meaning according to purpose, audience and context	EAL11-3 identifies, selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses their effects on meaning
		Objective C: think in ways that are imaginative, creative, interpretive and critical	EAL11-5 thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  EAL11-6 investigates and evaluates the relationships between texts
		Objective D: express themselves and their relationships with others and their world	EAL11-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  EAL11-8 explains and evaluates cultural assumptions and values in texts and their effects on meaning
Year 12	Common Module: Texts and Human Experiences	Objective A: communicate through speaking, listening, reading, writing, viewing and representing	EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  EA12-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies
		Objective B: use language to shape and make meaning according to purpose, audience and context	EAL12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning
		Objective C: think in ways that are imaginative, creative, interpretive and critical	EAL12-5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  EAL12-6 investigates and evaluates the relationships between texts



STAGE	CONTENT	OBJECTIVES	OUTCOMES
		Objective D: express themselves and their relationships with others and their world	EAL12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  EAL12-8 explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning

## SOCIETY AND CULTURE

STAGE	CONTENT	OBJECTIVES	OUTCOMES
<b>Stage 6 – Preliminary</b>	The Social and Cultural World	Social and cultural concepts and their application	P1 – identifies and applies social and cultural concepts
	Personal and Social Identity	Personal, social and cultural identity and interactions within societies and cultures	P2 - describes personal, social and cultural identity  P3 – identifies and describes relationships and interactions within and between social and cultural groups
		Continuity and change, personal and social futures	P5 – explains continuity and change and their implications for societies and cultures
<b>Stage 6 – HSC</b>	Social and Cultural Continuity and Change	Social and cultural concepts and their application	H1 – evaluates and effectively applies social and cultural concepts
	Social Inclusion and Exclusion	Personal, social and cultural identity and interactions within societies and cultures	H2 - explains the development of personal, social and cultural identity
	Social Conformity and Nonconformity	Continuity and change, personal and social futures	H3 – Analyses relationships and interactions within and between social and cultural groups  H5 – Analyses continuity and change and their influence on personal and social futures



# SECTION 3 BEHIND THE SCENES



## A. PLAYWRIGHT INTERVIEW

# INTERVIEW WITH TARELL ALVIN MCCRANEY

**What is the first play you remember attending and what impact did it have on you?**

I don't remember seeing my first professional play until I was about 18, the plays I saw before that were all student productions in my middle and high school. I remember seeing a student had written a play at 12 and thought that was the coolest thing in the world that students could write their own work and perform it.

**What advice would you give a young playwright and what is the best advice that has been given to you?**

Play writing is a live experience. You get to write something of a ritual that may happen with complete strangers or people from your community. Take great care but also be 'live', do what only feels true to this live experience you are creating.

**How long did it take you to write *Choir Boy* – what is your writing process?**

9 months for the first draft but I am constantly re-writing. Again, plays are living experiences so they change as long as the playwright is alive and even then they must move with the audience.

**What would you like young audiences to take away from *Choir Boy*?**

It is up to them. I ask them to sit with characters that are also young and from a very specific place, I ask them to listen, to laugh with, to call and respond. If they do nothing more than that we will have had a good time.

**After students see *Choir Boy*...what next?**

Have an incredible day.



## B. LIGHTING DESIGNER INTERVIEW

# INTERVIEW WITH KAREN NORRIS

Karen has lit productions throughout Australia, Europe and the UK.

**Tell us about your experience – career trajectory**

I started lighting for bands and avant-garde theatre working with low-budget productions touring around NZ and Australia. After a time, I was employed as a technician at the Sydney Opera House and then Opera Australia.

I received an Australia Council grant to study design with a leading Designer at the time.

I lived in Europe for 10 years where I continued to develop my lighting design skills, designing lighting for Music, Theatre, Dance and Installations.

**What is your lighting design process?**

Conversations with the director are imperative to the work process.

Understanding the script and the journey of the work, emotional and physical.

Working closely with the director is imperative so that all is cohesive.

Design is also about being flexible. We might get into the theatre, sometimes things change so you need to be able to be flexible with your vision as well.

**Where did you look for inspiration for lighting on *Choir Boy*?**

Film and Music videos.

**What you enjoy most on working as a lighting designer?**

Painting with light. Helping to enhance the visual and emotional journey with light.

**What advice would you give a young person who wanted to get into theatre lighting?**

Find a theatre that will give you the opportunity to work on various productions and all types of art forms.

Learn technical lighting and your world will open up. Depending on what trajectory you follow, be it as a technician or programmer, these skills are invaluable.

Most of all....have fun!



## C. STAGE MANAGER INTERVIEW

# INTERVIEW WITH ADRIENNE PATTERSON

### **What does a day in life as stage manager on *Choir Boy* look like?**

During season, I arrive at the theatre two hours before the show starts. The first thing I do when I arrive is check the day's schedule on the company noticeboard, and replace it if anything has changed. Then I work with the venue technician to make sure the theatre is open and lights and sound are working properly, and with the assistant stage manager to check all costumes are clean and ironed and props are reset for the top of the show. We sweep and mop the stage floor if that hasn't happened the night before.

One hour before the performance, also known as the Hour Call, is when cast arrive. I meet them on stage for warm-up, and deliver any company notices I might have at this time. For a show like *Choir Boy*, it's important that the actors' voices are very warm and that they are in tune with each other, so they will usually sing together before heading back to their dressing rooms to get dressed. If we have specific fight or intimacy choreography or if a swing is on for one of the roles, we will also rehearse these sections at the hour to make sure everyone is feeling safe and confident.

There is a tannoy system in the back of the theatre that is connected to the greenroom, dressing rooms and back of house, and I use this to give the company call times leading up to the performance. These are the hour call, the half hour call (35 minutes to), the fifteen minute call (20 minutes to), the five minute call (10 minutes to) and Beginners (5 minutes to performance). At the fifteen minute call is when we open doors to the audience, so I'll double check the stage is clear and everyone is backstage before this point. All the calls besides the hour are offset by 5 minutes, as they lead up to Beginners and not the actual advertised starting time. At Beginners, cast get into position to enter the stage for the top of the show.

When front of house give me clearance, the show starts. For this performance, I am operating both the lights and sound based on the notes in my prompt copy. In larger venues, the Stage Manager might call cues to a lighting and sound operator rather than hitting go themselves. I am also on comms headset with my Assistant Stage Manager in case they or the actors need anything backstage. As well as executing cues I am watching the show closely, in case anything happens on stage that

might need attention (an actor tripping who might then need an ice pack) or there are any issues with lights, sound, choreography etc (these will go into the show report to be actioned). Once the show finishes, we reset props, clean the stage and chuck costumes in the wash. I write my show report based on how the evening's performance went and send this out to the creative and producing team, and I also send the following days schedule to cast and crew.

Then we come back the next day and do it all over again!

### **What do you love about being a stage manager?**

My favourite part about being a Stage Manager is helping people tell stories, and getting to witness and be a part of that process. Particularly in rehearsals, a stage manager handles all the day-to-day admin like scheduling, room bookings and note taking, and this leaves directors free to concentrate on the script and actors free to play and be creative. I've been lucky enough to be a part of several new Australian works, as well as Australian premieres like *Choir Boy*, and it's always a joy to witness an idea grow all the way to performance. I'm particularly passionate about bringing diverse stories to Australian theatres, as I think everyone should get the chance to see a story like theirs represented on stage.

### **Tell me a little bit about your career trajectory?**

I grew up in Perth and have always loved theatre, and so when I graduated high school I went and studied Performance Making at WAAPA. When I started in first year I had never even heard of a Stage Manager, and I thought the only jobs in theatre were acting and directing (I've since found out it absolutely takes a village!) At uni we would take turns writing/performing and being tech crew for each other's work, and I fell in love with that fledgling version of stage management which was really just being helpful, ie. being the person with a roll of tape in their bag when someone really needed tape. After that I learnt through experience, working on shows for friends and then consolidating my tech knowledge with a tech theatre diploma at NIDA when I first moved to Sydney. Following this was a series of independent and profit share shows until I had the skills and connections to start working professionally.

I've learnt a lot since I started and use a lot more formal practices and paperwork these days, but I always try and return to that basic principle of anticipating people's needs and trying to be helpful. And I always keep a roll of tape, a sharpie and a pair of scissors close at hand.

### **What advice would you give someone wanting to get into stage managing?**

For me and I think for most people, I always learn best by doing. Study is absolutely worth the time and money if you can, but there's no substitute for getting in the room with a creative team and then just paying attention to the room and the play and what both of these need to move forward. Fringe shows and indie theatre are great for this. Word of mouth goes a long way in this industry because we work such long hours so closely together, so always treat people with respect and try your hardest because one of the people around you may just turn out to be a future employer.

Most of all try to relax, have fun, learn from mistakes but also be ok with the fact that mistakes will happen! Give it your all when you're at work, and then at the end of the day make sure to look after yourself and the person you are outside of the theatre - this job can be high pressure and demanding, and balance is definitely key to building a healthy, sustainable career.

## D. COSTUME DESIGNS MOOD BOARD BY RITA NAIDU



## E. MASEGO'S PRODUCTION DIARY BEHIND THE SCENES WITH MASEGO PITSO

### CREATIVE FUTURES – ASSISTANT DIRECTOR

#### WEEK ONE

The phrase that would best encompass the week would be at ease but ready to launch. This week focused on music working with Allen and Zara, and getting the cast acquainted with one another and the music of the peace and how it moves and develops in the play. It has been an incredible week and eye opening into what goes into the process of learning, refining and essentially building a song. Amongst this we also had a Consent workshop with Cessalee Stovall this was a great session to have on the first day of rehearsals and even as the week continued having Cessalee in the room as someone the cast can reach out to.

The session was split into four parts and all member of the creative team in the room was encouraged to participate. The session slowly built up to physical touch and gave those participating the language to be able to articulate their boundaries both in the workshop and provide the group with examples of how that would look and sound in the context of work.

The middle of the week we had a dialect session with Angela Sullen, this was an important session for the cast to get into the text with dialect. An observation would be that it might be worth the cast beginning as soon as possible to incorporate the dialect work into the rehearsal space, when asking for feedback, when talking to one another, for the mouth to get used to moving in that way. As we progressed the days focused on music and movement and an observation that was made was that moving into script work in the coming week it would be worth having a music, movement, and text session to get the cast used to working on all three at the same time.

On Friday we had the afternoon session dedicated to doing exactly this and it was beneficial to all the cast to cement (not marry) the movement.

Overall feeling very happy to be in this position and ready to being seeing the building blocks come together next week.

#### Read more Behind the Scenes

[riversideparramatta.com.au/NTofP/2023/01/masego-pitso-creative-futures-journal-week-one/](https://riversideparramatta.com.au/NTofP/2023/01/masego-pitso-creative-futures-journal-week-one/)





## PRE-PERFORMANCE ACTIVITIES

Close your eyes, and as a group count to 21. Only one person can say the number and if it is repeated or two people say it at the same time, you must all go back and start from 1 again.

Notice how you begin to engage with your classmates - is there someone who jumps in? if there is a long pause, is there someone who breaks it and is brave with the number?

This exercise is designed to challenge and build the class as a whole, with everyone contributing to the success of the group, much like the various parts in a choir.

## CHOIR BOY IN THE CLASSROOM

### CREATIVE WRITING PROMPTS:

- Write a reflection on something that is unique about you. Explore it - it could be a hobby, a hairstyle, a hypothesis. Why is this thing unique? Is this thing valuable to you? Do you like or dislike the difference that this unique thing brings to you?
- Pharus follows the rules of never snitching at Drew, but he manipulates his words so that the Headmaster knows what happened without him having to say it. Write a scene between yourself and your headmaster where you give information to them without telling them directly.
- Pick a time that you have been misunderstood by someone and write them a letter. In this letter, you should show them all of the reasons that they were wrong and speak the truth to them. Don't send the letter, just enjoy the catharsis.
- Pharus finds creative joy through singing - pick an artform that brings you joy and spend an hour doing it. It can be writing, singing, dancing, acting. At the end of the hour, destroy any trace of the creative outlet, simply do it for the joy that it brings you.

### DRAMA ACTIVITIES:

- Pharus follows the rules of never snitching at Drew, but he manipulates his words so that the Headmaster knows what happened without him having to say it. Using only sounds and gestures, attempt to communicate something to another performer. They can speak and try to guess what you are saying, but until they do, you must only communicate with gestures and sound.

# ABOUT NATIONAL THEATRE OF PARRAMATTA

Riverside's National Theatre of Parramatta (NTofP) is creating and presenting transformative and inspirational professional theatre experiences that reflect the world around us and the diversity that is contemporary Australia.

Hence our tagline, *Putting the Nation on Stage*.

We commission, create, produce, present and tour work. We are equally committed to capacity building and nurturing talent by providing opportunities for theatre practitioners both on and off stage to develop their craft. We are creating communities, access, visibility and infrastructure that supports and builds capacity for performance in our region and beyond.

Our location and leadership makes us a natural hub for inclusivity. We play an important leadership role in the sector.

Producing theatre that resonates with our audiences is the core of our work.

## INFORMATION FOR SCHOOLS

We understand that for some of your students this may be their first experience with live theatre. To ensure that you and your students have the best theatre experience possible, please download and take them through this guide: Riverside's Guide to Theatre Etiquette [riversideparramatta.com.au/wp-content/uploads/Guide-to-Theatre-Etiquette-003.pdf](https://riversideparramatta.com.au/wp-content/uploads/Guide-to-Theatre-Etiquette-003.pdf)

Everything you need to know about getting here, facilities, eating and more to make your excursion to Riverside easy. Please download our guide here [riversideparramatta.com.au/category/education/](https://riversideparramatta.com.au/category/education/)

To request a hard copy of Riverside's current primary and/or secondary education brochure/s, please contact our Education Coordinator on 8839 3308 or e-mail [education\\_riverside@cityofparramatta.nsw.gov.au](mailto:education_riverside@cityofparramatta.nsw.gov.au)

Images by Robert Catto and production images by Phil Erbacher



Australian Government  
RISE Fund



SYDNEY  
WORLDPRIDE  
2023