

The logo for Creative Connections features the word 'CREATIVE' in a bold, multi-colored font (red, purple, blue, green, yellow) above the word 'CONNECTIONS' in a similar multi-colored font (orange, pink, blue, green, yellow). The 'O' in 'CONNECTIONS' is replaced by a colorful infinity symbol.

# CREATIVE CONNECTIONS

**THE CURRENCY OF THE FUTURE**

**DRAMA NSW STATE CONFERENCE**

**FRI & SAT 10-11 MAY 2019**

**BRADFIELD SENIOR COLLEGE  
ST LEONARDS**



DRAMA NEW SOUTH WALES

**KEYNOTES AND  
WORKSHOPS**



## PASI SAHLBERG

### *Schools that we need*

During the past 20 years schools around the world have been influenced by education reforms that have increased competition between schools, tougher accountability for teachers, more testing of children and headaches among parents because everybody seems to care too much about schooling. In this global education race there are no winners but only losers. Joy, play, recess, conversations and arts have had to give way to instruction that prepares students for tests and exams that are claimed to lead to happier life after all. This presentation asks what we should do and suggests simple steps to return curiosity, creativity and wellbeing back to our schools.

**Pasi Sahlberg** is a professor of education policy and research director at the Gonski Institute for Education, University of New South Wales in Sydney, Australia. He is a Finnish educator who has worked as school teacher, teacher-educator, researcher, and

advisor in Finland and has studied education systems, analysed education policies, and advised education reforms around the world. He is recipient of the 2013 Grawemeyer Award in the U.S., the 2014 Robert Owen Award in Scotland, the 2016 Lego Prize in Denmark, and Rockefeller Foundation Bellagio Resident Fellowship in 2017. He is a former director general of the Ministry of Education in Helsinki and a visiting professor at Harvard University. His most recent book is *Let the Children Play! Why more play will save our schools and help children thrive* (with William Doyle, 2019).

## DRAMA NSW TRIBUTE

### **Cate Cunningham with Ray Goodlass, Heather Fiala, Debra Griffiths and Sarah Lovesy**

In October 2018 Drama NSW lost its first President, Dr Oliver Fiala. This presentation invites you to connect with the ancestors of the Drama NSW family who created our syllabus and nurtured its development into the subject that we are proud to call our own today.

**Cate Cunningham** is a former president and current Life Member of Drama NSW. Since 2015 she has been the NSW coordinator of Drama Australia's MAMA project for which she, and others, have interviewed some of the key players in the story of Drama Education in NSW. As this project continues she has also been locating key documents for Drama Australia's Data Archive (DADA). Cate no longer teaches full time but runs Drama ensembles at Cherrybrook High School, is engaged in Circus education, and supervises Education students from Macquarie University. She has spent her life immersed in the Creative Arts.



## DR CHRISTINE HATTON

### *Drama as a creative catalyst for complex futures*

The field of drama education is poised at a critical time in the history of education and the planet. Decades of drama practice, research and pedagogy are behind us and we know more now than ever about how our subject works and the range of unique impacts it has for learners and communities. There is a strong evidence base and yet our powerful pedagogy is overlooked, undermined, and sometimes colonised, or worse, made into various roses by various other names. Fads and fashions come and go in education and teachers must keep up: learning styles, positive mindsets, visible learning, project-based learning, problem-based learning, inquiry learning, quality teaching, STEAM...and the list goes on, and on. In this state's boundaries and beyond, drama educators face new challenges, particularly in curriculum provision and recognition, as we wrestle for space and consensus in the 'crowded curriculum'. In this climate, old struggles resurface, divisive wounds of past debates and

efforts reopen, all flamed by the systemic neoliberal quest for 'core curriculum', teacher efficiencies and reliable, testable, hard data. The educational game posts seem to be constantly in flux in the test-driven contexts we work in, where literacy and numeracy agendas reign supreme and students become data and commodities in the business of schooling. All the while, across the world and in our own backyard, the planet is dying, children are protesting about their futures, and human suffering and inhumanity grows at a relentless rate. As Dorothy Heathcote once said 'school is everywhere' – there is important work to be done all around us. This keynote will examine the unique powers of drama pedagogy as a catalyst, to reframe education so we all might grapple with challenging times and the uncertain futures in the age of the Anthropocene.

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**Dr Christine Hatton** is a Senior Lecturer in the School of Education at the University of Newcastle, New South Wales, Australia. She teaches in the field of drama and creative arts education and is a passionate advocate for drama learning and curriculum, and she has a keen interest in teacher artistry and development. Her research has explored playbuilding pedagogies, applied drama, ethnodrama, as well as learning in and through drama (particularly processes utilising digital technologies). She is a life member and past president of Drama NSW. Recent publications and research projects have focussed on contemporary theatre for young audiences, the applications of Heathcote's rolling role system of transdisciplinary teaching and the impacts of artists in schools. With Peter Duffy and Richard Sallis she has co-edited and co-authored the recent publication *Drama Research Methods: Provocations of Practice* (Brill Publishers, 2018).



## WESLEY ENOCH

### *Drama and Diversity – understanding others*

At its heart Drama helps create compassion for others and, through the exploration of role, achieves the closest to true human empathy of any of the humanities. Whether it be through the embodying of stories, the exposure to character or the processes of exploring your own perspectives through impro, Drama builds a stronger sense of self and others, and builds an emotionally articulate community. The saying goes you never understand a person til you've walked a mile in their shoes. Drama takes you on a journey of discovery and helps you walk a million miles.

**Wesley Enoch** is a writer and director for the stage. He was the Artistic Director of Queensland Theatre Company from 2010 to 2015 and is the current Artistic Director at the Sydney Festival. He hails from Stradbroke Island (Minjeribah) and is a proud Noonuccal Nuugi man.

Previously Wesley has been the Artistic Director at Kooemba Jdarra Indigenous Performing Arts; Artistic Director at Ilbjerri Aboriginal Torres Strait Islander Theatre Co-operative and the Associate Artistic Director at Belvoir Street Theatre. Wesley's other residencies include Resident Director at Sydney Theatre Company from 2000 – 2001; the 2002 Australia Council Cite Internationale des Arts Residency in Paris and the Australia Council Artistic Director for the Australian Delegation to the 2008 Festival of Pacific Arts. He was creative consultant, segment director and indigenous consultant for the 2018 Gold Coast Commonwealth Games.

Wesley has written and directed some of Australia's most iconic Indigenous theatre productions. **THE 7 STAGES OF GRIEVING** which Wesley directed and co-wrote with Deborah Mailman was first produced in 1995 by Kooemba Jdarra as part of the Warana Festival in Brisbane, and went on and continues to tour both nationally and internationally. In 1999 Wesley wrote and directed **THE SUNSHINE CLUB** for Queensland Theatre Company which won the 2000 *Matilda Award* and the 2001 *Deadly Award for Best Direction*. Wesley devised and directed a new adaptation of *Medea* by Euripides'; **BLACK MEDEA** and his play **THE STORY OF THE MIRACLES AT COOKIE'S TABLE** won the 2005 Patrick White Playwrights' Award.

In 2004 Wesley directed the original stage production of **THE SAPPHIRES** by Tony Briggs for Melbourne Theatre Company and Belvoir Street Theatre. It won the 2005 Helpmann Award for Best Play. The production toured internationally to Korea as part of *The Daegu International Musical Festival* in 2010 and the Barbican Theatre in London in 2011. He directed **RIVERLAND** in 2004 for Windmill Performing Arts which premiered as part of the Adelaide Festival of the Arts and went on to tour the Brisbane, Sydney and Perth Festivals and won the 2005 Helpmann Award for *Best Presentation for Children*. In 2000 Wesley directed the landmark production **STOLEN**, written by Jane Harrison, which toured Australia, London and Tokyo.

Wesley has directed for all major Australian theatre companies including **MOTHER COURAGE AND HER CHILDREN, HEADFUL OF LOVE, BOMBSHELLS, BLACK DIGGERS, GASP!, COUNTRY SONG, HAPPY DAYS** and **THE ODD COUPLE** (Queensland Theatre Company); **I AM EORA** (Performing Lines/Sydney Festival 2012); **ONE NIGHT THE MOON** (Malthouse Theatre); **THE MAN FROM MUKINUPIN** (Belvoir Street/Melbourne Theatre Company); **YIBIYUNG** (Belvoir Street/Malthouse); **PARRAMATTA GIRLS** (Company B); **CAPRICORNIA** (Company B); **THE CHERRY PICKERS** (Sydney Theatre Company); and **ROMEO AND JULIET** (The Bell Shakespeare Company).

## A1.1

PRIMARY – WORKSHOP  
(60 MIN)**DR RACHAEL JACOBS with ZOE HOGAN*****Connecting the Body and Language: Drama in the EAL/D Classroom***

Drama has an amazing ability to enhance literacy and inclusion in the EAL/D (English as an Additional Language or Dialect) classroom. This workshop showcases strategies from the successful Connected program, run by Sydney Theatre Company, in partnership with Western Sydney University and the University of Sydney. Connected teaches English through Drama to refugees and people seeking asylum. Piloted at 11 sites in Western Sydney, teaching-artists use folk tales to create humanising curriculum that connects language and body, accessing learner's creativity and imagination. This session will present the research findings from the program, with an accompanying workshop that engages participants in a beautiful process drama demonstrating the way that folk tales are used in the EAL/D classroom. Participants will build connections with their own learning environments, reflecting on the ways that drama can be used to combat marginalisation, racism and disadvantage through embodied learning strategies. This workshop will move you, inspire you and excite your playful senses while connecting the creative curriculum.

[www.sydneytheatre.com.au/education/our-community/adult-drama-and-literacy](http://www.sydneytheatre.com.au/education/our-community/adult-drama-and-literacy)

**Dr Rachael Jacobs** is a lecturer in Creative Arts Education at Western Sydney University. She is a former secondary teacher (Dance, Drama and Music) and primary Arts specialist. Her research interests include assessment in the arts, pre-service teacher education and embodied learning. Rachael conducts research projects situated in refugee communities in Sydney in partnership with the Sydney theatre Company. She has been engaged by the OECD to assist in the development of the Sustainable Development Goals for 2030. In 2013 Rachael released her first textbook, addressing arts education in the Australian Curriculum. She is the current Director of Research for Drama Australia. Rachael is a community activist, a freelance writer, practicing dancer and choreographer.

**Zoe Hogan** is a Teaching Artist and playwright. As a Teaching Artist, Zoe has worked at Sydney Theatre Company, Starlight Children's Foundation, Sydney Story Factory, Refugee Council (UK) and Mind the Gap (UK). Zoe holds a MA in Theatre and Global Development from University of Leeds (Charles Barber Prize, Bonamy Dobrée scholarship). Plays include Greater Sunrise (25A, Ensemble Theatre), The Return (Starlight Children's Foundation), All the Happy Things (PopUp Theatrics, Buenos Aires Youth Biennale) and Small Life (Women Playwrights International Conference, Playwriting Australia's National Play Festival).

## A1.2

PRIMARY – PAPER PRESENTATION  
(30 MIN)**JOHN NICHOLAS SAUNDERS*****Dramatic interventions in the primary years***

This paper will share the findings from Saunders' current PhD research exploring the student academic and non-academic outcomes through a drama-based intervention in primary English classrooms through the School Drama program. The paper will compare the multi-site qualitative case studies exploring the transformational shifts in student academic (literacy) and non-academic (engagement, motivation, confidence and empathy) outcomes. The School Drama program was developed by Sydney Theatre Company and The University of Sydney's School of Education and Social Work with Professor Robyn Ewing AM. The program involves a teaching artist working alongside a primary teacher for a term in a co-mentoring partnership where drama-based pedagogy is combined with quality children's literature.

**John Nicholas Saunders** B.Cl, B.Ed, M.Ed (Research) is the Director of Education & Community Partnerships at Sydney Theatre Company. John has extensive experience in Arts Education and has been a teacher and Head of Department in schools. John is currently: President, Drama Australia; Chair, Australian Major Performing Arts Group (AMPAG) Education Network; Drama representative, National Advocates for Arts Education and Drama Advisor to ACARA. John is an Honorary Associate at the University of Sydney where he is also completing his PhD exploring the impact of drama-based pedagogy on English and literacy learning. In 2016 he co-authored 'The School Drama Book: Drama, Literature & Literacy In The Creative Classroom' with his colleague, Professor Robyn Ewing. John is a proud former president of Drama NSW.

**B1**

SECONDARY –  
WORKSHOP

## SONIA BYRNES

### *Creative Connections towards the Voices of Women in Theatre*

This workshop will look at the new HSC Drama Topic option of The Voice of Women in Theatre. Exploration of the rubric and how to use this in programming, assessment and class workshops will occur as well as practical examples of how to tease these out through experiential activities.

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**Sonia Byrnes** is a passionate educator who has worked as the Head of Drama at Meriden Girls School for close to a decade. Prior to this she taught in various co-Ed schools and developed a repertoire of work as a director, educator and scriptwriter. She has specialised in teaching about women in theatre and looking for ways to further opportunities for girls education in Drama. Sonia has presented professional learning for teachers in scriptwriting, devising, feminist theatre and women in theatre. She is an experienced HSC marker and has marked across all areas of the HSC course. She also works with various women in the industry developing and mentoring actors, writers and theatre makers.

**C1**

SECONDARY –  
WORKSHOP

## TAHNAE LUKE

### *Workshop, Reflection, Essay*

Do you struggle with written in Stage 5? Do your students refrain from writing analytical responses? Do they groan when you say let's write an essay? For students, connecting what they do in class, to theory and then to a question is extremely difficult, yet through giving them clear scaffolds and structuring experiences this connection can be made easier. This workshop will work on building the connection between workshop, reflection and essay. Delegates will begin with experiential learning that they will then use to write up a structure workshop reflection. This will then be used to create an essay answering a Stage 5 question. Delegates will leave with a plethora of resources including a Stage 5 unit, reflection scaffolds and essay help guides.

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**Tahnae Luke** is currently a Drama teacher at Newtown High School of the Performing Arts and has presented at State and National Drama Conferences along with HSC study days. Tahnae is a HSC marker and produces and directs shows each semester in the co-curricular program at NHSPA. She has also recently completed her Masters of Educational Studies majoring in Pedagogy, Leadership and International Comparative Curriculum. Prior to obtaining her role at NHSPA she worked at Murrumburrah High School (a small school in the Riverina) where she taught Drama in vertical classes. From focusing on differentiation to gifted and talented education she has built her Dramatic knowledge and has a passion in ensuring this understanding is continually evolving.

D1

SECONDARY – WORKSHOP

## MADELINE BAGHURST

### *Unmasking Theatre of Movement: The Neutral Mask and Lecoq's Mimodynamic Technique*

*the masks we wear...*

*...influence how we communicate daily.*

The Neutral Mask requires us to rest our busy minds and refocus our energy both into the body and the encompassing space. This program introduces renowned theatre practitioner Jacques Lecoq's® physical approaches to theatre and performance through an in depth investigation of the Neutral Mask. Students will also experience practical examples of Lecoq's® Mimodynamic technique and develop the tools to create presence in the body achieving an enhanced understanding of physical awareness, coordination and openness in space.

**Madeline Baghurst** is a performer, director, movement coach and teacher. She has recently returned to Australia since graduating from Jacques Lecoq International Theatre School (2018). Madeline graduated in 2014 with a Bachelor of Performance at AIM Dramatic Arts where she studied theatre-making and producing. In 2015 she joined Clockfire Theatre Company where she inherited her passion for creating theatre that moves. Madeline reminisces on key moments throughout her studies when the magic of theatre revealed itself in its strength to unite and provoke an audience. She makes it her goal as a teacher to invoke these moments in a student's journey.

E1

SECONDARY – PERFORMANCE

## FOOLING IN LOVE: A COMMEDIA!

### **Created by Rosa Campagnaro in collaboration with Jasper Foley, Lelda Kapsis, and Fabio Motta. Directed by Lyall Brooks and produced by Make A Scene Theatre Arts Education**

This cheeky satire makes strong connections to our contemporary social and political climate. A comedy performance that is relevant to a contemporary audience whilst remaining true to the traditional farcical masked tradition of Commedia dell'Arte! Created by Rosa Campagnaro in collaboration with Jasper Foley, Lelda Kapsis, and Fabio Motta. Directed by Lyall Brooks and produced by Make A Scene Theatre Arts Education. Join this parade of hilarious *commedia* characters as they weave through intersecting washing lines on the busy streets of Naples. Watch as Colombina and Arlecchino search for love, freedom and margherita pizza! Can Pulcinella derail Pantalone's mission to '...make Naples great again'? Will Capitano fool in love again? Does this city really have the best pizza in the world?

**Make A Scene** is a Theatre Arts Education company that greatly values theatre education and its power to broaden cultural experiences for young people. We believe theatre education has an essential role in developing students' creativity, social engagement and ability to connect to themselves and the world around them. We aspire to maintain the rich and stylised theatrical tradition of *Commedia dell'Arte* whilst allowing for an evolution of the form so as to remain relevant and accessible to contemporary audiences, theatre educators and students.

F1

SECONDARY – WORKSHOP

## JOHN KACHOYAN & MEG UPTON

### *Telling Australian Stories – Staging Australian Plays*

Why Australian plays? Australia is a complex country with diverse cultural identities and rich Indigenous history. Using theatre is a powerful way to tell our stories and to connect. The NSW HSC Drama curriculum (2019-2021) includes Australian Drama and Theatre as a core component for study. The curriculum also offers Verbatim Theatre as a key contemporary theatre style, and focuses on the Voice of Women in Theatre. Importantly, scripts that are selected for study and production in middle years enable students to critically reflect on Australian theatre traditions. In this practical workshop participants will explore relevant Australian scripts, and invite participation in directorial processes with a professional theatre director.

**John Kachoyan** is a freelance director, writer and script developer who works internationally in theatre, opera and screen. He was most recently Creative Director MKA: Theatre of New Writing and previously Director in Residence for Bell Shakespeare. John holds an MA from the Royal Central School of Speech & Drama and trained at NIDA. He's worked with leading new-writing theatres in London and co-founded IronBark - producing the best Australian writing for UK audiences. Directing credits include: Red Stitch, Lab Kelpie, Lyric Opera, ATYP/Under The Wharf, Rock Surfers and Darlinghurst Theatre, Finborough Theatre, OVN/Old Vic, NYTGB and Soho Upstairs.

**Meg Upton** is a drama and theatre educator, a teaching artist, and researches in drama and theatre education. Her work as an education and teaching artist includes Malthouse, Melbourne Theatre Company, Arena Theatre Company, Polyglot, KAGE, Ilbijerri, Victorian Opera, Comedy Festival, Arts Centre Melbourne, Bell Shakespeare and St. Martin's Youth Arts Centre. Meg has worked at Deakin University as a lecturer in arts education, curriculum and pedagogy since 2007. She regularly writes about drama and theatre education, and is currently Education Curator with Australian Plays.

A2

PRIMARY –  
WORKSHOP

## DANIELLE MCKINNON

### *Physically Connecting with Physical Theatre*

Danielle McKinnon guides primary teachers through a series of fun, safe and accessible balances and physical activities to engage little performers and their bodies. Particular focus will be placed on differentiation for all body and learning types. This will be a very physical workshop, please wear comfy gear.

**Danielle (Missy) McKinnon** is a physical theatre practitioner with over 15 years experience in circus based performance and devising. Drawing on the work of multiple practitioners in various disciplines, Danielle combines her experience as a drama teacher and circus instructor to help students create unique and visually exciting physical performances. Danielle runs Swoop Physical Theatre – find out more here: [www.swoop.net.au](http://www.swoop.net.au)

**B2**

SECONDARY – WORKSHOP

## RYAN DESAULNIER

### *Directing Shakespeare: strategies to make **The Bard** relevant for a modern audience*

This workshop is aimed to support teachers who are interested in directing Shakespeare as a school production, or for strategies in developing creativity in units of study of Shakespeare. We will be exploring approaches to adapting plays to a modern context, ways of unlocking Shakespearean language, editing the script, incorporation of music and dance, acting techniques, and places to go for support.

**Ryan Desaulnier** graduated from Ryerson Theatre School in Toronto, Canada and went on to a 20-Year career as professional Actor, Singer and Dancer all around the world. Selected credits include 8 productions in Canada's Stratford Festival, including *The Winter's Tale*, *Coriolanus*, *Two Gentleman of Verona*, and *Equus*; numerous Feature and Short Films and TV Commercials; over a dozen professional musicals, including *West Side Story*, *The Boyfriend*, *The Gondoliers*, *Annie*, and the 2002 production of *Man of La Mancha* alongside Anthony Warlow, Caroline O'Connor and Mitchel Butel. Ryan also toured the world with *The Wiggles* for six years as a Wiggle Understudy.

**C2**

SECONDARY – MASTERCLASS

## PETER MOUNTFORD

### *What Happens Next: Storytelling & Adapting for the Theatre and the Classroom*

Using the work of G.bod Theatre (formed by Peter Mountford in 1997), Shared Experience (formed by Mike Alfreds in 1975) and Complicite (formed by Simon McBurney in 1983) as a starting point, this highly practical workshop makes the case for putting story and storytelling back at the heart of theatre. You will explore the process of adapting existing texts for the stage, and investigate the particular techniques that actors require when performing 'story-theatre'. Build an ensemble, create a physical vocabulary and transform written narrative into drama.

**Peter Mountford** – Training: Bretton Hall, Central School of Speech & Drama and Institute of Education. He toured throughout the U.K. with physical company fecund theatre and has been artistic director of G.Bod Theatre since 1997. He has taught drama and acting and has devised and directed extensively in the U.K., Malaysia and Sydney, including NIDA, Actors Centre Australia and Newtown High School. Directing highlights include: London Black History Month; *Pack Up Your Troubles* (National Theatre); *Cloud Busting*; *The Grandfathers*; *Shallow Slumber*; *Dogs Barking* (pantsguys); *A View of Concrete*; *Harp in the South*; *The Killing of Sister George*; *Wyngarde!* and one-woman show *Queen Bette*.

D2

SECONDARY – MASTERCLASS

**JO GEORGE*****The pen is mightier than the (prop) sword:******Outré methods to arm your students for experiential essay writing***

'There are two powers in the world; one is the sword and the other is the pen'. This Masterclass (despite its lofty title) is for the beginner/experienced teacher/fencer with innovative ideas (that work!) for Drama students Years 9-12. I translate into words transitions, movements, gestures, props, settings, costumes, scenery and lighting to Blind and Vision Impaired clients for professional theatre (think Belvoir, Opera Australia, the Sydney Festival etc.). These unique skills can be transferred and taught to your students by you (think punchy-pithy-paragraphs). Resources (that you can sticky-tape together to make a foil/épée/sabre if you wish !) will be provided.

**Jo George** – 2019 is my twentieth year of teaching (and collecting swan paraphernalia). After recent roles at Presbyterian Ladies' College Sydney and Knox Grammar School I am the new Coordinator of Performing Arts (Dance, Drama and Music) at Marist Sister's College, Woolwich. I am on the Teacher Advisory Panel for the Sydney Theatre Company. I also Audio Describe (I am presently working on 'Cat on a Hot Tin Roof') for Vision Australia. In 2017 I received a 'Dedicated to the Dedicated' Scholarship that enabled me to study best-practice tactile-tours, pre-show notes and live commentary at theatres, art galleries and museums in New York, Washington and London.

E2

SECONDARY – WORKSHOP

**ROSA CAMPAGNARO*****Commedia Dell'Arte: Extend your knowledge & energise your practice***

A super fun, energetic, practical workshop on the traditional style of Commedia dell'Arte with Make A Scene Director, Rosa Campagnaro. This is a great opportunity for teachers to connect with a professional practitioner to develop skills that will foster play in the classroom and enhance creative connections. This workshop emphasises the importance of *play* and being connected to the ensemble. Participants will play with *lazzi* (gags, slapstick and improvisation), *commedia* stock characters and explore the actor's process for working with traditional leather masks. Everything in this workshop is relevant for all areas of your Drama curriculum! This workshop challenges participants to explore the creative process by using movement, gesture and archetypes to tell stories. An energetic workshop (so wear comfortable clothes) to inspire and energise your 2019 classroom and curriculum!

**Rosa Campagnaro** is the Director of Make A Scene Theatre Arts Education and has been delivering her unique brand of Commedia dell'Arte training, workshops and shows to schools around the country since 2004. Rosa studied *commedia* with Venezia InScena (Italy), Bouffon with Giovanni Fusetti, Jacques Lecoq Technique with Norman Taylor (New York) and has a teaching degree from Deakin University. She has trained with Patsy Rodenburg and in Uta Hagen technique in New York. Rosa's work has been selected for the VCE Playlist for seasons at La Mama Theatre in 2016 with an original translation of 'The Servant of Two Masters' (published by Currency Press) and in 2019 with a new adaptation of 'Pinocchio'. Rosa has taught teachers, students and actors through: Drama Victoria, Deakin University, The Fairfax Youth Initiative and Melbourne Theatre Company. She is a proud member of the Drama Victoria Committee of Management.

F2

SECONDARY – MASTERCLASS

## CHRISTINA ALVAREZ

### *AFTRS Media Lab: Empowering future storytellers*

Video now accounts for almost 80% of global internet traffic with the result that storytelling for screen is fast becoming a core literacy skill. The Australian Film TV and Radio School (AFTRS) has launched Media Lab – a free online classroom resource to develop the screen literacy of K – 12 students and teachers. The free online resources about screenwriting, filmmaking, documentary (and mockumentary), podcasting and stop motion are supported with worksheets, videos and Teacher PD workshops. Media Lab aims to build student engagement and project-based learning across the curriculum. Come along to this session to find out more about the power of storytelling for the screen.

**Christina Alvarez** is the Director, Partnerships and Development at the Australian Film Television and Radio School and she manages Media Lab. Christina's experience includes the CEO at Metro Screen and FBI 94.5fm and Deputy GM at the Community Broadcasting Association of Australia. Christina has taught Media Studies at several universities and holds a Masters in Public Broadcasting Management. She has held board positions with Sydney Film Festival, Audiocraft and Television Sydney.

A3

PRIMARY – WORKSHOP

## AMANDA BARWICK & SARAH STEWART

### *Drama 'Stuff': Props for success in Primary Drama*

Children have amazing imaginations. Give them a stick; it becomes a wand, a horse, a walking stick, a toothbrush, a dog leash. Using props, objects, or 'things' (even leaves and plain A4 paper!) to stimulate dramatic response, we remove the teacher-leader role and instead become facilitators of imagination. With practical exploration of accessible learning aides, this session will enable students in Early Stage 1- Stage 3 to develop characterisations, improvisation and eventually formal playbuilding while investigating other KLA's and responding to the world around them. Participants are requested to bring a small item which holds personal importance (or a photo of such).

**Amanda Barwick** has specialised in Primary Creative Arts for over a decade, additionally specialising in Gifted Ed. Literacy. She has lectured/tutored in Primary Creative Arts, and consulted for NESAs.

**Sarah Stewart** is from the UK, where she trained and worked as a professional Theatre Director. She has taught K-12 Performing Arts, lectured in Theatre, and taught Drama in Shanghai, China. Together, they teach the 740 boys in the Scots College Preparatory School. They have forged a unique style of team-teaching, collaboratively designing both Dance and Drama experiences for weekly curricular classes (and associated productions!) for EYLF- Stage 3.

B3

SECONDARY – MASTERCLASS

## ANDREW BENSON

### *Dangerous stories in safe places: Using self-efficacy and agency in Drama*

“Dangerous Stories in Safe Places” was a creative-led research project that explored the world of the school based rehearsal room and performances space. It enquires how plays that have adult concepts or concerns can be managed in a safe and creative paradigm for students as actors. Theatre that challenges an actor and therefore an audience to think and inquire into the workings of theatre is something that affects me as a teacher and a director. This workshop provides drama teachers with a way of working alongside school executives in planning and managing a play at school whilst showing a way of working that allows students to use self-efficacy and agency to unlock their acting.

**Andrew Benson** is a Drama Teacher at Newtown High School of the Performing Arts and has worked across the arts in the field of Theatre, TV and Film as an actor and director, bringing his professional experience into his classroom practice to engage his students. With extensive experience as a HSC drama maker and directing youth drama companies at school and at ATYP; Andrew has reflected on his practice through a Masters of Applied Theatre Studies. He has explored creative practice as a Teacher and Director working with gifted and talented senior students to use self-efficacy and agency to engage and create dramatic work in the drama classroom and rehearsal room.

C3

SECONDARY –  
PERFORMANCE & DISCUSSION

## ERIN MASCORD & RHYS HEKIMIAN

### *Core connections – The Stage and the Spectrum*

#### *A self-devised piece of theatre looking at connection among adolescents with special needs*

This workshop will involve viewing a self devised performance followed by a Q&A session with the performers. These are performers from a secondary school boys college, who will provide anecdotal evidence about the vital importance of Drama in teens of today finding social connection during adolescence – and how Drama has helped them personally to find connection as they have navigated their own Junior and Middle years of high school. Many of these boys have significant learning difficulties, including but not limited to those dealing with ASD, ADHD, anxiety, and expressive language disorders. Some have dealt with issues of bullying, marginalisation and discrimination in the mainstream classroom and/or playground. The discussion will be helpful particularly to beginning teachers who will be able to gain strategies in dealing with students in Drama who have wide-ranging needs and abilities.

**Erin Mascord** has worked as an educator across the fields of Drama, English, Maths and German within both primary and secondary settings, mostly here in Australia, but also in the UK, Germany, the Middle East and China over the past 25 years. She has always taken a shining to those students who tend to sit outside the mainstream – those gifted and talented within the performing arts arena, and especially those with unique learning needs. She sees the spark within each student, and attempts to push past communication barriers to see each student better reach his/her potential. Currently undertaking a tertiary research project in Autism and the Arts, Erin is keen to develop Drama as a key subject within the curriculum, seeing how vital the skills of drama are to the confidence and mental well-being of every individual.

D3

**DR PAUL GARDINER*****Teaching playwriting: Creativity in practice***

Based on the findings of recent research in playwriting pedagogy and creativity, this workshop will introduce participants to a new approach to teaching students how to write for the theatre. Through exploration of the 'Playwright's wheel', the workshop will explore the many access points for young people on their journey of writing a play. It will provide theoretical and practical ideas to increase students' ability to find their voice, explore their ideas in dramatic form and develop key playwriting skills. It will also demystify the process for teachers and students, providing accessible strategies to scaffold and support the students in their creative work. The session will focus particularly on the place of collaboration and idea sharing through a workshop approach to creativity.

**Dr Paul Gardiner** lectures in creativity and drama education in the Sydney School of Education and Social Work at the University of Sydney. He was a Ewing Postdoctoral Research Fellow in the School from 2015-2016 and is currently exploring the impact of creativity theory on teaching and learning in the arts. Paul is particularly interested in the interconnected concepts of knowledge, creativity, agency and engagement. Having co-designed an interdisciplinary course in the Faculty of Arts and Social Sciences, he is also interested in the affordances of drama pedagogy to inform interdisciplinarity in secondary and higher education contexts. Paul was Chief Examiner for NSW HSC Drama and was Director of Research on the Drama Australia Board 2015-2016. He is an experienced Secondary Drama teacher, having established and led successful Drama departments. He continues to deliver professional learning workshops for teachers and creative writing workshops with students. His book on teaching playwriting and creativity will be published by Bloomsbury/Methuen Drama UK in late May this year.

SECONDARY – WORKSHOP

E3

**LINDA NICHOLLS-GIDLEY & SIMON MASTERTON*****Vocal skills for Creative Communicators***

Voice is a key component in drama examination performance criteria and a soft skill that can be developed across curriculums. Yet voice work is seldom the main focus in classroom skills development or a source of delight for students. Knight Thompson Speechwork is a rigorous but playful way of exploring the skills of speech in the classroom. Participants will visit the mouth gym and build towards greater awareness and command of what is actually happening when we speak. This workshop is designed to access freedom of expression, and to rekindle enthusiasm about voice work in the classroom. The skills draw on concepts of collaborative improvisation and vocal health and are applicable both in the classroom and beyond.

**Linda Nicholls-Gidley** is a freelance Voice, Accent and Dialect coach based in Sydney. 2019 theatre credits include: Saturday Night Fever, Grounded, Russian Transport, The Rise and Fall of Little Voice, Counting and Cracking and The Crucible. Linda holds a MCA - Research from the University of Wollongong, a PGDip from the University of Wollongong and a BA – Acting from Charles Sturt University. She was an Associate Lecturer in Voice at NIDA between 2011 and 2017, teaching across both the BFA - Acting and MFA – Voice courses. She regularly teaches actors worldwide via skype and has also taught nationally and internationally. Linda can be heard on the Podcast 'In a Manner of Speaking' discussing Australian accents with renowned dialect coach Paul Meier and on Brady's Hunch, a podcast for the smart dancer. She is on the editorial board of The Voice and Speech Review.

**Simon Masterton** – Born in Scotland and now living in Sydney, Simon holds an MA in French and Spanish from Cambridge University, a PGDip in Music Theatre from the Royal Academy of Music, and an MFA in Voice from NIDA. Simon has worked extensively over the last 20 years as a singer, actor, singing teacher, translator and voice coach. Simon lectures in phonetics, accent and dialect, and musical theatre on the Acting BFA and Voice MFA at NIDA. He has taught at Actors Centre Australia, Sydney Theatre School, International Screen Academy, Excelsia College, Toi Whakaari, and Cal State University Long Beach. Theatre Coaching includes: Trainspotting, The Lady in the Barracks, Hello Again, The Hypochondriac, Persona, In a Year of Thirteen Moons, We Are Proud to Present and Antigone X. Simon is an Associate Editor of The Voice and Speech Review.

SECONDARY – WORKSHOP

F3

SECONDARY – WORKSHOP

### SHANE ANTHONY

#### *Advanced Viewpoints Training*

Explore how to apply the vocabulary of the Viewpoints in the classroom. Ideal for teachers looking to deepen their practice with ensemble building and group devised work. Participants will be encouraged to extend their existing knowledge of Viewpoints as a practical language and process for training actors, rehearsing work and creating new material.

This practice workshop will encourage performers to investigate the elements of time and space to make bold and considered theatrical choices. Participants will develop a strong understanding of their physical language in relationship to their fellow performers, the performance space and the audience and discover how meaning can be interpreted through movement and the placement of the actor's body in space.

**Shane Anthony** – Chopt Logic Co-Artistic Director and Freelance Director, Acting and Movement Coach.

Shane works as a director, actor and trainer in Australia and overseas. Recent directing credits include *The Whale* for Redline Productions at The Old Fitz Theatre, *Lighten Up* for Griffin Theatre Indie, *Songs for the Fallen* at the New York Musical Theatre Festival (Winner of Most Outstanding Show), *Altar Boyz*, *Calendar Girls*, *Avenue Q* for Fortune Theatre (New Zealand). Movement direction includes *The Curious Incident of the Dog in the Nighttime* for The Court Theatre in Christchurch, the Australian feature film, *Sleeping Beauty*, and in 2009 worked as show director for CIRCA on their European tour of CIRCA.

In 2007 he travelled to New York to continue training with Anne Bogart and the Saratoga International Theatre Institute in Viewpoints and the Suzuki Method of Actor Training. He is a graduate of the Directing Program at the National Institute of Dramatic Art (NIDA, Sydney), Screenwriting for Feature Film at the Australian Film, Television and Radio School and has also completed a BA in Theatre Studies at Queensland University of Technology (QUT).

A4

SECONDARY – MASTERCLASS

### HEIDI QUINN & CHE WALSH-KEMP

#### *Taking Theatrical Risks: Encouraging experimentation in devising*

A practical workshop which explores the initial steps of the group devised journey. This master class will focus on ways of playing with styles, devices and props as a way of accessing and expanding on the stimulus. It will involve a series of practical exercises that we use to set students challenges each lesson. These are designed to ignite the imagination and enhance the devising process by motivating students through creative risk taking and regular collaborative feedback.

**Heidi Quinn** is the Head of Drama at St Aloysius' College where she runs the Academic and Co-curricular programs for students in Years 7-12.

**Che Walsh-Kemp** is Drama and Dance trained teacher who is also responsible for the St Aloysius' College Stage Crew and manages the technical operations of productions.

Both are experienced HSC teachers and NESA markers who collaboratively teach Stage 5 and 6 classes for the benefit of their students. Their approach to devising stems from skills and interest in areas such as Physical Theatre, Complicite, Viewpoints, Laban, Poor Theatre, Epic Theatre and long form improvisation.

B4

SECONDARY – WORKSHOP

## JUSTIN BUCHTA

### *The Art of Movement: Movement Analysis and Movement Technique*

This workshop is practical and directs insight towards preliminary and fundamental acting skills.

**Movement Analysis:** Movement analysis is prime regarding teaching creative theatre. Understanding how the body moves, permits student actors towards obtaining a deeper awareness of what they are doing and clarifies what they are physically projecting for both themselves and their audience.

**Movement Technique:** Following analytical research, like an instrument, the body [this includes the voice] can be trained and played with respect towards various artistic constraints and laws governing theatre. This may include: mask, grand actions, fixed point, attitudes, and specific physical languages moving towards various theatrical territories.

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**Justin Buchta** trained for theatre directly under Jacques Lecoq. He accomplished both the full time 2 yr acting school, and the 2 yr Laboratory of Movement Study, LEM 2, at Jacques Lecoq Ecole Internationale de' Theatre, Paris. Justins' theatre teaching experience is vast. He teaches primary, secondary and drama school teachers from all over Australia, including many significant theatre companies and institutions such as ATYP and The Marion St Theatre. Added to this, Justin has taught acting technique, creative theatre making and Bouffon at NIDA (Higher Education). At present, Justin teaches Clown and Acrobatics at The Actors Centre Sydney.

C4

SECONDARY – WORKSHOP

## JOHANNA DE RUYTER, JOANNA WINCHESTER & MICHAEL POOLEY

### *Playback Theatre Skills: Connecting through stories, improvisation and group devised work*

This workshop offers an innovative approach to improvisation and ensemble work. Playback Theatre are experts at focusing on the essential skills of impro and authentic communication. Beyond just the ability to say 'yes and ...', we will show you how to enable students to feel and act on impulse, to give time and focus to others when needed, and to know how their contribution adds to the whole. This approach to improvisation will lead to group devised work that is meaningful, responsive and present to the students stories, and can be adapted to a Stage 5 or 6 unit.

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**Johanna De Ruyter, Joanna Winchester** and **Michael Pooley** are long term members of **Playback Theatre Sydney**, sharing between 15 and 30 years' experience as actors, conductors and workshop facilitators within the company. We have a wealth of experience in improvisation, workshop facilitation, higher education and schools based teaching, executive leadership training and acting. We have trained in the New York Playback Theatre School and were founding members of the Australasian School of Playback that runs workshops for practitioners in the Asia Pacific region. Our skills centre on improvisation as the source to produce authentic communication, storytelling, and dynamic ensembles.

D4

SECONDARY – WORKSHOP

## SAMANTHA MCGOWAN

### *Significant Plays of the Twentieth Century – connecting with the original production*

This workshop explores the HSC topic ‘Significant Plays of the Twentieth Century’ and the various ways we, as teachers, can establish and develop creative connections to improve our students’ knowledge, understanding and experience regarding the original productions of the plays on the course prescriptions. It will begin with a brief sharing of my experience of attending ‘Laramie – A Legacy 20 years on’ in New York in September 2018. This was a memorial reading and reception, directed by Moises Kaufmann and acted by Tectonic Theater Company members, including some from the original production. From this, I attained invaluable connections and resources from the original production which I will provide to delegates. I will also link this to my Significant Plays program, and delegates will also receive a copy of this. Using this information, as well as their own knowledge and expertise, delegates will then break into groups according to the prescribed play(s) they teach. Here they will brainstorm and share ideas for building resources and experiences of the original production of the play and possible practical activities they can take back to their classroom to enhance student learning. This will then be shared with the group. Where possible, delegates should bring copies of the plays they teach and ideas to share if they wish to do so.

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**Samantha McGowan** is currently Head of Drama at Arden Anglican School in Epping, NSW, where she has been for 13 years. She is passionate about the difference Drama makes in the lives of young people, particularly in the areas of self-esteem and mental health and well-being. Sam is an active member of Drama NSW and served on the committee for a number of years. She also volunteers with Treehouse Theatre, which works with young refugee students in Western Sydney, providing them with a platform to share their stories on stage with friends, family and the wider community.

E4

SECONDARY – WORKSHOP

## ERICA ROBERTS

### *Jacques Lecoq: Creating dramatic meaning and tension using rhythm*

For Lecoq, “rhythm is at the root of everything.” This workshop will explore some of the provocations on rhythm that Lecoq gave his students; these can be hugely useful as playbuilding and refining tools, for all secondary work including Group and Individual Performances. We will work predominantly with a practical focus, but discussions at the end will provide the opportunity for participants to explore the theoretical aspects of Lecoq’s approach to rhythm. Participants will experience a range of exercises that they can use as tools in the classroom, including several exercises not found in Lecoq’s book *The Moving Body*.

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**Erica Roberts** trained for two years at L’Ecole Jacques Lecoq in Paris, graduating in 2000. She worked as an actor in several different countries; in Australia, she has worked with Milk Crate Theatre and BighArt. Erica taught Drama at Goldsmith’s, Royal Holloway and Brunel universities in London, and at secondary and primary schools there. In 2015, when Erica gained her Master of Teaching from University of Sydney, she won the Australian College of Educators’ Outstanding Graduate (Inner Sydney region) Award. In Sydney, she has taught at Nepean Creative and Performing Arts HS, Canterbury Girls HS, Kambala and team-taught at Wenona.

## F4.1

### RENEE DE VILLE

#### *Connecting with your regional community through local arts funding projects*

This workshop aims to inform teachers about the Local Arts Funding available to assist them in running exceptional drama initiatives across their regions. Topics covered will include: Defining your project aims, identifying your point of interest, enlisting your working committee, meeting the application assessment criteria, collecting evidence to support your aims, benefits to students/teachers/schools, sharing the knowledge, how your ACO can assist. The DramaWorks project will be used as a case study demonstrating the outcomes provided by Local Arts projects, how these feed into the Arts Framework and opportunities for State Drama success.

<http://dramaworksnewcastle.weebly.com>

**Renee de Ville** is a highly experienced high school Drama/English/Ent Vet teacher with Masters in Theatre in Education and over 23 years experience teaching in schools and running Regional Arts Programs across the Hunter Region. As a Local Arts Committee member she is a passionate advocate for the Arts. In 2018 she relieved in the position of Arts Coordination Officer for Department of Ed, worked as Assistant Drama Director for Starstruck and coordinated 5 separate Regional Drama programs. She is a big picture thinker keen to assist in developing more opportunities for students and teachers in public schools to enhance their work through greater access to specialist tutors from across the Entertainment Industry.

PAPER PRESENTATION

## F4.2

### SARAH TALBOT

#### *Factors That Lead to High Level Achievement in HSC Drama*

In this session Sarah will share the process of her research into this broad topic, as well as the findings which are relevant for teachers, school leaders and broader educational bodies.

**Sarah Talbot** completed her Masters of Education (Leadership and Management) through Deakin University in 2018 for which she completed mixed-methods research and a minor thesis examining Factors That Lead to High Level Achievement in HSC Drama. Sarah currently works as the Performance Coordinator (T-12) at Wollondilly Anglican College where she is also the only Drama teacher. Sarah has established a regional Drama day for schools in the MISA organisation which is held annually and which strives to provide high-quality workshop experiences for students, while keeping costs low and providing an opportunity for the teachers to build their professional network. Each year Sarah directs a musical for students in years 5-11. Sarah is an experienced HSC Drama marker who has been teaching full-time at her current school since 2005.

PAPER PRESENTATION

## F4.3

PAPER PRESENTATION

### VALENTINA CORONA

#### *Playwave – a digital platform connecting Young People to the best creative opportunities*

Young people are not engaging with arts in the same way that other generations have. Financial restrictions, geographical and time barriers impact many of their ability to access live performances or engage with cultural activity. However, young people are more like artists than ever before. Born digital natives, they are used to creating, curating and performing their own content and are re-defining how we consume culture. By creating a digital space where artists and young people can connect, Playwave recognises the existing habits of young people and their desire to experience genuine engagement with our culture, stories and people.

**Valentina Corona** is the Director of Young Audience Development at Shopfront Arts Co-op in charge of Playwave, a new partnership with over 40 cultural organisations to make the arts more accessible to Young People. She is also a Creative Producer with a background in arts journalism, marketing and PR, and has worked across arts festivals across Adelaide and Edinburgh. Valentina is passionate about what the arts mean to Young People, and how collaboration can ensure the creative industries continue to be a space for opportunity and success for artists, cultural workers and their audiences.

## A5

SECONDARY – WORKSHOP

### KATE COATES & CIARAN MAGEE

#### *Creating a Collaborative Environment Through Improvisation*

Improvisation is grounded in connections, from the initial stimulus to the connection between the ensemble and the audience. This workshop, targeted for Stages 4 – 6 and in particular HSC Group Performance, will give teachers improvisation techniques to build a collaborative environment, demonstrate ways to play build through different forms and genres and enable students to flesh out ideas from page to stage. ITS specialises in long form improvisation, based on building relationships and creating cohesive narratives all from a single offer. We believe strongly that improv facilitates more creative environments, quicker thinking people and better learners.

**Kate Coates** is an internationally trained (Second City, iO) company director, teacher and member of the ITS ensemble. She won the 2015 inaugural ITS Smackdown competition, 2013 Fresh Cranston Cup, 2015 Cranston Cup and the 2016 Theatresports Nationals Competition at the Enmore Theatre. She won the National Theatresports Titans competition in the 2014 Adelaide Fringe Festival and performed in the Australian Theatresports Challenge for Amnesty International. She runs improv workshops as part of IA's Theatresports Schools Challenge and teaches improvisation at many schools including Kambala, Sydney Girls High, Pymble Ladies College and Reddam House.

**Ciaran Magee** is a passionate performer and teacher, who trained with Improv Theatre Sydney and is now a faculty member of the ITS schools program. He has performed in for both Sydney Fringe and the Melbourne International Comedy Festival, with sell-out shows like The Staffroom, Adventures in Hair and Every Episode of Doctor Who Ever. Ciaran is a long-time educator, teaching with Drama Scene and through Impro Australia's Theatresports School Competition. In addition to this, he has 9 years experience in tutoring gifted and talented students and is currently studying a Diploma in Early Childhood Education.

**B5**

SECONDARY – WORKSHOP

## KATE SHERMAN

### *Contemporary Creative Practice for HSC Group Devising*

This workshop will explore current creative industry practice with a particular focus on contemporary physical devising techniques. Participants will engage in a series of physical exercises that include skills (lifts and balances), improvisation techniques and the use of space and time (tempo) as dramaturgical tools. The session will culminate in a collaborative task to place these elements together in a storytelling context within an imaginative framework. It will conclude with a discussion on how these techniques can be employed to facilitate the HSC Group Devised Project or to the broader drama curriculum within a classroom context.

**Kate Sherman** is an educator, a movement researcher and a performance maker. She graduated with a Bachelor of Arts Acting (NIDA) in 2005, has a Graduate Certificate in Arts and Community Engagement from The Victorian College of the Arts and is a certified yoga teacher. Kate is currently the Program Manager for Schools at NIDA and has been a teaching artist with NIDA since 2005. She has taught for many organisations including Belvoir St Theatre, Legs on the Wall and The VCA. She has studied creative practice, collaboration and embodied performance nationally and internationally and is a Marten Bequest Scholarship recipient.

**C5**

SECONDARY – WORKSHOP

## RHÉMA TIEU, CARLA MOORE & REBECCA COE

### *One human on a stage: Developing engaging monologues*

Connect and collaborate with both beginning and experienced teachers as we practice developing sections of monologue for performance. Applicable to the HSC Individual Performance and Stage 4-6 monologue units of work, delegates will be able to immerse themselves in analysis and creative application of page to stage. Participants will leave refreshed with ideas for the creative process of monologue development to ensure quality engaging performances.

**Rhéma Tieu** teaches Drama and Entertainment Industry at Bradfield College. Prior to Bradfield she was Head of Drama at Bentley Wood High School in London, and Drama Coordinator at Monto State High School in QLD. She has completed short courses with NIDA, The National Theatre (London), Theatre de Complicité (London) and Zen Zen Zo.

**Carla Moore** is a director, playwright and teacher, having worked extensively in the field of Drama and Theatre in high schools and universities. She has an MA in Applied Theatre and is a NIDA graduate playwright.

**Rebecca Coe** teaches Drama, Dance and Musical Theatre at Bradfield Senior College and Abbotsleigh. Rebecca has completed 'Stomp' with Zen Zen Zo.

D5

SECONDARY – MASTERCLASS

## KATHRYN BREEN & CATHERINE 'CJ' GROOTENBOER

### *Charlatans and Chaos: Complicité's Capacity to Cultivate Creative Connections*

Simon Mc Burney's Complicité, a version of Multi-Discipline Theatre, celebrates the collective work of individuals as they creatively connect to form pieces that are both spectacular and intricate in their nature. It is highly collaborative and seeks to employ both old and new technologies, making it an engaging theatrical form in an increasingly technological world. Together we will explore how to approach the HSC set play, navigate the philosophies and processes of the company and guide students through the creation of their own Complicité piece. PDF resources will be provided: please bring a USB and wear comfortable clothes.

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**Kathryn Breen** is the Head of Drama at Shire Christian School, having introduced the subject in 2005. Since being inspired to teach Complicité as an HSC topic after a number of workshops in 2013-2014, she has also been experimenting with their visceral process in school productions. She has experienced a number of Complicité performances since then, in addition to participating in a teachers' workshop with the company when they were on tour from the UK in 2018. Kathryn enjoys exploring the way that theatre can shift and change, as well as the creative connections that happen when people make theatre together.

**Catherine 'CJ' Grootenboer** fell into Drama teaching 20 years ago from a background of theatre production and visual arts. After teaching in public, catholic and independent schools she has been the Drama Coordinator at St Columba Anglican since 2011. She taught and marked the HSC topic of Site-Specific Theatre for many years and, being inspired by a number of workshops held by TTA and Drama NSW, CJ embraced MDT and the work of Complicité. CJ is passionate about people using Drama pedagogy and skills to make creative connections across disciplines and in all sectors of life.

E5

SECONDARY – WORKSHOP

### DR CHRISTINE HATTON & ISABELLA MISTRY

#### *The future is now, and school is everywhere: Drama as a creative catalyst for complex futures*

The workshop will consider the powerful ways in which Drama provides a ‘pedagogy of connection’ in complex times. It will focus on a current NSW drama research study in a regional school, called *The Sanctuary Project* that uses Heathcote’s rolling role system across the curriculum to radically change the learning engagement of both students and teachers. This innovative study blends drama with technology and sustainability education to enable learners to deeply consider notions of place, stewardship and agency in light of difficult futures (political, environmental, social). The workshop will allow participants to experience some of Heathcote’s rolling role system first hand as they engage in a drama that explores the interconnected challenges facing both humans and the unique migratory shorebirds that call Australia home for part of each year.

**Dr Christine Hatton** – Senior Lecturer, School of Education, University of Newcastle. Christine is a Senior Lecturer in the School of Education at the University of Newcastle, New South Wales, Australia. She teaches in the field of drama and creative arts education and is a passionate advocate for drama learning and curriculum, and she has a keen interest in teacher artistry and development. Her research has explored playbuilding pedagogies, applied drama, ethnodrama, as well as learning in and through drama (particularly processes utilising digital technologies). Recent publications and research projects have focussed on contemporary theatre for young audiences, the applications of Heathcote’s rolling role system of transdisciplinary teaching and the impacts of artists in schools. With Peter Duffy and Richard Sallis she has co-edited and co-authored the recent publication *Drama Research Methods: Provocations of Practice* (Brill Publishers, 2018).

**Isabella Mistry** – Director of Performing Arts at St Columba Anglican School, Port Macquarie. For the last two decades, she has taught Dance, Drama, Music and Music Theatre in a number of schools in Sydney before her appointment at St Columba in 2018. Isabella is a Theatre Nepean Graduate (BA-Theatre Performance), and completed a BA in Teaching at UWS. Influenced by the research and work of Dr Christine Hatton and Dr Mary Mooney, Isabella became interested in connections across curriculum and co-curriculum. Completing a Master in Applied Theatre Studies at University of New England, Isabella’s research includes developing portable teaching frameworks for K-12 that authentically link the Mandatory curriculum to outcomes of all areas of the Performing Arts (Dance, Drama and Music). Isabella’s research is in the spirit of designing learning experiences that are relevant, prescriptive to each schools needs, accessible and allow students to develop essential skills preparing them for life beyond the classroom. In 2019, Isabella is leading the design and implementation of a Primary Performing Arts Hour with a team of K-12 Performing Arts and Primary teachers at St Columba Anglican School, Port Macquarie.

F5.1

PERFORMANCE & DISCUSSION (45 MIN)

### DR CAROL CARTER

#### *Dancing with Tears in My Eyes: An auto-ethnodrama of highlights and challenges as a Drama Educator*

This auto-ethnodrama is designed as an evocative text presenting my cumulative research and experience of drama pedagogy, creative connections and intercultural understanding in a variety of contexts. It will also act as a stimulus for discussion with conference participants concerning the future role of drama and the arts in education.

**Dr Carol Carter** is a Foundations of Education Lecturer (English language and Foundations Studies Centre) at the University of Newcastle. Her research interests include the use of drama pedagogy in providing spaces for intercultural understanding. PhD co-supervisor in Arts and Drama Education - University of Newcastle and Wits University (South Africa).

F5.2

## MARTHY WATSON

### *Between acceptance and resistances: Enacting the Australian Drama Curriculum in your classroom*

PERFORMANCE & DISCUSSION  
(45 MIN)

The aim of the workshop is twofold: firstly, Marthy will share findings from her doctoral research into the implementation of the Australian drama curriculum in the Junior Secondary phase in four schools in Queensland. The paper explores the tensions between the macro world of education policy and the micro world of the practice in the drama classroom. Secondly, the workshop allows time for a discussion where delegates get the opportunity to deliberate on the enactment process of drama in the classroom. This presentation welcomes upper primary and middle school drama teachers currently implementing the Australian Drama Curriculum.

**Marthy Watson** has been an arts educator, teaching drama, dance and visual art in secondary and primary schools in South Africa, New Zealand and Australia. She is lecturing part-time in primary and secondary education courses at the University of Southern Queensland and the University of the Sunshine Coast in Queensland. She strongly advocates for drama and regularly presents at conferences and drama workshops in schools. Marthy is presently completing her PhD in the School of Education and Professional Studies at Griffith University in Brisbane, investigating the implementation of the Australian Drama Curriculum in the Junior Secondary Phase.

A6

## TONY KISHAWI

### *Creating a healthy ensemble via commedia role models*

SECONDARY – MASTERCLASS

Everyone knows the old adage, “You can do things from behind the mask that you wouldn’t normally do on stage”; it releases the inhibitions. Tony’s work with Commedia has also given him insights to bring into the teaching space that enables students to find greater confidence and trust within themselves. In the drama room, Tony has shifted his preoccupation to making sure that the less confident students are able to rise up to join all of the activities, and not to be pushed out by the confident ones who always get up first and receive all the accolades. Tony will offer developed workshops, improvisational games and exercises that always allow every student in the room to have a Positive Experience. To achieve this, always plan lessons with appropriate warm up games that will inspire the students and then they will feel confident enough to step up and not be the last to volunteer. A workshop hand book will be provided to participants.

**Tony Kishawi** has been pursuing a love of performance theatre through Commedia dell’arte incorporating extensive training in mime and clowning. Tony has an extensive performing career spanning 36 years; he discovered a lifetime passion for developing teaching methods and classroom plans which bring out the best in those participating. His experience and knowledge in the field of Commedia dell’arte had Tony invited to lead a Commedia Masterclass at the Queensland Drama Teachers Conference in 2009 – 2010 NSW Drama Conference 2016 Creator of the Commedia International Festival 2011 QUT. He has lectured at CQU, QUT, USC, SCU Griffith University and UQ.

B6

SECONDARY – MASTERCLASS

## NAJÉE TAHNOUS

### [Technotheatre]

[TECHNOTHEATRE] is a Neologism: a synchronic marriage of technology and theatre. The masterclass unpacks the architecture of theatre in the digital age; connecting interactive technology to the classroom by developing a meaningful new currency in the play-building process. This highly immersive experience is designed for secondary teachers curious in capitalising on technology in its nascent form today, and discover the myriad of theatrical possibilities that connect and engage students in ways analogue methods of practice cannot. Delegates will experiment with new response media technology and consider the qualities of three schemas – the *fictional*, the *now* and the *imaginary*.

**Najée Tannous** is an interdisciplinary artist, theatre practitioner and arts educator based in Sydney, Australia. His work spans across installation, immersive performance and technology, dance and physical theatre. Najée has trained extensively with the likes of renown Australian dance artist Anca Frankenhaeuser, improviser Cale Bain, internationally acclaimed choreographer Margaret Stuart and award-winning director Margaret Davis. In 2017, he was nominated for the prestigious Australian Choreographic Awards for his dance work [MODE] and most recently a recipient of the Pineapple Labs international artist grant. He has also been awarded 2019 Artist Resident of the Powerhouse Youth Theatre Company.

C6

SECONDARY –  
WORKSHOP

## CHRIS TOMKINSON

### Small Steps to Big Strides in Shakespeare

Simple starting points to help teachers and students confidently explore Shakespeare's plays.

**Chris Tomkinson** has directed, devised shows and conducted workshops in every state and territory of Australia for Sport for Jove, Monkey Baa, AADA, Bell Shakespeare, Company B, The Actor's Centre, Australian Institute of Music, Australian Theatre for Young People, Shopfront, Camp Quality and Powerhouse Youth Theatre. He is a skilled storyteller of improvised stories for children. His areas of focus include acting technique, Shakespeare, improvisation, devising, Brecht, Lecoq, Meyerhold and voice. A graduate of WAAPA and winner of the Sydney Uni Theatresports, Chris studied with Phillip Gaulier and Pantheatre on a Lend Lease Scholarship. As an actor, Chris has performed with Sport for Jove Theatre, Monkey Baa, Bell Shakespeare, STC, Ensemble Theatre, Pinchgut Opera, Tamarama Rock Surfers and his play *The Orphan's Orchard* was published in 2008. He is the director of The Shakespeare Carnival, a statewide performance opportunity for NSW high school students.

D6

SECONDARY – WORKSHOP

**BRENTON FLETCHER*****Japanese Theatre – Kabuki to Suzuki:  
Fusing the connection for utmost expression***

There's an understanding in Zen Buddhism that all things are considered as evolving, or dissolving into 'nothingness.' However, this 'nothingness' is not empty space but provides an opportunity for potential expression. Within this theoretical and highly practical workshop participants creatively explore ways to deconstruct and guide students through the Traditional Japanese theatrical form of Kabuki and how to discover the evolving connections within the Contemporary practice of Tadashi Suzuki. Suited to teachers currently or considering studying this topic with their HSC students, the workshop provides an opportunity for teachers to be inspired by creative teaching strategies and resources, finding the potentiality that awaits expression when fusing the connections between the sensationalised Kabuki and the asymmetrical style of Tadashi Suzuki's practice.

**Brenton Fletcher** is an experienced teacher of Drama and Film at Newtown High School of the Performing Arts where he enjoys working with students who show a passion for art forms in Drama, Dance and Music. He is passionate about empowering creativity in the next generation of Dramatists and engaging his students through critical and collaborative involvement in classroom Drama. He immerses himself in a variety of rich co-curricular programs including Showcase productions bi-annually, a school tour to New York in 2019 and currently undertaking the Senior School Drama Production in 2019. In 2017, he completed his Masters of Applied Positive Psychology from The University of Melbourne where he presented a thesis on 'Restored Scripted Performance.' A Theatre of Hope: exploring the way personal narrative Drama can motivate adolescents to overcome adversity within their lives.

E6

SECONDARY –  
WORKSHOP**LUKE DIXON*****Bringing scripts to life***

The workshop will explore how to bring scripts to life in the classroom. Utilising a variety of short scripts across a range of styles and genres, this practical workshop will see participants undertake a number of activities that can be repeated in the classroom. Participants will work in small groups to act out a short section of a script, while acting as both spectators and spec-actors in analysing other groups performances. Participants will receive an outline of each of the activities completed in the workshop.

**Luke Dixon** has been a Drama teacher for twelve years and has been writing scripts and directing plays for Youth theatre for over 15 years. He recently started a new business, [scriptsforschools.com.au](http://scriptsforschools.com.au), designed to supply and write scripts that are suitable for specific age groups and topics.

## F6.1

PAPER PRESENTATION (60 MIN)

**CATHERINE CARTER & STEPHEN SEWELL*****Creative Collaboration***

Brighton Secondary School has developed a creative connection between writer Stephen Sewell (NIDA's Head of Writing for Performance) and year 10 drama students. In its third year, this collaboration sees students and a drama graduate/writer mentored by Stephen, through the creative development of a new work, generated from student voice. The presentation is aimed at teachers who have opportunities for innovative programming while connecting with industry specialists. The presentation will inspire teachers with strategies for devising student performance and highlight the outstanding educational outcomes from this student-centred approach. The presentation will offer practical advice for teachers interested in challenging students to re-imagine their capacity for critical and creative thinking as they connect and shape their world.

**Catherine Carter** is a Drama/English teacher at Brighton Secondary School and is manager of Company Bright, Brighton's special interest drama program. She has had thirty years experience as a professional actor and director (State Opera, STSA, Patch, DreamBig Festival) and delivered actor training at ACArts for 12 years.

**Stephen Sewell** is one of Australia's most celebrated and experienced writers. He has won great popular and critical acclaim as a playwright, screenwriter and novelist, as well as directing for both theatre and film over a career that has spanned 30 years. Stephen chaired the Australian National Playwrights Centre for a number of years, is the recipient of numerous awards and his work has been performed in most major Australian theatres and in New Zealand, the US, the UK and Europe.

## F6.2

PAPER PRESENTATION (30 MIN)

**ROWAN BATE*****The Positive Impact of Drama on Youth Mental Health and Wellbeing***

In 2017 ATYP commissioned arts research specialists, Patternmakers, to survey over 1200 ATYP participants, teachers, parents and alumni. Participants responded to questions addressing the short and long-term impacts that involvement in youth theatre had – and continues to have – on young people. The results confirm what arts educators have known for decades: participation in the creative arts builds better people. Positive impacts were reported on key outcomes such as mental wellbeing, anxiety levels, emotional resilience and the key 'soft' skill that enrich STEM learning. In this seminar ATYP Education Coordinator Rowan Bate will unpack the findings of the Patternmakers report and the ways its findings can be used across the education and creative sectors to galvanize support for strong creative programs in schools and the broader community. View the full report here: <https://atyp.com.au/about/>

**Rowan Bate** is a theatre practitioner and Learning Coordinator at Australian Theatre for Young People (ATYP) where he dreams up programs that connect schools with theatre in interesting ways. Before this he was Theatre Programs Coordinator at The Joan in Penrith, Western Sydney, where he oversaw schools and youth engagement activities. A graduate of Theatre Nepean and the Australian Film, Television and Radio School, Rowan brings his expertise in theatre making and passion for storytelling into everything he does. His work with young people focuses on empowering them to be creative in everything they do so that the world we all share becomes ever more funny, curious and surprising.