



RENAISSANCE

DRAMA NSW STATE CONFERENCE

FRI & SAT 3-4 JUNE 2022
THE KING'S SCHOOL, PARRAMATTA

DRAMA
DRAMA NEW SOUTH WALES

DIAMOND SPONSORS:

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THEATRE CO.



Acknowledgement of Country

In the spirit of reconciliation, Drama NSW would like to acknowledge the Traditional Owners of this land, the Dharug people. These are the Traditional Custodians of the lands on which we gather today. We pay our respects to their Elders past, present and future. And we acknowledge their connections to land, sea and community. We extend that respect to Aboriginal and Torres Strait Islander colleagues who are joining us today.

BELVOIR



LOOKING FOR ALIBRANDI

THE BELOVED NOVEL
OF MIGRATION, GROWING
UP, AND SYDNEY
– NOW A PLAY!

1 OCT – 6 NOV

By **Vidya Rajan** based on the
book by **Melina Marchetta**
Directed by **Stephen Nicolazzo**

Co-produced with
Malthouse Theatre

Principal Partner
Ord Minnett



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President's Welcome



Anne Sullivan Macey is a name we perhaps don't know off the top of our heads. Her student, however, we do know - Helen Keller. It's the students whose lives are changed and whose understanding or engagement with the world sends ripples through it but often the teachers aren't known or celebrated. In 1932 Anne was awarded an honourary degree from Temple University for her work in education. At this ceremony she gave a speech, the words of which speak so clearly to us now.

*"Certain periods in history suddenly lift humanity to an observation point where a clear light falls upon a world previously dark. Everything seems strangely different. Familiar ideas put on new garments and parade before us. Scholars and thinkers scrutinise events with a new intensity to learn their meaning, and the people look for a sign, a miracle. I believe we are living in the beginning of such a **renaissance**... The immediate future is going to be tragic for all of us, unless we find a way of making the vast educational resources of this country serve the true purpose of education, which is to open wide all the windows of the mind to knowledge, truth, and justice. Education in the light of present-day knowledge and need calls for some spirited and creative innovations both in the substance and the purpose of current pedagogy. A strenuous effort must be made to train young people to think for themselves and take independent charge of their lives..."*

It was here, after the pandemic of the Spanish flu, the horror of WW1, the changes to gender roles, the economy in ruins and the world at odds with one another that she saw renaissance in education. Does this sound familiar? When our world stands in almost exactly the same conditions, we too need to see this moment of renaissance. As Drama educators we know the way in which our subject brings change. It heals humans, it creates community, it forces critical thinking, it urges creativity, and it creates a space where new ideas, approaches, conversations and situations are free to come to life. In short, it is a subject that, when taught with passion and care can birth **renaissance**.

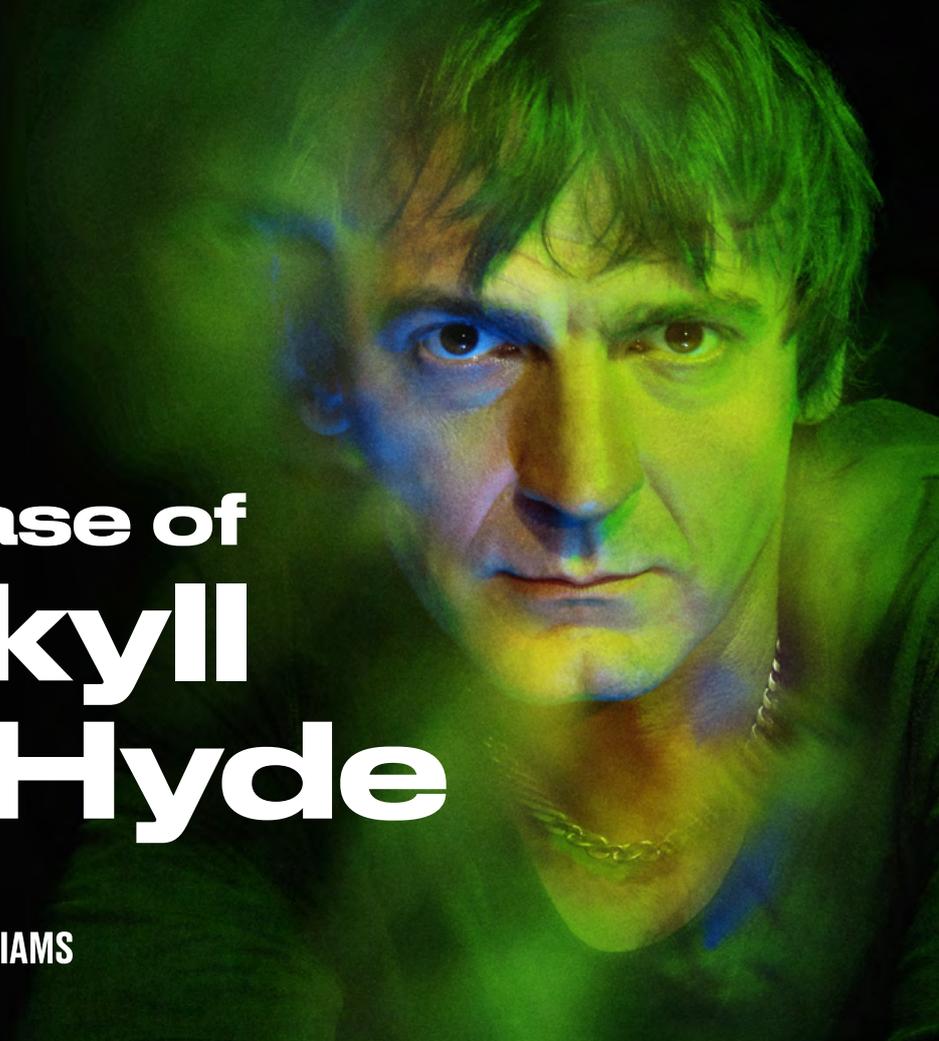
So, I hope this conference is one where you are find yourself inspired to see the **renaissance** we have before us. To take the words that Anne Sullivan Macey spoke in 1932 and consider what they mean in 2022. May each and every session ignite your passion, teach you new ideas, show you ways to use drama effectively in schools and help you create change.

Sonia Byrnes
President
Drama NSW

<https://www.afb.org/about-afb/history/online-museums/anne-sullivan-miracle-worker/final-years-and-legacy/present-day> I encourage you to read the full speech.

Strange Case of Dr Jekyll and Mr Hyde

BY ROBERT LOUIS STEVENSON
ADAPTED AND DIRECTED BY KIP WILLIAMS



SCHOOLS DAY

Date: Wed 31 Aug

Time: 11.30am

Location: Roslyn Packer Theatre

Pre-show: Join us from 10.15am for a chat with STC
Artistic Director Kip Williams

A classic mystery, a dazzling transformation

Kip Williams will bring his unique vision to this classic detective story that has fascinated artists and audiences alike for generations.

Strange Case of Dr Jekyll and Mr Hyde is one of the most gripping, intricate and thrilling mysteries ever told. The story follows London lawyer Gabriel Utterson as he attempts to unravel the mysteries surrounding his friend Dr Henry Jekyll and the shadowy new presence in his life: Mr Edward Hyde. In the twisting alleyways and cold drawing rooms of a darkened city, he will come face to face with the shocking truth.

Williams will build on the same highly innovative, magical, and engrossing integration of live video which made his productions of *The Picture of Dorian Gray*, *The Resistible Rise of Arturo Ui* and *Suddenly Last Summer* modern classics.

NSW Drama students studying Multidisciplinary Theatre, Improvisation and Playbuilding or those interested in Williams' innovative approach to adapting classic texts will benefit from attending this groundbreaking theatrical work.

To book, email education@sydneytheatre.com.au
or visit sydneytheatre.com.au/schoolsdays

Co-Convenors' Welcome



Dan Jones



Daniel Kavanagh

It is our great pleasure to welcome you to the 2022 Drama NSW State Conference – *Renaissance*.

While it is an understatement to say that the past couple of years have been tough for teachers in every context, it's also fair to say that the Arts, and Drama in particular, were hit especially hard. As we crawl back into normality again, it is important to acknowledge the dark but focus on the light that will lead us forward into a new era of Drama education. Rather than using terms like 'rebuilding' or 'rebirth', which suggest the destruction of what we were used to, we felt a renaissance, which follows any period of darkness, was a more fitting and positive idea that spoke to our collective desire to recapture the beauty and power in Drama and to revive the passion and joy we all find in teaching it.

We have all felt in different ways the impact of being physically distanced from each other; Drama teachers have felt the effects of this more keenly than most, so we are thrilled to be able to meet in person again for this year's conference. As we share experiences and ideas in a truly dynamic and empowering environment, we hope that you will be refreshed and energised by this chance to spend time immersed in the Drama teaching community. Through a wide range of practical workshops and presentations, this conference will provide you with opportunities to rediscover, reimagine and refresh your own creativity and bring this energy back into your classrooms to help reinspire your students.

To lead our renaissance, we welcome two exciting keynote speakers: Carissa Licciardello, resident director at Belvoir St Theatre (creative partner of Drama NSW), will represent the Performing Arts industries and open our symposium; Dr John Saunders (President of Drama Australia) will speak from the perspective of Arts education to close the conference. We also welcome Jane Simmons from the Arts unit, who will chair a panel of representatives from the independent, Catholic and public sectors to discuss reinvigorating the Drama culture in our schools. At the end of each day, there will also be drinks and canapés on the terrace area which will provide a great opportunity for some long overdue catching up, networking and of course celebrating the fact we are able to be back together as a community.

We would like to acknowledge and thank the wonderful Drama NSW Committee who volunteer their time and work tirelessly behind the scenes - they are such inspirational friends and colleagues. We want to give great thanks to Michael Terzo and the staff of the King's School for their support hosting our conference and offering their amazing venue, and to our presenters who are generously sharing their knowledge in order to help us all emerge from this year's conference reinvigorated and ready to lead the charge into a new era.

Dan Jones and Daniel Kavanagh
Drama NSW State Conference Co-Convenors



FRIDAY OPENING KEYNOTE



Carissa Licciardello

Carissa Licciardello is a Resident Director at Belvoir. She was previously an Artistic Associate for the company and its inaugural Andrew Cameron Fellow.

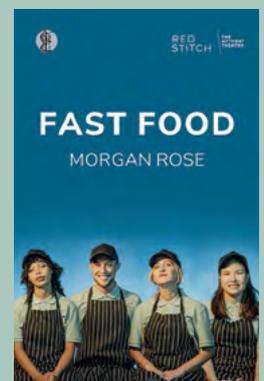
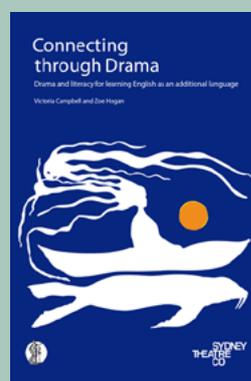
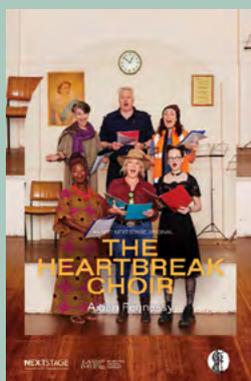
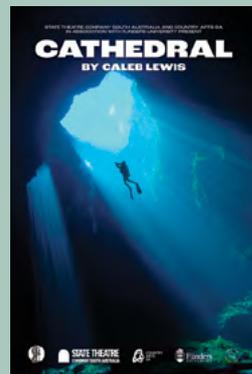
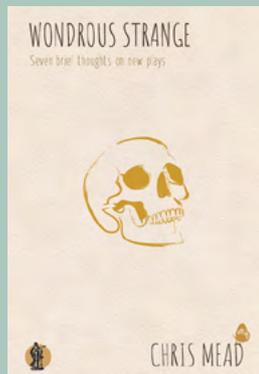
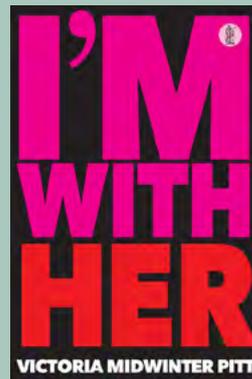
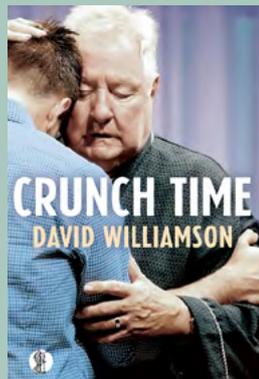
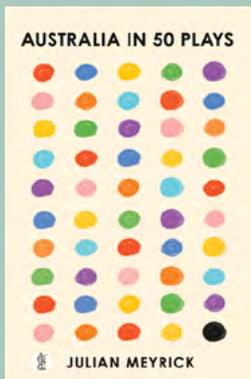
Carissa's most recent production for the company was her adaptation of *Opening Night*. In 2022 she will also direct the world premiere of Suzie Miller's *Anna K* at Malthouse, and *Machinal* at the National Institute of Dramatic Arts.

Previous credits include: for Belvoir – as Director/Co-Adaptor, *A Room of One's Own*; as Associate Director, *Fangirls*; as Assistant Director, *Counting & Cracking*; *Ghosts*. For Sydney Theatre Company, as Assistant Director, *Rules for Living*. For 25A Downstairs Belvoir, as Director, *Extinction of the Learned Response*; *The Maids*.

Carissa is a recipient of the 2020 Glorias Fellowship, and a 2017 graduate of NIDA's Directing course.



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RENAISSANCE

DRAMA NSW STATE CONFERENCE
FRI & SAT 3-4 JUNE 2022



AT A GLANCE – CONFERENCE DAY 1 Friday 3 June 2022

8:00 – 8:30am REGISTRATION				
8:45 – 9:00am WELCOME TO COUNTRY – Aunty Ann Weldon CONFERENCE WELCOME – Sonia Byrnes, <i>President of Drama NSW</i> Dan Jones and Daniel Kavanagh, <i>Co-Convenors of Drama NSW State Conference</i>				
9:00 – 9:45am OPENING KEYNOTE – Carissa Licciardello				
9:45 – 10:15am MORNING TEA				
10:15 – 11:45am SESSION 1				
Cross Curricula Primary/Secondary	All stages	Stage 5	All stages	Stage 5/6
1.1 Drama Classroom	1.2 Studio	1.3 Dr 1	1.4 Thomas Pavilion	1.5 Theatre
“Finding a Voice” – Developing the whole student with Creative Arts pedagogy	Embodying the Language of Shakespeare	“Things That Work” – Innovative approaches to devising for beginning teachers	“Physically Distanced” – Practical Techniques for physical theatre in a post covid context	“Acting and Activism” – Climate Action in the Drama Classroom
Maria Simpson Lindfield Learning Village	Chris Tomkinson Sport for Jove	Clare Colebrook Katoomba High School	Danielle McKinnon Swoop Physical Theatre	Natalie Maddock Wycliffe Christian School
11:45am – 12:00pm BREAK				
12:00 – 1:30pm SESSION 2 – PANEL DISCUSSION – “Rebuilding the profile of Drama and the Arts in your school” Chair: Jane Simmons Session takes place in the Theatre				
1:30 – 2:30pm LUNCH				
2:30 – 4:00pm SESSION 3				
All stages	Stage 4/5	Stage 5	HSC	All stages
3.1 Drama Classroom	3.2 Dr 1	3.3 Thomas Pavilion	3.4 Theatre	3.5 Studio
Drama Teachers – The Key to Mindful Schools	Improv Your Teaching	“Embodying the Renaissance” Commedia Workshop <i>(max 25 people)</i>	“Creating Worlds” – Approaches to managing HSC IP Design	Beyond Renaissance – Pursuing Racial Justice and Anti-Racist Classrooms through the Transformative Pedagogies of the Arts
Michael Heron	Alison Bennett Improv Theatre Sydney	Bianca Bonino and Ben Newham Fools In Progress	Judith Hoddinott and Imogen Ross	Rachael Jacobs University of Western Sydney
4:00 – 5:00pm DRINKS AND CANAPES				

Continues over the page ...

AT A GLANCE – CONFERENCE DAY 2 Saturday 4 June 2022



RENAISSANCE

DRAMA NSW STATE CONFERENCE
FRI & SAT 3-4 JUNE 2022

8:00 – 8:30am

REGISTRATION

8:45 – 9:00am

CONFERENCE DAY 2 WELCOME – Sonia Byrnes, *President of Drama NSW*
Dan Jones and Daniel Kavanagh, *Co-Convenors of Drama NSW State Conference*

AWARDS

9:15 – 10:45am

SESSION 4

Cross Curricula Primary/Secondary

All stages

Stage 5/6

HSC

All Stages

4.1 Drama Classroom

Developing Teaching Artistry – Exploring Literature and literacy through Process-based Drama

Professor Emerita Robyn Ewing AM and Zoe Hogan, University of Sydney / STC

4.2 Futter Hall

Jacques Lecoq: reconnecting our students with space and rhythm

Erica Roberts, Newtown High School of the Performing Arts

4.3 Theatre

“School Musicals in the 21st Century” – Making major productions more accessible in the technological age

Nikol McKail
MTI Australasia

4.4 Studio

“Re-energising Evocative Writing” – Inspiring students to reach the heights in the HSC written exam

Anna-Lea Russo
Loreto Normanhurst

4.5 Dr 1

“Nurturing a Drama Research Renaissance for the Future” – Interactive presentation

Dr Christine Hatton
University of Newcastle

10:45 – 11:15am

MORNING TEA

11:30am – 1:00pm

SESSION 5

Primary

Stage 4/5

HSC

HSC

5.1 Drama Classroom

“Drama for Justice” – Programming for a Renaissance

Kathleen O’Rourke
Cootamundra Public School

5.2 Studio

The Women of the Commedia dell’Arte – The Mighty Matriarchy Unmasked!

Justin Buchta

5.3 Dr 1

The Interaction of Technology and Textual Tissue in Complicite: A Practical Approach to Multi-Discipline Theatre

Kathryn Breen

5.4 Theatre

“Scaffold Like a Pro” – Lifting the lower and middle bands in the HSC Drama extended response

Angela Pryce, Georges River College – Oatley Senior Campus

1:00 – 2:00pm

LUNCH

2:00 – 3:30pm

SESSION 6

Primary

Stage 5

Stages 4/5

HSC

6.1 Drama Classroom

The Flight of Icarus – A Process Drama for inclusive Classrooms

Dr Victoria Campbell and Zoe Hogan

6.2 Dr 1

Shake Up Your Shakespeare: Revitalising the great Renaissance playwright in our modern Australian context

Amy Perry
Loreto Normanhurst

6.3 Theatre

“Venice In Love” – Commedia Performance with Q&A

Rosa Campagnaro and Christian Bagin
Make a Scene, Theatre Arts Education

6.4 Studio

“You Can’t Ask That” – A guide to programming HSC Drama for Beginning Teachers

DiAnne McDonald
Brigidine St Ives

3:30 – 3:45pm

BREAK

3:45 – 4:30pm

CLOSING KEYNOTE – Dr John Nicholas Saunders

4:30 – 5:30pm

DRINKS AND CANAPES



DRAMA NEW SOUTH WALES

“Finding a Voice” – Developing the whole student with Creative Arts pedagogy

Maria Simpson, Lindfield Learning Village

Student confidence and social skills development have taken a battering over the last two years. There is no better way to encourage student connections and self confidence than the creative arts. Allowing students to find their voice and creative expression in a variety of ways is imperative to development and life.

Best suited to beginning, and primary teachers but also relevant for High School teachers who work in schools which embrace Transdisciplinary learning. This practical workshop will give teachers strategies to use that extend and embody learning, improve literacy and encourage a deeper level of comprehension, whilst building self-esteem and confidence in students.

We will explore practical activities and techniques to achieve the following outcomes:

- Enriched learning through creative exploration and self-expression
- Opening learning pathways for ESL learners
- Bringing curriculum, concepts and text to life
- Deepening comprehension
- Building literacy through dramatic play
- Achieving curriculum outcomes in a transdisciplinary, fun, dynamic and enriching way

Participants will leave with programming ideas, activities and strategies that can be adapted and embedded into any unit.

Maria Simpson is an enthusiastic educator who utilises the arts to improve engagement, literacy and comprehension. She believes that teaching is not only about educating the mind but engaging the whole person. Quality teaching provides a chance to build self-confidence and self-esteem, encourage empathy and embrace diversity. Maria began her professional career as an actor, singer and dancer, working in Theatre, Film and Television in productions such as *The Phantom of the Opera*, and *Anything Goes* and with companies such as *The Australian Ballet* and *Opera Australia*. In 1995 she formed *Bilby Theatrical Productions* to create world-class musical theatre for children and her productions have entertained over one million children Australia wide. Maria and her tutors have taught her *DAS (Dance Act Sing)* method of enriching learning in primary schools across Western Sydney. She has run workshops for *Drama NSW*, *PETAA* and the *Bathurst Diocese of the CEO*. Maria has taught students of all ages privately, at *Northmead CAPA High*, *The Children’s Hospital School*, *St Patrick’s College Dundas* and is currently on the *Stage One* team at *Lindfield Learning Village*.



Embodying the Language of Shakespeare

Chris Tomkinson, Sport for Jove

We all know that Shakespeare uses prose and verse but why does he do this? Using *Romeo and Juliet* as a base text, Chris Tomkinson will lead teachers through a series of practical and engaging exercises to help your students unlock and understand how Shakespeare uses language and how it helps performers.

Chris Tomkinson – After graduating from UNSW with a BA (Political Science), Chris studied acting at The Western Australian Academy of Performing Arts.

Chris is a respected theatre educator and has worked across Australia in all capitals and many regional and remote centres. His areas of speciality are Shakespeare, collaborative theatre making processes, improvisation and the application of theatre training to the professional world. His favourite projects have involved year-long collaborations with groups of young people to create self-devised performances and the re-imagining of classic texts, for the opportunities they provide for participant self-discovery and growth.

As a director and teacher Chris has designed classes for Sport for Jove, Australian Theatre for Young People, Bell Shakespeare Education, Australian Institute of Music, The Actor's Centre, Shopfront Youth Theatre and Camp Quality for whom he was resident director. He is currently the director of Sport for Jove's Shakespeare Carnival – a statewide performance event for primary and high school students in NSW and the ACT.

As a producer he has toured shows interstate and produced, production managed and/or stage managed half a dozen shows in the independent sector.

As an actor Chris has appeared in over 20 shows with Sport for Jove Theatre as well as with the Sydney Theatre Company, Bell Shakespeare, Ensemble Theatre, Monkey Baa and performed in musicals and independent theatre projects at The Stables, Belvoir St Theatre, The Old Fitzroy, Adelaide Fringe, The Storeroom and Her Majesty's Theatre, Melbourne.

He has appeared in multiple roles on both *A Country Practice* and *Water Rats* as well as ABC telemovies *Hunger* and *Princess Kate* and the feature *Slaughtered*.

His play *'The Orphan's Orchard'* has been published by Cambridge University Press.



1.3

This session takes place in Dr 1

STAGE 5

“Things That Work” – Innovative approaches to devising for beginning teachers

Clare Colebrook, Katoomba High School

This workshop gives participants practical activities and ways into devising and strengthening the sense of ensemble. Clare will pass on the strategies she has inherited and developed over the course of her career that she knows work and that will give you some energy and a reminder of how fun the devising process can be. Fun, engaging and collaborative and perfect for Beginning teachers or teachers that need a reminder of all the great things they know.

Clare Colebrook is a Drama teacher with over 17 years experience in teaching in NSW, UK and Qld. Clare has had the honor of working in an artistic community where the Arts are embraced in the Blue Mountains. Clare has also had the amazing opportunity to work as a Director in the shining stars Drama program working with students in N.S.W from K-12 with disabilities.

1.4

This session takes place in the Thomas Pavilion

ALL STAGES

“Physically Distanced” – Practical Techniques for physical theatre in a post covid context

Danielle McKinnon, Swoop Physical Theatre

Classroom teachers can deliver all topics with confidence that their students’ physical skills will take them to the next level of performance. This physical theatre workshop provides teachers with hands on experience in the art of safe acrobalance as a precursor to physical theatre in greater detail.

Danielle (Missy) McKinnon is a physical theatre practitioner with over 20 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



CONFERENCE DAY 1, Friday 3 June 2022

SESSION 1

1.5

This session takes place in the Theatre

STAGE 5/6

“Acting and Activism” – Climate Action in the Drama Classroom

Natalie Maddock, Wycliffe Christian School

Natalie enjoys using the Drama classroom to explore contemporary social issues. As a climate activist herself, Natalie has tailored two Units for Stage 5 Drama classes to explore Climate Action in the context of mime and movement (Year 9), whilst exploring the work of Brecht and Boal (Year 10). Her programmes are adaptable to various contexts, and will explore how your classes can experience group-devising with a particular focus on raising climate action issues, whilst leaving you with valuable resources to take back to your classes.

Natalie Maddock has been teaching high school drama for 20+ years in the Independent Christian sector. She has taught across Stage 4, 5 and 6 Drama, most often as the only Drama educator in her various schools. Natalie has HSC Drama marking experience across all sections of the exam, and has most recently enjoyed her role as Senior Marker for the Practical HSC Examination.



CONFERENCE DAY 1, Friday 3 June 2022

SESSION 2

PANEL DISCUSSION *This session takes place in the Theatre*

“Rebuilding the profile of Drama and the Arts in your school”

Chair: Jane Simmons

Speakers: Michael Griffiths (Knox Grammar), Georgia Andreacchio (St Mary’s Cathedral College) and Jen Coupland (Cheltenham Girls High School)

Jane Simmons – Jane is the Drama Performance Officer at The Arts Unit, Department of Education and coordinates events such as OnStage, State Drama Festival, State Drama Camp, the public school drama ensemble program, workshops, teacher professional development and Drama Company. She is also a pre-service drama methodology tutor at Sydney University. Jane is a highly experienced HSC marker, teacher and has presented at conferences nationally and internationally and is the creator and administrator of Drama Peeps. Jane’s virtual resources on The Arts Unit website kept many afloat during lockdown and are still essential viewing for students and teachers. Recipient of the Team Leadership Award from the Australian College of Educators in 2015 and the Life Member Award from Drama NSW in 2021, Jane is one of the most recognised and respected drama educators in NSW.

Panel Speakers information continues on next page ...



Continued from previous page.

Georgia Andreacchio – Georgia has been teaching Drama for 6 years with experience from Kindergarten to Year 12. She has been teaching Drama to years 9-12 at St Mary’s Cathedral College for the past 3 years and in this time has developed a culture of Drama through religious liturgies, showcases and ensembles. Georgia is interested in using Drama as a pedagogical tool and in a cross-curricular capacity training primary school teachers on exploring Religion through the use of Drama in their classroom. She holds a Master’s degree in secondary teaching and has conducted research in developing student autonomy in individual projects. Georgia has also trained as an actor in the methods of Stanislavski, Laban, Viewpoints and Strasburg. She has worked with Junior and Senior Drama ensembles with students from Sydney Catholic Schools. She has staged student ‘Theatre in Education’ productions through the roles of director and scriptwriter. In 2021, Georgia was selected to serve on the Drama NSW committee as the Early Career Teachers/LifeMembers Officer.

Michael Griffiths – Michael has been teaching since 1984 in both the government and independent school systems. After working in predominantly girls’ only schools such as Asquith Girls’ High, Ascham, Pymble Ladies College, Abbotsleigh, Tara and Moreton Hall in Shropshire, England, he came to Knox Grammar School in 2011 as Head of Drama and more recently Director of Drama and Theatre K–12. He also has extensive experience in school marketing and publications. Michael first taught the Stage 6 Drama course in 1995 and was privileged to witness and contribute to the sometimes daunting but exciting frontiers of Stage 6 Drama education. He has been a BOS then NESA HSC marker for both performance and projects and was a senior marker of the written paper for 10 years. Completing a Master of Arts: Performance Studies at the University of Sydney in 1997 was a profound rite of passage in terms of Michael’s recognition of the value of semiotic analysis and practice of theatrical processes and this has been a foundation of his teaching approaches since. As a director, producer and also choreographer of over 70 musicals and plays, Michael remains aware of the value of performance for students in both the classroom and also on a vast array of stages. Michael is currently pursuing a PhD focussing on the reasons why students select to study Drama in both Stages 5 and 6 and the manifold benefits of this subject for a range of vocational directions. Benefits which are often neglected or ignored in an educational environment that is currently giving rigorous emphasis to STEM subjects.

Jen Coupland – In the early years of her career, Jen experienced the sheer delight and talent of her Drama colleagues across a range of public schools such as James Ruse, Cherrybrook Technology and Epping Boys’ High Schools, before landing at Cheltenham Girls’ High School where she has been since 2012. In her time there she has worked as a passionate ambassador for Drama, following the mantra that ‘Drama changes lives’. Jen has worked for two years as Acting HT Teaching and Learning where she used her interest in the relationship between space and learning, and her expertise in Drama pedagogies, to drive whole school professional learning. Now, as Relieving HT English she has the capacity to further cement the astronomical growth Drama as experienced at Cheltenham.



3.1

This session takes place in the Drama Classroom

ALL STAGES

Drama Teachers – The Key to Mindful Schools

Michael Heron

This workshop will provide participants with a theoretical and experiential understanding of how Drama teaching principles and practices can be used to foster positive student wellbeing. This will include a focus on teacher and student wellbeing in the Drama classroom, as well as beyond the classroom as part of whole-school programs, initiatives and professional learning. Participants will learn about how Drama’s constructivist approach to teaching creates a platform for goal-oriented learning and also promotes self awareness, interpersonal skills and empathy. This workshop provides a platform for teachers to embed and/or expand Drama in their school contexts as a subject and whole-school program that promotes positive psychology and wellbeing.

Michael Heron has been teaching for over 10 years as a Drama, English and Society teacher. Michael is currently the Relieving Head Teacher of Wellbeing at Engadine High School, a role that he has filled for over 2 years. Michael has always valued and practiced the use of Drama as a means of fostering positive student wellbeing, both within and beyond the Drama classroom, including as part of whole-school programs and initiatives that promote student voice, inclusion and creativity. Michael is currently studying Psychology part-time at Charles Sturt University.



3.2

This session takes place in Dr 1

STAGE 4/5

Improv Your Teaching

Alison Bennett, Improv Theatre Sydney

“Improv your Teaching” is an introduction the skills and performance outcomes of long form improvisation. Improv introduces students to essential dramatic and performance skills while also giving them the freedom to explore various subject matters in a creative and fun way. Learn how the skills of improv can be applied to Drama, English and even STEM subjects and where you can create shows in the moment with nothing but an idea. An inclusive and fun workshop, come and learn how to integrate improv into your classes for both drama and confidence building.

Improv Theatre Sydney is a creative, inclusive and world-class school for students of improvisation. We are Sydney’s first and only dedicated improv theatre. Improvisation is a collaborative method of creating live, spontaneous theatre. We teach people how to conceive original scenes in the moment, spontaneously discovering ideas, relationships and worlds – all from a single audience suggestion. Improv is by its nature participatory and is emboldened by a diversity within its audiences and performers. ITS aims to provide a space where all people can perform together, embracing the mosaic of Sydney’s multiculturalism, religious plurality, gender and sexual diversity. Above all, we believe that improv is and should be an enjoyable experience. Don’t think, have fun.



“Embodying the Renaissance” Commedia Workshop

Bianca Bonino and Ben Newham, Fools In Progress

In the 90-minute workshop we intend to clarify some misunderstandings about the Commedia dell’arte, its origins and the ease with which it adapts to current reality without too much need for forced modernisation. We will share some practical examples of “lazzi” of our invention that adapt perfectly to modern situations using the old, stock characters. About twenty minutes will be dedicated to a theoretical introduction and then move on to the practical part during which we will focus above all on the:

- use of the mask with particular attention to the movements of the head; the importance of maintaining a constant and uninterrupted relationship with the public through eye contact.
- the physical agility that must be achieved to play the male and female characters, whether or not they wear a mask, in Commedia dell’arte.
- We will give example of the energy levels needed to perform a “canovaccio” and
- How to adapt the voice to the character which always represents a challenge for those who are at their first experience.

With this conference/workshop we want to bypass the generic Commedia coaching and introduce Drama teachers to a higher level of training by offering not only exercises to inform you about Commedia dell’arte techniques, but sharing what we consider indispensable knowledge to perform Commedia, distilled from our own decades of experience as contemporary Commedia dell’arte players.

Bianca Bonino and **Ben Newham** are Fools In Progress senior actors and trainers. We both studied Commedia dell’arte in Italy under the guidance of Antonio Fava. Our group the Fools In Progress Theatre Company has produced over 15 original plays since its foundation in 2009 and we have presented our shows and workshops to hundreds of enthusiastic students. Our experience in Commedia dell’arte is therefore not theoretical, but is based on a constant and direct relationship with the audience. Bianca was born in Italy where she received acting training and worked for years in several theatre productions, she migrated to Australia in the late 90s and after a few years she was involved in community theatre and in Commedia dell’arte. Her first production was in 2006 with the first theatre company she founded in Sydney. She graduated in Drama and Performing Arts from UNSW and she is currently engaged in a year of Honours with a thesis centered on the contribution of Renaissance actresses to the birth of modern theatre. She is responsible for all the Fools’ productions and the making of the costumes and scenery for the shows. Ben is a virtuoso of the Commedia who has been studying since the age of 16. He studied acting at Macdonald College in Sydney and travelled to Italy several times to perfect his knowledge on Commedia dell’Arte, always under the guidance of Maestro Antonio Fava. He joined the Fools in 2012 giving a positive boost both to the quality of the performances and of the teaching of the technique. Ben is an expert in making slapsticks the ‘batocci’ worn on the belt by the servants, which he makes into real masterpieces of creativity



3.4

This session takes place in the Theatre

HSC

“Creating Worlds” – Approaches to managing HSC IP Design

Judith Hoddinott and Imogen Ross

This workshop will focus on mastering the skills required to undertake supervising the HSC costume IP and examine the texts on the project list. This will be part theory part a practical workshop and an opportunity to create a scaffolded approach that unlocks students creativity and understanding of the process.

Judith Hoddinott has worked as a Theatre designer for 20 years. She has taught Theatre design at UTS and NIDA. She currently teaches at Newtown High School of the Performing Arts and has been a senior marker for HSC projects and has extensive experience and strategies managing students who choose design options for the IP. She has also directed and designed for The Arts Unit State Drama Company.

Imogen Ross has worked professionally as a performance and event designer for the last 28 years in Sydney, Melbourne, London and Perth. She trained as a production designer at Western Australian Academy of Performing Arts after majoring in Theatre Studies and Psychology at University of New England. Imogen has designed many successful award-winning touring shows for Monkey Baa Theatre, and has worked creatively with Merrigong Theatre and its many artistic associates as a designer over the last decade. She has also worked with the National Theatre of Parramatta, as well as developing exciting new creative partnerships with emerging artists across Western Sydney. She is committed to sharing her skill set with the younger generation of performance makers, and teaches design workshops, both online and in person at Belvoir Street Theatre and through her own business The Production Meeting.



Beyond Renaissance – Pursuing Racial Justice and Anti-Racist Classrooms through the Transformative Pedagogies of the Arts

Rachael Jacobs, University of Western Sydney

Australia's strong multicultural composition means that diversity is often celebrated. While positive and uplifting, these celebrations can overshadow difficult discussions about race, alleviating citizens of the need to engage in ongoing work to combat unconscious bias, systemic and everyday racism. In 2021, Dr Rachael Jacobs of Western Sydney University received a grant to run an anti-racism program through the arts in schools.

This practical workshop showcases strategies from this program and summarises the findings from the pilot. Some traditional anti-racism programs can leave participants feeling guilty, confused or upset and, while anti-racist work should be challenging, these emotions are not helpful. This is why Deep Harmony uses the transformative pedagogies of the arts as a portal through which students walk towards greater understandings of racial justice. Deep Harmony combines storytelling and guided practical modules to approach difficult discussions about racism, with strategies to combat racism in everyday life. The sessions also use engaging strategies from drama and Bollywood dancing to demonstrate positive ways to engage in cultural appreciation. The arts can be a joyful panacea to the darkness of racism. Participants will leave the session feeling thoughtful and challenged, but also uplifted, hopeful and more bonded with their community.

Rachael Jacobs is a lecturer in Creative Arts Education at Western Sydney University and a former secondary teacher (Dance, Drama and Music) and primary Arts specialist. Her research interests include assessment in the arts, language acquisition through the arts and decolonised approaches to embodied learning. Rachael has facilitated arts projects in community settings all over Australia, including in refugee communities, in prisons and in women's refuges. In 2016 contributed to the arts education component of the OECD report on the Sustainable Development Goals for 2030 and she is currently assisting in the analysis for UNESCO's International Commission on Futures of Learning. She is also a community activist, a freelance writer, aerial artist, South Asian dancer and choreographer. She was a founding member of the community activism group, Teachers for Refugees and runs her own intercultural dance company.

4.1

This session takes place in the Drama Classroom

Developing Teaching Artistry – Exploring Literature and literacy through Process-based Drama

**Professor Emerita Robyn Ewing AM and
Zoe Hogan, University of Sydney / STC**

Developing Teacher Artistry: Exploring literature and literacy through process-based drama. In this workshop, teachers will develop their own teaching artistry through process-based drama approaches to making meaning and literacy learning. This workshop draws on the pedagogy of School Drama™, a Sydney Theatre Company program that has reached over 35,000 teachers and students across Australia and New Zealand since 2009. At the heart of the program is the belief that through combining process-based drama and quality children's literature, teachers can develop their own teaching artistry and enable students to make new connections to texts, each other and their world. With a particular focus on inferential comprehension, this workshop will feature practical Arts-rich strategies that teachers can adapt for their own teaching context and style. Teachers will leave with the knowledge of a process-based drama designed for primary students, and equipped with the skills and confidence to approach planning and leading their own process-based drama based on a text of their own choice.

Robyn Ewing AM is Professor Emerita, Teacher Education and the Arts and Co-Director of the Creativity in Research, Engaging the Arts, Transforming Education, Health and Wellbeing (CREATE) Centre. Her teaching areas include primary curriculum, especially English, literature, drama and early literacy development. Robyn is passionate about the arts and education and the role quality arts experiences and processes can and should play in creative pedagogy and transforming the curriculum at all levels of education.

Zoe Hogan is Director of Education and Community Partnerships at Sydney Theatre Company. Zoe holds a MA in Theatre and Global Development from University of Leeds, where she received the Charles Barber Prize. She is the recipient of The Lloyd Martin Travelling Scholarship for Emerging Arts Leaders from Sydney Opera House.

Jacques Lecoq: reconnecting our students with space and rhythm

Erica Roberts, Newtown High School of the Performing Arts

As Lecoq put it: “Rhythm... may be found in waiting, but also in action. To enter into the rhythm is, precisely, to enter into the great driving force of life itself. Rhythm is at the root of everything, like a mystery.” This workshop will attempt to create experiential connections between the provocations on rhythm that Lecoq gave his students. Both can be used to engage audiences, to build dramatic tension, and to create dramatic meaning, and both are hugely useful as tools for Group and Individual Performances. This workshop will predominantly have a practical focus, but discussions at the end will provide the opportunity for participants to create theoretical connections with the ideas that underpin the work of this master of 20th century theatre. Suitable for both early career and experienced teachers of Years 7-12 students. Participants will experience a range of exercises that they can use as tools in the classroom, including several exercises that are not found in Lecoq’s book *The Moving Body*. Wear comfortable clothes you can move in and bring an open, enquiring spirit!

Erica Roberts trained for two years at L’Ecole Jacques Lecoq in Paris, graduating in 2000. Her cohort was the last to be taught by the master himself. She worked as an actor for a number of years in several different countries; in Australia, she has worked with Milk Crate Theatre and BighArt. Erica taught Drama for several years at Goldsmith’s, Royal Holloway and Brunel universities in London, as well as at high schools and primary schools there. In 2015, when Erica gained her Master of Teaching from the University of Sydney, she won the Australian College of Educators’ Outstanding Graduate (Inner Sydney region) Award. She is a Drama Teacher at Newtown High School of the Performing Arts.

4.3

This session takes place in the Theatre

STAGE 5/6

“School Musicals in the 21st Century” – Making major productions more accessible in the technological age

Nikol McKail, Marketing and Communications Manager – Music Theatre International, Australasia

Music Theatre International is an industry leader in the initiation and development of many, varied theatrical resources – providing schools and organisations with many invaluable tools and supports. No matter where production teams are on their theatrical journey, our innovative production resources will enhance the show experience. From marketing and ticket sales to rehearsals and performances – if there is a need, we have the solution. Whether on the stage or behind the scenes, these resources can provide support and instruction for all the members of the cast and production team. From tools for the Music Director (like RehearScore APP, Full Scores, Rehearsal & Performance Accompaniment Tracks and KeyboardTEK) to the Creative and Production Team (Scenic Projections, Director’s Guide and Choreography Guide, Sound Effects) through to the marketing team (Logo Packs, Video Licenses). Having supported our valued clients through Covid restrictions and lockdowns across our region over these past two years, we are well aware of how these tools can assist in maintaining a strong connection with your cast remotely or face to face and keep your rehearsal schedule on track. We will also dive into Remote Performance Rights and Online Editions - including a sneak peek into our Virtual Performance Toolkit. Come with us on an exploration of the many resources on offer and see how they can make your next production less stressful and more enjoyable – no matter what may be thrown at you. A jam-packed workshop for any teacher involved in their school musical.

Nikol McKail holds a Bachelor of Music Performance with Honours from the Victorian College of the Arts and a Graduate Diploma of Education (in Music and Drama) from The University of Melbourne. As a coloratura soprano, Nikol was a semi-finalist in the Herald Sun Aria competition and has been the recipient of a number of awards including the Murray Ormond Vagg Scholarship from the University of Melbourne (VCA). She trained from a young age in violin, flute, piano & singing and also studied ballet, jazz & tap.

Nikol has worked with a variety of theatre and opera companies both here and abroad. These include Melbourne Opera, Melbourne City Opera, The Puccini Festival and various performances throughout Italy. Her principal credits include Mabel (*Pirates of Penzance*), Madame Thernadier (*Les Misérables*), Musetta (*La Bohème*), Jack’s Mother (*Into the Woods*), Carlotta (*The Phantom of the Opera*). She has also performed in productions of *Turandot*, *Tosca*, *Pagliacci*, *Carmen* and *Così fan Tutte*; *Grease*, *Anything Goes*, *Fiddler on the Roof* and *Sweeney Todd*.

Bio continues on the next page ...

Continued from the previous page.

Nikol has been engaged as the singing and musical theatre coach at the Sharon Lawrence Academy of Dance since 2009. Since joining the Theatrical Licensing & Hire team at Hal Leonard Australia in 2006, and then as the Marketing and Communications Manager for Music Theatre International, Australasia in 2017, Nikol has been responsible for the promotion and performance licensing of a wide catalogue of many of the world's best musicals. She has been involved in coordinating numerous events from trade show and conference appearances, to workshops with national and international guests both in Australia and New Zealand. Instrumental in assisting to build the Junior Theatre Festivals in this region, Nikol has a passion for bringing The Arts to young people.

4.4

This session takes place in the Studio

HSC

“Re-energising Evocative Writing” – Inspiring students to reach the heights in the HSC written exam

Anna-Lea Russo, Loreto Normanhurst

The HSC written examination is an exciting way for teachers to gain an insight into the varied and wonderful work that takes place in classrooms across the state. Teachers undertaking this PL would gain an insight into the marking process, read ‘benchmark scripts’ together and undergo some practice marking. The workshop will aim to improve teachers’ knowledge of how to approach the written exam, how to mark the essays and inform them of the excellent learning that can take place when participating in the written marking operation.

Anna-lea Russo is currently the Head of Drama at Loreto Normanhurst. She went into teaching as a mature age student after studying a Bachelor of Law and a Bachelor of Creative Arts majoring Theatre Performance at Wollongong university. She has worked as an actor, spending a considerable amount of time touring with Theatre in Education companies. Seeing the power of theatre to educate and engage young people eventually called her to the classroom. In 2010, Anna-lea received an Outstanding Education Graduate award from the Australian College of Educators on completion of her Diploma of Education at UNSW. She proudly volunteered as a committee member of Drama NSW for three years and has marked all areas of the HSC Drama exam. Anna-lea enjoys marking the written paper as it gives her an insight into the amazing work that is happening in Drama classrooms across the state.

4.5

This session takes place in Dr 1

ALL STAGES

“Nurturing a Drama Research Renaissance for the Future” – Interactive presentation

Dr Christine Hatton, University of Newcastle

For decades the local and international field of drama in education has been informed by sustained research and scholarship in driving practice and thinking. Australian drama research has played a key role in stretching the international field of drama education and leading the way in terms of new thinking about drama pedagogy and practice. Our field needs to keep this momentum up by engaging in relevant new research if it is to continue to be responsive to change and relevant in complex futures. Drama education researchers tend to be committed teachers and practitioners, who take up research at critical career points to widen their horizons and stretch the ‘work’ they do with young people and communities. This interactive presentation will focus on critical links between practice and research in drama education research and will consider possible future directions in our research landscape. If you are interested in taking up a research degree anytime in the future or are interested in the relationship between research and practice in our field, come along.

Christine Hatton is a Senior Lecturer in Drama and Creative Arts, in the School of Education at the University of Newcastle, Australia, where she teaches drama and arts education. Her aim is to support pre-service and inservice teachers to become courageous arts leaders in schools and communities. She is a well-known leader and curriculum advocate in arts education in Australia and internationally. She is the current Director of Research for Drama Australia and is actively involved in IDEA.

Her research interests include gender in drama education and research, creative ecologies in schools, devised theatre, and innovative arts-led approaches to curriculum. Her scholarly projects have investigated teaching artistry, theatre for young audiences, and the impacts of sustained arts residencies in school contexts. Her practice and research are praxis-oriented, participatory and exploratory, an approach that foregrounds building learner agency, reciprocity, critical thinking and artful capacities. She is deeply committed to the radical pedagogical work of activating the ethical imagination in the classroom and in communities, particularly in relation to the impacts of climate change. Her current work focusses on adapting Dorothy Heathcote’s system of teaching, called ‘rolling role’, for the contemporary classroom context, using drama and technologies in transdisciplinary learning projects.



5.1

This session takes place in the Drama Classroom

PRIMARY

“Drama for Justice” – Programming for a Renaissance

Kathleen O’Rourke, Cootamundra Public School

“Drama doesn’t fit with geography – can you teach it with poetry instead?” In Primary settings, the pressure to integrate KLAs and teach them all with integrity can be stressful, especially when you can’t see the connections. This snapshot of a Primary Drama + Poetry unit of learning will show the collaboration, research and cross-curriculum links that led to a slam poetry competition. Participants will then brainstorm connections between drama and other KLAs to support primary teachers to be confident teaching drama with integrity. Finally, a primary drama + literacy unit will be collaboratively developed to be shared on the Drama NSW website for members.

Kathleen O’Rourke is an early career primary teacher in the Riverina region. A teach.rural scholar, she is passionate about teaching drama with literacy to develop critical thinking. Kathleen was a Drama NSW Ambassador to Macquarie University in 2019. She is currently completing a Master of Education in Language and Literacy at La Trobe University.

5.2

This session takes place in the Studio

STAGE 4/5

The Women of the Commedia dell'Arte – The Mighty Matriarchy Unmasked!

Justin Buchta

The Mighty Matriarchy Unmasked Women of the Commedia dell'arte. In contrast to Shakespeare's day, his female characters were performed strictly by males, women in Commedia dell'arte continue their play and celebrate their archetypes for nearly 500 years... This playful workshop does not exclude the infamous male stock characters, nor their masks. Rather we focus on 6 or more classic female archetypes central to Commedia dell' arte. Prior to Columbine/Columbina... These include; Arlecchinetta, [a female Harlequin], Esmeralda and Bettia, the cunning Smerillidina and her partner in crime Francesca, and the wise ancient Madame Briganti, amongst others... A perfect introduction for drama teachers and their students who desire a practical and physical understanding of the world of Commedia dell' Arte. The experience will empower secondary school students with confidence in stagecraft and preliminary knowledge [a tool-kit] for applying objective skills in acting technique, improvisation and self devised writing [Lazzi]. Participants will play specialised theatre games and comic exercises unique to the style demanded when playing Commedia dell'arte. It is by applying; practical methodologies [to hi-light rhythm], various movement techniques [to amplify Mask and human locomotion] and specific physical attitudes [to animate mannerisms, gestures and behaviour patterns] that with experience and practice will enrich a performers knowledge towards embodying the morphology, social status and unique personality attributed to the female and male archetype [12 in total].

Justin Buchta trained for theatre under the tutelage of Jacques Lecoq in Paris. Prior to this, he began his theatre practice as an actor under the guidance of Richard Hayes-Marshall. Justin performed avant garde theatre at The Seymour Centre Sydney dir, Hayes Marshall. As a director, Justin co-directed an international ensemble of 15 theatre artists, Theatre Espiral, for the European Capital of Culture Porto 2001: The touring itinerary includes; The Crystal Palace Gardens Porto, the Azures Islands and and opening for both, the company Philippe Genty in Evora, and the Brouhaha International Festival Liverpool, UK. Justin holds a MVA and 1st class honours from Sydney University, the SCA. He represented the University of Sydney, at the Perth Institute for Contemporary Art (Hatched) in 2005. And in 2006, won the Zelda Stedman Young Artist Scholarship. Added to this, Justin has exhibited significant outdoor sculptures for Sculpture by the Sea Bondi. As a teacher, Justin has taught drama teachers for Drama NSW and actor students at the Hub Theatre School, Sydney. Justin has taught creative theatre making and comedy, (Bouffon) at N.I.D.A, The Sydney Theatre School and the Actors Centre Sydney. As a visual artist Justin holds a MVA and 1st class honours from Sydney University, the SCA. He represented the University of Sydney, at the Perth Institute for Contemporary Art (Hatched) in 2005. And in 2006 he won the Zelda Stedman Young Artist Scholarship.

Bio continues on the next page ...

Continued from the previous page.

He has exhibited significant outdoor sculptures for Sculpture by the Sea Bondi, 2003 and 2005, and won a commission to install The Peace Park Project, an outdoor installation for the Rozelle Public School in 2004. Justin has won local community grants to write and produce various theatre showcases for the Emerge Festival Willoughby and Play the City, Create NSW [CircusBox]. He teaches, writes and presents an ever evolving one-man show called *WouldMan*.

5.3

This session takes place in Dr 1

HSC

The Interaction of Technology and Textual Tissue in Complicite: A Practical Approach to Multi-Discipline Theatre

Kathryn Breen

As a form of Multi-Discipline Theatre, Simon Mc Burney's Complicité celebrates the collective work of individuals as they create innovative pieces that are both spectacular and intricate in their nature. It is highly collaborative and encourages participants to use their strengths as input to produce their dramatic narrative. In addition to this, Complicité seeks to employ both old and new technologies in theatre, making it a highly engaging form for students in an increasingly technological world. This workshop will be a practical introduction to Complicité as a topic in the HSC course. Together we will explore how to approach the set play *A Disappearing Number*, how to navigate the philosophies and processes of the company, and how to guide students through the creation of their own original piece of theatre using Complicité's process. This is a workshop that is for anyone wishing to get to know the form or to gain some further strategies. Please wear comfortable clothes to take part in some practical activities. For more information on Complicité, you can visit the theatre company's website – www.complicite.org

Kathryn Breen has been the Head of Drama at Shire Christian School since introducing the subject in 2005, moving into the position of Assistant Head of Secondary this year. She was inspired to teach Complicité as an HSC topic after discovering the form in 2013 and continues to experiment with their visceral process. Kathryn has been privileged enough to have experienced a number of Complicité performances including 'The Encounter', 'A Pacifist's Guide to the War on Cancer' and 'Beware of Pity', as well as taking part in workshops with the company while they were on tour from the UK in 2018. The online 2021 performance 'Can I Live?' (live streaming for free via the Opera House website until June 30) was a recent highlight as it explores how Drama can engage with online spaces for performance. Kathryn sees Complicite as a company that creatively merges technology with theatre, an important addition to teaching a generation who are increasingly interested in how we can use the technology we have in creative ways.



5.4

This session takes place in the Theatre

HSC

“Scaffold Like a Pro” – Lifting the lower and middle bands in the HSC Drama extended response

Angela Pryce, Georges River College – Oatley Senior Campus

Help your students to develop confidence in decoding and applying the ALARM Matrix to their extended responses. Strategies for teaching essay writing to lift student achievement and develop positive value-added trends.

Angela Pryce is the Head Teacher CAPA at Georges River College – Oatley Senior Campus, where she teaches Drama, Music and VET Entertainment. An experienced Senior Marker of HSC Drama – Itinerant, Angela regularly presents at regional HSC Drama study days, hosts performances and learning events at her campus and mentors beginning teachers. In 2021 she received a Georges River Principals’ Network Award for Outstanding Achievement in an Executive Position. In addition to her work in Drama, Angela is a passionate leader of the GRC Music Ensembles program and performs with The Honey-makers Big Band and Southern Brass Band.

6.1

This session takes place in the Drama Classroom

PRIMARY

The Flight of Icarus – A Process Drama for inclusive Classrooms

Dr Victoria Campbell and Zoe Hogan

This practical workshop will explore the role of the teacher as ‘mythic’ facilitator. Drawing on a shared understanding of the Process Drama strategies used in Sydney Theatre Company’s Connected: Adult Language Learning through Drama program, participants will be guided through a series of Drama-based learning experiences using the ancient Greek myth of Icarus as a stimulus. One of the key elements of working in this way is the priority given to student agency, specifically when working in culturally and linguistically diverse learning contexts. Using an episodic pretext model (Saunders, 2015) participants will have the opportunity to engage in a series of dynamic and imaginative processes that assist in developing a deep understanding of character, relationship, context and events. Importantly this collaborative practice reshapes the pretext of an ancient myth into a new post-text bearing the signatures of all involved. Participants will come away with a Process Drama that can be readily adapted across multiple stages, from upper Primary to Secondary.

Victoria Campbell has been a Drama educator and a storyteller for more than 20 years. She believes in the transformational power of story to motivate and engage people in multiple learning contexts. She is currently a lecturer in the Creative Arts in the Sydney School of Education and Social Work at The University of Sydney. She is also a Teaching Artist on the Connected and School Drama programs for the Sydney Theatre Company.

Zoe Hogan is Director of Education and Community Partnerships at Sydney Theatre Company. Zoe holds a MA in Theatre and Global Development from University of Leeds, where she received the Charles Barber Prize. She is the recipient of The Lloyd Martin Travelling Scholarship for Emerging Arts Leaders from Sydney Opera House.

Shake Up Your Shakespeare: Revitalising the great Renaissance playwright in our modern Australian context

Amy Perry, Loreto Normanhurst

This workshop is designed to revitalise the study of Shakespeare in the Australian context. It offers practical tools to help students to unlock Shakespearean text in the classroom to create meaning through performance. The work of Shakespeare can be used as a vehicle for exploring social issues and humanity and is most effective when on stage. Participants will be equipped with scaffolded activities for monologue, duologue, small ensemble scenes and adaptation to bring these texts to life and enable exploration of the themes through the language rather than in spite of it. They will learn practical ideas for breaking down the text as an actor, including embodying it through the techniques of Laban and Stanislavski. They will also look at overarching themes and directorial concepts that link the plays to contemporary Australian life including issues of race and gender. (The workshop described above would take half a day to present. Shorter workshops would necessarily focus on some rather than all of the elements described above as appropriate.)

Amy Perry trained as an actor at Theatre Nepean before moving into education. As a lifelong learner she has continued to refine and deepen her practice, notably with her studies in Shakespeare in Performance. She holds an MA in Shakespeare and Theatre from the Shakespeare Institute, Stratford-upon-Avon (UBham in association with the Royal Shakespeare Company). Amy is committed to revitalising the teaching of Shakespeare for the Australian context. Her interest in Shakespeare and the Australian national identity has led to publication with Drama Australia and presentations at conferences including the British Shakespeare Association Conference in Swansea, Wales (2019) and the Australia New Zealand Shakespeare Association Conference in Melbourne (2018). Amy is currently teaching Drama at Loreto Normanhurst.

6.3

This session takes place in the Theatre

STAGES 4/5

“Venice In Love” – Commedia Performance with Q&A

Rosa Campagnaro and Christian Bagin, Make a Scene, Theatre Arts Education

“... farcical moments and frequently sidesplitting humour.” – Stage Whispers

Seasoned Commedia dell’Arte performers, Rosa and Mason – will take you on a gondola ride back to 16th Century Venice – in this hilarious interactive performance! Created by Rosa Campagnaro and Christian Bagin and with additional content by Mason Gasowski and Freya Pragt – this is an excellent opportunity to see this Italian theatrical tradition come to life. Accessible for a contemporary Australian audience and adaptable for young and old – don’t miss experiencing all the conventions of Commedia in this delightfully silly show – traditional masks, improvisation, audience interaction, slapstick and lazzi. The story follows a traditional Commedia scenario – Il Capitano is desperate to win the heart of the headstrong but happily unattached Isabella. He resorts to using a love potion – gross! When the potion falls into the hands of some foolish zanni, chaos ensues! Watch these masked characters negotiate their path to love, fortune... and the latest climate protest!

For more about this show: www.makeascene.com.au/venice-in-love/

Rosa Campagnaro (Founder/Artistic Director) has been delivering her unique brand of theatre through: Drama Victoria, La Mama, Deakin University, Melbourne Theatre Company and 1000s schools nationally. She has trained in Lecoq Technique, with Venezia InScena (Italy) and holds a B.Arts / B.Teaching (Deakin University). Rosa created several original shows including a new translation and adaptation of – Goldoni’s *The Servant of Two Masters*, and an adaptation of Collodi’s classic *Pinocchio* (for the VCE Playlists and published through Currency Press). Rosa’s teachers’ resource, *Homemade Comedy*, won the Drama Victoria Award for Excellence in Online/Digital Delivery of Drama. Rosa has proudly served on the DV CoM (2017-2019) and continues to advocate for theatre education through this organisation.

Mason Gasowski (Creative Producer/Actor) is an actor, theatre-maker, teaching artist and puppeteer and has an Arts/Education Degree (Monash University). He has performed in Japan in *The Wizarding World of Harry Potter* (Universal Studios Osaka), and *The Shape of Things* and *Peter and the Starcatcher* (The Arusha Osaka). He toured Australia with *The Wind in the Willows* (The Australian Shakespeare Company), *Messenger Dogs: Tales of WWI* and *The Rocky Horror Show*; and *Act A Lady* (La Mama). Mason created and performed in *Ungraceful: An Embarrassing Sketch Comedy*. He has been a proud member of MEAA Equity since 2015.

6.4

This session takes place in the Studio

HSC

“You Can’t Ask That” – A guide to programming HSC Drama for Beginning Teachers

DiAnne Mcdonald, Brigidine St Ives

You Can’t Ask That is a workshop designed for all beginning or less experienced drama teachers who have questions about the programming, the preparation, the teaching, the assessing, the examining, or the sheer craziness of being a drama teacher in 2020. Teachers will have the opportunity to write anonymous questions at the start of the session and find out the answers in a supportive and non-judgemental environment.

DiAnne Mcdonald is the Head of Drama at Brigidine College St Ives. She is a highly experienced HSC Drama teacher, examiner, director and actor. She has been the Chief Examiner for HSC Drama for three of the past four years, the writer of the NESA/SMH HSC Drama Study Guide, NESA Curriculum Committee member, Senior Judge HSC Drama, and Senior Marker HSC Drama Practical, Projects and Written. She has been a guest tutor at State Drama Camp, is a Sydney University Master Teacher & Lecturer at HSC Drama Study Days, and has presented at AIS and Drama NSW conferences. DiAnne is a member of the Teacher Advisory group for the Sydney Theatre Company and an international script assessor for Short and Sweet. She has recently performed in the Rough Hewn Theatre Company productions of *Parramatta Girls* and *Eyes To The Floor*. In her spare time(!) DiAnne enjoys ocean swimming and has recently had an article published in the Sydney Morning Herald about her devotion to the ocean.



SATURDAY CLOSING KEYNOTE



Dr John Nicholas Saunders

From dark ages to a renaissance for Drama Education – How can we write the next chapter?

Dr John Nicholas Saunders BCI (Drama), BEd (Secondary), MEd (Research), PhD, is the Assistant Dean of Learning: Teacher Growth & Development at Ambrose Treacy College, Brisbane.

John has extensive experience in Drama, Arts, English and Literacy Education and has taught in primary, secondary, tertiary and in juvenile justice contexts. In schools, John has worked as a Drama, English and History teacher, and Head of Drama at Ambrose Treacy College, and Head of Department: The Arts at Southern Cross Catholic. He spent seven years at the Sydney Theatre Company, ultimately as Director of Education and Community Partnerships, where he was responsible for a range of programs including the international delivery of the *School Drama* program, an artist-in-residence teacher professional learning program using drama-rich pedagogy to improve student literacy and engagement. John remains an Honorary Associate of the *School Drama* program with the Sydney Theatre Company.

Committed to professional teaching associations, John is currently the President of Drama Australia; Chair of the National Advocates for Arts Education (AAAE); and President of the Australian Alliance of Associations in Education (AAAE). Earlier in his career, John served Drama Queensland and Drama New South Wales as President. John is also a current board member of Australian Plays Transform, and a previous board member with Playlab.

John is currently employed by Griffith University where he teaches into the Bachelor and Master of Education degrees. He has been employed as an Academic Associate at Australian Catholic University, and as a sessional tutor with The University of Sydney. John's also been a guest lecturer at the University of New South Wales and Western Sydney University.

John is an Honorary Associate at The University of Sydney where he completed his PhD exploring the impact of drama-based pedagogy on English and literacy learning. He co-authored *The School Drama Book: Drama, Literature and Literacy in the Creative Classroom* with his esteemed colleague, Professor Emerita Robyn Ewing AM.

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Thank you!

Drama NSW would like to deeply thank:

Aunty Ann Weldon for her welcome to country.

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Headmaster Tony George and Head of Drama Michael Terzo.

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Drama Australia for their partnership.

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Our Trade partners for their ongoing support of Drama NSW.

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NESA and John Montgomery for curriculum updates.

Drama Peeps for allowing the advertising of our conference on their facebook page.

All members of the Drama NSW Committee for tireless efforts volunteering to bring Conference to fruition.

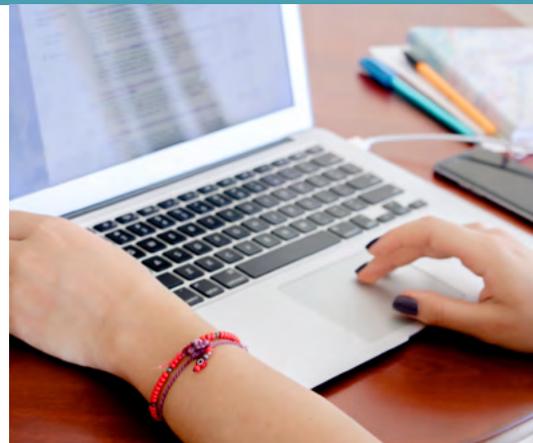
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Rachel Rolfe our wonderful graphic designer at Lead Based Ink.

<https://njdrama.scholasticahq.com>

Announcing NEW home for NJ

NJ: Drama Australia Journal is now
OPEN ACCESS!



NJ: Drama Australia Journal is a highly respected publication which supports teachers, artists, and researchers who work in the intersecting fields of drama, education, theatre and applied theatre. While it is managed by Drama Australia, its scope and audience is international, attracting articles and readers from across the world.

Established in 1976, the journal has previously been published under various titles, including Nadie Journal. Between 2014 and 2021 NJ was published by Taylor and Francis, but from 2022 and commencing with Volume 46, NJ will be published by Drama Australia using the Scholastica open access online platform.

This change is in line with Drama Australia’s organisational goals which include equity and advocacy and means that all drama educators and practitioners, irrespective of geographic context or financial status, will now be able to engage with our content free of charge.

This will include access to almost 20 years of our back catalogue. Drama Australia hopes that this decision will open up new audiences and opportunities for a wide range of authors to contribute their work.

Submit your article now for inclusion in our 2022 volume

<https://njdrama.scholasticahq.com/for-authors>

Visit the website to gain free access to your favourite article from the NJ back catalogue. This includes 2021 volume -

<https://njdrama.scholasticahq.com/issues>

2021 

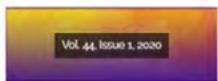


Vol. 45, Issue 1, 2021



Vol. 45, Issue 2, 2021

2020 



Vol. 44, Issue 1, 2020



Vol. 44, Issue 2, 2020

2019 



Vol. 43, Issue 1, 2019



Vol. 43, Issue 2, 2019

NJ: Drama Australia Journal

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DRAMA NEW SOUTH WALES

FOR MORE INFORMATION

Visit www.dramansw.org.au or email Marie Mitris, Drama NSW Administrator – administrator@dramansw.com

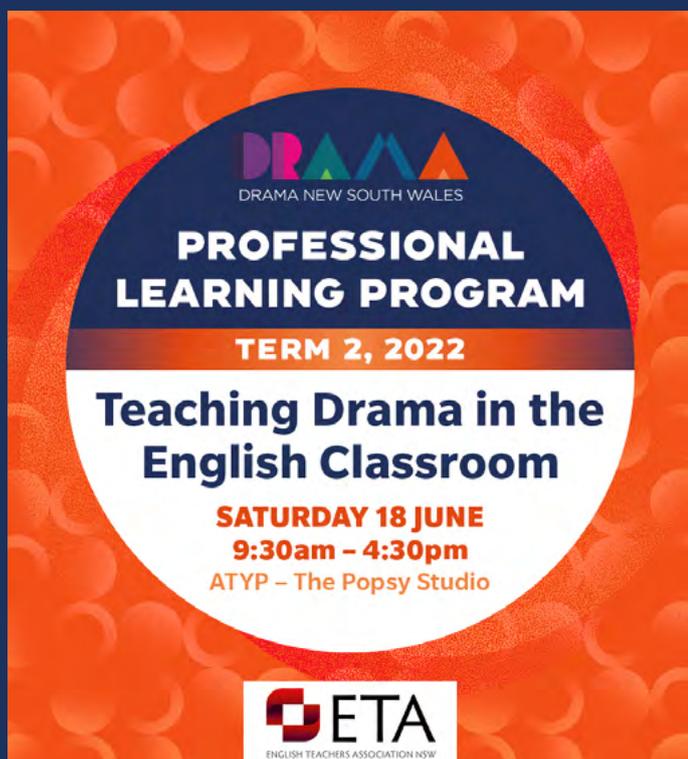
Drama NSW respectfully acknowledges the Traditional Custodians of the country on which we work, the Guringai people of the Eora nation. We pay our respects to Elders past and present.

 www.dramansw.org.au

 [@drama.nsw](https://www.instagram.com/drama.nsw)

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Upcoming 2022 Professional Learning Program offerings



DRAMA
DRAMA NEW SOUTH WALES

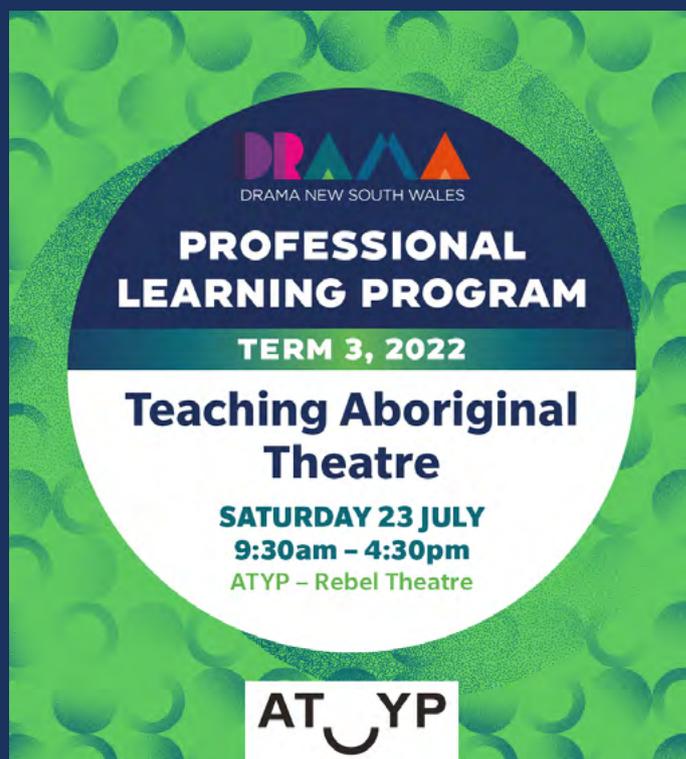
**PROFESSIONAL
LEARNING PROGRAM**

TERM 2, 2022

**Teaching Drama in the
English Classroom**

SATURDAY 18 JUNE
9:30am – 4:30pm
ATYP – The Popsy Studio

ETA
ENGLISH TEACHERS ASSOCIATION NSW



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**PROFESSIONAL
LEARNING PROGRAM**

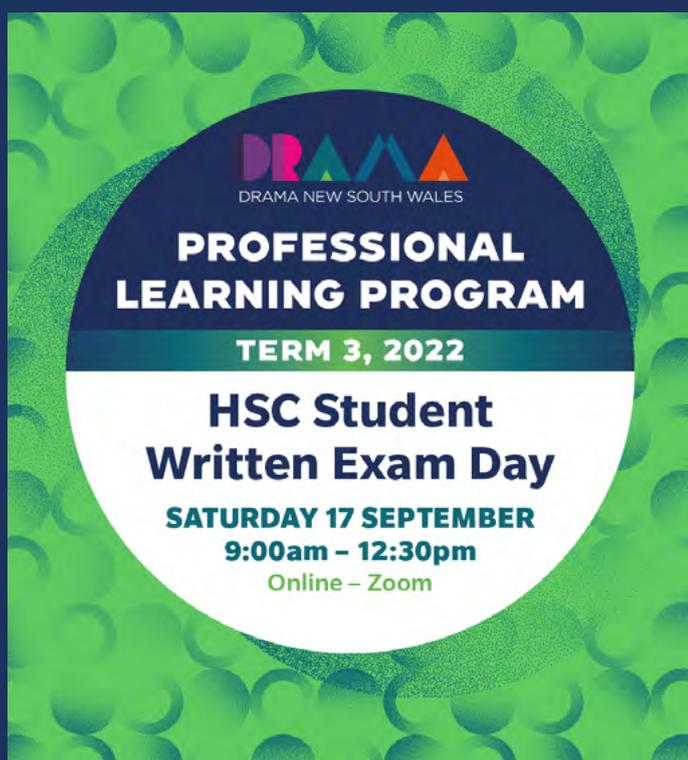
TERM 3, 2022

**Teaching Aboriginal
Theatre**

SATURDAY 23 JULY
9:30am – 4:30pm
ATYP – Rebel Theatre

ATYP

Find out more at <https://dramansw.org.au/professional-learning/>



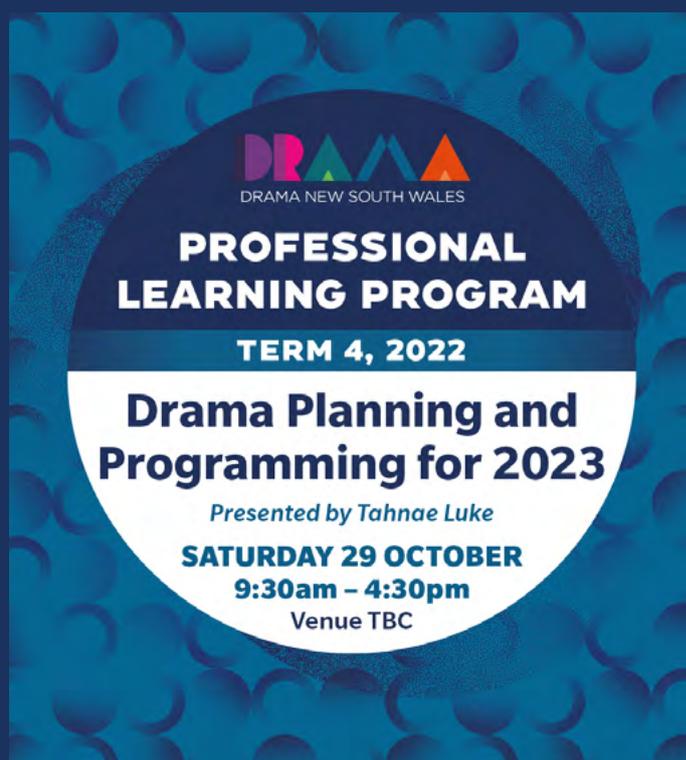
DRAMA
DRAMA NEW SOUTH WALES

**PROFESSIONAL
LEARNING PROGRAM**

TERM 3, 2022

**HSC Student
Written Exam Day**

SATURDAY 17 SEPTEMBER
9:00am – 12:30pm
Online – Zoom



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**PROFESSIONAL
LEARNING PROGRAM**

TERM 4, 2022

**Drama Planning and
Programming for 2023**

Presented by Tahnae Luke

SATURDAY 29 OCTOBER
9:30am – 4:30pm
Venue TBC



KEY AREAS

- 1. RECEPTION / HEADMASTER / REGISTRAR
- 2. CHAPEL
- 3. FUTTER HALL
- 4. BURSARS OFFICE / MAIL ROOM / DELIVERIES
- 5. MUSEUM
- 6. TROPHY ROOM / DINING HALL / ARNOTT ROOM
- 7. BRAESIDE SHOP
- 8. HEALTH CENTRE
- 9. THOMAS MEMORIAL PAVILION
- 10. GUS TAYLOR CHANGE ROOMS
- 11. CADET HQ & STORE

SPORT FACILITIES

- 1. SPORTS CENTRE
- 2. JS WHITE OVAL
- 3. SENIOR POOL
- 4. GB TENNIS COURTS
- 5. PREP POOL
- 6. PRICE FIELDS (1-5)
- 7. OLD BOYS' FIELDS (1-2)
- 8. WANDERERS' FIELD
- 9. MASSIE FIELDS (1-4)
- 10. DOYLE GROUNDS
- 11. TENNIS COURTS (1-12)
- 12. WS FRIEND GYMNASIUM
- 13. HARRIS COURTS
- 14. CRICKET NETS
- 15. PREP TENNIS COURTS
- 16. PRICE BASKETBALL COURTS

HOUSES

- 1. GOWAN BRAE HOUSE
- 2. BISHOP BARKER HOUSE
- 3. MACARTHUR WADDY HOUSE
- 4. BAKER HAKE HOUSE
- 5. BROUGHTON FORREST HOUSE
- 6. WICKHAM HOUSE
- 7. KURRLE HOUSE
- 8. BRITTEN HOUSE
- 9. DALMAS HOUSE
- 10. BURKITT HOUSE
- 11. MACQUARIE HOUSE

ACADEMIC PRECINCT

- 1. SCIENCE CENTRE
- 2. CLL / AUDITORIUM
- 3. INDUSTRIAL ARTS
- 4. WEST WALK
- 5. NORTH WALK
- 6. ESS
- 7. CHAPLAIN'S DEPT/ GIFTED & TALENTED
- 8. THEATRE
- 9. DRAMA
- 10. MUSIC
- 11. ART
- 12. SOUTH WALK
- 13. FOOD TECHNOLOGY

PREPARATORY SCHOOL

- 1. PREP ADMINISTRATION
- 2. HORROCKS HALL
- 3. K-2 CENTRE
- 4. SCIENCE & TECHNOLOGY
- 5. THE DALLEYWATER CENTRE
- 6. PREP ACTIVITIES BUILDING
- 7. PREP ART CENTRE

ADMINISTRATION

- 1. PURCHASING
- 2. STAFF CENTRE / FOUNDATION
- 3. DEPUTY HEADMASTER
- 4. ICT

CANTEEN

FEMALE FACILITIES

RESIDENCES

MAINTENANCE & GARDEN

- 1. MAINTENANCE

