



DRAMA AUSTRALIA
presents



ANTIDOTE

DRAMA AUSTRALIA NATIONAL CONFERENCE
2 & 3 June 2023 | The University of Newcastle

CONFERENCE PROGRAMME



www.dramaaustralia.org.au

WELCOME

To the 2023 Drama Australia National Conference
hosted by Drama Australia, Drama NSW and
the University of Newcastle, NSW

ANTIDOTE

The University of Newcastle, Drama Australia and Drama NSW acknowledge the traditional custodians of the lands on which we meet, the Awabakal, Worimi, and Wonnarua Nations. We pay respect to the wisdom of Elders, past, present and emerging.

We welcome you to take in the Antidote of this conference, here in Muloobinba (Newcastle), on Awabakal Country. This is a rich Land of great traditions, arts, storytelling and continuing culture, and we hope you will enjoy the conference events and community building that a face-to-face conference brings. As the second most populated city in NSW, Muloobinba is a vibrant city in the Hunter region with pristine beaches, Ramsar rated wetlands, world-class vineyards, Australia's largest saltwater lake, and vast industries. We hope some delegates may have a chance to enjoy the area and its many attractions, whilst visiting Newcastle.

As we gather here in Muloobinba, we embrace our growing and resilient drama education community, and will provide a stimulating re-charging program that will allow delegates to:

- Explore how drama education continues to craft hope, remedy and collective insight to relieve, prevent and counteract the challenges of living in times of unprecedented crisis, inequity and change.
- Celebrate the centrality of radical creative praxis that underpins drama education. And consider how drama activates transformative (he)artful experiences that are vital to helping us live and learn on a damaged planet. How do we build creative agency, compassion and critical understanding? In what ways does our work strengthen the capacities and ethical imaginations of the people we work with and for?
- Examine new directions and effective methods that have been forged to meet the challenges we face: in our pasts, presents and possible futures.
- Allow us to hold space for each other, our students and our communities, to tell and stage stories that matter.

We invite our drama education family to come and take in the artistic, intellectual and pedagogical nourishment this event offers us all, as we celebrate Drama as Antidote.

Christine Hatton and Kelly Young, Conference Directors

WELCOME to ANTIDOTE



It is a great joy to see this exciting program come together for the Drama Australia National Conference, ANTIDOTE! As we emerge from a global pandemic in a time of climate crisis, inequity and change, it's timely to consider the impact of recent events on drama education, and in particular, the role of drama as an antidote to the challenges we face. This will be the first in-person gathering for a Drama Australia conference in some years, and as such, offers a kind of antidote to the often screen-based professional learning we've been experiencing. We are excited to have this opportunity to gather in the vibrant harbour city of Newcastle with fellow educators, practitioners, and researchers from across Australia as well as international presenters, who share a passion for drama and theatre in education.

Our national conference aims to explore how drama education can foster resilience, promote critical thinking, and create spaces for reflection, healing and a sense of belonging in uncertain times. ANTIDOTE is a chance for drama educators and practitioners to be inspired and nurtured, as we come together as a drama community, to engage in practical workshops and lively and thought-provoking keynotes, papers and conversations about the role of drama in education and society.

Get ready to immerse yourself in a world of creativity, passion, and innovation as you join with colleagues to part of this important conversation and let's share ideas for how drama can be an antidote to the challenges we face in education and beyond.

Jo Raphael, President - Drama Australia



This year's theme is a reminder that we are still here, still practising, still innovating and still creatively nurturing those we work with and work for. So much of what we have experienced in our field over the last few years has bowled us over and given us challenges we could never have anticipated. This is our first fully face to face national conference in years. Bring it on!!!! The program offers delegates a multitude of ways to re-energise practice and thinking, and importantly re-connect our community, to revel in the sum of its parts. Remembering our histories, our present contexts and our future challenges, we hope delegates will gain new insights and ideas that re-ignite our passion for our art form and its place in lives, cultures and institutions. Each one of us has an important part to play in sharing wisdom and (he) artful practice in drama and theatre.

We need this time together, to restore our community. Let's hold space for our artistry and the important work we do. Let's be emboldened by our determination to keep striving for excellence and action, and be reminded of our radical commitment to change, equity and justice, particularly in the understanding of unequivocal value of drama, theatre and participatory arts in schools and communities. There is still so much work to do! We know...drama is the antidote! I welcome you all, comrades, to this conference and this wonderful part of the world.

Christine Hatton, University of Newcastle



The first recorded antidote was known as mithridate, named after Mithridates VI of Pontus, who advocated the ingestion of low levels of poison with the aim of developing human resistance. A desperate fear of court intrigue and death by poisoning was the impetus for the development of a 'universal panacea' that could be taken by mouth to ensure that the human body was able to resist the introduction of deadly toxins. Believed to be extracted from various venomous animals, it was thought that Mithridates could withstand any poison that was introduced into his body.

A myth, no doubt.

Yet, the ingenuity of Mithridates VI and his quest for knowledge, life and safety is one that speaks to us today. We've survived a pandemic with the help of an antidote developed by scientists in circumstances far superior to those available to Mithridates. We too, in the quest for life beyond the smallness of our homes, have sought to foster connection through technology. It was all we had and, like Mithridates, we did our best.

In 2023, we have emerged from the difficulties of the pandemic and its rocky aftermath, desperate to reconnect, rebuild and live our lives with each other.

So, Drama NSW is thrilled to welcome you to receive our Antidote - story, creativity and connection.

Kelly Young, President Drama NSW

Day One - Friday 2nd June 2023

CONFERENCE PROGRAMME AT A GLANCE

DAY ONE – Friday 2 June 2023 – Registration from 8.00am to 8.45am

8:45 – 9:00am ROOM X320	DAY 1 ACKNOWLEDGEMENT OF COUNTRY WELCOME BY DRAMA AUSTRALIA & DRAMA NSW CONFERENCE DIRECTORS DRAMA AUSTRALIA PUBLICATIONS ANNOUNCEMENT – Julie Dunn				
9:00 – 9:45am ROOM X320	OPENING KEYNOTE <i>What is it with Popular Entertainments?</i> Associate Professor Gillian Arrighi (UNSW)				
9:45 – 10:15am	MORNING TEA – Foyer (30 mins)				
	ROOM	ROOM	ROOM	ROOM	ROOM
SESSION 1 10:15 – 11:45am	1A PAPERS X204 Danny Braverman (20min) <i>Drama-in-Coaching: Drama Teaching meets Positive Psychology</i> Natasha Beaumont (20min) <i>Filmmaking for multimodal learning and critical digital literacy</i> Katy Walsh (20min) <i>Devising after the pandemic: The return of collaboration in Secondary Education post-COVID</i>	1B WORKSHOP X207 Helen Sandercoe <i>It's time for Agit Prop Theatre! Reviving political theatre</i>	1C WORKSHOP X301 Jo Raphael & Meg Upton <i>'Time to Act' for climate justice: Drama and the art of 'futuring'</i>	1D WORKSHOP X401 Chris Summers <i>Enacting lessons: Staging critical issues in 'Pedagogy', 'Curriculum' and 'Assessment'</i>	1E WORKSHOP X601 Alison Grove O'Grady & Thomas de Angelis <i>Cultivating habits of critical empathy in the classroom</i>
SESSION 2 11:45am – 1:15pm	2A PAPERS X204 Andrew Byrne (20min) <i>Teaching contemporary First Nations theatre in the drama and theatre classroom</i> Zoe Tidemann (20min) <i>Connecting teaching and learning in senior drama to the arts industry</i> Mary Walker (20min) <i>Time to take action: Drama-based simulations to offer participatory exploration of personal agency in climate change.</i>	2B WORKSHOP X701 Henrietta Stathopoulos <i>The 'Creative Mojo' Effect Workshop</i>	2C WORKSHOP X602 Clare Twist, Barney Langford & Nel Kentish <i>Holding the compass</i>	2D WORKSHOP X803 Loretta Visser <i>Tribe workshop – Utilising Boal & voice to unite as one tribe</i>	2E WORKSHOP X601 George Kemp & Jacqui Cowell <i>Teenage subtext- what our teenagers aren't saying. A practical workshop exploring how drama helps us become better listeners</i>

1:15 – 2:15pm LUNCH – Foyer (60 mins)

2:15 – 2:45pm DR OLIVER FIALA MEMORIAL LECTURE

ROOM X321 Robert Love

2:45 – 3:15pm AFTERNOON TEA – Foyer (30 mins)

SESSION 3 3:15 – 4:45pm	3A PAPERS X204 Marthy Watson & Nicole Delaney (20min) <i>Negotiating the enactment of the arts curriculum in primary school classrooms</i> Elizabeth Scott (20min) <i>How to help and support young actors experiencing anxiety</i> Sarah Barnard (20min) <i>Teaching Shakespeare in the primary classroom</i>	3B WORKSHOP X703 Kaylee Hazell & John Nicholas Saunders <i>Drama, literature and becoming deeply literate: new offerings and audiences</i>	3C WORKSHOP X301 Catherine Grootenboer <i>Being seen and counted! 21st Century, deeper learning, and credentialing ideas for the drama classroom</i>	3D WORKSHOP X402 Kathy La Brooy <i>The Collective Breath: using the voice and presence to connect with each other and to the text</i>	3E WORKSHOP X803 Richard Sallis, Prue Wales & Chris Summers <i>Matter of stories, stories that matter: Exploring ways to create contemporary Research-based Theatre with secondary and tertiary students, using artefacts as a stimulus</i>
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5:30 – 9.30pm FUNCTION & PERFORMANCE – VINTAGE NIGHT at the VICTORIA THEATRE

ANTIDOTE
DRAMA AUSTRALIA NATIONAL CONFERENCE

2 & 3 June 2023
The University of Newcastle

Day Two - Saturday 3rd June 2023

CONFERENCE PROGRAMME AT A GLANCE

DAY TWO - Saturday 3 June 2023 – Registration from 8.30am to 8.45am

8:45 – 9:15am ROOM X320	DAY 2 WELCOME BY DRAMA AUSTRALIA & DRAMA NSW CONFERENCE DIRECTORS DRAMA AUSTRALIA New First Nation's Guidelines Announcement – Andrew Byrne DRAMA AUSTRALIA PRESIDENT'S AWARD				
9:15 – 10:00am ROOM X320	KEYNOTE <i>Feminist Strategies and Tactics: Staging Australian Women's Lives and Radical Creative Praxis</i> Professor Stacy Holman Jones (Monash University)				
10:00 – 10:15am	MORNING TEA – Foyer (15 mins)				
	ROOM	ROOM	ROOM	ROOM	ROOM
SESSION 4 10:15 – 11:45am	4A PAPERS X201 Carol Carter & Lisa Paris (20min) <i>Arts-based education research: Insights and journey towards establishing a Creative Learning hub</i> Sylvia Morris (20min) <i>Informal curriculum as a pedagogical 'antidote'</i> Patrick O'Shea & Paul Howe (20min) <i>Pocketsfull of hope and happiness in a disrupted landscape</i>	4B WORKSHOP X320 Mathew Clausen <i>Staging ideas: from concept to performance</i>	4C WORKSHOP X321 Rachel Jacobs <i>Drama and embodied arts as an antidote to racism</i>	4D WORKSHOP X301 Matt Stewart <i>Forum Theatre as a tool for awareness and critical thinking</i>	4E WORKSHOP X408 Jane Carter <i>Destructive misdirection from election to election</i>
SESSION 5 11:45am – 1:15pm	5A PAPERS X201 Annette Thomson & Kimberley Fridd (40min) <i>Baskets of hope and inspiration. Working together to thrive in our drama communities</i> Naoko Araki (20min) <i>Positioning and repositioning self: drama as an intervention pedagogy for Japanese university students to enhance self-confidence in communicating in English</i>	5B WORKSHOP X208 Pauline Cain <i>Student productions as an antidote to the times</i>	5C WORKSHOP X321 Renee Adele Anton <i>Playbuilding to imagine, connect, restore and empower...</i>	5D WORKSHOP X301 Bina Bhattacharya <i>Decolonising arts practices</i>	5E WORKSHOP X320 Danielle McKinnon <i>Your physical fix</i>
1:15 – 2:00pm	LUNCH – Foyer (45 mins)				
SESSION 6 2:00 – 3:30pm	6A PAPERS X201 Gaenor Brown (20min) <i>Activating Belonging: Towards a critical ensemble pedagogy</i> Jo Raphael, Florent Domenach & Naoko Araki (20min) <i>"What's the Gig?" - Drama as pedagogy for learning about critical issues in the digital age</i> Amy Gill & Christine Hatton (20min) <i>Reclaiming our estranged youth: Drama as a remedy for fractured belonging</i>	6B WORKSHOP X321 Danielle Hradsky <i>Connecting to reconciliation: Walking challenging paths with hope and joy</i>	6C WORKSHOP X320 Lucy Cronan <i>Adaptation in Drama</i>	6D WORKSHOP X301 Bro Reveleigh <i>"Not another powerpoint..."</i>	6E WORKSHOP X208 Vanessa Bates & Ross Mueller <i>Adaptation, collaboration, creating innovative theatre</i>
3:30 – 3:45pm	AFTERNOON TEA – Foyer (15 mins)				
3:45: – 4:30pm ROOM X320	KEYNOTE <i>Cure. Remedy. Fix: Dramatic antidote urgently needed!</i> PROFESSOR DANIEL X. HARRIS (RMIT)				
4:30 – 4:45pm	CLOSING CERMONY – ROOM X320 Handover to Drama NZ the hosts of the 2024 Drama NZ & Drama Australia Conference				

Associate Professor Gillian Arrighi *University of NSW*

ROOM X320
Friday - 9.00am



What is it with Popular Entertainments?

Australians have flocked to popular entertainments since the earliest tightrope walkers performed in Sydney (1833), equestrian comedy shows set up in Tasmania (1847), horse-drawn circuses cut roads to remote Victorian settlements (1850s) and ventured to new railheads to entertain gold miners in West Australia (1890s). Captivated by Blackface Minstrel Troupes visiting from America, Australian entertainers emulated the form's structure, music, dances, and verbal comedy, eventually inflecting the coming dominance of Variety entertainments. Fascination with visiting Wild West frontier spectacles from the US (1890s) led to smaller 'Western' shows produced and performed by Australians, hybridised with Australian bush lore, and woven together with the emerging stockman culture of roughriding, buck jumping, and bullock riding.

Establishment of the Tivoli network of variety theatres in the 1890s ensured Australians were entertained by top international acts from the 'polite' vaudeville halls of the US, and the UK's leading Music Halls. At the turn of the twentieth century Australia's leading impresarios of variety and pantomime, Harry Rickards and J. C. Williamson, consolidated spaces for Australian entertainers in their star-studded spectacles, and they established training grounds for children and young people within their extensive business structures that linked the major urban centres of Australia and Aotearoa New Zealand.

Before the 1960s, when free-to-air broadcast television impacted across the field of drama, variety, revue, and circus, commercial imperatives – that is, selling tickets to cover costs, pay staff, and keep the show on the road – determined which enterprises survived and which didn't. The diversity of entertainment on offer is staggering. Sorlie's tented travelling variety shows, and many circuses, toured ceaselessly; urban variety networks and smaller suburban variety chains were always busy; cosmopolitan revue shows presented a steady stream of showgirls, bands, comics, and 'leg shows' on networks spanning South-East Asia and Australia. Musical theatre, and its historic forerunners of comic opera and musical burlesque, have always been popular with Australian audiences.

In our contemporary moment we see these forms in television talent shows, in contemporary circuses (now without animals), in 'new variety' programming of venues such as the Spiegeltents, in stand-up comedy, and musical theatre. Popular performance is all around us. Throughout all stages of life, Australians are consumers and makers of the popular – every week thousands of children undertake physical training at our many youth circuses, they attend dance and singing classes where repertoire draws from the musical theatre stage.

In this presentation Gillian Arrighi introduces the complex field of popular entertainments in Australia. Focussing on the Victoria Theatre in Newcastle (1891-1966) she examines the significance of this theatre to the complex theatre ecology of Newcastle, and to the broader national theatre ecology. Establishing these baselines, she then offers the provocation: how can we teach these most ephemeral of performance forms? As a stimulus for discussion beyond this keynote, she offers some strategies for meeting the challenges posed by theatre and performance curricula that does not begin with the playwright's written text.

GILLIAN ARRIGHI (PhD) is Associate Professor, Theatre and Performance, at the University of New South Wales, Sydney (Honorary). She is recognised nationally and internationally for elevating the profile of research into popular entertainments, for her leadership in circus research, her ground-breaking research into child and juvenile actors in the UK, the US, and Australasia, and her innovations in the field of the digital humanities. She is a Fellow of Harvard, a Fellow of the National Library of Australia, and has held a fellowship at the University of Texas, funded by the Andrew W. Mellon Foundation. Her specialist teaching areas are acting, contemporary performance making, and histories of theatre and performance.

She is a founding member and past convenor of the Popular Entertainments Working Group of the International Federation for Theatre Research (IFTR), a working group that continues to go from strength to strength. She convened two international conferences on Popular Entertainments at the University of Newcastle in 2009 and 2013. With the late Victor Emeljanow she established the peer-reviewed journal, *Popular Entertainment Studies*, editing and steering the journal from 2010 to 2021. Publishing seventeen issues, and over 85 double-peer-reviewed articles and editorials, the journal has illuminated and tested the frontiers of research into popular performance.

Her long-running research into public entertainments in the Newcastle region, conducted under the auspice of [AusStage](#) and funded by four Australian Research Council grants (2010, 2014, 2017, 2021), has recently produced a 13-minute video, with narration, titled 'Come Backstage!' It takes the viewer through a meticulously detailed 3D digital reconstruction of the stagehouse of the Victoria Theatre it was in 1891, revealing the machinery and infrastructure that created the magic on stage.

Gillian's research has recently been heard at the IFTR conference in Iceland (2022), at the Australasian Association for Theatre, Performance and Drama (ADSA) conference in Auckland (2022) and at the Clusters of Culture Symposium in Adelaide (2023). In the field of circus, her most recent publication is the Cambridge Companion to the Circus (2021), with Professor Jim Davis from the University of Warwick. She is currently leading a team of twelve editors positioned in the US, the UK, Australia, and India, to produce a 5-volume set of primary sources on circus of the long-nineteenth century for Routledge Historical Resources. With a commitment to life-long learning and a belief in pursuing new opportunities, Gillian recently trained as a live voice captioner for the deaf and hard-of-hearing, a 'side-hussle' she enjoys immensely.

Gillian's full bio can be accessed at: <https://gillianarrighi.com>

Gillian's email is: g.arrighi@unsw.edu.au



Professor Stacy Holman Jones
Monash University

ROOM X320
Saturday - 9.15am

Feminist Strategies and Tactics: Staging Australian Women's Lives and Radical Creative Praxis

The Staging Australian Women's Lives ARC Discovery Project set out to draw attention to the incredible achievements and contributions of Australia's women theatre makers. We interviewed and worked in collaboration with Australian directors and dramaturgs, actors, designers, and producers to name and document the methods theatre makers use to address gendered oppression both on stage and off. We worked together with an understanding familiar to this community: the stage is an ideal laboratory for crafting and rehearsing responses to social inequalities. In this talk, I'll share some of the ideas and lessons we've learned in our research, including the radical, cheeky and crafty strategies and tactics these wise theatre makers created for relieving, challenging and perhaps preventing the everyday and systemic inequalities women and other minoritized communities face today.

STACY HOLMAN JONES is a researcher, educator, writer and director in the Sir Zelman Cowen School of Music and Performance at Monash University, Australia. Her research focuses on performance as socially, culturally, and politically resistive and transformative activity. This commitment extends to her home life, where her partner and family (furry and human) provide her with transformative (he)artful experiences every day.



Professor Daniel X. Harris
RMIT**ROOM X320**
Saturday - 3.45pm**Cure. Remedy. Fix: Dramatic antidote urgently needed!**

Joke: A man stumbles upon a little girl's lemonade stand and asks, "How much for a glass?" "First one's twenty-five cents," she responds. He hands her the money, downs the lemonade, and asks for another. "The second cup is twenty-five dollars", she states. Confused, the man asks, "Why?"
"This one has the antidote."

It's hard to laugh these days. We all know we need something drastic to help the global state of trauma fatigue, but how can drama help us find it? This spoken word 'diatribe with humour' asks drama educators to embrace a creative ecological approach to our shared future. Performance and its kin have always shown the ritual power of coming together to laugh, cry, hope and strive. Urgent climate, economic, digital and political crises bring us home to the power of stories that matter. Unity in diversity, strength in numbers, power in poetry: this performance aims to inspire drama educators and our allies to recommit to the radical hope of going forward together, to reassert the creative agency of the planet, ourselves and each other.

DANIEL X. HARRIS is a Professor of Creative Education at RMIT University, and an Australian Research Council Future Fellow. Their research centres on creativity in education and industry, and the ways in which a relational approach to worldmaking wins every time. They are the editor of the book series Creativity, Education and the Arts (Palgrave Macmillan), and the co-director of the Creative Agency research lab at RMIT.



DAY ONE Session 1 – 10:15 – 11:45am

1A

Danny Braverman**ROOM X204**

Friday - 10.15am

Drama-in-Coaching: Drama Teaching meets Positive Psychology

This paper proposes a new field of endeavour, Drama-in-Coaching, for use with young people of all ages. While drama as a learning medium has developed into well-researched praxis, coaching has not yet engaged with the power of drama as a pedagogic tool. The paper explores the intersections between drama methodologies and coaching models, particularly Self-determined Learning (Ryan & Deci, 2000) and Values-in-Action (Seligman, 2011), and how pedagogic theory can underpin Drama-in-Coaching, using Critical Pedagogy (Hooks, 1994; Freire, 2017; Giroux, 2020). The paper examines how different drama methodologies can be adapted to the coaching context, including Forum Theatre and Image Theatre (Boal, 1979; 1985), Mantle of the Expert (Heathcote, 1994) and theatre-making processes such as improvisation and scripting. The paper proposes a group coaching model supplemented by online learning and appropriate one-to-one elements that draw on the benefits of peer support and building a sense of community. Drama-in-Coaching is aligned with the key characteristics of healthy organisations, including effective goal sharing, excellent team-working, high morale, flexibility in adapting to change, promotion of equality, diversity and inclusion, and collaborative decision-making. The paper addresses potential resistance to adopting this new organisational practice, including the perception that drama is exposing and will therefore be met with scepticism. Finally, the paper concludes with a compelling case that managing the risk of adopting this new way of working will benefit organisations in a turbulent climate.

DANNY BRAVERMAN is a theatre maker, coach, teacher and academic and Lecturer in Theatre at Goldsmiths University of London. With his expertise in Disability Rights, Participatory Theatre, Playwriting and Storytelling, he has been engaged for over three decades in practical research exploring the use of drama and theatre as an effective medium for learning. Danny is a Fellow of both the Royal Society of Arts and Carnegie School of Education, and was recognised for his contributions to theatre with the Brian Way Playwriting Award for best play for young people in 2013. Danny is best known for his critically-acclaimed solo show 'Wot? No Fish!!', which has been staged extensively around the world. In 2016 he wrote 'Something Inside So Strong', a youth musical inspired by the work of songwriter and activist Labi Siffre. Recently, he has published book chapters on positive identity formation through youth musicals (Routledge, 2022) and disability-inclusive approaches to teaching in universities (Bristol University Press, 2021). Danny is a qualified coach with a specialisation in using drama as a holistic tool, informed by positive psychology approaches. He has previously held several leadership roles in the arts sector, including CEO of the disability arts charity, The Orpheus Centre, Head of Education at Theatre Royal Stratford East, Associate Director at Theatre Centre, and Senior Officer at Arts Council England. Danny's book, 'Playing a Part: Drama & Citizenship,' (Trentham, 2002) continues to be a valuable resource for teachers, students, and scholars. Currently, he is working on a new musical project exploring neurodiversity in content, form, and process. The project is based on the life of former World Chess Champion Bobby Fischer. Danny lives with his partner Finn in a country village in Suffolk, UK.

1A

Natasha Beaumont**ROOM X204**

Friday - 10.15am

Filmmaking for multimodal learning and critical digital literacy

Arts and digital technologies have much to contribute to classroom learning. With the accessibility and functionality of classroom devices and software advancing at pace, combining filmed dramatic performances with imagery, sound and graphics has - in some senses - never been easier. Yet hurdles remain as teachers report feeling under-trained and school campuses grapple with ever-present technological and logistical challenges. Nonetheless, as we enter the post-information age it becomes increasingly important to look for ways of equipping students with critical approaches to digital content whilst fostering creative skills and collaborative mindsets. This presentation will share the early findings of a case-study exploring delivery of a Media Arts and literacy programme with Year Six classes in a culturally diverse school where a majority of children come from low-income households. Examples of classroom practice will be shared, along with an overview of selected theories underpinning videomaking as literacy pedagogy. Early themes from data gathered so far will be reported, drawing from observational notes, teacher planning meetings and excerpts of student videos. The presentation aims to give practical ideas to primary teachers in using videomaking for literacy development. Common logistical challenges will be discussed, along with ideas to overcome some of these hurdles. The examples and ideas shared will outline how this pedagogy can be used to bring subject-specific content to life through digital learning experiences that are creative, collaborative and embodied.

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Preparing students for an untrustworthy internet and an unpredictable future requires us to combine critical thinking online, with creative and social intelligence offline. Using videomaking as a starting point for these skills and discussions, teachers can engage their learners with peers and the world around them whilst empowering students as critical consumers and creative producers of digital media.

NATASHA BEAUMONT has been a teacher of drama, filmmaking and K-6 literacy for the past 10 years within the Catholic Schools Parramatta Diocese (CSPD), and before this was a stage and television actor for 15 years in Sydney and London. At the University of Sydney, she is currently teaching Media Arts within the Bachelor of Education (Primary) degree, and at Victoria University Online she recently taught the Arts and design in primary education for a cohort of Master of Teaching students. In her school-based teaching she regularly runs filmmaking units with high school students shooting and editing short films together. Since 2020, she has also been piloting a video for literacy programme as embedded professional development for teachers from K to 6 in CSPD primary schools. This involves working with teachers and students to create interdisciplinary documentary videos and/ or short comic scenes. These video literacy programmes have provided the basis for her doctoral research, looking at how videomaking pedagogy combines content knowledge with multimodal literacy and sociocultural creativity for students. Drawing on the Australian Curriculum's Media Arts and Digital Technologies components, these units have also provided timely opportunities to teach students about critical literacy issues such as privacy, verifiability, the value of personal data and digital footprint, ethics and A.I.

1A

Katy Walsh

ROOM X204

Friday - 10.15am

Devising after the Pandemic: The return of collaboration in secondary education post-COVID

In the pre-COVID world of 2020, theatrical group-devising was arguably one of the more exciting and beloved components of secondary school drama education in Australia. Post-Covid 2022, group-devising may still be beloved by drama educators and students alike; however, the social and collaborative nature of group-devising presents challenges for both groups in the post-Covid world. Declining numbers in enrolments, administrative hurdles and interruptions to live performance access have impacted on students understanding of the value of live theatre experience. Drama educators continue to argue for the importance and the integral nature of group-devising in building students' creative and collaborative skills, as well as the important role this experience plays in building creative agency, compassion and critical understanding. In this paper I argue that—post-COVID— theatrical group-devising in Drama is even more important and significant to building students' skills in collaboration than it was prior to the pandemic. Covid has changed the world and there are cracks in the theatrical foundations drama educators have laid over so many years. Is there a need for a re-education in the art of collaboration? The three main goals of this paper are: 1. to advocate for the uniqueness and importance of collaborative theatrical devising in drama education; 2. to demonstrate the relevance my own research into collaboration in group-devising to this task; and 3. to link these goals to the pre- and post-covid pandemic and explore the challenges we have faced and continue to face as drama teachers in engaging our students in the art of ensemble theatre making. This paper aims to contribute to current conversations both in drama education and in professional theatre around potential ways forward for teachers, students, and educators in managing the challenges we face in re-invigorating the 'collaborative' in theatrical group-devising.

KATY WALSH is a secondary school drama teacher in northern NSW where she has taught Drama and English for over 20 years. She trained in Acting at the Flinders University of S.A. and co-founded the Red Shed Company in Adelaide, working as a professional actress for over 10 years in Adelaide and Melbourne before turning her interests to education and pursuing her career as a drama teacher. A passionate educator, Katy has now turned her interests to drama research and is completing her PhD in drama education through the University of Newcastle. Her research interests are focused on exploring the nexus between secondary school curriculum drama and professional theatre in the area of collaborative group devising. Katy has recently co-authored a chapter in "Routledge Companion to Theatre for Young people" with Dr. Christine Hatton, entitled 'To the Syllabus and Beyond: Young people Learning through Theatre Making in Australian Schools' (2022). Other publications include two articles for JEDA that introduce her venture into academic research. Katy is a casual tutor in the School of Education at the University of New England, Armidale Campus, where she works with pre-service teachers. She regularly works with NESA, as a casual marker for the HSC practical performance.

1B

Helen Sandercoe

ROOM X207

Friday - 10.15am

It's time for Agit Prop Theatre! Reviving political theatre

This workshop is inspired by the young people who have recently marched over the issues of climate change. It seems to me that it is time to revive political theatre. In the 1960's and 70's, Agit Prop theatre had its hay day with the Vietnam protests. With so many issues from Climate Change to Black Lives Matter to Protests over Police Violence, the time is right to unpack the Agit Prop's past to see what is relevant to today's issues. This practical workshop has two parts to it. The first part is a short, historical 'show and tell' of the origins of Agit Prop Theatre, which began in Russia in 1920's with the Blue Blouse Movement and including today's political theatre, such as the long running 'Bread and Puppet Theatre' in the USA which began in 1963. The second part is designed for the group to create a piece of 'Agit Prop Theatre'. A simple structure will be shared and the group will decide on topic for protest for the theatre piece. The structure is suitable for a Yr 9/10 Drama class and the work could form a unit of work. The practical part of the workshop is an interrogation of this structure and evaluating its usefulness.

HELEN SANDERCOE has been a Drama/Theatre teacher much of my life. Central to her practice is how to be expressive and how to create a strong aesthetic experience through the drama. After many years of Secondary drama teaching, including a year in England, she now teaches and lectures on the essentials of Drama and Dance and the Arts for Primary and Secondary Pre-service teachers. One of her enduring passions has been exploring performance and theatre styles. She enjoys researching and bringing the research back into the classroom in user-friendly ways. The work on Protest Theatre is an example of this passion. This work is about how the past can inform the present. She will look at how the theatre was performed, what are the expressive skills, what was the training as well as how was it staged and who was the audience and the purpose of the theatre. She has shared her practice with fellow Drama colleagues over many years at Drama Victoria, Drama Australia Conferences and several IDEA Congresses. Teaching drama keeps her young and alive. For Helen, there is nothing more exciting than when a whole class is involved in the creative process.

1C

Jo Raphael & Meg Upton

ROOM X301

Friday - 10.15am

'Time to Act' for climate justice - Drama and the art of 'futuring'

Education has an important role to play in the face of climate change, extreme weather events, mass species extinction and concerns for climate justice. Preparing our response to these multiple crises requires a critical pedagogy of hope, in which participants come together to think critically and creatively about possible alternative futures. In this workshop we take a drama approach to 'futuring'. Futuring involves thinking systematically about alternative futures – 'possible, plausible and preposterous'. Like drama, futuring is a process best undertaken collaboratively, drawing upon creativity and imagination. When collectively exploring alternative futures, both those we want to avoid and those we desire, we can begin to identify the steps we need to take, and increase our sense of agency. This workshop presents some of the developments of the 'Time to Act' project, a collaboration between Drama Victoria and Deakin University's Centre for Regenerating Futures. Time to Act brings teachers together to develop and share practice in drama pedagogy and interdisciplinary approaches to teaching the cross-curriculum priority area of Sustainability. We also engage with the renewal of Drama Australia's Acting Green Guidelines for sustainable practice and drama teaching. In this workshop participants will explore a range of practical examples of futuring through drama and case studies of classroom drama for climate change education relevant to curriculum from upper primary through to middle secondary levels.

JO RAPHAEL (B.Ed, M.Ed, PhD, SFHEA) is Senior Lecturer in Drama Education at Deakin University teaching pre-service teachers and supervising research students. Her research and publications span the areas of arts education, applied theatre, inclusive education, teacher education and professional learning with a focus on drama as pedagogy for teaching across the curriculum including humanities, science and environmental education. She is co-convenor of the Centre for Regenerating Futures in Deakin University's Faculty of Arts & Education bringing together interdisciplinary and innovative methodological approaches to respond to Anthropocene challenges. Jo is life member of Drama Victoria and President of Drama Australia.

MEG UPTON (B.Ed, M.Ed, PhD) is a part time lecturer and tutor in Drama Education, pedagogy and curriculum in initial teacher education at Deakin University and supervising research students. Meg has worked extensively in the arts industry as a teaching artist, resource creator, and program evaluation consultant, and worked on the Malthouse Theatre's 'Suitcase' series on sustainability and theatre making with young people for many years as a teaching artist, and as a program evaluator. She currently works part time as Curriculum Manager – Performing Arts (Dance/Drama/Theatre Studies) for the VCAA. Meg was the initial co-writer with Jo Raphael of Acting Green, and has co-presented with members from CCEN at conferences on climate change and sustainability.

1D

Chris Summers**ROOM X401**

Friday - 10.15am

Enacting lessons: Staging critical issues in 'Pedagogy', 'Curriculum' and 'Assessment'

How might Drama teachers, teacher educators and academics explore issues facing Australia's education system through performance? *'Pedagogy'* (Max Afford Award winner 2016, STC Patrick White Award shortlisted 2016), *'Curriculum'* and *'Assessment'* are three new Australian plays investigating secondary schools by teacher / playwright / researcher Dr Chris Summers, which comprised his PhD project. Participants will workshop and enact scenes and dialogue from these plays - embodying teachers, students, school leaders and community members - and explore the issues that they raise for the future of teaching and learning. A highly interactive and immersive workshop, participants will reflect on their own experiences while analysing the potential of plays and performance to offer solutions to complex systemic problems.

CHRIS SUMMERS (BCA (Hons) / LLB, GrDip Playwriting, MTeach, PhD) is an award-winning Australian playwright and Lecturer in Arts Education at the University of Melbourne's Graduate School of Education. A recent resident playwright at Melbourne Theatre Company and winner of the Max Afford Playwright's Award / Sydney Theatre Company Patrick White Playwright's Award, Chris's work and research focuses on the intersection between drama, qualitative research methods, wellbeing and inclusion, and social change. Graduate of the NIDA Playwriting course, Chris is a former secondary teacher in public schools in Victoria and current teacher / coordinator in the University's undergraduate and postgraduate drama programs. He currently holds a number of roles with the Victorian Curriculum and Assessment Authority and is Chair of the University of Melbourne Theatre Board.

1E

Alison Grove O'Grady & Thomas de Angelis**ROOM X601**

Friday - 10.15am

Cultivating habits of critical empathy in the classroom

The challenges of learning to be a teacher in a pandemic stymied world, calls for focus and access to pedagogies of critical empathy to ensure the wellbeing of students is paramount in classrooms K to 12. Additional to facilitating the development of skills and competencies in curriculum disciplines, teachers are required to meet the emotional and social needs of their learners and prepare them to be active citizens in an increasingly complex and chaotic world. Making certain all students in their care are nurtured in environments that establish emotional safety and growth is a central tenet in the practice of all good teaching. Empathy, it seems is at the forefront of our western thinking given its prevalence in common parlance and language. Superficially, this is no bad thing. Kindness, being more humane, thinking of others and reflection, are all arguably positive attributions or ways to behave to better and create a more humane society. However, empathy conceptually needs to be activated in productive and transformational ways, to be defined, problematised and critiqued. Grounding this work in the affordances of drama rich pedagogies (Ewing, 2019) and by drawing on the work of Maxine Greene (1995) this article argues that assembling a coherent and empathic classroom requires a habit of imagination to make empathy possible. Additionally, vignettes demonstrably evidencing the proliferation of critical empathy in classrooms by activating the imagination as a generative learning activity (Fiorella & Mayer, 2015) form a central argument.

ALISON GROVE O'GRADY is a Senior Lecturer and Program Director for the degree in secondary education at the University of Sydney, School of Education and Social Work. Her research focuses on pedagogies of empathy, as performed and action-oriented methods, to develop teachers' understanding of self and multiple identities and voices. Alison's research prepares teachers for the challenges within diverse classroom ecologies, where diversity and difference in culture, ethnicity and faith are critical considerations. Alison's praxis contributes to the continuous guidance, support, and development of teachers. Alison's recent book O'Grady, A.G. "Pedagogy, Empathy and Praxis: Using Theatrical Traditions to Teach", Springer Nature, captures much of her work in this field. She is a passionate teacher and lifelong learner.

THOMAS DE ANGELIS is a playwright, whose work for the stage includes "Reigen" (Meat Market, Stables, 2022) "The Human Voice" (Meat Market Stables, 2021), "The House At Boundary Rd, Liverpool" (Old 505, 2019) "Unfinished Works" (Seymour Centre; 2016), "The Worst Kept Secrets" (Seymour Centre; 2014), and "Jack killed Jack" (Sydney Fringe Festival; 2012). Thomas is the artistic director of Bontom, a theatre company that produces original Australian work for the stage. Recent productions include: "Disparate Scenes for Millennial Dreams" at KXT, "Track Works" at Mortuary Station, "The Other Side Of 25", "Homesick" and "The House at Boundary Road" at The Old 505 and "Chorus" at The Old Fitz. After graduating with a bachelor's degree in Arts and Law, Thomas attended NIDA in 2015 to study a Master of Fine Arts (Writing For Performance). In 2017, Thomas was awarded the ATYP Rebel Wilson Scholarship, and developed "Come On! The Lleyton Hewitt Musical" as part of his residency. Thomas is the co-creator and dramaturg for an original site-specific opera, "Chamber Pot Opera" (Queen Victoria Building; 2016), which toured to the Adelaide Fringe Festival (2017), and then internationally to The Edinburgh Festival Fringe (2017). In 2018, Chamber Pot Opera toured to St Petersburg, Russia as part of The International Summer Festival Of The Arts. In 2019, Chamber Pot Opera completed its last ever production in the Playhouse Ladies Bathroom at The Sydney Opera House. Thomas' theatre company Bontom also runs a bushfire recovery theatre program on the South Coast of NSW called Regrowth. Since 2022, Thomas has been a Senior Lecturer and course leader of the Common subjects at NIDA. Thomas is a research associate of the CREATE Centre at The University of Sydney, and is currently completing his PhD in site-specific theatre.

DAY ONE Session 2 – 11:45 – 1:30pm

2A

Andrew Byrne**ROOM X204**

Friday - 11.45am

Teaching contemporary First Nations theatre in the drama and theatre classroom

Andrew has undertaken a phenomenological study of six drama teachers who have engaged with scripts by First Nations playwrights in their drama and theatre classrooms. Andrew has sought to understand how teachers can support their students to effectively and meaningfully produce Contemporary Indigenous Theatre in the drama/theatre classroom. He investigates how these practices align with the 'Teaching First Nations Content and Concepts: Advice for teachers in Victorian Schools' teaching resource.

ANDREW BYRNE is the descendant of convicts and the GunaiKurnai (East Gippsland, Victoria) and Monaro mobs (Southeast, NSW). He is the Head of Performing Arts at Prahran High School, Melbourne, and has been teaching for ten years. Andrew is passionate about ensuring First Nations perspectives are taught in his drama and theatre classrooms, particularly through his students engaging with plays written by and about First Nations People. He has served on the board of Drama Victoria since 2015 and currently serves in the role of President. He has served on the board of Drama Australia since 2020 in the role of Director of Projects and Guidelines and has been leading the revision of the Aboriginal and Torres Strait Islander Guidelines. The updated advice will be released and relaunched in 2023. He is currently completing a Master of Education (Research) at the Melbourne Graduate School of Education, with a focus on how teachers can support their students to meaningfully produce contemporary First Nations Theatre in the drama and theatre classroom. He has also worked with the Victorian Curriculum Assessment Authority in various capacities.

2A

Zoe Tidemann**ROOM X204**

Friday - 11.45am

Connecting teaching and learning in senior drama to the arts industry

This presentation expresses the outcomes of research generated by my practice as a drama educator and teaching artist. It explores the connection between teaching and learning in senior drama and the arts industry, more specifically, what happens when professional arts experiences are integrated with teaching and learning in senior secondary drama. The research uncovers new information and affirms existing understanding around questions such as:

- What happens when educators creatively design a learning plan around arts experiences available throughout the year in the professional sector? And...
- What effect does engaging in workshops, viewing plays and meeting with arts practitioners have in terms of learning outcomes, the development of emerging artists and arts workers, and the development of future audiences and appreciators of the wider gifts of the arts and cultural sectors?

These musings sit in the context of an aspirational senior drama program and a new National Cultural Policy and the findings will leave the audience feeling empowered. It will encourage the drama teaching community to find innovative, creative ways to interpret curriculum and connect with artists, practitioners, companies and organisations. In turn, they will inspire their students and continue to strengthen the vital connection between arts education and the professional arts sector.

ZOE TIDEMANN is a drama educator and advocate, teaching artist and theatre maker who brings a breadth of experience to her work, with a career spanning over 25 years as a dedicated arts and education professional. Based on Kurna land in Adelaide, she currently works as an associate artist with South Australian Youth Arts, is the President of Drama SA and Head of Drama at Pembroke School. Zoe is a highly skilled physical and musical theatre artist, an actor, a director, producer and theatre reviewer. She is passionate about all things at the intersection of arts education, youth arts, cultural development and professional theatre practice in Australia and globally and aims to inspire and share her broad range of skills and practice where these spheres meet.

2A

Mary Walker

ROOM X204

Friday - 11.45am

Time to take action: Drama-based simulations to offer participatory exploration of personal agency in climate change

Research on climate change and personal agency is burgeoning. Some of this research is helping to solve one of the world's most pressing problems. However, as this provocation argues, there seems to be a disconnect between some of the current views on how this personal agency can be achieved. This article looks at a gap in research between climate change and personal agency and explores the value of drama-based simulations based in forum theatre to unlock personal agency through emotional intelligence. Drama-based simulations match the personal agency needed for climate change by being participatory and action focused. This is a direct challenge to current drama work that is often didactic, and spectator focused. This provocation asserts a re-imagining of what drama can offer and how it could become an essential ingredient in climate change education.

MARY WALKER has taught in Primary and Secondary schools for 17 years across two states in Australia with a focus on Drama, Psychology, Media and English. She has her own arts and education company and worked in TV/film and created theatre for the Fringe festival. Mary has worked in research, on arts panels and in various roles for VCAA and SACE in Drama and Media. Recently Mary has worked a sessional lecturer in education with a focus on transitions to the profession, inclusion and curriculum and pedagogy. Mary Walker is a PhD candidate with ECU Perth.

2B

Henrietta Stathopoulos

ROOM X701

Friday - 11.45am

The 'Creative Mojo' effect workshop

Participants will explore how following our creative curiosity and implementing remedies and in some cases, antidotes to re-discover our "Creative Mojo" helps build capacity and well-being in both beginning and experienced drama teachers K-12. Creative Mojo" (CM) is a term used to describe a person's ability to tap into their creativity and produce work that is original, imaginative, and engaging. It is the energy, passion, and inspiration that drives creative expression. It enables educators to find new ways into teaching content that may be stale, or out of the ordinary. When someone has found their 'creative mojo', they are able to generate new and exciting ideas, take risks, and bring their unique perspective to their work. "Creative Mojo" can be present in any creative endeavour, including drama education, writing, art, music, and more. It is often described as a feeling of being "in the flow" and fully engaged in the creative process. Schools can sometimes make educators feel uncreative amid the paperwork and data, but by focussing our perspective on the whole picture in and out of the classroom, we can better prepare ourselves for better engagement from our students. The workshop will assist participants in finding their creative mojo - showering them with strategies, activities and discussion on how to work smart in a 2023 (and beyond) classroom environment and the importance of well being in keeping that same dynamic classroom and it's participants alive and joyous each and every day.

HENRIETTA STATHOPOULOUS MA (Comms) BA Dip EdCERT IV Workplace Training and Assessment, Cert III Live Production and Technical Service. Henri has been involved in theatre / education as an artistic director, director, singer, actor, teacher, writer, designer, dramaturg and producer. Currently Education Officer K-12 with Arts HQ (previously CaSPA) Sydney Catholic Schools incorporating both curriculum and artistic programs, her work revolves around working with schools, incorporating the artists in residence into various programs, in-school mentoring, planning and running NESA accredited HSC masterclasses and TPL along with writing curriculum resources to assist teachers. In 2022, her Entertainment Industry skills were utilised as Back of House Manager and coordinating student VET crews for School of Rock at Acer Arena that saw her coordinating 2500 students teachers, and volunteers as well as being part of the creative team for the overall production. As a Drama and VET Entertainment Industry teacher for many years she has enjoyed sharing her skills with both students and mentoring numerous beginning teachers giving them the skills to pursue their own creative lives. She strives to give students opportunities beyond the classroom and is a strong advocate of arts education and teacher well-being.

A sought after teacher advisor for various theatre companies, Henri is currently on numerous Education Teacher Advisory panels, including Riverside Theatre, Monkey BAA Theatre and now STC. In 2006 she was awarded the NSW Education Ministers and ACE Award for Quality Teaching for services to the Creative Arts. Four of her VET students have been nominated for VET student of the Year NSW with 2 going on to receive the Award. In 2014 Henri herself was a finalist in the Western Sydney region NSW Training Awards for VET Teacher/Trainer of the year. She has presented both nationally and internationally at Drama conferences; is currently on the Cross Sector Curriculum Advisory Committee for Creative Arts; is a proud member of Drama NSW and MEAA and has been in education for over 36 years - still happily learning new ways to assist her colleagues, students, working through a pandemic, changes in curriculum, and the numerous demands of being a teacher in 2023 and beyond.

2C

Clare Twist, Barney Langford & Nel Kentish

ROOM X602

Friday - 11.45am

Holding the compass

Tantrum Youth Arts is the only professional youth arts company in the Hunter Region boasting a 46-year history and working from and with a rich national and international body of youth arts practice. Youth Arts is unique in that it opens new and safe spaces for young people to express their identity/ies and voice and to work from and with an approach of dialogue and co-creation with professional youth arts workers; a process that mirrors contemporary performance practice (Trayes et al, 2012; Ennis & Tonkin, 2018; Howard 2022). This presentation will be a facilitated discussion with one of the founders of Tantrum Youth Arts (then 2til5 Youth Theatre) Dr Barney Langford and current Creative Director Penelope (Nel) Kentish. Facilitated by Dr Clare Twist, Barney and Nel will reflect on the challenges, methods and (new?) directions of holding spaces of dialogue with children and young people in the work and ethos of the Company. Their discussion offers a unique vantage point from which to comment on the changing face of 'challenge' as the Company has navigated the changing seas of youth discourse, education and arts policy, and our post-pandemic society.

CLARE TWIST is a researcher, manager and educator. She has a PhD and a Bachelor of Arts (Drama Hons) from the University of Newcastle. Clare has worked for local, state and the federal government in arts and education consultancies, audience development and arts programming for children and young people. In the not-for-profit sector she has held roles in strategic planning and arts management. Most recently Clare was the Performing Arts Discipline Liaison and Lecturer in Performance at the University of Newcastle. Clare has published on cultural policy and the Australian theatre sector, professional arts partnerships in schools, collective impact approaches to young children starting school, and teaching devising and collaboration in contemporary performance making in tertiary settings.

BARNEY LANGFORD is the founding Co-Artistic Director of 2 Til 5 Youth Theatre (now Tantrum Youth Arts). Barney trained as a teacher and taught in schools in the Newcastle area for a number of years and co-founded 2 Til 5 in 1976. 2 Til 5 was a pioneer youth arts company in developing an Australian model of playbuilding that positioned young people at the centre of the work. Barney has also been the Manager of the City of Newcastle's Youth Venue and in 2013 her was elected as a councillor for Lake Macquarie City Council; a public office he held until 2021. In 2020 Barney completed a doctorate at the University of Newcastle and he is currently writing a book for publication in 2024 based upon the work of his doctoral thesis.

NEL (PENELOPE) KENTISH is the current Creative Director of Tantrum Youth Arts. She is a theatre maker and teaching artist. Nel has a Bachelor of Arts (Communication – Theatre/Media) and a Master of Arts Practice (Performance) from Charles Sturt University, and a Postgraduate Diploma in Community Cultural Development Practice from University of Melbourne. Nel's work with NSW-based performance company Big One Little One has toured to countless festivals across the country, been nominated for a Green Room Award (Blind Date, 2012), and in 2013 won the Best Live Art award at Melbourne Fringe Festival for their immersive, one-minute show Confetti. She has worked as a director and workshop facilitator in theatre for young people in Bathurst, Sydney, Newcastle, Melbourne, Ballarat, Thailand, and in New Jersey, USA.

2D

Loretta Visser

ROOM X803

Friday - 11.45am

Tribe Workshop – Utilising Boal & voice to unite as one tribe

In these times of uncertainty and recent isolation, this practical workshop joins the powers of breath and vocal release with the unifying forces of Augusto Boal's world-famous methods of transformative theatre. Borrowing what Richard Schechner said about Boal, "You have achieved what Brecht only dreamt of and wrote about: making a useful theatre that is entertaining, fun, and instructive. It is a different kind of theatre – a kind of social therapy... it focuses the mind, relaxes the spirit, and gives people a new handle on their situations" – it sounds like an Antidote to me! This workshop has 3 key areas: Breathing and Releasing, Voice and Sound, and Exercises and Games from the Theatre of the Oppressed. This will culminate in the creation of a TRIBE – uniting participants through their art. With Boal's exercises permeated throughout, this 90-minute workshop will begin with releasing unnecessary tension. Participants will undertake a gentle sequence of movements and deep breathing exercises to 'move the breath' throughout the body. Feeling revitalised, voice and sound work via communal chanting, resonance humming, and a mixture of Boal's playful games will move participants into the final stages where they will undertake further Theatre of the Oppressed exercises to create a TRIBE. Participants will have fun engaging in well-known games such as 'The Peruvian Ball-Game', 'Carnival in Rio', 'Cat & Mouse', and 'The Modelling Sequences', and perhaps try out a few ones that may be new to them. The focus is not upon the Theatre of the Oppressed and making a performance, but instead to use Boal's playful activities to reconnect and unify, to trust and share, to celebrate our playful humanity – as only Drama can.

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LORETTA (RETT) VISSER is the founder and presenter of Mouthful of Marbles, specialising in delivering workshops to assist teachers to make the most of their voices and to take care of their voices. Since graduating from NIDA as a voice coach in 2005, Rett has presented various versions of these workshops in a range of schools and universities, including Sydney University and the University of Newcastle over the last twenty years, for teachers and preservice education students; finally launching Mouthful of Marbles in April this year. She has also presented voice-focused workshops for Drama at state and national levels and contributed to the Drama NSW publication 'JEDA'. Her book, *The Teacher's Voice* was published back in 2006 by Thomson press, and Loretta is looking forward the launch of a second edition later this year. Alongside her voice coaching, Loretta is a classroom teacher of Drama with 25 years of experience. Currently living on the border of the lower Gold Coast and teaching at Lindisfarne Anglican Grammar School in New South Wales, Loretta teaches Stages 3 – Stages 6 (Grades 5 – 12) Drama, whilst also having the pleasure to take Stage 2 Drama (Grades 3 & 4) one day per week at the school's junior campus. Having previously been the Leader of Creative and Performing Arts at St. Joseph's College (Banora Point) and Head of Drama at Wenona in Sydney, Loretta has also been a member of the HSC Drama paper writing team and a marker of Drama. A passionate educator, Loretta firmly believes that Drama is the most important subject to create well-rounded and creative future leaders – though she may be slightly biased!

2E

George Kemp & Jacqui Cowell

ROOM X601

Friday - 11.45am

Teenage subtext- what our teenagers aren't saying. A practical workshop exploring how drama helps us become better listeners

This is a practical workshop on how to unlock subtext, not only in texts, but in the ever-changing teenage life. This session is active and dynamic and explores not only the question of "what is your character saying?" But more importantly, "what is your character actually saying?" How do young people find hope and remedy in these turbulent times? One possible answer to this question is finding meaning. And how do we find meaning in drama? Through subtext. This Workshop explores the unlocking of meaning through subtext using two ATYP commissioned texts, written specifically for young people– Tully and Pinecone and Shack. These two texts explore young people's desire for safety. In Tully and Pinecone, it's a teenager wanting a safe home, away from all the noise. In Shack it's life or death, when a sudden blizzard hits a group of school students in Antarctica. Both plays both follow characters in crisis and a state of change. How do young people relate their own (he)artful experiences to those we see on stage? How do we encourage students to find safety amongst all the drama? It's by really listening and taking on what the characters are saying. If the dialogue is just the tip of the iceberg, what is in the vastness that lurks below the water? Text work need not be boring, and this session gives teachers tools to take back to the classroom in order to mine their texts more deeply. As Tom Stoppard once famously said, "words words words. They're all we have to go on". This workshop is perfect for secondary, primary and community drama teachers.

GEORGE KEMP is a Sydney based actor, director, writer and educator. He trained at Charles Sturt University in Bathurst and completed his Masters in Classical Acting at London's Royal Central School of Speech and Drama. As an actor, he has appeared on stage in *Rosencrantz and Guildenstern are Dead* and *Cyrano de Bergerac* for Sydney Theatre Company, *Othello* and *The Taming of the Shrew* for Sport for Jove, *As You Like It* and *Henry V* for Pop-Up Globe, *Bull* for Red Line Productions, *Longing* for The Hampstead Theatre (UK), *The Bowl* for The Young Vic (UK) and in the national/international tours of *The Play That Goes Wrong* and *Peter Pan Goes Wrong*. He has appeared most recently on screen in *Doctor, Doctor* and *Drunk History*, as well as multiple national and international advertising campaigns.

JACQUI COWELL is a drama teacher, director and arts manager. She is currently the Education Manager at Australian Theatre for Young People and has been the Education Manager at Sydney Theatre Company, NIDA, AFTRS and Bell Shakespeare. She has extensive experience as a Drama teacher in Sydney schools including St Catherine's School, Newtown High School of the Performing Arts and Santa Sabina College, teaching Year K-12 Drama and directing plays and musicals. Jacqui's background is as a singer and performer, having recorded and toured with the Australian band 'Girlfriend' in the 90's.



DAY ONE Session 3 – 3:15 – 4:45pm

3A

Marthy Watson & Nicole Delaney**ROOM X204**

Friday - 3.15pm

Negotiating the enactment of the arts curriculum in primary school classrooms

The arts play a critical role in assisting students in understanding their world and offer opportunities for creative ways to build agency, compassion and critical understanding. When teachers and students engage in embodied experiences, they open spaces to create authentic responses to challenges and change. However, the marginalisation of drama education and the increasing pressure to privilege the academic efforts of literacy and numeracy in schools consigns students' arts experiences to the margins. The presentation reports on a research project investigating the enactment of the Australian Curriculum: The Arts F – 10 in 11 regional, rural and remote primary school classrooms in Queensland. The presenters share their collaborative experiences and insights of working together on this project which identifies a diverse range of responses pointing to the complexity of student participation and engagement in the arts through their schools and communities. Findings reveal a strong willingness and desire among teachers and school leaders to strengthen community connections through performances and partnerships and the exploration of arts immersion for the well-being of their students.

MARTHY WATSON is a lecturer in curriculum and pedagogy at the University of Southern Queensland and Director of Initial Teacher Education and Professional Experience. She has been an arts educator for over 25 years and taught the arts in secondary and primary schools in South Africa, New Zealand and Australia. Her teaching and research mainly focus on reflective practice through arts-based learning and student engagement through the arts. She is particularly committed to integrating arts practice in the primary school classroom through storytelling and the use of visual literacies. Marthy has worked on numerous research projects supporting culturally and linguistically diverse communities through arts practices. Currently, Marthy is leading a research project in four rural and remote primary schools in Queensland. Working alongside teachers, the project endeavours to support arts and classroom teachers to implement the Australian Arts Curriculum (Foundation – Year 10) in an integrated manner to support student engagement. She strongly advocates for the arts and regularly presents at conferences and arts workshops in schools.

NICOLE DELANEY is an experienced teacher and teacher educator, currently a lecturer in Early Childhood Education at the University of Southern Queensland. Prior to this Nicole has experience as an early years teacher in regional early childhood and primary settings. Her research interests are located within the broader early childhood field with specific interests in arts-based practices, early mathematical thinking and social inclusion. Nicole is an advocate for children's voice.

3A

Elizabeth Scott**ROOM X204**

Friday - 3.15pm

How to help and support young actors experiencing anxiety

Anecdotal evidence suggests that teachers in secondary and tertiary drama contexts are observing an increasing number of students experiencing anxiety, year on year. In recent cohorts entering vocational actor training at Perform Australia, as many as 50 to 100% of students generally notify of anxiety disorders at the time of enrolment. While this may or may not be reflective of the general population of today's teenagers, the impact of anxiety becomes apparent during drama activities and exercises, in performance anxiety prior to productions, in resistance to vulnerability, and in self-judgement when it comes to doing the work of the actor. Teachers and tutors have a duty of care towards those experiencing mental and psychological difficulties in drama classes, but sometimes feel ill-equipped to assist or student actors who are experiencing these issues - and yet instinctively, many of us sense that engagement with drama should be able to help students with their anxiety. The good news is that active steps can be taken by teachers and trainers to reduce anxiety and help students become better performers. In this paper I draw on my experiences both as a counsellor and trainer, explain the common causes of anxiety, and share some of our observations from more than a decade of actor training at Perform Australia, including how we train our staff, and what we teach young actors in order to overcome the challenges of heightened anxiety. Practical suggestions will be provided to assist teachers who may be working in secondary or tertiary contexts with young people who want to act, but who are hampered by personal inhibitions and anxieties.

ELIZABETH AVERY SCOTT is a playwright, educator, theatre producer, counsellor and arts entrepreneur. She is CEO and co-founder of Perform Australia, a drama school and registered training organisation delivering qualifications in acting, with its headquarters in Canberra and operations extending to NSW and QLD.

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Elizabeth holds a Bachelor Degree in Mass Communications from Macquarie University, a Master of Arts Practice in Scriptwriting from Charles Sturt University, a Certificate IV in Training and Assessment, a Diploma of Counselling and a Graduate Diploma of Relationships Counselling among other qualifications. She began her working life as a journalist and later moved into technical writing, public affairs and human rights advocacy, working in several non-profit organisations in Sydney and Canberra. In the early 2000s she turned her hand to writing for the theatre. She was nominated for the prestigious Rodney Seaborn Playwrights Award for 'My Own Private Bonhoeffer' in 2009, which was later renamed 'Lies, Love and Hitler' for its premiere season at The Street Theatre in Canberra in 2010. Her other plays include 'The Thing That's Missing' (2023), 'Sanity' (2020), 'The Park' (2020), 'Chez Francois' (2019), 'All That I Am And All That I Have' (2018), 'The Rational Dress Society and Other Tales' (2017), 'Australurbia' (2016), and 'The Sound of Musicals' (2014, co-written with Glenn Braithwaite). Although better known for writing than acting, Elizabeth appeared as 'Gretz' in the ABC mini-series, 'The Boffin, The Builder and the Bombardier' which first aired in 2013 on the ABC. Elizabeth has produced well over 100 theatre productions over the past fifteen years, including her own works, professional theatrical productions through Honest Puck theatre company, and many student productions. Elizabeth has a special interest in supporting and sustaining the mental health of student actors.

3A

Sarah Barnard

ROOM X204

Friday - 3.15pm

Teaching Shakespeare in the primary classroom

Primary school children are flexible and keen learners. Students enjoy learning through play and drama is the perfect subject to foster creativity. Opportunities are endless when teaching drama in the primary classroom. There are so many ways that you can challenge your students. They truly have open hearts and minds when it comes to learning about new things. After spending four days working with Bell Shakespeare as part of the Regional Teacher Mentorship program, I came back inspired to bring Shakespeare to the students at St Michael's. Equipped with practical ideas I was keen to share my passion and excitement with my students. I was extremely fortunate to work with some enthusiastic stage three students delivering drama lessons as part of the Creative Arts syllabus. In my presentation I will discuss practical ways that you can engage Primary school students in Shakespeare and share some success stories when teaching Shakespeare at this level. I will also discuss some cross curricular opportunities. 2023 is the 400th anniversary of the publication of Shakespeare's first folio. This is the perfect year to introduce the magic and wonder of Shakespeare to younger learners.

SARAH BARNARD is the Principal of the Talent Barn Theatre School. Sarah was on the Bell Shakespeare Regional Teacher Mentorship program in 2022. She completed a degree in English and Drama at the University of Central Lancashire, UK, specialising in Shakespeare. On completion of her degree she relocated to Australia and studied at UNSW. Sarah has taught Drama in Sydney at St Ignatius College and in the Sydney Diocese. She is studying a Masters in Arts - Theatre and Performance and has a passion for Shakespeare and Arts education. Her current research interests include Shakespeare in the Primary school.

3B

Kaylee Hazell & John Nicholas Saunders

ROOM X703

Friday - 3.15pm

Drama, literature and becoming deeply literate: new offerings and audiences

Research spanning more than three decades demonstrates unequivocally that empathy and compassion and other personal dispositions and capabilities are fostered alongside deep literary and literacy development through the aesthetic processes and creative experiences inherent in partnering quality literature with drama-rich pedagogies. In addition to School Drama Classic, STC offers a range of professional development sessions to support teachers and students to become more confident communicators, critical and imaginative thinkers, and informed and active participants in the classroom. In this session Kaylee and John will briefly explore the theories and research underpinning School Drama Classic and provide an interactive and practical snapshot of two of the new offerings for School Drama Professional Learning Staff Days (NESA Accredited PD modules).

Reading deeper: Inferential comprehension and making meaning

Support students to engage deeply with quality children's literature, using drama to explore character, context and meaning.

Building confidence: Oral language and communication

Learn how every student can be supported to become a confident and skilled communicator, using drama approaches that give students scaffolded opportunities to express themselves with purpose.

Cont'd

Cont'd

KAYLEE HAZELL is the Education Officer at Sydney Theatre Company and had been a Teaching Artist on the School Drama Program since 2015. After completing a Bachelor of Performing Arts (Actors Centre/UNE) Kaylee began facilitating workshops with Australian Theatre for Young People and other arts companies where she found a perfect place of belonging and exploration in the world of drama education. An advocate for young people's participation in all aspects of the performing arts, Kaylee is passionate about creating pathways for all young people who experience barriers to accessing high quality theatrical performances and drama programs.

Dr JOHN NICHOLAS SAUNDERS (B.Cl, B.Ed, M.Ed (Research), PhD) is the outgoing Head of Department: The Arts at Ambrose Treacy College, Brisbane. He has recently been appointed to the role of Lecturer in Education at Australian Catholic University, Brisbane. John currently holds the following positions: Vice President, Drama Australia; Chair, National Advocates for Arts Education (NAAE); Sessional Academic at Griffith University; Honorary Associate, The University of Sydney; Committee Member, AITSL's School Leadership and Teaching Expert Standing Committee (SLTESC); and Board Member of Australian Plays Transform.

Prior to joining Ambrose Treacy College, John was Director of Education & Community Partnerships at Sydney Theatre Company (STC). He continues to be involved in the Sydney Theatre Company's Education and Community programs as an honorary associate. John's Masters and PhD research focused on the impact of STC's School Drama program on student learning. He has worked as an educator across primary, secondary, tertiary, and juvenile justice contexts. He is a proud past President of Drama Queensland, Drama New South Wales, and Drama Australia.

3C

Catherine Grootenboer

ROOM X301

Friday - 3.15pm

Being seen and counted! 21st Century, deeper learning, and credentialing ideas for the drama classroom

My presentation will be sharing the main precepts of Deeper Learning in relation to Drama pedagogy and the Drama curriculum. It will show how this sort of work can then be used to begin to credential students with any of the 6 Cs. This will be done through the presentation of a unit of work for Year 9 Drama students completing a staged Drama production. Delegates will gain an understanding of the Deeper Learning construct, how it has been applied to a unit of Drama work, experience aspects of that unit, and apply the 6 C dimensions in order to begin the process of credentialing.

CATHERINE 'CJ' GROOTENBOER has been a Drama teacher for over 20 years in both public and private education sectors. She has been an HSC marker for many years and led teacher workshops in the HSC elective topic of Multi-Discipline Theatre. CJ has directed multiple student Drama productions and feels that Drama should be a compulsory subject for all students at some point in their education.

3D

Kathy La Brooy

ROOM X402

Friday - 3.15pm

The collective breath: using the voice and presence to connect with each other and to the text

How do we empower people to connect in today's society? How do we enable those to find their free and natural voice in these challenging times? Using Patsy Rodenburg's three circles of energy and her vocal techniques we will work on how to be present in your own body and with others. We will look at how to align the body, get the breath down and how to place the voice forward. To hear and be heard.

KATHY LA BROOY is Head of Drama (Performance) at St Andrew's Cathedral School in Sydney. She has been a Drama teacher for over twenty years, having taught in London, Vienna, Singapore, Hong Kong, Perth and now Sydney. Kathy holds a BA in English with a double major in Theatre and Public Relations from Curtin University, Perth, Australia and a Graduate Diploma of Education in Secondary Drama from Edith Cowan University, Perth, Australia. She is the only person in the world to hold both a Master of Arts in The Advanced Teaching of Shakespeare from the University of Warwick in association with the Royal Shakespeare Company, UK (Distinction) and be a Patsy Rodenburg Associate in voice and presence. As a voice teacher, she specialises in teaching Patsy Rodenburg's techniques and Three Circles of Presence. Kathy has presented workshops for both VASTA and British Shakespeare Association on Voice and Presence and Shakespeare. She has also led vocal workshops at AISWA and DramaWest for Drama teachers in Western Australia. Kathy has her own company, Engaging Voices where she gives vocal and Shakespeare workshops to individuals, schools and organisations.

3E

Richard Sallis, Prue Wales & Chris Summers**ROOM X803**

Friday - 3.15pm

Matter of stories, stories that matter: Exploring ways to create contemporary Research-based Theatre with secondary and tertiary students, using artefacts as a stimulus

In this workshop, participants will explore ways to create contemporary Research-based Theatre with their upper secondary and tertiary students, using artefacts as a stimulus. The artefacts will be derived from a range of everyday sources from the participants' public and private personas and will be used to create new stories that matter. Adopting an autoethnographic / reflective-practitioner lens, participants will work with, reinterpret, develop and curate their own collection of physical, memory-based, multimodal and embodied artefacts. Participants will work collaboratively to create short pieces of Research-based Theatre, while considering: why are these artefacts important, what makes our stories matter, and what does it mean to be responsive to these times? Participants will then discuss how these processes of artefact gathering and theatre devising can be used as a model for students to analyse, critique and create a collective understanding the times in which we live in to envision possible futures.

RICHARD (JOHNSON) SALLIS (B.Ed, M.Ed, PhD) is an academic and playwright/ethnodramatist. He is Head of Drama/Theatre Education in the Melbourne Graduate School of Education at the University of Melbourne. His research areas include Arts-Based Research and Research-based Theatre, drama education, initial teacher education (ITE), and diversity and inclusion in education.

CHRIS SUMMERS (BCA (Hons)/LLB, GrDip Dramatic Arts, MTeach, PhD) is an award-winning playwright and Lecturer in Arts Education (Drama) at the Melbourne Graduate School of Education (University of Melbourne). A former NEXT STAGE playwriting resident at Melbourne Theatre Company, Chris's research is centred on the intersection of playwriting, Research-based Theatre and new approaches to qualitative methods.

PRUE WALES (B.Ed., M.Ed., M.A., PhD) is an educator, researcher and theatre maker who has worked in schools and the tertiary sector in Australia, Singapore and Hong Kong. An experienced Research-based Theatre practitioner, writing for both stage and screen, her work focuses on education, identity, power and control. An experienced teacher educator, she currently lectures in drama and arts education at the University of Melbourne.



ANTIDOTE

DRAMA AUSTRALIA NATIONAL CONFERENCE

2 & 3 June 2023

VINTAGE NIGHT AT THE VIC

Enjoy a night
of celebration
in the historic
Victoria Theatre

SPECIAL EVENT

Join us for a
celebration
of our drama
community
and our ongoing
work as
antidote to
the times.

CONTEMPORARY VAUDEVILLE - FUN & FROLICS
SPECTACULAR THEATRE - DRINKS & CANAPES - LOTS OF LAUGHS

Friday Night - 2 June

Victoria Theatre, Perkins St, Newcastle

Tickets are included in
conference registration
fees for all delegates.
Additional tickets for this
event are available for family
and friends (\$50 per person).

More Details:





Come and enjoy a fabulous night of popular entertainments and celebration in the wonderful historic Victoria Theatre, the oldest theatre in NSW. Join us for a hearty celebration of our drama community and our ongoing work as antidote to the times.

Come and enjoy a fabulous night of popular entertainments and celebration in the wonderful historic Victoria Theatre, the oldest theatre in NSW. Join us for a hearty celebration of our drama community and our ongoing work as antidote to the times.

We are staging a night of contemporary vaudeville fun and frolics, with drinks and canapes and lots of laughs at this spectacular theatre in Perkins Street Newcastle.

Come dressed for the part, reminiscent of the golden era of variety at the Vic, when audiences thronged to the venue for local and international touring acts in all their splendour.

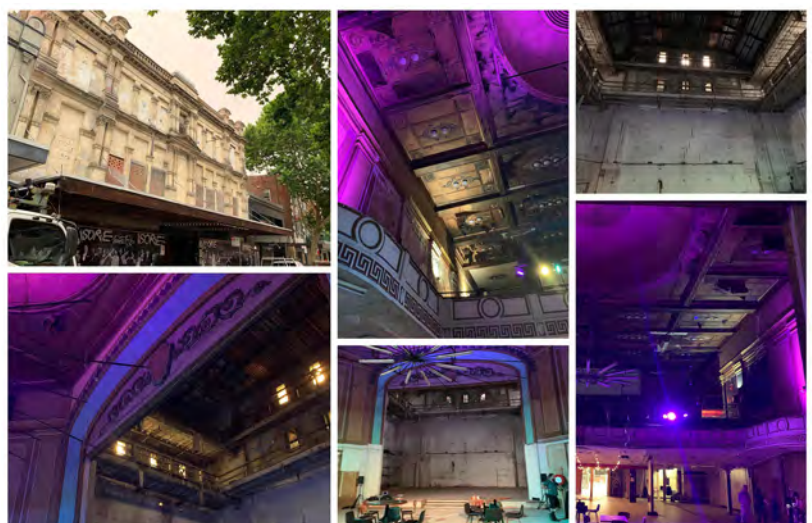
Dress up in your best vintage outfits from the early 1900s, to conjure up some of the spectacle of the Vic's vibrant heydays and maybe, we can wake the theatre's own ghost to join us in our celebrations!

This marvellous, historic gem, the Victoria Theatre is soon to be refurbished by Century Venues and is being reopened just for us for one night only on the 2 June. Ours is the final event scheduled in the theatre before major renovations begin. The Vic is due to reopen in 2024 as a major performance venue for the Hunter region and the country.

Throughout the event we will be entertained by a wonderful bill of vaudeville acts and some music to get us all dancing. Stay tuned for more information about our variety program and the performers.

Tickets are included in conference registration fees for all delegates.

**At the historic Victoria Theatre,
University of Perkins Street,
Newcastle, NSW**



THE PERFORMERS

Anna Gambrell

Anna Gambrell (they/them) aka King Chad Love is a Sydney-based Drag King, producer, musician and composer performing across Australia. As a singing, swinging King, they have performed at The Kings, Queens of Joy and Club King at The Imperial Erskineville. In August 2022 Anna performed on the main stage at Drag Expo in Melbourne and spoke on a panel about AFAB representation in Drag. As part of Sydney WorldPride Anna performed a 90's parody cabaret called I Want it That Gay at Hayes Theatre Co. King Chad Love will swoon and croon you, with a mix of classic and modern bangers!



King Chad Love

Joel Howlett



Joel Howlett made his first magic performance for an audience at the age of seven, when he was invited to perform on an NBN Television Telethon (1997). A short time later, television audiences saw him again when he appeared on Hey Hey Its Saturday!

Since those early days Joel's showmanship has matured and taken him around Australia and the world, where he has appeared, in his own right as the Australian Representative at Disney World Florida for The Millennium Dreamers Summit, Featured Guest Artist at the Riviera Hotel, Las Vegas for the Society of American Magicians Convention and Featured Act on The Gala Show at the Adelaide Magic Convention.



Joel is also called upon to share his skills at "Magic Lectures" for his peers as well as being a popular guest Teacher at circus schools such as Warehouse Circus Canberra and Roundabout Circus Central Coast. He had also done consulting work for Theatre Companies such as Hunter Drama when "special effects" (moments of magic) have been required in stage productions.



In 2018 Joel was awarded the CONDA Award (Newcastle Theatre Community's Highest Honour) for "Best Theatrical Event"!

Joel is very proud to be appearing and disappearing at our Drama Australia Conference night!



DAY TWO Session 4 – 10:30 – 11:15pm

4A

Carol Carter & Lisa Paris

ROOM X201

Saturday - 10.15am

Arts-based education research: Insights and journey towards establishing a Creative Learning hub

This paper highlights emerging findings from a collaborative Creative Practice in Education Research and Innovation Support Program project (Curtin University). This project aims to investigate the logistics, feasibility and framework for a creative practice in education hub drawing on international and national examples and best practice. These emerging findings, drawn from a systematic literature review and survey and interview data will provide the foundations for a creative practice research hub within the School of Education at Curtin which will support the positioning of Curtin University as a centre of Excellence in Arts-based Education research. It is envisaged that, while initially designed for Curtin University, this will lead to a national and international online hub repository and website. This website will have the capacity to lead the debates and practices around research framing, data collection and participation engagement, analysis and evaluation, as well as broad dissemination and rigour of Arts-based Education Research (ABER) practices and outputs. The aims and initial findings for this hub resonate with the Drama Australia themes of opening up 'space for sharing innovative drama practice and research', collective insights, and locating new directions. A particular knowledge gap which will be explored in this project is how aspects of ABER can be integrated with other qualitative methods in education. As Arts-based research makes use of artistic processes and forms in the participation and presentation of research, part of this research story will be presented in the form of a storytelling and ethnodramatic performance. Ethnodrama adapts and uses ethnographic data to create and present a performance. The ethnodrama, for this paper, is designed as an evocative text that will also act as a stimulus for discussion with conference participants in relation to the creative practice research hub.

CAROL BECK CARTER is a senior lecture in Performing Arts and Early Childhood Education and Director of School Experience and Community Engagement in the School of Education at Curtin University, Australia. She has taught at a number of universities in South Africa and Australia. She served on the Drama New South Wales committee, is regional director of the International Association of Creative Arts Therapies and Education (ICAET) and is review editor of the NJ journal (Drama Australia). She has published and presented numerous papers, books and workshops both nationally and internationally. Her research areas include cultural and linguistic diversity, alternative approaches to learning and teaching, drama education, early childhood education, initial teacher education and Arts Based Educational Research (ABER).

LISA PARIS is a Senior Lecturer in the School of Education at Curtin University. Lisa is the Arts Education Coordinator at Curtin University and served as the Academic Lead for the Curtin University School of Education Professional Learning Hub 2018-2019 inclusive which provides continuous professional learning to the WA in-service teacher community across all subject disciplines. She worked as a K-12 visual arts specialist teacher and Head of Learning Area (Arts) in WA schools over 20 years and was President of the Art Education Association of WA for 3 years before her appointment as a Senior Lecturer within the School of Education at Edith Cowan University Perth in 2004. She won the ECU Vice Chancellor's Award for "Programs that Enhance Post-Graduate Education" in 2008. Lisa is the joint recipient of significant funding for research projects including an Australia Research Council (ARC) Linkage Grant in 2011. Her research interests encompass pre-service arts teacher education, mentoring of beginning arts teachers, as well as the role of the arts in facilitating inclusion for vulnerable individuals/populations.

4A

Sylvia Morris

ROOM X201

Saturday - 10.15am

Informal curriculum as a pedagogical 'antidote'

Australia faces the inevitable reality of transnationalism. Nowhere is this truer than in-school compositions. In NSW for example, 1 in 3 students come from language background other than English (LBOTE), or what is now known as English as an additional language/dialect (EAL/D). How then might Australian Drama educators promote the global ethos of multiculturalism and tolerance in their classroom domains? In my presentation, I'll problematise how our curriculum promotes eurocentrism, and by extension, negates the values of a multicultural and multi-ethnic Australia. I'll illuminate pedagogical practices that undermine cultural tolerance and the tenets of the 2019 'Alice Springs Declaration' mission that aims to promote and improve the learning achievement of ALL young Australians.

Cont'd

Cont'd

I'll draw from personal experiences both as a doctoral researcher and educator, to exemplify how inadvertent exclusionary practices affect both transnational and non-transnational students, plus practical ways to mitigate them within our classroom spaces. I argue that in the era of internationalisation of cultures, the pedagogical 'antidote' Australian educators must arm themselves with, is one that emphasises global citizenship and the equality of all peoples and cultures.

SYLVIA MORRIS is currently finalising her doctoral program at the University of Newcastle. Her research interest is in pedagogy, curriculum development, social justice, and equity in educational leadership. She is a great advocate of 'Culturally Responsive Pedagogy'; a student-centred teaching approach that incorporates both formal and informal curriculum to emphasise global citizenship and the equality of all peoples and cultures. She presently coordinates Drama at a metropolitan Sydney school (WCCS) in tandem with her post-graduate studies.

4A

Patrick O'Shea & Paul Howe

ROOM X201

Saturday - 10.15am

Pocketfuls of hope and happiness in a disrupted landscape

As Drama claws its way as a pedagogy worthy of support from the isolation and decline of the Covid times, we explore two success stories of creativity where students led the learning to create their own iteration of stories worth telling. We hear from them why Drama pedagogy matters and why it matters now more than ever, to move to think...

PATRICK O'SHEA has been a Head of Drama for 23 years and a Drama teacher before that for 12 years. Initiating the College Musical Creative Learning Project at the Concourse Theatre, the Michael Naughtin Fellowship and Thomas T Roberts Fellowships and overseas study tours, together with liaison with the CREATE Centre and the 4Cs Transformative Learning team and the works of Bill Lucas, PISA have informed his view on what Creativity in schools should look like in the near future. His area of passion lies in the intersection of Drama and Creativity pedagogy; this learning and well-being space in a post (?) Covid Data driven, ATAR led educational environment and Industry Professional Partnerships for improving the creative and learning opportunities for the students in our care.

PAUL HOWE (MSc, BMus Ed) has been the Head of Music, at St. Joseph's College since 2016. He leads a large team of curriculum and co-curricular music at the College, incorporating an extensive performance calendar, and including collaborative performance engagements. Previous to this appointment, he resided in Dubai, UAE, where he was Director of Music and team lead for Performing Arts K-12. He has experience with the International Baccalaureate continuum, having lead workshops for many years across Europe and the Middle East. His passions are contemporary teaching and learning practices, using research to inform practice, learning how to learn (dispositional learning).

4B

Mathew Clausen

ROOM X320

Saturday - 10.15am

Staging Ideas: from concept to performance

Concept based programming is designed to extend student thinking and is especially effective for students who are mildly to highly gifted. A concept based approach to programming has many applications to the Drama classroom. In this practical workshop, participants will follow a process that merges physical theatre skills and concept based programming to start students on a path to devising engaging performance work.

MATHEW CLAUSEN is Head of Performing Arts at Loreto Kirribilli and is the author of the Drama textbook Centre Stage now in its third edition. He has acted as an educational consultant for the Sydney Opera House education programs and was a member of the AFTRS Education Advisory Committee and The Ensemble Theatre Educational Advisory Committee. Mathew has also been a NESA Supervisor of Marking for HSC Drama Projects and the HSC Drama Written Examination.

4C

Rachael Jacobs**ROOM X321**

Saturday - 10.15am

Drama and Embodied Arts as an Antidote to Racism

The world is experiencing a turn towards racial justice in which people in all communities are asking deep questions about power and privilege and ways we can all do more to be allies in the fight against racism. Combatting racism, by nature, is challenging work, yet it must be addressed in schools. This workshop approaches anti-racist education through drama and movement. The arts become a positive antidote to the darkness of prejudice, and provide a portal through which students can walk towards greater understanding. In 2022 Rachael Jacobs (Western Sydney University) was assisted by the Australia Council for the Arts to pilot arts-based anti-racism programs in NSW schools. The program, Deep Harmony combines storytelling and guided practical modules to approach difficult discussions about racism, with strategies to combat racism in everyday life. In this session participants will experience drama and movement that demonstrate positive ways to engage in cultural conversations. This practical workshop showcases strategies from this program and summarises the findings from the pilot. Participants will leave the session feeling thoughtful and challenged, but also uplifted, hopeful and more bonded with their community.

RACHAEL JACOBS lectures in Creative Arts Education at Western Sydney University and is a former secondary arts teacher (Dance, Drama and Music). She has a PhD on creativity and assessment, and her research focusses arts for creative and social justice. Rachael has facilitated art projects in community settings all over Australia, mostly working in migrant and refugee communities. She is also a community activist, aerial artist, South Asian choreographer and runs her own intercultural dance company. She was a founding member of Teachers for Refugees, is on the boards of climate action organisation, Sweltering Cities, and youth theatre company, PYT Fairfield.

4D

Matt Stewart**ROOM X301**

Saturday - 10.15am

Forum Theatre as a tool for awareness and critical thinking

A practical workshop on delivering Forum Theatre for drama and non-drama students, years 7-10, as a means of stimulating conversations around important social issues that are impacting young people today, while encouraging critical thinking. Participants will learn how to use forum theatre in one off sessions as a safe way to approach difficult subjects or how to get students to create their own forum theatre shows, (usually over 10 weeks) to delve deeper into any issues that are important to them. After participating in this workshop, teachers should feel confident to use forum theatre as a tool to not only deliver against the curriculum, but also to get young people thinking about different ways to approach different situations and how to find opportunities for change when witnessing perceived injustices. Studies undertaken by Edith Cowan University Child Health Promotion Research Centre in 2014, and further external evaluations since, have consistently found that the benefits for students, teachers and schools who take part are many, including changes in knowledge, attitude and behaviour among students, and improvements in peer and teacher-relationships. The session will be interactive and will cover how to build a forum theatre scene, how to replay and change the scene with the audience intervening, and how to take young students through the forum theatre process to create their own scenes.

MATT STEWART is one of Australia's leading practitioners of Forum Theatre. He has decades of experience as a professional theatre practitioner, manager, trainer, and facilitator. He was co-founder and General Manager of Darlinghurst Theatre Company and Darlo Drama acting school from 1992 until 2004. He was also a founding member and regular performer of Milk Crate Theatre for the homeless, where he fulfilled the role of the facilitator/joker over several years. He has successfully adapted the forum style of theatre for Access Week, youth at risk in Western Sydney, YWCA Canberra, Hornsby Council and Mind Blank Inc, where he worked as head writer, director, trainer and facilitator. He has toured Australia with Mind Blank Inc using forum theatre to raise awareness of Mental Health issues in youth and suicide prevention. Matt is currently the Program Manager of Youth Choices under the Constable Care banner in Perth Western Australia. He devises, writes and directs forum theatre shows delivered by a team of professional actors into WA secondary schools. Concurrently, he runs a program enabling school students to perform their own forum theatre shows with topics of their choosing, encouraging them to engage in meaningful discussions and guiding them through the forum theatre process. Matt is spending increasingly more time working in regional and remote communities in WA and with youth at risk, including regular sessions at Banksia Hill Youth Detention Centre. He is currently experimenting with film as a medium to engage with this demographic, while maintaining the forum theatre model to encourage further discussion and critical thinking around the chosen topics. Matt is also the founder and director of "Act Corporate Drama Training", delivering communication courses to the public and corporate sectors, using body language as a tool to enhance interpersonal and presentation skills.

4E

Jane Carter**ROOM X408**

Saturday - 10.15am

Destructive misdirection from election to election

In this practical workshop, participants will learn how to explore First Nations perspectives respectfully and meaningfully, and positively represent First Nations cultures and identities in Drama. This unit, entitled 'Destructive Misdirection from Election to Election', engages with the impact of recent damages made to First Nations sacred sites and cultural practices. Using freeze-frames, physical theatre, and Theatre of the Oppressed techniques, participants will explore the physical, cultural, and spiritual layers of Country, the damage which has been done to those layers, and opportunities for change, healing, and justice in the future. This unit engages teachers/students in developing understanding of and respect for First Nations sacred sites and cultural practices that have recently been damaged or altered through government policy or business mismanagement.

JANE CARTER has over 20 years' experience as a Drama teacher and educator. Jane is Head of Arts at Mount Waverley Secondary College Melbourne, she has also worked in various roles for VCAA in curriculum development and assessment. Jane has been a part of the Drama Victoria Committee for the last four years in the portfolios of Membership and Community Engagement and Conference Coordinator. Jane's areas of interest are Australian history and identity. She is a contributor to Teaching First Nations Content and Concepts: Advice for teachers in Victorian Schools. She has just recently presented workshops on this document in Iceland and the UK at the IDEA and IDIERI global conferences. Jane's passion is promoting Indigenous perspectives in her classroom. Her VCE drama class performed their original ensemble piece 'Advance Australia Fair' at several Drama Conferences over 2018/19. She continued the development of this practice with her 2021 Drama classes through an exploration of local First Nations histories called Marvellous Melbourne which was presented at the Drama Vic 2022 Conference. Jane also provides professional learning and support in the areas of devising theatre, drama advocacy and cross curricular activities.



DAY TWO Session 5 – 11:15 – 12:45pm

5A

Annette Thomson & Kimberley Fridd**ROOM X201**

Saturday - 11.45am

Baskets of hope and inspiration. Working together to thrive in our drama communities

Nā tō rourou nā toku rourou ka ora ai te iwi - With your basket and my basket the people will thrive

This Māori whakataukī (proverb) can be seen as a metaphor for the drama community, when we share our resources from each other's 'baskets' we can all flourish. Responding to the battleground of arts education and a climate crisis literally walking in the back door of our classrooms, Drama New Zealand has resolved to support teachers throughout Aotearoa with their resources and initiatives. This series of papers examines our advocacy, health and wellbeing 'baskets' and offers inspiring practical actions and supportive resources for our Drama colleagues in Australia. Annette asks the question how can we change the dialogue in our schools and institutions to see Drama as valued, important and academic? She will explore the Drama NZ advocacy 'basket', and share ideas to value the work of drama in our classrooms and beyond. Annette will also look at the Drama New Zealand response to crises in our communities such as the recent cyclones, the Christchurch earthquake and terror attack. and how drama can bring us back to hopeful connection and learning. Kimberley, as a practitioner in secondary and tertiary education, examines drama pedagogy as a vehicle for health and wellbeing. Kimberley uses a range of resources from the Health and Wellbeing 'basket' to integrate with her daily practice in the classroom. She has recently been exploring big ideas such as sustainability and climate justice and devising with students creating 'Drama for change'. Kimberley will share how she ensures students are safely supported to discuss and develop these concepts in a drama context. Kimberley also has a basket of tips on how teachers can look after ourselves, so that we are prepared to support our students. Drama New Zealand believes that drama is an antidote to our changing world and are bringing their baskets of hope and inspiration to Australia to share with you all.

ANNETTE THOMSON (Masters in Education, B.A. Grad.Dip Tchg (Secondary)). Annette is an experienced and passionate drama educator from Christchurch New Zealand. She is the current President of Drama NZ. She completed her Masters in Education in 2022 with a thesis entitled; "Voice, Body, Movement, Space: Perspectives and Pedagogical Endeavours of Three NZ Secondary Drama Teachers in their New Build Spaces". Annette is currently working for the University of Canterbury as a Professional Practice Lecturer and Core Education as a facilitator in Professional Development. She is committed to building resilience and supporting teachers through times of trauma and stress She enjoys the collaborative nature of the arts and when not working she loves to create textile art and tread the boards.

KIMBERLEY FRIDD (Ngā Mahanga, Taranaki): GradDip Tchg Ed (Sec), DipGrad, Adv Cert TV Prod, B.A (Theatre Studies). Kimberley is a Curriculum Fellow for the Secondary Drama programme MTchgL at University of Otago, an Executive Member of Drama NZ, the Co-Founder of Health & Wellbeing for Arts Education, and the Teacher-in-Charge of Drama and Film at John McGlashan College in Dunedin, NZ. A teacher for over 15 years, Kimberley is passionate about hauora and wellbeing in arts education. Her professional learning interests include: Applied Theatre (to provoke or shape social change), digital classroom strategies, cultural competencies in practice and collaborative projects. Kimberley was the Regional Rep and Chairperson of the Otago Southland Branch of Drama NZ for 8 years and convenor of the 2022 National Drama NZ Conference. In her spare time she likes to fill her life with films, music, cooking, and embracing Danish hygge, especially when the Dunedin weather gets cold.

5A

Naoko Araki

ROOM X201

Saturday - 11.45am

Positioning and repositioning self: drama as an intervention pedagogy for Japanese university students to enhance self-confidence in communicating in English

Expressing opinions and sharing ideas can be challenging to some university students. In particular, English language is the central focus of Japanese students' anxiety when they are asked to express themselves, compounded by secondary education focusing on translation and grammar exercises. There is even a specific term that emerged to describe themselves derogatively as 'Junjapa' meaning they are solely educated in Japan. The research project investigated a group of Japanese students in an international university in Japan where English is the medium of instruction. In such a challenging learning environment, drama was used as an intervention pedagogy to shift their focus from their anxiety in expressing their opinions in English, and create open communication in class discussions. To frame these students' relationship with English and how it is changing throughout the intervention, positioning theory was used to analyse and interpret the data set for a better understanding of how they position themselves in regards to the impact of English on their identity, social dynamics of the classroom, and in the global world.

NAOKO ARAKI (PhD) is a Professor at Akita International University. Her career as an educational researcher focused on the areas of additional language education using drama as a pedagogical intervention. Her long-standing research interest in interdisciplinary as well as implications for intercultural communication have provided scholarly opportunities to theorise everyday language and cultural practices. Her recent work introduces drama pedagogy to non-drama specialists. She takes a position as a liaison between drama and non-drama specialists.

5B

Pauline Cain

ROOM X208

Saturday - 11.45am

Student productions as an antidote to the times

In May 2020, when we were in the midst of the first wave of the pandemic I decided to retire. We had already programmed a Year 10 production of Jasper Jones for later that year, not knowing the difficulties ahead. So, without any assurances that we would be able to stage the show, we started rehearsals in June. It was a mad thing to stage a student production in the last month of my teaching career, but in the end it was the antidote to the times. Jasper Jones brought me and my students so much joy, arming us with hope and the creative remedy we desperately needed to respond to the challenging times. This presentation will look at the creative process from page to stage, and the building of a collective experience as students took on both acting and production roles. I will share interviews with cast and crew, notes and schedules for rehearsals, costumes, props, lighting and sound. This might help those new to teaching, and/or keen to develop their practice as directors. Our resolve was strengthened as we adapted our practice and the performance night in November drew near. We shared the night with a small audience of staff and Year 10 students, but, due to COVID restrictions, hundreds of family and friends joined us online. The whole process, but particularly that night, was such an (he)artful experience - one we still talk about. We told and staged a story that mattered, and we created a space for our community to celebrate and imagine a world that provoked and excited us, at a time when our world seemed dark.

PAULINE CAIN taught Drama for almost 40 years in NSW schools. She worked in Forbes, Lismore, Murwillumbah, Port Macquarie, Sydney and Coffs Harbour, and at each school directed many student productions. Pauline is a past president of Drama NSW, a committee member for 10 years, and an HSC marker in performance, projects and written examinations. She has presented at state, national and international Drama conferences and is always keen to share practice and support her colleagues. Pauline is now retired, and living in beautiful Port Macquarie, on the mid north coast of NSW. Sometimes she responds to the casual call from local schools and now, to this conference call. Pauline has recently returned from a trip to the UK, where she saw many theatre productions on the West End and Stratford on Avon. Still happy to be involved and to support her Drama tribe, Pauline is looking forward to reconnecting at this national conference in a regional setting.

5C

Renee Adele Anton

ROOM X321

Saturday - 11.45am

Playbuilding to imagine, connect, restore and empower...

Playbuilding is not just play! What better way to engage your students than to invite them into the process of creation? The Playbuilding method of devising work provides an open platform for student contributions at the same time as giving them the supportive scaffolds they need to build a drama piece that has meaning, depth and a sense of shared ownership for all participants. In this interactive Drama Workshop designed for Primary teachers, we will explore Playbuilding techniques using a variety of themes. We will engage in various methods of creating a non-scripted drama piece such as:

- warmups for body, voice and group dynamics
- brain storming participants' ideas
- creating a moving or still tableau
- working with soundscapes
- small groups scenes & segments
- role / character building
- music and props as stimulus
- rhythm, poetry & spoken elements
- shapes, lines, freeze and transitions
- using a narrator or storyteller
- mind mapping and planning to find ultimate meaning

We will look at the theme of togetherness, examining simple representations of societies' ideas and expectations at a child's level. We will consider paths to problem solving and the impact of our choices, small and big. Together we will discover how being united makes us powerful while at the same time seeing the importance of listening to each and every person's thoughts and point of view. We will consider ideas about togetherness and being apart that have grown from our recent collective experiences. As teachers, a key component of our daily work is in the making of choices that fit gently and lovingly in the moment and quite often in Drama it's about going where the story takes us. If we can apply these philosophies both in the classroom and in the outside world, we will go a long way towards providing some resolution to life within a fast changing landscape on a quickly turning planet.

RENEE ADELE ANTON is a passionate Drama educator with over 20 years' experience teaching exclusively in the Arts. Throughout this time, she has been widely known for creating and implementing Drama and Dance programs across large communities of schools in the Sydney area. Renee's career in Arts Education has included roles in and outside the classroom, facilitating performing arts opportunities for well over ten thousand students across NSW Public Schools, providing uplifting and unique experiences from high profile events in large theatres to school and community wide festivals. She has held positions in Project Management with both The Arts Unit and the Department of Education and chaired the Arts Education Planning Group in Sydney Region for almost a decade. Renee believes in the transformative power of Drama in education and has remained committed to working with students in the Primary setting through her contributions to specialist workshops, resourcing, curriculum and teacher training. She has worked extensively in the area of Primary Drama skill development and learning continuums, employed both as a writer and project consultant for the Department of Education and NESAs. Renee has been highly regarded for her work on programs such as Create East, Create South, Primary Play Day, Primary Dance Day, Sydney Region Drama Festivals and Camps and most recently initiation of a local Film Festival and Drama teacher mentoring via the Creative Arts Statewide Staffroom. She has previously taught at Drama at Summer Hill Public School, tutoring teachers in Creative Arts at Western Sydney University and taking a State Drama Ensemble at The Arts Unit, and will be teaching at Leichhardt Public School as of Term 2, 2023. Renee believes every student can succeed through learning Drama and that the Performing Arts should be accessible and enjoyable for all. She loves bringing the stage to her students, watching them learn to communicate, express, share and grow as confident young individuals.

5D

Bina Bhattacharya**ROOM X301**

Saturday - 11.45am

Decolonising arts practices

What makes a "good" piece of art, well, "good"? Who gets to decide? In this riveting and hands-on workshop, filmmaker, writer and community arts leader Bina Bhattacharya unpacks the way Euro-centric ideas of what makes a "good" song, play, novel or film have colonial roots, and provides a range of practical application to assist arts workers and teachers to decolonise their lens on the world. By drawing on examples ranging from Don Giovanni, to Bollywood Disco movies, to the epic televised version of "the Mahabarat", to Eurovision, telenovelas and to Lou Ferrigno playing Hercules in Italian B-movies, Bina makes the highly academic field of post-colonial studies relevant and meaningful to participants of varied backgrounds and levels of educational attainment. Participants will be encouraged to think critically about not just the ongoing, insidious influence of colonialism on 'who lives, who dies, who tells your story' but also on genre, tone, sense of humour, pace and aesthetic, all of which are culturally specific.

BINA BHATTACHARYA is an award-winning filmmaker and AWGIE-nominated feature film writer from Campbelltown in South-West Sydney. Bina was one of eight writers for the anthology film 'Here Out West' which was the opening night film of the Sydney Film Festival 2021. She directed the music video for Punjabi-Australian singer Parvyn's single 'What You See', which was featured in Rolling Stone India. Bina works as a Creative Producer - Youth and Emerging at PYT Fairfield - Western Sydney's leading professional theatre company with a focus on youth. Bina is currently in post-production for her debut feature film, "From All Sides", with her production company Gemme de la Femme Pictures. As a community arts leader from Western Sydney, Bina specialises in decolonised and cross-cultural practices, examining colonial and Euro-centric ideas around "high" and "low" art. A key component of her arts practice is to encourage young people from multicultural backgrounds to unpack a lifetime of internalised ideas around what constitutes a "well-made" piece of art and to find the confidence to make work that reflects and speaks to their own communities, not just in terms of subject matter but also sensibility, genre and format. In 2022 Bina was the recipient of the Bengal's Pride Award, an award ceremony in London which recognises outstanding contribution to Bengali language, arts and culture across the global diaspora.

5E

Danielle McKinnon**ROOM X320**

Saturday - 11.45am

Your physical fix

Physical expression and movement-based storytelling have been at the heart of our practice for many years, and yet physical theatre remains an area that many teachers feel unqualified to teach. This workshop will give teachers safe and practical ways to introduce physical theatre into the classroom. Activities will range from acrobalance to textual interpretation, aiming to inspire teachers to teach physicality with confidence.

DANIELLE MCKINNON has been practising and teaching physical theatre, drama and circus skills for over 20 years. As a physical theatre practitioner, Danielle has travelled Internationally to both teach and learn in various physical disciplines and is currently twilighting as a drama teacher at Barrenjoey High School.



DAY TWO Session 6 – 1:45 – 3:15pm

6A

Gaenor Brown**ROOM X201**

Saturday - 2.00pm

Activating Belonging: Towards a critical ensemble pedagogy

This paper is a snapshot distillation of a Practice-Led research thesis for PhD in Creative Practice due for submission this year. Drawing on a contextual review of ensemble practice literature and case studies, research participant interviews, and researcher observation and experience within workshops, six principles of practice, for use with applied drama ensembles, have been developed for teachers and facilitators working within applied drama settings in schools and community in Aotearoa New Zealand. This paper focuses on the potential of ensemble pedagogies to impact the enactment of aspects of belonging/unbelonging in Aotearoa New Zealand. Affective belonging is considered alongside the politics of belonging in the context of critical ensemble pedagogy. A sense of belonging is frequently ascribed to as an outcome of participation in applied drama workshops; there are fewer references in the literature identifying the workshop as a site for enabling a critical reading of the politics of belonging among the drama participants. Analysis of the data generated from this research revealed some ensemble pedagogical episodes work to position ensemble participants as those who belong/ unbelong, and as a result are perceived as successful or unsuccessful in that episode. Each of the six principles of practice are interrogated within a critical framework in this paper: languages, processes, provocations, sharing, space and reflexivity are discussed in conversation with applied drama workshop facilitation, and a process drama workshop which provides participants with an opportunity to critically playbuild making use of socio-psychophysical practices as exemplified in the six principles of practice document.

GAENOR BROWN is a teaching fellow in Arts Education at the University of Waikato, Aotearoa New Zealand. She has several years of experience of teaching theatre and drama in primary and secondary sector schools, tertiary institutions and local communities in England and Aotearoa, having relocated to Ngāmotu New Plymouth in Taranaki in 2005 from the UK. Gaenor's research is focused on creative practices in applied drama contexts, specifically the ways in which the ensemble, the company or the group mirrors a socially just, equitable space for participants to feel acknowledged, and to feel culturally, emotionally and physically safe enough to express themselves in creative responses to processes and provocations encountered in applied drama workshops. Gaenor is a spoken word artist and writer and has recently worked in collaboration with Taranaki Contemporary Dance Company as dramaturg and artist, and Taranaki Youth Dance Collective as writer and dramaturg. She is currently engaged in the development of a physical theatre and contemporary dance work with young adults in Ngāmotu New Plymouth to be performed later this year.

6A

Jo Raphael, Florent Domenach & Naoko Araki**ROOM X201**

Saturday - 2.00pm

"What's the Gig?" - Drama as pedagogy for learning about critical issues in the digital age

Learning about important complex issues and challenging questions requires students to understand the wide range of perspectives on the topic. A dialogic approach drawing on drama pedagogy, is well suited for such challenging topics. Students involved in critical thinking and conversations, are not only enabled to test and share their own views, but to gain awareness and understanding of the views of a broader range of stakeholders in order to make informed judgements. This project took place within an international university in Japan in which English is the medium for instruction. Critical conversations can be particularly challenging when students are also speaking English as an additional language. In a unit on critical issues in the digital age, drama was employed as a learning medium to both facilitate learning about important issues and encourage language fluency when discussing these issues. This project centres on a pedagogical intervention in a course in Critical Issues in the Digital Age. The digital issue of focus is the gig economy, which has exploded over recent decades with digital technology enabling rising numbers of gig workers who experience variable and precarious working conditions - a group of workers that is often referred to as the precariat. To explore this issue, a pedagogical approach was required that enabled students to understand the complex interplay of human interests in the gig economy, its implications, and the impacts it has on people, particularly the gig workers. The team collaborated to develop and present a sequence of drama strategies, reflected on their application of drama pedagogy and invited students to write reflectively on their experience of a drama approach to learning. In this paper, the researchers present their findings, including the opportunities drama offers as an active and embodied approach, allowing for empathic understandings, and critical dialogue when exploring the intimate and co-constitutive entanglements between ourselves and our digital world.

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JO RAPHAEL (PhD) is Senior Lecturer in drama education in the School of Education at Deakin University. Her areas of research and publication include applied drama and theatre, drama across the curriculum, and inclusive education. Jo has worked both on-campus and remotely with colleagues and students at Akita International University in Japan since 2016, where she engages drama as a pedagogy for teaching controversial issues in the context of the international liberal arts university. Jo is the co-director of Deakin University's Faculty of Arts and Education Centre for Regenerating Futures and President of Drama Australia.

FLORENT DOMENACH (PhD) is a professor of Computer Science at Akita International University, where he has been a faculty member since 2016. He is AIU's director of the Global Connectivity Program and IT Coordinator. He completed his PhD at University Paris 1 Pantheon Sorbonne. His interests lie in symbolic machine learning algorithms, the impact of connectivity on our lives and society, and programming education. He has collaborated actively with researchers in several other disciplines, particularly education, biology, phonetics, library science and for this project, drama as pedagogy.

NAOKO ARAKI (PhD) is a professor at Akita International University. Her career as an educational researcher focused on the areas of additional language education using drama as a pedagogical intervention. Her long-standing research interest in interdisciplinary as well as implications for intercultural communication have provided scholarly opportunities to theorise everyday language and cultural practices. Her recent work introduces drama pedagogy to non-drama specialists. In this project and others, she takes a position as a liaison between drama and non-drama specialists.

6A

Amy Gill & Christine Hatton

ROOM X201

Saturday - 2.00pm

Reclaiming our estranged youth: Drama as a remedy for fractured belonging

The Department of Education (2020) synthesis paper titled Supporting Students' Sense of Belonging defines belonging as a measure of "...a student's perception of being accepted, valued and included in their school setting by their peers and others in the school" (Centre for Education Statistics and Evaluation, 2020, pg.3). Australian students, on average, have reported a significantly poorer sense of belonging at school compared to other students across the OECD. Belonging has become, in many respects, a social inequity, with a poorer sense of belonging being exemplified for female students, First Nation students, regional/remote students, and students from low socioeconomic backgrounds. This paper argues that drama can provide the remedy for fractured belonging by leaning into the way drama teachers teach "...to and through (students') personal and cultural strengths" (Gay, 2010 in Savage, et al., 2011, p.27). Using this premise, this paper will emphasise the role drama pedagogy can play in assisting students to encounter and strengthen belonging within their own personal spheres, communities, and wider world.

AMY GILL is a drama educator and Highly Accomplished Teacher, is currently a PhD Candidate at The University of Newcastle. Her PhD is focussed on how drama pedagogy can improve the universal growth needs of learners and activate hope for secondary students and teachers. Amy is currently the Education Innovation Lead for Youth Off The Streets where she works across six high schools to develop best classroom practice to support the needs of the most vulnerable youth in NSW.

CHRISTINE HATTON is a Senior Lecturer at the University of Newcastle, Australia, where she researches gender, creative ecologies in schools, devised theatre, and innovative curriculum approaches in drama. Recent publications have investigated teacher artistry, theatre for young audiences, and the impacts of sustained arts residencies in schools. Her learner-centred drama practice and research explores build learner agency, critical thinking and artful storytelling capacities. She is deeply committed to the radical potential of using drama to activate students' response-ability and ethical imagination. Current research adapts Heathcote's 'rolling role' system for the contemporary classroom, blending drama and technologies in transdisciplinary learning projects.

6B

Danielle Hradsky**ROOM X321**

Saturday - 2.00pm

Connecting to reconciliation: Walking challenging paths with hope and joy

"I've got no connection. It makes me really sad."

"I do speak up. I beat my drum. I do the work. If I don't, who will?"

"Sometimes, avoiding it seems easier."

"I need to know—What don't I know? Where are my gaps? Where are my blind spots?" "I feel so much shame, so much guilt."

"Being by yourself makes you an easy target...I need some support."

Teaching Aboriginal and Torres Strait Islander histories and cultures, promoting reconciliation between First Nations and non-Indigenous Australians – do these professional requirements spark joy for you? Trepidation? Hope? Uncertainty? Whatever you feel, you are not alone! In this interactive applied theatre workshop, you will explore a series of monologues representing the voices of different drama teachers engaging with teaching for reconciliation. The script is an excerpt from "Connections", an ethnodrama written by Danielle representing findings from her PhD. The aim of this workshop, suitable for educators at all levels, is to help you reflect on your own journey, offer insights into the challenges and joys of this complex, ever-changing space, and connect you with others on similar paths. In small groups, you will explore the characters and bring them to life, before developing your own short monologue mapping out your journey of teaching for reconciliation - past, present, and future. We will work together to create paths you can walk with creative agency, compassion, and critical understanding.

DANIELLE HRADSKY is a non-Indigenous early career researcher and teaching-artist, who recently completed her PhD at Monash University. Danielle's research explores how embodied, drama-based professional learning can support teachers to engage with the supercomplexities of teaching for reconciliation. Danielle co-authored the award-winning resource 'Teaching First Nations content and concepts in the drama classroom'. Before beginning her research journey, Danielle taught secondary school Drama, Dance, and English for six years. Danielle has been a committee of management member for Drama Victoria since 2019.

6C

Lucy Cronan**ROOM X320**

Saturday - 2.00pm

Adaptation in Drama

Conference delegates will examine a range of spoken, performed, visual or written texts to understand how universal themes and perspectives are represented through adaptation. Participants will assess the relevance of the challenges and the issues that are revealed, and explore possible interpretations, to reimagine them as dramatic performances for a contemporary audience. They will develop skills in adaptability, critical analysis, and versatility. In adapting texts, participants use a variety of methods, mediums, and techniques to achieve transformation. Examples of a current Senior Secondary unit of work will be shared with the delegates, with a strong focus on the Adaptation process.

LUCY CRONAN has 14 years' experience in secondary education. She holds a double degree in a Bachelor of Creative Industries majoring in Drama and Dance and a Bachelor of Education (Secondary) from the Queensland University of Technology (QUT). Lucy is Head of Performing Arts at Daramalan College a co-educational independent college in Canberra, ACT. Lucy teaches Dance and Drama at the College as well as running a very innovative co-curricular program by organising, directing and choreographing school productions and Wakakirri performances on an annual basis. Lucy was President of ACTDA (ACT Drama Association) from 2017-2020 and was involved in organising the 2017 Drama Australia Symposium 'Creative Capital' held at The Canberra Theatre Centre.

6D

Bro Reveleigh**ROOM X301**

Saturday - 2.00pm

"Not another powerpoint..."

Teachers all around the world are familiar with the dread of professional learning being "death by powerpoint". But what other option is there? In this workshop, we'll attempt to explore and develop our understanding of Drama as a way of engaging teachers across the curriculum. Participants will learn through interactive activities inspired by Augusto Boal's Forum Theatre to collaborate and reflect on their practice. With an introductory focus, participants will playbuild scenarios and reflect collectively on a common professional context in teaching agreed at the start of the workshop.

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The aim of the workshop will be to produce performance as evidence: transcribable or performative moments of Research-based Theatre that move beyond the repetition of roleplay and begin to integrate processes of participant validation. This workshop began life as a research project in a master's degree, continuing explorations started by many practitioners and researchers of the Drama space as a potential site for teacher professional learning. The aim was to co-construct an interactive, reflective and discussion-based pedagogy around fictitious scenes based on professional experiences in schools. Aspects of this research will be drawn upon to inform and assist participant playbuilding, and to demonstrate how models like Forum Theatre can capture complex, interpersonal exchanges and provide deep understanding (with participant input) in making Research-based Theatre.

BRO REVELEIGH is a high school teacher in Drama and English with an interest in critical and community-based pedagogies. He has experience working with Drama teaching colleagues in professional development across many educational sectors and learning contexts including differentiating for high potential and gifted education. He is in the process of finishing his Master of Education (Research) through the University of Sydney, exploring the connections between teacher professional development and drama pedagogy using Augusto Boal's Forum Theatre. He has only just stepped into the world of research and is fast finding value in projects that create platforms for boundary-crossing collaboration and action. Bro also teaches the English Method as part of the University of Wollongong's Master of Teaching program. He is passionate about working with pre-service teachers to develop creative and interactive approaches to literature, literacy and communication.

6E

Vanessa Bates & Ross Mueller

ROOM X208

Saturday - 2.00pm

Adaptation, collaboration, creating innovative theatre

A practical dialogue between established playwrights inside a workshop space. How do you bring a new adapted work to life and how do you work together? The workshop will be an investigation of collaborative techniques in a creative space. Vanessa Bates and Ross Mueller recently created Pelican Nation as a formal structure for their collaboration (<https://pelicannation.com.au/>). They continue to make work individually and create together. In this session, they will unpack their experiences and methodologies.

VANESSA BATES is a multi award-winning playwright, she writes for theatre, television and radio. Vanessa has been produced by the Sydney Theatre Company, Malthouse Theatre, Barking Gecko, the Ensemble, Belvoir B-Sharp, Griffin, Vitalstatistix, Deckchair, Australian Theatre for Young People, Tantrum, Stooged, Freewheels and has written several plays for ABC Radio. Several works are published including: A Ghost In My Suitcase, Checklist For An Armed Robber and Trailer (Currency Press). For television, she has written for acclaimed multi-award winning drama series East West 101 (SBS), Play School (ABCTV) and Rush (Ch10). She adapted A Ghost In My Suitcase for Barking Gecko at Melbourne International Arts Festival, Sydney Festival and Perth International Arts Festival winning an AWGIE for Theatre for Young People. Currently she is working on a libretto for a new chamber opera for Vic Opera. Vanessa has won a NSW Premier's Literary Award, AWGIE Awards, Inscription Chairman's Award, Inscription New Work Award. She has been shortlisted for AWGIEs (for writing television, documentary and theatre), the Victorian Premier's New Play Award, Griffin Award, STC Patrick White Award, Theatre 503 New Play Award, and the Newton-John Award. Vanessa is one seventh of playwrighting company 7ON.

ROSS MUELLER is an established Australian writer. He was the winner of the Georgi Markov Award as part of the BBC International Playwriting Prize. In 2002 he was the Australian playwright at the International Residency of the Royal Court Theatre in London. In 2007 The Ghost Writer premiered at Melbourne Theatre Company and Construction of The Human Heart was short listed for the AWGIE Award for Best New Play and nominated for five Green Room Awards. In 2009 Concussion premiered at Sydney Theatre Company and his play Hard Core was shortlisted for the Patrick White Award. He was the winner of the Wal Cherry Play of the year 2007 for his play The Glory and the Winner of the New York New Dramatists Playwright exchange for his play Concussion. In 2011, ZEBRA! Featuring Bryan Brown, Nadine Garner and Colin Friels premiered with a sell-out season at STC. In 2015 his A Town Named War Boy was produced by ATYP at the State Library of NSW and he completed his Masters in Writing for Performance at Victorian College of the Arts and he was commissioned by Malthouse Theatre to write; I Can't Even; a monologue performed by Louise Siversen and Rhys Muldoon. His comedy, A Simple Act of Kindness premiered to rave reviews at Red Stitch Actors Theatre in 2022. He has written six plays for Radio National and had two books for children published with Allen and Unwin. He has been a guest lecturer at Victorian College of the Arts, a mentor for the ATYP National Studio and a freelance columnist.

