



Inward Journeys, Outward Stories

Drama NSW State Conference

24-25 MAY
2024

THE UNIVERSITY OF NOTRE DAME AUSTRALIA
SYDNEY

CONFERENCE PROGRAM



THE UNIVERSITY OF
NOTRE DAME
A U S T R A L I A





ACKNOWLEDGEMENT OF COUNTRY

Drama NSW would like acknowledge the Traditional Custodians of the land on which we gather today, the Gadigal people of the Eora Nation, and pay our respects to their Elders past, present, and emerging. We extend that respect to Aboriginal and Torres Strait Islander peoples here today.

The Gadigal people, as part of the Eora Nation, have nurtured and cared for this land for tens of thousands of years, embodying a profound connection to the country, sea, and sky. Their stewardship serves as an enduring legacy that continues to guide us in our own relationship with the natural environment.

We also celebrate the rich contributions of First Nations people to the arts and teaching. The cultural practices, storytelling, music, dance, and art of Aboriginal and Torres Strait Islander peoples are not only central to their cultural identity but have also enriched our national cultural fabric. These artistic expressions, grounded in the world's oldest living cultures, provide us with invaluable insights into the history, spirituality, and wisdom of First Nations people.

In the realm of education, the traditional knowledge and teaching methods of First Nations people have opened new pathways for learning and understanding. These teachings, rooted in a deep respect for the environment and community, offer us lessons in sustainability, kinship, and holistic well-being.

As we gather here, let us reflect on the significance of the land beneath our feet and the enduring impact of First Nations peoples' culture, arts, and teachings. Let us commit to a future that embraces these rich traditions, ensuring they continue to thrive for generations to come.

In doing so, we acknowledge that we are part of a continuing journey towards reconciliation, recognising the importance of learning from the past to create a more inclusive and respectful future. Let us move forward with a spirit of collaboration, respect, and acknowledgment of the deep histories and cultures that enrich our nation.



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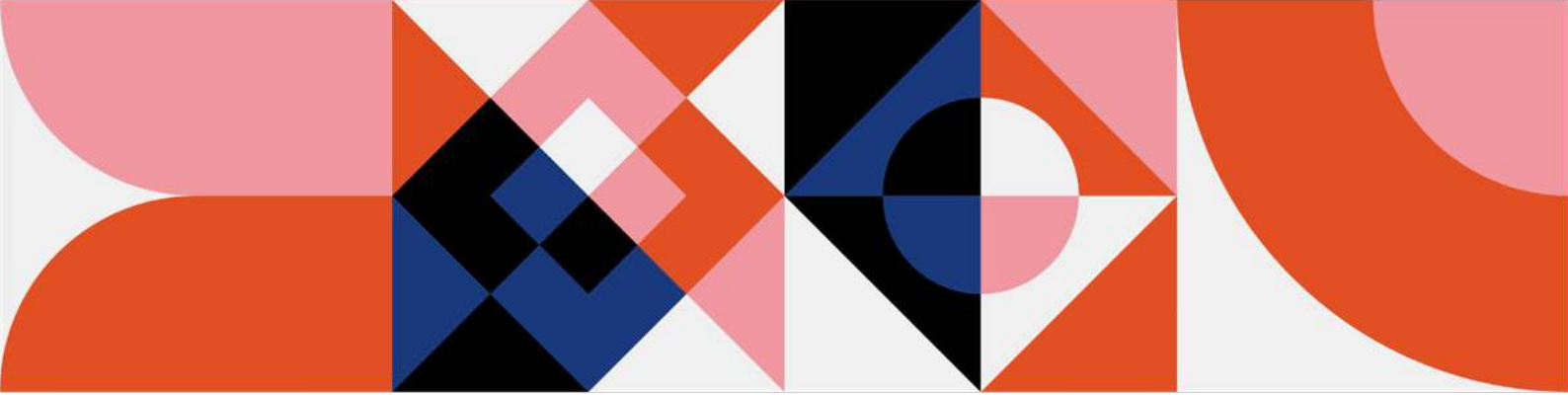
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WELCOME TO THE CONFERENCE

Kelly Young – President

Drama NSW would like to welcome you to our 2024 State Conference *Inward Journeys, Outward Stories*, where we celebrate, explore and develop our skill and passion for fostering creative journeys in our classrooms.

Exploration of narrative, empathetic inhabiting of character and the imaginative possibilities that this allows both teacher and student are the beginnings of a rich education – one that encourages divergent and creative thinking, collaboration and connection. In NSW classrooms, we, as Drama teachers, hold the multiplicity of our students' experiences in our hands and build the knowledge and skills to express their perspectives.

Our committed Committee, under the leadership of Vice President of Professional Learning, Amy Gill, has curated an event that will inspire your imaginations, build your skills and encourage you to reflect deeply on your practice. I'd like to thank Amy and the Drama NSW Committee for their commitment to making this conference an amazing experience.

Welcome and enjoy!



WELCOME TO THE CONFERENCE

Amy Gill – Vice President Professional Learning and DALO

Welcome to the Drama NSW Conference, *Inward Journeys, Outward Stories*, a gathering that promises to be truly transformative. Inspired by the profound words of Dorothy Heathcote, "I must have the ability to see the world through my students, and not my students through the world," we stand at the threshold of a journey that beckons us to explore the depths of drama education and its capacity to foster empathy, understanding, and self-awareness. Our conference is a call to embrace the empathetic imagination that lies at the heart of our practice, to delve into the inner worlds of characters with a newfound depth, and to create an environment where vulnerability is not just accepted but nurtured.

I wish to extend my heartfelt gratitude to the committee, whose dedication and insight have been instrumental in shaping this program. Special thanks to Kelly Young, our esteemed President, for her unwavering support and guidance. Our program is enriched by the contributions of numerous teachers and practitioners who have generously offered their time to present, sharing their expertise and passion with us all.

It is also with great pride that I acknowledge the inauguration of our Human Library, an innovative endeavour to share stories that teach, learn, restore, and heal. This initiative reflects our collective commitment to building a community that learns and grows together.

Our gratitude extends to our keynote presenters – Rachael, Christine, Yve, and Nina – whose insights will undoubtedly enlighten and inspire us. We are also immensely grateful to Belvoir for opening their theatre to us on Saturday night, offering an opportunity to experience the magic of live performance together. Lastly, our heartfelt thanks to Shock Therapy Arts for sharing their ground-breaking production, *Undertow*, a testament to the power of storytelling.

As we embark on this journey together, let us hold Heathcote's vision close to our hearts, allowing it to guide our exploration of the transformative potential of drama education. Here's to a conference that not only enlightens but empowers, fostering a community that thrives on empathy, understanding, and the boundless power of stories.

CONFERENCE SCHEDULE | DAY ONE – 24TH MAY




8.15 am	Registration / tea and coffee / trade tables			
8.45 am	Welcome to Country – <i>St Benedict's Hall</i>			
8.50 am	Presidents Welcome – <i>St Benedict's Hall</i>			
8.55 am	Housekeeping			
9.00 am	Keynote – Dr Rachael Jacobs: <i>We are our Journeys and Stories: Drama as a Site for Representation, Diversity and Liberation</i> – <i>St Benedict's Hall</i>			
9.45 am Workshop Session One – 60 minutes	Anna Kerrigan <i>Creating original work with students: fostering creativity and ownership.</i>	Georgia Andreacchio <i>Visibly Exclusive – The Presence and Growth of Drama for All</i>	Bianca Bonino <i>Commedia dell'Arte. An Essential Tool for Contemporary Acting</i>	RESEARCH PAPERS Dr Sally Blackwood (NIDA) <i>The Art of Embodiment: from Information to Knowledge</i> Dr Clare Twist / Penelope Kentish (Tantrum Youth Arts) <i>"It has been challenging but a lot of fun": Using group conflict as the driver for devised practice and student voice</i> Siobhan Dow-Hall <i>An actor-led approach to intimacy coordination</i>
	Theatre Studio Rm 113	Rm 221	Rm 222	Rm 201
10.50 am	Morning Tea			
11.20 am Workshop Session Two – 90 Minutes	Madeline Baghurst <i>Ensemble Makers – Devised Theatre and Objects of Play</i>	Kaylee Hazell (Sydney Theatre Company) <i>Exploring Utopian and Dystopian Worlds with Shaun Tan's Literature</i>	Danie Evans <i>Bunraku Puppetry: Accessing Asia in the Classroom</i>	Kathryn Breen <i>Playing with Kaleidoscopic Fragments: How Complicité Creates Theatre in the Minds of Its Audience</i>
	Theatre Studio Rm 113	Rm 221	Rm 201	Rm 222
12.50 pm	Lunch			
1.30 pm Workshop Session Three – 90 minutes	Joanna Erskine and Emily Edwards (Bell Shakespeare) <i>Physicalising State of Mind – The Inner World of Shakespeare's Characters</i>	Yve Blake <i>Digital storytelling and staging the internet</i>	Danielle McKinnon (Swoop Physical Theatre) <i>Let's Play</i>	Anna Johnstone / Luke Rogers (Canberra Youth Theatre) <i>The Power of Play in Movement to Ignite The Spark of Performance Art in Every Student</i>
	Rm 221	Rm 201	Theatre Studio Rm 113	Rm 222
3.00 pm	Afternoon Tea			
3.20 pm	Shock Therapy: Undertow – <i>St Benedict's Hall</i>			
4.20 pm	Closing Keynote – Yve Blake: Yve Blake, writer of the hit musical FANGIRLS, tells us what she's learned about teenage audiences, and the next generation of theatre makers – <i>St Benedict's Hall</i>			
4.40 pm	Lucky door prizes, house keeping			
4.50 pm	Drinks / nibbles and networking			
5.30 pm	Close			

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CONFERENCE SCHEDULE | DAY TWO – 25TH MAY

8.30 am	Registration / tea and coffee / trade tables
9.00 am	Keynote – Dr Nina Rajcic: Language is the New Material – St Benedict's Hall
9.45 am	Dr Oliver Fiala Memorial Lecture – Dr Christine Hatton: The three 'Rs' of imaginative learning through drama: Real...Radical...and a Right (still) – St Benedict's Hall
10:15 am	Life member awards / HSC presentation – St Benedict's Hall
10.30 am	Morning Tea

11.00 am  Human Library Round 1 Rm 223	An Honest Liar by Leonil Pepingco 792.1	Drama Down Under: Navigating my Journey as a New Drama Educator by Stacey Whitmore 792.2	My Dual Life as an Academic and an Actor by Carrie Ann Quinn 792.4	Exploring Theoretically and Experientially. Making Connections by Kelly Young 792.11
	Behind the Scenes of a Professional Stage Director by Dr Sally Blackwood 792.6	Drama is for Everyone – Advocacy Strategies by Georgia Andreacchio 792.10	Connection and Country: A First Nations guide to Dramaturgy by Ryan Whitworth-Jones 792.5	OMG it was actually fun by Natasha Saboisky 792.9
	Performing an Essay by Dr Sarah Lovesy 792.12	Threads of Compassion: Weaving the Web of Kindness by Henrietta Stathopoulos 792.7	Stages of Diversity: Empowering Voices in Drama Education by Christine Huynh 792.3	First in State! Drama must run every year by Belinda Farr-Jones and Kiana Levy 792.8
11.25 am  Human Library Round 2 Rm 223	Drama is for Everyone – Advocacy strategies by Georgia Andreacchio 792.10	Describe Describe Describe: Tips for the Drama Essay by Danie Evans 792.3	OMG it was actually fun by Natasha Saboisky 792.9	Student ownership of their Individual Project by Cate Cunningham 792.11
	Innovative and Exciting Programs: A teacher's insight to programming across the years by Amy Robertson 792.5	Threads of Compassion: Weaving the Web of Kindness by Henrietta Stathopoulos 792.7	Behind the Scenes of a Professional Stage Director by Dr Sally Blackwood 792.6	An Honest Liar by Leonil Pepingco 792.1
	Connection and Country: A First Nations guide to Dramaturgy by Ryan Whitworth-Jones 792.4	The Regional Teacher – Don't Let Obstacles Dim Your Light by Ashley Thomas-Coote 792.2	Stages of Diversity: Empowering Voices in Drama Education by Christine Huynh 792.3	First in State! Drama must run every year by Belinda Farr-Jones and Kiana Levy 792.8
11.50 am  Human Library Round 3 Rm 223	The Regional Teacher – Don't Let Obstacles Dim Your Light by Ashley Thomas-Coote 792.3	Drama Down Under: Navigating my Journey as a New Drama Educator by Stacey Whitmore 792.2	Teaching risk-taking as a skill by Danielle McKinnon 792.8	Connection and Country: A First Nations guide to Dramaturgy by Ryan Whitworth-Jones 792.7
	Exploring Theoretically and Experientially. Making Connections by Kelly Young 792.6	Performing an Essay by Dr Sarah Lovesy 792.12	My Dual Life as an Academic and an Actor by Carrie Ann Quinn 792.4	Drama is for Everyone – Advocacy strategies by Georgia Andreacchio 792.10
	Innovative and Exciting Programs: A teacher's insight to programming across the years by Amy Robertson 792.5	OMG it was actually fun by Natasha Saboisky 792.9	Student ownership of their Individual Project by Cate Cunningham 792.11	What does a retired Drama teacher do? This one is teaching a play reading course at the University of the Third Age! by Pauline Cain 792.1

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CONFERENCE SCHEDULE | DAY TWO – 25TH MAY (continued)

12.15 pm  Human Library Round 4 Rm 223	<i>Stages of Diversity: Empowering Voices in Drama Education</i> by Christine Huynh 792.3	<i>Drama Down Under: Navigating my Journey as a New Drama Educator</i> by Stacey Whitmore 792.2	<i>An Honest Liar</i> by Leonil Pepingco 792.9	<i>The Regional Teacher – Don't Let Obstacles Dim Your Light</i> by Ashley Thomas-Coote 792.10
	<i>Threads of Compassion: Weaving the Web of Kindness</i> by Henrietta Stathopoulos 792.7	<i>Describe Describe Describe: Tips for the Drama Essay</i> by Danie Evans 792.8	<i>Behind the Scenes of a Professional Stage Director</i> by Dr Sally Blackwood 792.6	<i>Exploring Theoretically and Experientially. Making Connections</i> by Kelly Young 792.11
	<i>Innovative and Exciting Programs: A teacher's insight to programming across the years</i> by Amy Robertson 792.5	<i>My Dual Life as an Academic and an Actor</i> by Carrie Ann Quinn 792.4	<i>Teaching risk-taking as a skill</i> by Danielle McKinnon 792.12	<i>What does a retired Drama teacher do? This one is teaching a play reading course at the University of the Third Age!</i> by Pauline Cain 792.1
12.40 pm	Lunch			
1.20 pm Workshop Session Four – 90 Minutes	Kristen Doherty <i>Playwriting With and For Students</i> Rm 221	Anna-lea Russo <i>From stage to page – How to teach, workshop and write about the HSC Drama texts</i> Rm 222	Eva Brown <i>Scribing Our Stories In Time and Space</i> Theatre Studio Rm 113	Carrie Ann Quinn (University of Massachusetts Boston, USA) <i>Student Consent and Consent – forward Teaching Practices for Theatre Educators</i> Rm 201
2.50 pm	Afternoon tea			
3.20 pm Workshop Session Five – 90 Minutes	George Kemp and Jacqui Cowell (ATYP) <i>Australian Theatre for Young People – Where Education, Writing and Performance meet</i> Rm 201	Dayne Spencer <i>DRAMATIC Dual-Coding: Enlivening Vocabulary Learning Through Transdisciplinary Teaching</i> Rm 221	Tahnae Luke <i>Making with Movement & Memories</i> Theatre Studio Rm 113	Paul Gardiner <i>Teaching playwriting: Crafting authentic students stories for creative engagement and agency</i> Rm 222
4.50 pm	Conference overview, lucky door prizes and close – St Benedict's Hall			
5.00 pm	Close			
6.00 pm	Dinner at Erciyes Restaurant			
7.15 pm	Meet at Belvoir for Performance of <i>Never Closer</i>			

KEYNOTE

We are our Journeys and Stories: Drama as a Site for Representation, Diversity and Liberation

Dr Rachael Jacobs

We're concurrently in nexus of crises in our world. On one hand, we are in the middle of a climate crisis, a fight against rising inequality and the rise of far-right extremism, and a racial justice reckoning where power, representation, colonial legacies, and the insidiousness of white supremacy are being examined. In response, our policymakers and educational leaders have decided that explicit instruction and back-to-basics approaches are what our complex world needs. Amidst this mess, sadly, less students are choosing to engage in the arts. Drama educators have always been at the forefront of classrooms that are sites for empathy and social justice. But can we do more to create sites of representation and liberation for our students, particularly for those from minority or marginalised backgrounds. This keynote is a space of solidarity to all who are actively resisting, as well as a call-to-action. Rachael Jacobs shares her research and practice-based knowledge about the power of Drama to create brave spaces for difficult conversations, as well safe spaces for healing and optimism. While this presentation shines a light on our field's power to create change, she also gently shines a light on our flaws and failings and calls us to journey and story together to create a better world.



Rachael Jacobs is a Senior Lecturer 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 language development through the arts, and racial justice through arts education. 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.

KEYNOTE

Yve Blake

Yve Blake, writer of the hit musical *FANGIRLS*, tells us what she's learned about teenage audiences, and the next generation of theatre makers

Yve Blake is a playwright, screenwriter, and songwriter, born and raised on Gadigal land.

She's best known for writing the Book, Music and Lyrics for the musical *FANGIRLS*, which has been selected as a prescribed text for Stage 6 Drama Students studying Contemporary Australian Theatre Practice. *FANGIRLS* was awarded the 2019 Sydney Theatre Award for Best Mainstage Musical, the 2019 Matilda Award for Best Musical or Cabaret, the 2020 AWGIE award for Music Theatre, the 2021 Green Room award for New Australian Writing for Musical Theatre, and also scored an ARIA nomination for Best Original Soundtrack or Musical Theatre Cast Album. After premiering at Belvoir and Queensland Theatre in 2019, *FANGIRLS* returned in 2021 for a national tour, and in returned by demand in 2022 at the Sydney Opera House. In 2024, *FANGIRLS* will premiere in the UK at the Lyric Hammersmith, produced by Sonia Friedman Productions.

Yve is an alumni of the Royal Court Writers' Programme, and was the inaugural recipient of the ATYP Rebel Wilson Theatre-maker scholarship. She is also a 2024 Women in Music Australia Soho House Fellow, and has been a visiting artist at Princeton University. Her 2019 TEDxSydney talk about *Fangirls* has been promoted to an official TED talk on TED.com, where it has been viewed more than 1.4 million times.

She is currently developing a screen adaptation of *FANGIRLS* with Fremantle, a movie musical for Mark Gordon Pictures, a new stage musical with Paige Rattray, and various other projects.



KEYNOTE

Language is the New Material

Dr Nina Rajcic

In this keynote, I unpack the ways in which our conceptions of poetry, writing, and language become destabilised by the introduction of Large Language Models (LLMs). Machine-generated text disrupts and subverts conventional understandings of intention and authorship, but at the same time exhibits a potential to illuminate this discourse, redirecting our attention towards the material aspects of meaning. Machine poetry presents a new kind of subjectivity, a distinctly posthuman subjectivity. I trace the history of machine poetry as a practice, I reflect on my own installation work that incorporates posthuman writing, and speculate upon the future of authorship in an era of AI hegemony.



Nina Rajcic is an interdisciplinary artist, researcher, and developer exploring new possibilities of human-machine relationships. Her doctoral thesis focused on unpacking the links between language and the self, exploring the role of narrative in the synthesising of meaning and the constructing of identity. Her broader research investigates the nature of human-machine relationships in an increasingly posthuman world, ultimately seeking to offer new rituals that produce shared meaning in the human and non-human assemblages of today. Nina's work has been exhibited internationally at venues including Tretyakov Gallery Moscow and ZKM Karlsruhe. In 2022 she was a finalist in the Women in AI awards for her contributions to research in generative AI.

Nina holds a PhD from Monash University, a Bachelor's of Science, and a Masters of Physics (Theoretical Particle Physics) from The University of Melbourne.

DR OLIVER FIALA MEMORIAL LECTURE

The three 'Rs' of imaginative learning through drama: Real...Radical ...and a Right (still)

Dr Christine Hatton

Drawing inspiration from the legacies of drama education elders, Dr Oliver Fiala and Professor Dorothy Heathcote, this memorial lecture will explore the unique nature of learning and teaching drama. Heathcote believed in creating 'laboratory classrooms' that opened up ideas, worlds and roles for young people via the dramatic inquiry process. Fiala was instrumental in shaping drama education in NSW and Australia, bringing Heathcote to Australia and helping to develop not only the drama curriculum but also drama teacher education. Our field is indebted to these practitioners and their contributions to our field, and those who followed them. In her time, Heathcote's innovative practice was a radical response to what she saw as the 'second hand' learning surrounding her in schools, where young people were framed as passive receivers of disconnected pockets of information. Influenced by Freire and Brecht, she saw drama as a radical act, enabling young people to work in the 'now' of the collaborative dramatic moment, working with knowledge and skills as drama keeps it 'first hand'. She was deeply committed to the rights of children and young people to activate what they know and build their agency as players in the drama, and as humans in the world. Armed with embodied experiences and critical skills gained through drama, they could learn to be curious and reflective in the 'doing' of both learning and living. For Heathcote the student was at the centre of everything, and she developed artistic ways to lead and 'stir' learning for and with participants. She drew from the theatre art form and other fields and used 'drama' as an umbrella term for the 'shape-shifting-activity' she did in the classroom (Heathcote, 2009/2015). The urgencies Fiala and Heathcote responded to years ago are still present today, as we continue to fight to keep drama as a subject in young people's lives and in education. The complex inter-related urgencies and injustices of our time, require critical and creative action. Where do students learn that? Perhaps, in these times, and in the future, drama can offer the most important learning experiences we humans can possibly have in our lives.



Christine Hatton is a Senior Lecturer in Drama in the School of Education at the University of Newcastle, Australia. Her research interests include gender in drama education and innovative approaches to curriculum. Recent projects have investigated teacher artistry, theatre for young audiences, and the impacts of sustained arts residencies in schools. Her current research focusses on using Dorothy Heathcote's 'rolling role system' for curriculum innovation and climate justice with young people.

DAY ONE – FRIDAY 24TH MAY, 3.20 PM | ST BENEDICTS HALL

SHOCK THERAPY SPECIAL PERFORMANCE

Undertow

Written, Directed, Designed and Performed by Sam Foster and Hayden Jones
Sound Design by Guy Webster

Download the Education Notes [HERE](#).

View our 2024 Education Programme [HERE](#).

UNDERTOW explores themes of resilience, mental health, relationships, identity and empathy. It is an honest look at the hidden forces, beneath the surface that move us and determine the choices we make and the actions we take.

The show centres around a high school community and the events that take place over the course of two weeks. It follows three main characters Jesse, Connor and Phil, as they each struggle to cope with the pressures of life while trying to manage relationships with the people close to them.

Shock Therapy draw on a range of film conventions and physical theatre techniques to push their signature style in a new direction, blurring the line between different realities. The result is storytelling that is fluid and inventive, sweeping you up in its current as the story pulls you deeper.

ABOUT THE ARTISTS

Sam Foster is story teller, performer and theatre maker. He is an award-winning Actor, Director, Writer, Producer, Stunt Performer and Stunt Rigger as well as being a Physical Theatre Performer, Movement Director and workshop facilitator. He is the co-owner and co-founder of Shock Therapy Arts. Sam works in theatre, and large scale events and has worked for a number of companies and festivals over the past 20 years. His career has taken him to New York, London, Namibia, South Africa, Denmark, Norway and India as well as all over Australia.



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ABOUT THE ARTISTS

Hayden Jones is a performer and contemporary performance maker, working across a range of forms including theatre, installation, immersive experiences and cross art-form collaborations. He has worked as an Actor, Director, Writer, Producer and workshop facilitator, for some of Australia's most recognised and innovative arts organisations. He is a co-founder and Artistic Director of Shock Therapy Arts. Hayden also has an extensive background working in Youth Theatre, Children's Theatre and Theatre In Education for over 20 years, writing and directing shows for young people, and touring nation-wide performing and teaching workshops.



ABOUT THE COMPANY

Shock Therapy Arts is a Not for Profit Social Enterprise, based on the Gold Coast.

Shock Therapy Arts has strategically established itself as a leading company in the delivery of high quality, relevant, multidisciplinary performance, and a leader in the Arts and Culture sector on the Gold Coast and in South East Queensland. The company aims to continue this growth to become a leading Arts Organisation Nationally and Internationally.

Company founders Sam Foster and Hayden Jones have a wealth of industry experience, artistic vision and enthusiasm that drives the ethos of the company. They have recruited a team of the industry's most experienced artists, designers, accountants, lawyers, strategic advisors, administrators and producers to help them achieve their vision to create Transformative Arts Experiences.

Shock Therapy have won multiple industry awards, have published multiple scripts, and been programmed by major festivals and venues nationally and internationally.



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DAY ONE – FRIDAY 24TH MAY

WORKSHOP PROGRAM



Creating original work with students: fostering creativity and ownership

Anna Kerrigan

Have you ever struggled to find scripts for a class or whole school performance that either have enough parts, feel authentic or are actually entertaining? Why don't you write your own? You have a group of creatives in your classroom ready to write engaging and authentic stories with interesting characters. You just have to facilitate the process.

Anna Kerrigan has written countless scripts in her role as Artistic Director of the Aspire program from large scale productions with 150 students aged 10 to 18 as part of the audition based performance program she runs to countless performance programs in schools across the Maitland Newcastle diocese her work is always driven by the young voices she is working with.

Anna will talk you through her process using examples of her work along the way as she shares her perspective on creating truly collaborative work with young people that can be utilised by primary and secondary teachers keen to put on original work.

**AUDIENCE: Early Childhood and Primary (Early Stage 1, Stage 1, 2 & 3)
Curriculum, Research and/or Innovation in Drama**

Anna Kerrigan trained at Bretton Hall in the UK and gained a BA (Hons) in Theatre Acting in 2002. As an actor Anna has worked with a number of companies in the UK and Australia including Wigan Pier Theatre Company where she was a company member for two years. She has also featured in a number of short films and commercials and has extensive experience as a singer in cabaret.

As a director Anna has worked on a large number of scripted and devised productions with and for young people, through Wigan Pier Theatre Company, Barking Gecko Youth Theatre Company, Tantrum Theatre Company, Mad Cow Theatre Company, Australian Theatre for Young People, Stone Gang Show (Musical Direction) and as an assistant director for Sydney Theatre Company – Next Stage. She has written over 100 scripts with young people whilst with Aspire.

Anna has extensive experience in the youth theatre sector working as a freelance facilitator for a large number of companies and schools over the past 15 years. She has held positions with Barking Gecko Theatre Co (Participation Co-ordinator), Tantrum Theatre Co (Workshop Co-ordinator) and Australian Theatre for Young People (Workshop Manager) before joining the ASPIRE program as Artistic Director in 2012. Anna was also selected to be part of Melbourne Theatre Company's 2018 Women in Theatre Program.

Anna chooses to work with young people in the performing arts as they are the best artistic collaborators: honest, funny and unpretentious.

Visibly Exclusive – The Presence and Growth of Drama for All

Georgia Andreacchio

After remote learning in 2021, I believe that most Drama teachers experienced the painstaking phrase, "I'm sorry, but you did not get enough students for a class next year." I can say with absolute certainty that when I heard this, it felt like a personal failure, however, it did push me into action mode. After implementing a range of strategies targeted at students, parents and the wider school community, I found myself with 25 students selecting Drama for Year 11, without even studying Drama in Stage 5. As the current Vice President- Advocacy for Drama NSW, this workshop is devoted to providing a helping hand to our teaching community.

This workshop will prove to incite motivation in advocating the value of Drama for ALL students and the tools that can be used to market our subject to students with a diverse range of backgrounds. Whilst research is telling us that Drama improves overall student wellbeing, Drama teachers are still left to advocate on behalf of all students. This workshop will explore ways to make the benefits of Drama visibly exclusive within school systems. When a small number of students select Drama and the class does not end up running, these students lose the opportunity to develop themselves more holistically as human beings, to extend themselves and gain essential life skills. This is simply not good enough.

This workshop will focus on the strategies that have been successful in developing rich Drama environments within schools and how teachers continue to develop the interests of students in selecting Drama. Teachers will share their experiences through interactive discussion across the Independent, Public and Systemic School sectors. Teachers will leave with a wealth of practical strategies to implement when they return to school and a renewed vigour for growing the presence of Drama.

**AUDIENCE: Early Childhood and Primary (Early Stage 1, Stage 1, 2 & 3)
Middle Phase of Schooling (Stage 4 & 5) • Senior Phase of Schooling (Stage 6)**

Georgia Andreacchio is a Drama and English teacher who is currently teaching at St Mary's Cathedral College, Sydney. She has served on the Drama NSW committee since 2021 and is currently the Vice President – Advocacy. On the committee, Georgia has published articles in the Drama NSW EMag and has presented at the Drama NSW and ETA combined workshop Teaching Drama in the English Classroom. Georgia was also selected for the Rebuilding the Profile of Drama and the Arts in your School discussion panel at the Drama NSW Conference in 2022. She has a Masters in Secondary Teaching and has conducted research on pedagogical approaches to increasing student autonomy in individual projects.

Georgia has trained as an actor and developed student productions as a scriptwriter and director. She is also present in a number of rehearsal rooms of plays that have shown at KXT and The Old Fitz Theatre to engage in discussion with creatives prior to performances.

Commedia dell'Arte. An Essential Tool for Contemporary Acting

Bianca Bonino

The masterclass investigates how the practice of Commedia dell'Arte in the drama classroom can equip students with the tools needed to approach the creation of more complex characters with serenity and confidence. It suggests new approaches to seeing Commedia not as a world of static caricatures with little relevance in today's world or simply as a technique of comic construction, but as a study applicable beyond the genre itself to modern acting.

The authenticity of a character is a marker of good theatre and depends on a strong foundation of character building that, if unfulfilled can break a performance. In Commedia dell'Arte, the audience is absorbed into the inner world of stock characters' of masters, servants and lovers whose non-naturalistic and comically exaggerated appearance nevertheless remain believable in their actions and manage to foster audience concern for their story. This believability is largely achieved by the actors' diligent prior investigation into the psychology of the character.

The Commedia actor must create characters that are unexpectedly real and close to everyday experience via imagination, observation and imitation of life and realities distant from their own physically, culturally, generationally, and historically. Moreover, through the exploration of the tragic humanity of the characters, with which their personalities are imbued, Drama students will avoid falling into the easy trap of creating superficial, cartoony caricatures, but will instead receive the tools to create larger-than-life human representations. Comedy springs from drama, the friction between the two contrasting realities creates humor as Drama and Comedy are incapable of existing without each other. The result of a deep understanding of the Commedia dell'Arte acting style, is that the Drama student will be able to deliver an authentic, well-rounded performance. The aim of the masterclass is to indicate as the teaching of Commedia roles in the drama classroom provides an excellent method and a framework for students to explore the process by which a character is developed, and that is required for any type of effective performance. Each stock character contains the full range/depth of human expression and experience that comes out in improvisation.

**AUDIENCE: Middle Phase of Schooling (Stage 4 & 5) · Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama**

Bianca Bonino is an actress, stage director and acting trainer. In Italy she attended the Centro d'Arte Drammatica di Torino (1984-1986) and was cast by the Teatro Stabile di Torino for several productions. She migrated to Australia in 1996 and graduated from the University of New South Wales in Theatre and Performance Studies. Since 2006 Bonino was involved in staging Commedia dell'arte productions in Sydney. For over eleven years until 2022, she was the leader of the Fools in Progress Theatre Company. She has since started a new venture founding the group The Troppo Troupe Inc. with which she continues the exploration of the world of Commedia by staging original, unscripted plots, always based on solid historical research intended to reproduce the style and free creative spirit enjoyed by Renaissance actors. The plots, although set in distant times, always include direct references to contemporary reality familiar to young viewers. Bonino trained extensively in Commedia dell'arte under the direction of Antonio Fava and Carlo Boso in Italy and organised several Commedia dell'arte workshop in Sydney led by world renowned experts in the field. In 2022 Bonino successfully completed her Honour year at the University of New South Wales with a thesis focused on the feminist aspect of the contribution of women to the Commedia dell'arte. Her natural inclination to improvisation and her acute artistic sensitivity make her one of the most refined and versatile performer of Commedia dell'arte on the current Australian stage.

RESEARCH PAPER

The Art of Embodiment: from Information to Knowledge

Dr Sally Blackwood
NIDA

'Traditionally, the brain has been considered the centre of thought, cognition and behavioural motivation. However, researchers are increasingly demonstrating that cognition is 'embodied', going beyond the neurological system to include physical systems that store information and provide feedback on the environment and context of an act or thought' (Oxoby, 2017, p.175).

In the field of arts education and interdisciplinary learning, embodied practice is key to the processing, integration and transformation of information into knowledge. Here I explore the nature, complexity and importance of embodied arts practice and advocate for the creative arts as critical to cross-disciplinary intergenerational teaching and learning.

The Art of Embodiment explores the correlation between embodied arts practice and drama teaching – information gathering and its transformation into knowledge. This paper will draw on practice-based field research included in the work of Tim Ingold 'Knowing from the Inside' in *Art and Anthropology for a Living World* (Ingold, 2017), Robert Oxoby's 'Music Improvisation, Identity and Embodied Cognition' (Oxoby, 2017), and Anne Bogart and Tina Landau's *The Viewpoints Book: A Practical Guide to Viewpoints and Composition* (Bogart & Landau, 2005).

AUDIENCE: Curriculum, Research and/or Innovation in Drama

Dr Sally Blackwood, Program Manager, Schools and Community, NIDA.

Sally is an exceptional performing arts director specialising in the creation of new work. Sally's artistic practice is a synthesis of music, storytelling and visual spectacle which sits at the nexus of artforms in the creation of new hybrid operatic work. Sally is a recognised Australian arts leader connecting and supporting individuals and organisations, forging innovation, and enriching communities through artistic engagement. Sally is a leading advocate for gender equity, diversity and belonging. She believes that the arts, education and the creative industries play a vital role in the evolution and sustainability of our cultural ecology. Sally advocates for role of the arts to tell our contemporary stories, facilitate discussion on current issues, provide a platform for social cohesion, wellbeing, community enrichment, cultural change and economic sustainability. Sally is a Directing graduate of the National Institute of Dramatic Art (NIDA); Bachelor of Arts (Hons) University of New South Wales; and PhD Sydney Conservatorium of Music, The University of Sydney.

RESEARCH PAPER

“It has been challenging but a lot of fun”: Using group conflict as the driver for devised practice and student voice

Dr Clare Twist / Penelope Kentish
Tantrum Youth Arts

In 2023 Tantrum Youth Arts premiered a new performance work, Party Party Boom Boom, devised with Tantrum's Accelerate Ensemble. Formed in 2021, the Ensemble meets weekly to develop skills in all aspects of collaborative theatre making. Driven by the company's commitment to youth led arts practice (Trayes et al, 2012; Ennis & Tonkin, 2018; Howard 2022) the creative development process was true to Heathcote's positioning of an authentic student voice. Party Party Boom Boom was a celebration about celebrations and the electrifying power of parties as envisioned by the ensemble using original music, movement and storytelling. Ultimately, though, this paper offers a practice-based critical reflection on devised practice and through the lens of Heathcote's quote unpacks how to hold authentic student voice within a challenging group dynamic.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

Ms Penelope (Nel) Kentish and **Dr Clare Twist** have over 20 years experience in working with young people in the arts. Nel (Penelope) Kentish (she/her) is a theatre maker and teaching artist. She 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. Dr Clare Twist (she/her) is a researcher, manager and educator. She holds a PhD and a Bachelor of Arts (Drama Hons) from 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. Both Nel and Clare are staff members of Tantrum Youth Arts.

RESEARCH PAPER

An actor-led approach to intimacy coordination

Siobhan Dow-Hall

In recent years concerns have been raised with regards to the physical, mental and emotional safety wellbeing of actors when preparing for, and performing, physically intimate content. This paper responds to this context by making the argument for, and outlining the development of a practice of intimacy coordination that extends from actor's individual characterisation process. This actor-led approach seeks to support the wellbeing of actors in intimacy performance, by safeguarding their personal and creative agency. This proposed practice draws from the analytical and practical frameworks of Konstantin Stanislavski (Stanislavski, 1948), and incorporates a range of other performance methodologies such as Rudolf Laban's "Movement Analysis" (Laban, 2011), Anne Bogart's "Physical and Vocal Viewpoints" (Bogart & Landau, 2001), Animal Study as Movement Analysis (Ewan & Green, 2015) and Susana Bloch's "Alba Emoting" (Bloch, 1993). In combining and extending these methods this practice develops strategies for actors that foreground individual actor process in intimacy coordination, aiming to ensure that creative and personal agency remain with the actor, even while allowing for collaboration with directors, intimacy coordinators and fellow actors.

AUDIENCE: Curriculum, Research and/or Innovation in Drama

Siobhan Dow-Hall studied acting at WAAPA, obtaining a Bachelor of Arts (Acting), and a Master of Arts by Research. She has worked professionally as an actor and dramaturg since 2009. Siobhan has taught in to the acting programs at WAAPA since 2016. In 2022 she became Theatre Studies coordinator at the University of Notre Dame Fremantle. Siobhan is currently completing her PhD at Murdoch University, a practice-led project focusing on the development of an actor-led practice of intimacy coordination.

Ensemble Makers – Devised Theatre and Objects of Play

Madeline Baghurst

In devised performance, the writing, spoken word, sound, music, objects, materials, architecture and design converge to inform an innovative style of story-telling.

This program is geared towards unlocking the fundamentals of group devised physical performance, ensemble collaboration and play. Encouraging students to become original writers, they will learn to search for dramatic themes, identify performance styles and create a physical language of their own. Students will also explore the ingenious world of objects and materials revealing innovative and visual approaches to developing narrative.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama

Madeline Baghurst is Co-Artistic Director of Clockfire Theatre Company and Co-Director of Clockfire Creative Lab. A theatre-maker, performer, director, and teacher, she is also a Clown Doctor for The Humour Foundation. She has collaborated with theatre devisors based in Sydney, England, France and Hong Kong. Madeline graduated from L'école International de Theatre Jacques Lecoq (2018) in Paris having completed the two year professional course as well as the Laboratory of Movement (LEM).

Madeline graduated with a Bachelor of Performance at AIM Dramatic Arts in 2014 where she studied theatre-making and producing with a focus on acting. In 2015 she joined Clockfire as an ensemble member where she inherited her passion for creating theatre that moves. In collaboration with Clockfire, Madeline has devised and performed in *we, the lost company* (Old 505 Theatre), *The Natural Conservatorium For Wise Women* (Sydney Fringe 2019) and *Night Parade of One Hundred Goblins* (Sydney Festival 2020). Most recently she co-directed, devised and performed in *Plenty of Fish in the Sea* which won Best Theatre Show, Best Physical Theatre Show and the Festival Director's Award for Sydney Fringe Festival 2023.

While studying at Lecoq in 2018, Madeline and her peers were invited to perform in 'Minimal', an event at The Centre Pompidou. There she presented a piece evoking inherent cracks in reality through an interpretation of cubism and Picasso's lines.

Along with her work for Clockfire Creative Lab, Madeline teaches Mask and Mime at NIDA, Clown, Bouffon, Movement and Devising Techniques for various institutions including ITS, Riverside Theatres, Monkey Baa and for school students across NSW.

Exploring Utopian and Dystopian Worlds with Shaun Tan's Literature

Kaylee Hazell
Sydney Theatre Company

Sydney Theatre Company, in partnership with The University of Sydney, has delivered the School Drama Program to over 35,000 students and teachers across Australia since 2009. School Drama pairs primary and secondary classroom teachers with STC Teaching Artists in a unique co-mentoring partnership. In the classroom, quality children's literature is explored through drama-rich strategies to help students make new connections to texts, each other, and their world.

Shaun Tan's literature is a constant in School Drama lessons for both Primary and Secondary classrooms and creative learning workshops for all ages. Tan's characters and settings use symbolism and metaphor to explore the inner and outer worlds from his own life experiences. The multidimensional realities that are represented in Tan's books allow students to explore different utopian/dystopian worlds that activate their empathetic imaginations by embodying the characters in the story through drama strategies and reflection. In this workshop STC's Creative Learning Program Manager and Teaching Artist, Kaylee Hazell, will work with Shaun Tan texts including (*Cicada*, *Rules of Summer* and *Tales from Outer Suburbia*) and strategies from STC's School Drama program to explore the themes of belonging, identity and community.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

Kaylee Hazell is the Creative Learning Program Manager at Sydney Theatre Company and had been a Teaching Artist for over 20 years working with both primary and secondary students in and across education and theatre industries.

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. This led to a teaching artist position with STC's School Drama Program in 2015 where Kaylee was able to refine her teaching artist practice and infuse literacy outcomes into lesson planning with mentorship from Professor Emerita Robyn Ewing and Dr John Nicolas Saunders. In 2018 Kaylee attended the Lincoln Center's Summer Forum in New York City for their flagship professional development for arts educators.

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.

Bunraku Puppetry: Accessing Asia in the Classroom

Danie Evans

This practical and hands on workshop will introduce participants to the Traditional Japanese Performing Art Form – Bunraku. Dating back to the 17th Century, Bunraku was inscribed by UNESCO to the Representative List of the Intangible Cultural Heritage of Humanity in 2008. Combining narrative storytelling with the manipulation of large scale puppetry this workshop has something for everyone. Participants will learn to make a bunraku style puppet, and then work through a series of activities to develop manipulation techniques. These puppets are completely accessible to students from Kindy to Year 12! Bunraku is also part of the Japanese Traditional and Contemporary Theatre topic for HSC Drama.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama

Danie Evans is a Drama and Performing Arts teacher with almost 25 years of experience in the classroom. She holds a Bachelors degree in Theatre Theory and Practice from Theatre Nepean, majoring in Live Production/Stage Management and Asian Performing Arts, a Graduate Diploma of Education from UWS Nepean, and a Master of Education from Flinders University of South Australia majoring in Asian Performing Arts in Education. In 2004 she spent a year's sabbatical living in Japan studying classical Japanese dance styles including Nihon Buyo and Kibi Mai. Danie has taught in both public and independent schools in NSW and has been at Blue Mountains Grammar for 10 years.

Playing with Kaleidoscopic Fragments: How Complicité Creates Theatre in the Minds of Its Audience

Kathryn Breen

'Ultimately theatre takes place in the minds of the audience: they all imagine the same thing at the same time.' (Simon McBurney)

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

For more information on Complicité, you can visit the theatre company's website.

www.complicite.org

AUDIENCE: Senior Phase of Schooling (Stage 6)

Kathryn Breen is the Assistant Head of Secondary at Shire Christian School and has been the Head of Drama since introducing the subject in 2005. After 15 years of producing major shows, she formalised the process by establishing the Production Program last year and continues as its Producer. She was inspired to teach Complicité as an HSC topic after discovering the form in 2013 and continues to experiment with their visceral process. Kathryn feels privileged to have experienced several Complicité performances including *The Encounter*, *A Pacifist's Guide to the War on Cancer* and *Beware of Pity*, as well as taking part in workshops with the company while they were on tour from the UK in 2018. The online 2021 performance *Can I Live?* was a more recent highlight as it explores how Drama can engage with online spaces for performance. Kathryn sees Complicité as a company that values the mode of play and uses it to create theatre that is innovative and new, theatre that we have not yet seen.

Physicalising State of Mind – The Inner World of Shakespeare’s Characters

Joanna Erskine and Emily Edwards
Bell Shakespeare

Shakespeare’s soliloquies offer us direct insight into a character’s state of mind, their preoccupations, their obsessions, their innermost thoughts, hopes and fears. It is an intimate exchange between character and audience, and it can be electric on stage. Yet to students, soliloquies can often seem impenetrable and a lot of ‘Words, words, words’ on a page. Too often, soliloquies remain in the domain of the English classroom and a desk-bound analysis. What if we could physicalise a soliloquy? What if we could conjure the ideas and images in a soliloquy with our bodies and explore that character from within?

Shakespeare’s plays are often perceived as difficult not because of the words he uses but because of the incredible (often complex) way he puts those words together. This heightened language is all in the name of creating the most vivid possible images in the minds of his audience. Shakespeare’s audience didn’t have screens in their lives, in fact they didn’t have many pictures at all. If a picture is worth a thousand words and you don’t have any pictures, then it’s no wonder Shakespeare used so many incredible words.

In this workshop, Bell Shakespeare will guide participants through a series of strategies to unlock meaning through movement, to connect words and images to the body, and physicalise a character’s state of mind. We will look at a range of texts and characters from tragedy to comedy, and use techniques for a range of learners and abilities that can be applied to any dramatic text, not only Shakespeare. This workshop will help participants unpack, visualise and dramatise the density of imagery in Shakespeare’s writing. Through strategies designed to decode knotty metaphors and dense imagery, we will shed light on a character’s state of mind, and walk around inside it.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5) • Senior Phase of Schooling (Stage 6)

Joanna Erskine is an award-winning playwright, producer, teacher and arts education specialist. She is the Head of Education at Bell Shakespeare, where she has worked in education for 16+ years. A graduate of NIDA, Joanna is a two-time winner of the Silver Gull Play Award, 2023 Lysicrates Prize finalist, and founder and director of Storytellers Festival, a showcase and celebration of unproduced Australian writing, held annually at Kings Cross Theatre (KXT). Joanna’s plays have been staged at the Old Fitzroy Theatre, Griffin Theatre, Pier 2/3, KXT, ATYP, NIDA, Old 505 Theatre, Slide Bar, Bondi Pavilion, and in hundreds of schools around Australia. A former secondary English/Drama teacher, Joanna is passionate about writing for, and working with, young audiences and has written extensively for Bell Shakespeare, Camp Quality and Poetry In Action. Her popular monologue *BOOT* is performed by Year 12 students each year. It was originally produced by ATYP, published by Currency Press and commissioned for film, screening at film festivals internationally.

Emily Edwards is a graduate of the National Institute of Dramatic Arts (Acting) and is currently the Resident Artist in Education at Bell Shakespeare. Some of her stage credits include a National Tour with *The Players* (Bell Shakespeare), Feste in *Twelfth Night* (Dir Tom Wright), The Young Wife in *Hello Again* (Dir Tyran Parke), Abigail in *The Crucible* (Dir Terri Brabon, Theatre iNQ), Fiona Carter in *The Removalists* (Dir Elsie Edgerton-Till, Sydney Theatre Company), and Kapowi in *Kapowi Go-Go* (Dir Rachel Kerry, Kings Cross Theatre). Her screen credits include *Alive with Curiosity* with Tourism Queensland, and Samantha on *Home and Away*. In addition to performing, Emily has been teaching for over ten years, having worked with Bell Shakespeare, The Australian Shakespeare Company, Theatre iNQ, Poetry in Action, and running an independent Singing Studio.

Digital storytelling and staging the internet

Yve Blake

In 2024, students live half their lives online, how might we dramatised that space? How might we stage the internet? And how can online spaces inform the work we devise?

In this workshop, playwright Yve Blake (FANGIRLS) will introduce you to a range of exercises that get students thinking about how to create theatre that speaks to their online lives. These exercises are suitable for a range of ages and classroom settings, and don't require advanced technological resources.

**AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama**

Yve Blake is a playwright, screenwriter, and songwriter, born and raised on Gadigal land.

She's best known for writing the Book, Music and Lyrics for the musical *FANGIRLS*, which has been selected as a prescribed text for Stage 6 Drama Students studying Contemporary Australian Theatre Practice. *FANGIRLS* was awarded the 2019 Sydney Theatre Award for Best Mainstage Musical, the 2019 Matilda Award for Best Musical or Cabaret, the 2020 AWGIE award for Music Theatre, the 2021 Green Room award for New Australian Writing for Musical Theatre, and also scored an ARIA nomination for Best Original Soundtrack or Musical Theatre Cast Album. After premiering at Belvoir and Queensland Theatre in 2019, *FANGIRLS* returned in 2021 for a national tour, and in returned by demand in 2022 at the Sydney Opera House. In 2024, *FANGIRLS* will premiere in the UK at the Lyric Hammersmith, produced by Sonia Friedman Productions.

Yve is an alumni of the Royal Court Writers' Programme, and was the inaugural recipient of the ATYP Rebel Wilson Theatre-maker scholarship. She is also a 2024 Women in Music Australia Soho House Fellow, and has been a visiting artist at Princeton University. Her 2019 TEDxSydney talk about Fangirls has been promoted to an official TED talk on TED.com, where it has been viewed more than 1.4 million times.

She is currently developing a screen adaptation of *FANGIRLS* with Fremantle, a movie musical for Mark Gordon Pictures, a new stage musical with Paige Rattray, and various other projects.

Let's Play

Danielle McKinnon
Swoop Physical Theatre

When students learn through laughter, play and positive experience, the lessons stay with them for life. The most successful lessons are those that empower students and foster connection. Physical Theatre enables them to break through comfort zones, forge new peer alliances, build resilience and learn key dramatic concepts all whilst laughing and playing. This masterclass will cover the key focus areas to include in a Physical Theatre unit. And there will definitely be laughter.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

Danielle (Missy) McKinnon is a physical theatre practitioner with over 20 years experience in circus based performance and devising. Drawing on the work of multiple practitioners in various disciplines, Danielle combines her experience as a drama teacher and circus instructor to help students create unique and visually exciting physical performances. Danielle runs Swoop Physical Theatre – find out more here: www.swoop.net.au

The Power of Play in Movement to Ignite The Spark of Performance Art in Every Student

Anna Johnstone / Luke Rogers
Canberra Youth Theatre

Canberra Youth Theatre occupies a crucial space between youth arts, formal education and the professional sector, and has been the centre of youth arts practice in the Canberra region for over 50 years. We are strengthening our collaboration with the education sector to support teachers, and inspire students to apply the power of the arts across all aspects of their studies and lives. With over 20 years of experience each working with young people and emerging artists, Canberra Youth Theatre's Artistic Director, Luke Rogers, and Creative Learning Producer, Anna Johnstone, will lead teachers through the devising process, from establishing a creative space to using movement as a catalyst for creative discovery. Through practical creative exercises, teachers will explore the transformative power of movement to inspire narratives, explore dramatic themes, and develop autonomy in the creation of performances. Promoting the agency of each student presents a challenge when balancing input from many participants, whilst maintaining an artistic vision. This workshop, built from a range of performance and devising practices provides a strong scaffold for disparate ideas to sit within. This session is especially useful for teachers interested in the devising process but unsure of how to begin. More experienced teachers looking to expand their toolkit and processes will also benefit from this workshop. This accessible workshop is ideal for those who are looking to support students that may feel intimidated or hesitant about drama. Teachers will be introduced to simple applications of physical theatre, emphasising the use of movement for the construction and analysis of theatrical provocations. Through interactive discussions, we will explore how physicality can convey emotions and themes while exploring how to honour each student's unique artistic voice. This workshop highlights the importance of individual agency and self-expression, empowering students to take the lead in their creative journey by cultivating a sense of confidence and autonomy as artists. By valuing everyone's imagination and providing the tools for communicating ideas through movement and expression, we aim to develop a sense of empowerment in students' theatrical and artistic growth.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

Anna Johnstone is a theatre director and performing arts educator rooted in the cultural landscape of Ngunnawal Country, Canberra. Anna spent her emerging artist years working at The Egg in Bath, UK: a revolutionary theatre complex purpose-built exclusively for young artists and audiences. From 2009–2012, Anna worked in many roles there, including theatrical director, assistant director, teaching artist, and education officer. She also had the opportunity to collaborate with many award-winning UK theatre practitioners and companies such as the Royal Shakespeare Company, Emma Earle from Pins and Needles, and the Bristol Old Vic Theatre School. She also led many projects for the Theatre Royal Bath's Young Company as director/co-director (*Beasts and Beauties*, 2009; *Oliver Twist* 2010; *Graveyard*, 2012), assistant director (*Life Savings*, 2011; *The Grapes of Wrath*, 2011; *Treasure Island*, 2012), and was a lead artist in *The School Without Walls Project*, 2011-2012 pioneering the integration of art and education during a six-week residency with a primary school. In 2012 she became an associate artist of The Egg. Since returning to Canberra, Anna has directed and devised many new theatrical works (for Canberra Youth Theatre: *Imagine*, 2018, *Filtered*, 2018, *Buzz*, 2019, *Possibility*, 2019; and for Canberra Grammar School: *Boring!* (2021)

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The Best Ever Sleepover (2023) and directed development for The Street Theatre: *This Rough Magic* in 2022). In 2020, she was appointed as an Associate Artist of The Street Theatre, where she started writing/developing a new work for young audiences: *Hatchlings* – a story about the thrill of forging an unlikely friendship. Anna has recently directed *The People's House* at MOAD Canberra, 2023, and participated in the Resident Street program at The Steet Theatre as an associate artist. Currently, she serves as the Creative Learning Producer at Canberra Youth Theatre, where her focus lies in bridging creativity and education with teachers and aspiring artists.

Luke Rogers is the Artistic Director & CEO of Canberra Youth Theatre. He is a graduate of NIDA (Directing) and Theatre Nepean (Acting), and the Artistic Director of Stories Like These. Luke is currently studying for a Masters of Fine Arts in Cultural Leadership at NIDA. Previous roles include Theatre Manager of New Theatre, Artistic Director of The Spare Room, and a Resident Studio Artist at Griffin Theatre Company. Directing credits include: *Rosieville*, *The Trials*, *How To Vote*, *Dags*, *Two Twenty Somethings Decide Never To Be Stressed About Anything Ever Again Ever*, *Little Girls Alone in the Woods*, *Normal*, *Possibility*, *Collapse* (Canberra Youth Theatre), *Collected Stories* (Chaika Theatre / ACT Hub), *In Real Life* (Darlinghurst Theatre Company), *Blink*, *MinusOneSister*, *Fireface*, *The Last Five Years*, *The Carnivores* (Stories Like These), *Play House* (NIDA), *The Pillowman*, *Waiting For Godot*, *Don Juan in Soho*, *Art is a Weapon*, *After The End*, *Blasted* (New Theatre), *100 Reasons For War*, *Love and Information*, *Spring Awakening*, *A Midsummer Night's Dream*, *Shakespeare's Women*, *Shoot / Get Treasure / Repeat* (AFTT), *Lysistrata*, *The Burial At Thebes*, *Pool* (No Water), *4.48 Psychosis*, *Eyes To The Floor* (Sydney Theatre School), *A Midsummer Night's Dream*, *Mr Marmalade* (CQUniversity), *Macbeth*, *Cyberbible*, *Embers* (AIM Dramatic Arts) and *Two Weeks With The Queen* (Mountains Youth Theatre). Tour Director: *The Witches* (Griffin Theatre Company). Assistant Director: *Eight Gigabytes of Hardcore Pornography* (Griffin Theatre Company / Perth Theatre Company), *Story of the Red Mountains* (NIDA), *The Boys* (Griffin Theatre Company / Sydney Festival), *Steel Magnolias* (Blackbird Productions / Australian Tour), *Assassins* and *The Crucible* (New Theatre). Luke regularly directs and lectures at various drama schools. He was a member of Directors Lab: Melbourne (Theatre Works / Melbourne Festival) and Playwriting Australia's Dramaturgy Program and Directors Studio.



DAY TWO – SATURDAY 25TH MAY

HUMAN LIBRARY



		
ROUND 1 11.00 AM 792.1	ROUND 2 11.25 AM 792.1	ROUND 4 12.15 PM 792.9




An Honest Liar

by Leonil Pepingco

One philosophy of magic is to take the flaws that make us human and make us all aware of them. Using magic as a performance art, Leonil Pepingco has used his experience learning the secrets of performance magic to inform his students in identifying the elements of manipulation, fraud and lying. Come and meet an honest liar.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

Trained as a street magician, **Leonil Pepingco** has taken the philosophies of magic and mentalism into the English and Drama classroom where he has combined his passion for Education, Theatre and Magic in order to prepare his students for a future with a different kind of snake oil peddler.

		
ROUND 1 11.00 AM 792.2	ROUND 3 11.50 AM 792.2	ROUND 4 12.15 PM 792.2

Drama Down Under: Navigating my Journey as a New Drama Educator

by **Stacey Whitmore**

Are you a beginning teacher? Do you feel like you've been thrown into the teaching creek without a paddle? Does everything suddenly feel alien to you, despite knowing your subject inside out? Then this is the book for you!




In this book, Stacey will be sharing her experiences of stepping into the world of teaching, not only as a beginning teacher, but as a teacher in a new country. She will share her tips and tricks for navigating syllabuses, managing your time, overcoming the dreaded imposter syndrome and maintaining a work-life balance. Stacey will share the 5 things she wishes she knew as a beginning teacher and some must-haves as a Drama teacher (spoiler: a black turtleneck is on the list!)

By reading this book, you will be equipped with the reassurance that you are not alone in your worries as a new teacher. You will leave with new friends, strategies for managing your workload and a boost in confidence for yourself as a Drama teacher!

Stacey is now in her 5th year of teaching. She trained in the UK and graduated in 2017 with Qualified Teacher Status. She took her 1st teaching job over here, in Australia, in 2020.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

Stacey Whitmore made the move from England to Australia in 2019 and since then, has developed her career as a Drama teacher in Sydney. She is a member of the Drama NSW committee and loves meeting new people to share ideas and collaborate with. Stacey also has experience as a Special Education Teacher and is passionate about making the Arts accessible for all. She has a First Class Honours degree in Drama Studies and Education Studies, and her dissertation explored what other subject teachers believe to be the benefits of Drama. She took a break from teaching and education in 2018 to travel with her now fiancé – who proposed to her on stage! Stacey loves to teach Physical Theatre and Theatresports and has enjoyed the challenges of moving from the UK Education System to the New South Wales curriculum. Stacey is also represented by Hunter Talent as a Sydney based actress.




		
ROUND 1 11.00 AM 792.4	ROUND 3 11.50 AM 792.4	ROUND 4 12.15 PM 792.4

My Dual Life as an Academic and an Actor

by Carrie Ann Quinn

I have been living a dual life for almost two decades and yes, sometimes it felt like a secret I had to keep one from the other. I have an apartment in New York City where I madly pursue acting and directing opportunities in theatre, TV and film, and I have an apartment in Boston where I commute weekly to teach as a tenured theatre professor at University Massachusetts. When choosing to teach in academia, I did not want to give up the professional performer in me, which is the core of who I am, and why I want to teach students – I love acting. Yet, the academic life can be merciless with your time, and your personal life. The life of an actor, going from audition to audition and from gig to gig, is also a pretty harrowing lifestyle. Each profession has their preconceived judgements about the other: “real” actors don’t teach; and “real” academics don’t live the business/gig lifestyle hopping from job to job. I wanted both. This is about creating your own path in your career, and ignoring those people who declare “you must choose one way” or “this is the way it always has been done” force you off your own path. Even a dual path. Take BOTH roads if you want to.

AUDIENCE: Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama
Industry Professionals

		
ROUND 1 11.00 AM 792.11	ROUND 3 11.50 AM 792.6	ROUND 4 12.15 PM 792.11

Exploring Theoretically and Experientially. Making Connections

by Kelly Young

The process of seeing the world through student eyes, whilst holding the demands of the creative process and the HSC examination is one that requires exceptional skill and knowledge. The connections between theory and experience, student and teacher, creative process and exam are the heart of Drama teaching. This book will be a conversation about the threads that tie these elements together.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)

A passionate educator, **Kelly Young** has a passion for nurturing excellence in the Drama classroom in all facets of the course. She has taught in Sydney schools for the majority of her career, with a two year stint as Assistant Principal Teaching and Learning in Darwin during COVID.

Kelly is fascinated by the creative process and the ways in which teachers and students make meaning for an audience – whether it be through performance, design or extended response writing.

Kelly has also held the position of Education Programs Manager at Sydney Theatre Company.


		
ROUND 1 11.00 AM 792.11	ROUND 2 11.25 AM 792.6	ROUND 4 12.15 PM 792.11

Behind the Scenes of a Professional Stage Director

by Dr Sally Blackwood

I would love to share my insights from 20+ years of working as a Professional Stage Director from NIDA Director training, to creating and staging works in large opera theatres in Europe and concert halls in the USA, to creative play-building with primary students in classrooms of small schools in regional NSW. This book reveals how this director thinks, dreams, prepares, and works in collaboration with multidisciplinary and intergenerational artists to facilitate and deliver theatrical storytelling. Being a Professional Stage Director means being a leader, facilitator and psychologist. Understand how to be a director who is 100% prepared and 100% ready for change in any given moment. Hear about the creative practitioners and theorists who have influenced my creative practice and how I use my knowledge of the performing arts, skills and experience, in the classroom to teach skills-based training to the next generation of artists and creative collaborators. Come and ask me a question!

AUDIENCE: Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama
Industry Professionals

		
ROUND 1 11.00 AM 792.10	ROUND 2 11.25 AM 792.10	ROUND 3 11.50 PM 792.10




Drama is for Everyone – Advocacy strategies

by **Georgia Andreacchio**

“Drama helps you be comfortable with being uncomfortable. You take big risks in Drama and never regret them. You can express yourself for who you are.” This is a quote written by one of my recent Year 12 students. It expresses how I felt as a student in high school and why I perhaps felt so drawn to dedicate my life to teaching Drama. It amazes me that students can make these huge claims about how life changing Drama can be, yet Drama teachers are still proving the worth of their subject to other students, executive staff, parents and the wider community.

After remote learning in 2021, I believe that most Drama teachers experienced the painstaking phrase, “I’m sorry, but you did not get enough students for a class next year.” I can say with absolute certainty that when I heard this, it felt like a personal failure, however, it did push me into action mode. After developing a range of strategies and systems to implement in my school, I am seeing a wider interest in Drama and overall a larger amount of students selecting to study Drama. I would love to share my strategies with all who face the same challenge.

AUDIENCE: Early Childhood and Primary (Early Stage 1, Stage 1, 2 & 3)
Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

		
ROUND 1 11.00 AM 792.5	ROUND 2 11.25 AM 792.4	ROUND 3 11.50 PM 792.7

Connection and Country: A First Nations guide to Dramaturgy

by **Ryan Whitworth-Jones**

Embark on a journey into the heart of First Nations storytelling with Ryan, your expert guide in 'Connection and Country: A First Nations guide to Dramaturgy.' In these pages, participants will uncover the essence of First Nations Dramaturgy, navigating the intricate tapestry of cultural narratives and storytelling techniques. Through hands-on exercises and thought-provoking discussions, Ryan empowers readers to infuse their narratives with the vibrant spirit of Indigenous perspectives. Prepare to ignite your imagination and elevate your professional development as you delve into the intersection of tradition and contemporary theatre like never before!




As a seasoned director and dramaturge, Ryan has collaborated with prestigious organisations such as Sydney Theatre Company and Australian Plays Transform, contributing his insights to elevate storytelling. His commitment to amplifying Indigenous voices is evident in his role as the First Nations Creative Producer at Blacktown Arts, where he spearheads initiatives like Elders in Residence and Solid Ground (Carriageworks).

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)
Industry Professionals

Ryan Whitworth-Jones is a proud Wiradjuri man and an Award Nominated Director. He holds a Bachelor of Arts with Diploma of Education from Macquarie University and a Masters Fine Arts Directing from NIDA. His directorial work includes: *Venus in Fur* (Sydney Fringe Festival, Nominee Best in Theatre), *Cloudstreet* (Lane Cove Theatre Company, Best Director Nominee), *Life Cycle* (NAISDA), *Cheats and Liars* – Jawbreakers Music Video (Triple J/ABC Rage, 2023 Webby Nominee), *Desire a Kabarett* (NIDA), *I'm Not Inspirational* (PACT) and *How to Win a Plebiscite (and Tennis)* as part of the Festival of Emerging Artists (NIDA). His Assistant Directing credits include *What is wrong with us?* (Yellamundie Festival), the Australian Premier of the Broadway Musical '*Natasha, Pierre and the Comet of 1812*' (Darlinghurst Theatre Company), *The Job I took* (Triple J/ABC Rage), *Picnic at Hanging Rock* (NIDA) and co-collaborator on the *Taming of the Shrew* (Greater School's Program, Globe Theatre UK).

Ryan's dramaturgy credits include works with Australian Plays Transform, *The Visitors* (Sydney Theatre Company), Yellamundie Festival and guest reader on various playwriting awards.

Ryan is currently the First Nations Creative Producer at Blacktown Arts. As part of his work there he works with the programming team to produce Elders in Residence (Blacktown Arts), Solid Ground (Carriageworks), Hive Children's Programming (Sydney Festival and the Art Gallery of NSW) the 4E Hip Hop Conference (Powerhouse Museum) and PIONEERS (PYT & the City of Sydney). Ryan was recently announced as the guest producer for Act 2 at the Old Fitz.

		
ROUND 1 11.00 AM 792.9	ROUND 2 11.25 AM 792.9	ROUND 3 11.50 PM 792.9

OMG it was actually fun

by **Natasha Saboisky**

Teaching and drama have always been hand in hand for me. It has been a privilege to work with students as they create respectful and playful classrooms, often in really tough schools. I work flexibly and mostly experientially with difficult but rewarding topics. Often (especially since covid) my students are introverted, anxious and marginalised – but Drama is a safe place they can flourish in. This is especially important in regional schools, where the small town community can sometimes feel isolating rather than supportive of creative kids. Teachers in small schools can also feel isolated and overworked, so it is really important to connect with other teachers and stay inspired.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

Natasha Saboisky

I began my career in youth theatre and community development, working with marginalised communities. I did my MaHons in Contemporary Arts (Dance/ Drama) and realised that I needed to pay the mortgage. I began teaching with a view to supporting myself, never expecting to love it. I have worked in Western Sydney and regional schools, and have been passionate about using drama to teach social and emotional (SEL) skills. I have mostly worked with students from low socioeconomic backgrounds with lots of trauma. I have also worked a lot with support and first nations students. I have run many free after school drama programs and love the opportunity to see kids just enjoy performing.



Performing An Essay

by **Dr Sarah Lovesy**

Performing an Essay is a drama methodology where groups of students are given an essay question to explore through performance and just as in an essay, points or aspects of argument need to be made, backed up by evidence, and acted out in the form of a devised play. Students then transfer this embodied learning to their individual essays. The concept behind my methodology is to ensure that students do not mimic the ideas and practices of theatre practitioners, playwrights and their plays as students need to use their own understanding and their own words. Performing an Essay provides students with a rich understanding of the topic and helps them harness, manipulate and expand their own dramatic voices and performance knowledge. This in turn provides openings for students to use their physical embodied knowledge in written drama essays. Experiential and experimental learning is the key to my drama methodology. Through this learning students are able to synthesise their knowledge, understanding and the skills they have developed to write about the topic with confidence and from a drama and theatre perspective.

AUDIENCE: Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama

Dr Sarah Lovesy

Over the past 35 years I worked as Head Drama Teacher at Newtown High School of the Performing Arts, Santa Sabina College and as a Drama Lecturer/Tutor at the Universities of Western Sydney, New South Wales and Wollongong teaching undergraduate and postgraduate students to become drama teachers. I also ran my own drama consultancy in which I ran workshops for drama students and teachers around Australia. I was actively involved with the New South Wales Board of Studies Junior and Senior Drama Syllabus Committees and their respective writing teams, as well as writing for various journals. Since retiring I have been writing children's fantasy novels, two of which have been published by Bumblebee Press UK and the third will be published in June 2024. They are called *The What if? Kids – Beyond the Attic*, *Beyond the Flame Tree* and *Beyond the Shoreline*. I also direct plays for community theatres.

		
ROUND 1 11.00 AM 792.7	ROUND 2 11.25 AM 792.7	ROUND 4 12.15 PM 792.7

Threads of Compassion: Weaving the Web of Kindness

by Henrietta Stathopoulos

As we gather to explore the intricate tapestry of human connection under the title “Threads of Compassion: Weaving the Web of Kindness.” Join me on this journey delving into the profound concepts of empathy and kindness, examining how they intersect, intertwine, and create a harmonious symphony that binds us all together, much like the delicate strands of a spider’s web. The dynamic interplay between empathy, kindness, and the intricate web of connection within the realm of theatrical practice draws upon the works of prominent drama practitioners. We will investigate how the dramatic arts serve as a platform for cultivating empathy and fostering a web of kindness that transcends the boundaries of both stage and society. This exploration underscores the pivotal role of storytelling, theatrical performance, and the empathetic engagement of both artists and audiences in contributing to the establishment of a compassionate and interconnected community.

Deepening emotional awareness in yourself and your students (and in some cases colleagues!) we begin to understand the role that society plays. We live in a world where society overvalues toughness (“Grit” Now there’s a word to debate...). Sensitivity is by some viewed as a weakness, yet sensitivity allows us to connect with our emotions and empathy. Through self discovery, we learn additional skills of accepting and celebrating our unique qualities, including sensitivity.

Students learning how to regulate emotions themselves is an interesting experience in a drama classroom. It takes support and practice, as we appreciate and learn how to validate our own emotions, and, in modelling them in the classroom we can teach these valuable life skills to our students.

AUDIENCE: Early Childhood and Primary (Early Stage 1, Stage 1, 2 & 3)
Middle Phase of Schooling (Stage 4 & 5) • Senior Phase of Schooling (Stage 6)

Henrietta Stathopoulos, an Education Officer Arts K-12 with Sydney Catholic Schools Arts Team, dedicates her 35+ years of teaching experience to in-school mentoring for teachers and students through diverse performing arts programs and curriculum support K-12. As a director, actor, dramaturg, and vocalist, her passion for the creative arts fuels workshops and enrichment opportunities, fostering a smart and engaging learning environment. Henri prioritises showcasing the pivotal role of creative arts in school communities and beyond, emphasising efficiency and collaboration. Actively involved in theatre companies’ Education Teacher Advisory panels, a proud member of Drama NSW and MEAA, Henri advocates for arts education and teacher well-being. Her commitment extends to providing students with opportunities beyond the classroom, epitomising a personalised and enduring approach to engagement with schools and staff capacity building.

		
ROUND 1 11.00 AM 792.3	ROUND 2 11.25 AM 792.3	ROUND 4 12.15 PM 792.3

Stages of Diversity: Empowering Voices in Drama Education

by Christine Huynh

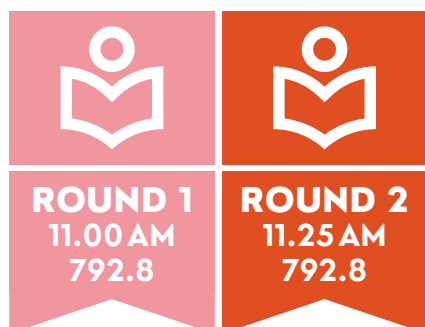
"Stages of Diversity: Empowering Voices in Drama Education" is a testament to Christine Huynh's transformative journey as a drama educator in one of South West Sydney's most culturally diverse regions. With over a decade of experience, Christine shares her profound insights into leveraging drama as a powerful tool for cultural representation and inclusivity.

Through vivid narratives and practical strategies, Christine illustrates how drama can become a mirror reflecting the rich tapestry of students' lives, ensuring every young person feels seen and heard. Her innovative approaches to integrating multicultural narratives and characters challenge and inspire educators to rethink traditional teaching methods. "Stages of Diversity" offers not just a methodology but a philosophy that champions the importance of diverse voices and stories in shaping empathetic global citizens.

Christine's work highlights the crucial role of educators in facilitating spaces where students can explore and express their identities and those of others with respect and authenticity. This book promises to be a valuable resource for those committed to fostering an inclusive educational landscape, where diversity is not just acknowledged but celebrated. Join Christine in discovering how the dramatic arts can illuminate the path to a more understanding and inclusive world.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

Christine Huynh is a drama educator with 11 years of experience teaching in South West Sydney, where 88% of her students come from a language background other than English. Her teaching philosophy centers around the critical importance of cultural representation and diversity, ensuring that every student sees themselves reflected in the stories told on stage. Christine believes in the transformative power of drama to foster empathy, understanding, and a global perspective among her students. She has innovatively integrated a wide array of multicultural narratives and characters into her curriculum, encouraging her students to explore and express their identities and those of others with authenticity and respect. Her commitment to amplifying diverse voices in drama education has not only enriched her classroom but also inspired her students to become more empathetic individuals and thoughtful storytellers.



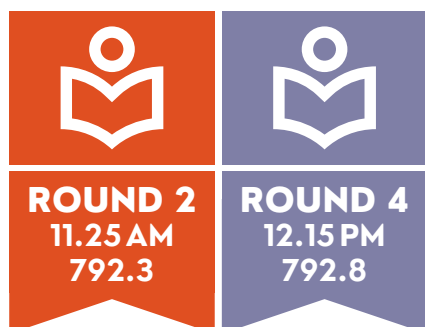
First in State! Drama must run every year

by **Belinda Farr-Jones and Kiana Levy**

Many Drama teachers have been told in recent years that they do not have the numbers to run a class. We know why our numbers have plummeted, but that's even more reason to find a creative way to make a class run if at all possible. Our class was told there was no place in the timetable, but we worked around that for two years. We paired with St Ives High for assessments and Drama camp to ensure we had an audience and we found creative ways to hunt down archival footage of past productions. Meet Kiana Levy- 1st in State HSC Drama 2023 with the perfect score of 100. She will discuss her tips and tricks to making powerful theatre with just 4 others. Her teacher never teaches a theory lesson in isolation and begins teaching evocative writing in Year 9. Kiana's review writing in Year 10 was impressive, but by Year 12 it was delicious. She knows that this skill helped her craft essays for the written exam. Her favourite part of the course is most certainly Devising, though she loved the innovation involved staging moments from other groundbreaking plays. "Every moment of theatre we made for both topics was filmed, analysed and celebrated. We share everything. It's impossible to excel alone it must be the majority of the class. Lines were down, production elements were carefully considered and the intended effect on the audience matched an element of the rubric" Drop by and chat to us about any part of the Stage 6 process . And if you've ever wondered about switching from the Independent sector to Public we are the book you need to read :)

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama

Belinda Farr-Jones learned to be a drama teacher by making and seeing theatre across three continents. She is most at home in public education and has loved working with the Arts unit and young people from all over Sydney. It is her goal to build back Drama numbers across all systems as she knows it has the capacity to lift wellbeing for all. Belinda has learned recently that students can excel in their theatremaking without fancy budgets and resources. In fact, their ownership shines through in their written work. She wonders if she has read more HSC scripts than any other current Drama teacher...



Describe Describe Describe: Tips for the Drama Essay

by Danie Evans

'Describe Describe Describe: Tips for the Drama Essay' is an exploration of how we can help our students use their words to craft their best drama essay. Starting with how we approach descriptive language in the younger years, we will use our evocative language to explore how to unpack a question and structure an essay response. Help your students 'climb the mark mountain' to success.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama



Student ownership of their Individual Project




by Cate Cunningham

Too often students receive too little or too much teacher involvement in their HSC Individual Project. This session seeks to explore ways of empowering students with the skills they need to confidently create projects that are imaginative interpretations of set scripts, or reflect original ideas in the form of their choice.

AUDIENCE: Senior Phase of Schooling (Stage 6)

Cate Cunningham

I started my teaching career as a Visual Arts teacher before Drama existed as a subject in NSW schools. I gradually moved from the visual to the performing arts taking with me a visual approach to Drama, Dance and Circus. This meant I was able to take design skills into the Drama classroom, specialising in Set, Costume, Publicity design and Director's notes.

		
ROUND 2 11.25 AM 792.5	ROUND 3 11.50 AM 792.5	ROUND 4 12.15 PM 792.5

Innovative and Exciting Programs: A teacher's insight to programming across the years

by Amy Robertson




Often new teachers are asking how do I teach Drama or can you help me with a scope and sequence or unit of work? Experienced teachers are discussing how to retain and increase numbers of students studying Drama especially in a post-covid world where we lost the ability to perform and create in person. This workshop arms teachers with the ability to create innovative and exciting programs across the year groups, it asks the questions what is important to teach now?

Working to build skills rather than having each year in a silo, we look at how you create a tool kit for Drama students that makes them well rounded theatre practitioners who can respond to the world building creative agency, compassion and critical understanding through a range of theatrical styles and texts. It asks teachers, heads of department and leaders to explore a curriculum that excites our students and prepares them for the world post school and tells a variety of inclusive and meaningful stories.

Programming, Backward mapping and scope and sequences may just feel like admin but it is the basis for students choosing our subject and what they learn about the world that acknowledges the past, explores the present and imagines the future.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama

Amy Robertson has been a Drama teacher for the past 13 years, teaching at Barker College and now as Head of Drama at St Catherine's Waverley. She has also been a director, producer, stage manager and performer in a previous life and enjoys the ability to continue using all these skills daily! Amy is passionate about the possibilities of group performance, engaging with service activities at school and creating opportunities for students to step outside their bubble and see the world through a different lens – and isn't Drama the perfect place for that? Amy is a Mum to two boys and loves nothing more than a brilliant Musical or epic Australian play.

		
ROUND 2 11.25 AM 792.2	ROUND 3 11.50 AM 792.3	ROUND 4 12.15 PM 792.10

The Regional Teacher – Don't Let Obstacles Dim Your Light

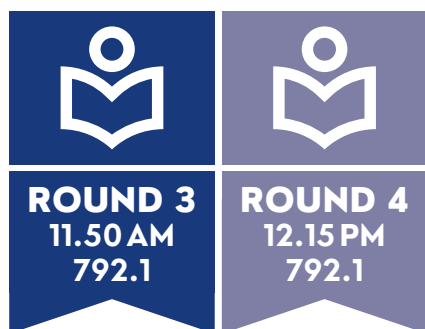
by Ashley Thomas-Coote

Being a Drama student in a regional and rural area comes with many challenges. It can also be one of your most unique and useful strengths. Regional students can do it tough; limited exposure to live performance, lack of funding for costumes and props as well as potentially dealing with other obstacles. Being able to convey personal and avocative stories does not require the fanciest resources or costumes, but rather it takes the inner drive and passion to create something astounding. I want to take you on a journey to build confidence in your regional student ability to play, compete and dominate in the big leagues (life). Your stories are important, and they must be shared on the stage. Let us tap into your creativity and bring it to life!

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

Ashley Thomas-Coote

I have been an English and Drama teacher since 2018, and have been involved in the performing arts as soon as I could walk! Growing up in the beautiful Biripi region, I was lucky to be surrounded by cultures that celebrated art, dance and performance as an expression of their identity. I have used these experiences in the classroom so that students can use their personal experiences to shape who they are.



What does a retired Drama teacher do? This one is teaching a play reading course at the University of the Third Age!

by Pauline Cain

*Speak the speech, I pray you, as I pronounc'd it to you,
trippingly on the tongue; but if you mouth it, as many of our
players do, I had as lief the town-crier spoke my lines.* Hamlet (Shakespeare)

The U3A motto is Learners Live Longer. Tutors choose subjects that they are passionate about, so I chose moved play reading. We are aiming to read 10-12 plays (Australian, English, Irish, classic) over this year. Students are aged between 70-90. They are keen and bring with them long and interesting life experience.

We start each play with a short introduction, followed by a moved-reading/script in hand. The aim is to use our voices to bring the script to life. There is no pressure. This is all about enjoying the plays. Students may choose to read or observe and are encouraged to join in when they feel comfortable. I provide simple costumes/props to bring the script to life but it remains a moved-reading, not a performance. I taught many of these plays for HSC English and Drama, often providing moved play readings for colleagues and their classes. I have also directed student productions of many of these plays. I often wondered what I would do with all those resources and I'm enjoying rereading my production books and sharing ideas and experience.

This course enables students' voices and perspectives to be authentically celebrated. I'm in my element – sharing my Drama experience with students who left school more than 60 years ago. Such a joy tapping into their wisdom, nurturing their vulnerability and trust, and allowing me to reflect on my practice.

**AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)
Those approaching/considering retirement**

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. Still happy to be involved and to support her Drama tribe, Pauline is looking forward to reconnecting at this conference.



Teaching risk-taking as a skill

by Danielle McKinnon

The school system makes it difficult for teachers to facilitate risk in the classroom. The element of risk is however a fundamental and formative part of a student's development with potential to build resilience, confidence and a positive perception of self. Teaching circus and physical theatre for 20 years has enabled me to give thousands of students access to the benefits of risk taking and provided some valuable lessons about pushing through the red tape to deliver necessary skills to younger generations.

**AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)**



DAY TWO – SATURDAY 25TH MAY

WORKSHOP PROGRAM



Playwriting With and For Students

Kristen Doherty

I believe that theatre is magic for children. The benefits to their cognitive learning, their sense of importance, their self-esteem and their connection to community is immeasurable. Being a part of a company, whether that's in a classroom or a theatre group, can be incredibly empowering; it gives young people a home, a sense of belonging, a purpose. I believe finding a love of theatre and the arts enriches lives.

I was a die-hard theatre kid growing up. Had dreams of one day becoming a well-respected Australian actor. But I was also the slightly awkward, chubby, kid that always got the crap roles, whereas the pretty, popular, academic girls always got the main. They didn't want to make it their life like I did, and that stung. When I became a drama teacher, I wanted to give all of my students an opportunity to shine. But I struggled to find plays that were true ensemble pieces, which had good, meaty roles for all actors, with no stars. So, I started writing them.

As a playwright, I find myself in a privileged position as a drama teacher. Most writers are solitary creatures, the opportunity to work with actors, scarce. But being a teacher enables us to work with actors daily, to workshop scenes, to rewrite, develop, stage, gage audience's reactions, and rewrite, rewrite, rewrite.

As Drama teachers we also have the ability to give young people a voice, to enable them to tell their own stories; to experiment, to play, to create. We have such an insight into young people's worlds, we see how they think, talk, move, relate to others, their struggles, their joys, their language, all of which gives us authenticity in our writing.

I hope that my presentation gives teachers a toolkit for the creation of new work with and for their students.

**AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)**

Kristen Doherty is a nine-times published and internationally produced South Australian playwright who specialises in theatre for young people. She has been a writer, director, theatre-maker and drama teacher for more than twenty years. Over the past three years, there have been more than three hundred productions of her plays in schools and theatre companies all over the world, across five continents, as well as every state of Australia.

Kristen is one of the recommended playwrights for SACE Drama and her plays are used as a resource to support the new Australian Curriculum for SACE Middle School English. Further, Kristen's plays are used in curriculums and learning resources in schools across the world, and *Bully!* is used in a number of schools anti-bullying programs. Many of Kristen's plays have competed in the UIL One Act Play Competitions in America and have gone on to win multiple awards. Kristen's short, comedic adaptation of *Macbeth* was made into a film by Shakespeare's Kids & Little Shakespeare's Theatre Company in Scotland, the film and the script is now held as part of a collection in the National Archives at the National Museum of Scotland.

In 2022 Kristen presented a workshop on playwriting for students for over sixty Drama teachers at the Victorian Drama Teachers Conference. This year she presented on a panel with renowned children's playwrights, Finnegan Kruckemeyer and Jamie Hornsby on Playwriting for Young People for The Australian Writers Guild

Also a screenwriter, Kristen's TV series, *Queer Tas*, is in development with Matthewswood Productions. She is also co-writing the screenplay, *Push*, inspired by the historical gangs of Sydney. Kristen is also contracted as head writer on a series of fable-inspired screenplays for an animation series for a Canadian production company.

From stage to page – How to teach, workshop and write about the HSC Drama texts

Anna-lea Russo

This workshop will assist beginning teachers plan for the teaching of the HSC Drama texts and the essay component of the HSC examination. Participants will learn how to select moments from the plays, stage a classroom workshop and how to assist students structure an essay response.

AUDIENCE: Senior Phase of Schooling (Stage 6)

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

Scribing Our Stories In Time and Space

Eva Brown

To awaken human emotion is the highest level of art. – Isadora Duncan

This practical workshop will offer participants the opportunity to explore a variety of approaches in generating and structuring movement/gesture to create engaging theatrical imagery, motifs and sequences that express our personal and collective stories. The activities will focus on the body in space and time and moving beyond the literal into the abstract in staging of our ideas and emotions. This will be a fun and creative session; no prior movement experience is necessary.

AUDIENCE: Early Childhood and Primary (Early Stage 1, Stage 1, 2 & 3)

Middle Phase of Schooling (Stage 4 & 5)

Senior Phase of Schooling (Stage 6)

Eva Brown is an experienced educator, performer, director and movement coach. She has trained in a broad range of physical theatre methods in Australia and overseas. Recently she has been involved in designing and presenting trauma informed physical theatre workshops for children and adolescents as part of her studies in Somatic Movement Therapy.

Eva regularly conducts workshops in NSW schools on approaches to devising for the HSC Group Project and has also previously presented for Drama NSW.

Eva's focus as a theatre practitioner is on the poetry created by the body in space and time as we create and express our stories, and the sense of empowerment gained in that experience.

Student Consent and Consent – forward Teaching Practices for Theatre Educators

Carrie Ann Quinn

University of Massachusetts Boston, USA

What is consent-forward teaching and how can we learn to be consent-forward teachers and artists? Educators, researchers, artists and practitioners across the world have begun challenging the performing arts professions and theatre education with these and other important questions: How can we make the performing arts more inclusive and equitable for students, performers and for audiences? How do we make theatre and theatre education safer for our students' physical health and their mental health? Safer from sexual harassment and gender and racial bias onstage and off and in the classroom? We must start by admitting that there are unique power dynamics at play in the classroom and we must understand their implications for teachers. One way to start is to generate teachers' momentum for using consent-forward practices to mitigate some of the possible negative effects.

As a professional performer, I have been a part of great "reckoning" in the fields of theatre and film in regards to safety, harassment, consent and inclusivity. In addition, social reckonings such as Me Too and Black Lives Matter have strengthened the resolve to affect much needed changes in gender and race bias in the field. All of these cultural and professional changes have and must affect change in the theatre education field as well. As an educator, through professional performer training in equity, inclusivity, diversity, consent and safety, and deep investigation into intimacy coordinators work, I began applying those professional principles to my classroom. I have found there are practical skills and techniques that integrate the nuances of identity and power in the classroom that can increase students' safety, trust and confidence. Long-term culture change takes time, but each classroom and rehearsal hall can be a stepping-stone. Theatre educators can establish simple practices and pedagogies of consent into all lesson plans, improvisations, and productions.

**AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama**

Carrie Ann Quinn is Professor of Theatre in the US and a professional actor, director, playwright and producer in theatre, television and film performing in New York, Boston, Los Angeles and Sydney. Quinn has appeared on TV shows including *Julia* (HBO), *Defending Jacob* (Apple TV+) *Fame LA* (Fox), feature films like *Chappaquiddick*, *The Sympathy Card*, and others. She recently directed her first film in NYC, *Launch at Paradise*, a SciFi short, which has garnered 16 Best Direction/Best Short Film awards from international film festivals around the world. Quinn is co-founder, with Jane Bergeron (UNDA) of the international theatre company Escape Artists, a company devoted to developing original plays and scripts based on real women from history, whose stories have been overlooked, disregarded or misconstrued. Their recent play, *Possessions*, based on the 17th century Mancini sisters, premiered in the US, in and traveled to Sydney. She is a proud member of the professional performance unions: AEA; SAG and SDC. MFA in Theatre Ed, Boston University; BFA in Drama, New York University.

Australian Theatre for Young People – Where Education, Writing and Performance meet. A practical Workshop for Drama Teachers on approaching new work with their students

George Kemp and Jacqui Cowell
Australian Theatre for Young People

It is through playfulness with ideas that the best new stories are born.

This immersive workshop recognises the significance of play and embodiment in drama education, an ideology developed by Dorothy Heathcote. It involves a step-by-step process for new and experienced Drama Teachers to work with students on new Australian short plays using ATYP's Intersection Festival program as a case study.

Practical exercises will allow teachers to utilise the power of physical play and embodiment when working with text and finding meaning while working on the floor. Drama strategies will include how to approach a new piece of writing with young actors, how to mine the work for meaning, using blocking to further character and story, and how to maximise your students' performances with active exercises to encourage bold and creative thinking and expressive voice work in a safe yet creatively charged space.

Intersection Festival offers students the opportunity to work on new plays while developing skills in acting and script analysis as well as professional development in Directing for teachers. This unique festival has doubled in size each year since its inception, involving schools as far flung as Rockhampton and Byron Bay to The Blue Mountains and Western Sydney. Teachers receive ten new scripts and embark on an in-school rehearsal process, culminating in the opportunity to perform in the festival performance at The Rebel Theatre in Sydney. The festival provides an enormous variety of Drama students the opportunity to be at the forefront of theatre for young people in Australia.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

George Kemp obtained his Masters from London's Royal Central School of Speech and Drama and has worked as an actor, writer, director and arts education specialist both in London and Sydney for the last fifteen years. He has worked for, amongst others, London's Hampstead Theatre, Sydney Theatre Company, Bell Shakespeare, NIDA, Australian Theatre for Young People, as well as several national and international theatre tours. He also has presented at several conferences, most notably 2023's Drama Australia Conference and 2023's Singapore Drama Educators Association Conference in Singapore.

Jacqui Cowell has extensive experience in the Arts Education field. She has worked for major theatre companies and tertiary institutions as Education Manager including Sydney Theatre Company, National Institute of Dramatic Art, Australian Film Television and Radio School and Bell Shakespeare. Jacqui is passionate about providing opportunities and transformative experiences for young people. She creates and implements innovative live and digital programs for schools, young people and families. Jacqui is also an experienced Drama Teacher and Theatre Director. She has presented at conferences, most recently presenting at the Drama Australia Conference at Newcastle University in 2023.

DRAMATIC Dual-Coding: Enlivening Vocabulary Learning Through Transdisciplinary Teaching

Dayne Spencer

In the vibrant setting of Catholic Education, where high-impact teaching strategies are emphasised, it is crucial to employ diverse pedagogical strategies. This presentation will explore how teachers can use the transformative power of Drama and gestures as an active participation tool to enliven learning and bolster vocabulary acquisition.

Join us as we explore:

- The Pedagogical Foundations: How drama and gestures resonate with Catalyst.
- The Science of Learning: Understand the cognitive benefits of integrating drama and movement into vocabulary instruction and how it fosters improved retention.
- Practical Techniques: Discover hands-on activities and methodologies for seamlessly weaving dramatic elements across the curriculum.
- Cultivating Classroom Community: Foster deeper connections among students as they collaborate, enact, and internalise new vocabulary through shared experiences.

This presentation will provide valuable insights, tools, and practices to elevate your practice, enrich your students' vocabulary, and offer engaging transdisciplinary learning experiences alongside explicit teaching.

AUDIENCE: Early Childhood and Primary (Early Stage 1, Stage 1, 2 & 3)

Dayne Spencer is an experienced primary school drama teacher who has a deep commitment to evidence-based practices and making learning memorable. He has taken on various roles, supporting colleagues in instructional practices to elevate teaching and learning using Drama and dual coding as essential elements of their teacher toolkit. Dedicated to diverse approaches, Dayne has actively collaborated with other arts education specialists to enhance instructional teaching methods and elevate content retention using Drama proficiencies with students.

Making with Movement & Memories

Tahnae Luke

This workshop will explore how to engage students with their own stories as the stimulus for a devised piece of work. We will look at practices and protocols to put in place to do this in a safe and inclusive way while also encouraging understanding of shared experiences. This practical workshop will also look at how to use movement in stylised and symbolic ways that will enhance the theatrical narrative. By the end of this workshop, you will leave with the inspiration, skills and processes to take back to school for a unit of work for any stage or for a co-curricular performance.

Please note that all participants can participate in this workshop regardless of mobility as it allows you to move in ways that you can.

AUDIENCE: Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)

Tahnae Luke is currently a Secondary CAPA Curriculum Advisor working in the Teaching Quality & Impact Directorate for the Department of Education. She has previously been Head Teacher Drama & Visual Arts at Hunter School of the Performing Arts, Head Teacher Creative Industries at Kurri Kurri High School and Drama teacher at Newtown High School of the Performing Arts. For many years she was the Vice President of Professional Learning for Drama NSW and is passionate about providing effective and meaningful opportunities for teachers and students. Tahnae has presented at numerous State and National Drama Conferences, led musical theatre workshops at JTF, is a HSC marker, written for *JEDA* and the Drama NSW *E-Mag* and has produced and directed plays and musicals through co-curricular programs. Tahnae is on the City of Newcastle Drama Association committee and enjoys looking after the CONDA Youth program. She has also completed her Masters of Educational Studies with Distinction majoring in Pedagogy, Leadership and International Comparative Curriculum.

Teaching playwriting: Crafting authentic students stories for creative engagement and agency

Paul Gardiner

Ever wanted to tackle playwriting with your drama class? Have a student who wants to write an IP script but don't know where to start? This masterclass will give teachers the skills and understanding to embrace playwriting in the classroom to foster creative engagement and privilege authentic student perspectives. Based on the findings of recent research in playwriting pedagogy and creativity, this masterclass will provide theoretical and practical ideas to give teachers strategies that will increase students' abilities to find their voice, explore their creative ideas in dramatic form, and develop key playwriting skills. The session will introduce participants to a new approach to teaching students how to write for the theatre, exploring the many access points for young people on their journey of writing a play, providing accessible strategies to scaffold and support the students in their creative work. The session will focus particularly on the place of collaboration and idea sharing exploring a workshop approach to creativity, as well as finding ways for students' authentic perspectives and stories to 'regenerate' existing forms and practices to foster originality and agency.

**AUDIENCE: Early Childhood and Primary (Early Stage 1, Stage 1, 2 & 3)
Middle Phase of Schooling (Stage 4 & 5)
Senior Phase of Schooling (Stage 6)
Curriculum, Research and/or Innovation in Drama**

Paul Gardiner is a Senior lecturer in Creativity and the Arts in the School of Education at the University of Wollongong. Prior to joining UOW, he was the Ewing Postdoctoral fellow at the University of Sydney. His research examines the insights creativity theory and creative pedagogies offer education contexts, across all disciplines. His current research projects include an examination of the creative practices found in the senior Drama classroom as teachers navigate the syllabus requirements, including high stakes examinations, and the lessons these might have for creative teaching and learning across the curriculum. Paul's previous research examined the experiences of Arts based teaching and learning in drama, specifically playwriting. His conclusions regarding best practice for students and teachers are published in his book *Teaching playwriting: Creativity in practice* (Methuen, 2019). Prior to his time at UOW, Paul taught the Drama methods at the University of Sydney (2013-2019) and before that he taught drama in NSW secondary schools for 17 years. He was Director of Research on the Drama Australia Board (2015-2016), Chief examiner HSC Drama Examination committee (2016-2017) and a Member of the HSC Drama Exam Committee from 2013-2017. He was Senior Marker, HSC Drama – Projects: Scriptwriting from 2005-2012 and was a member of Drama NSW Committee from 2018 to 2022.



THE UNTOLD STORY OF NEVERLAND

PETER AND THE STARCATCHER

A PLAY BY RICK ELICE

BASED ON THE NOVEL BY DAVE BARRY AND RIDLEY PEARSON

MUSIC BY WAYNE BARKER

SCHOOLS TICKETS, WORKSHOPS & FREE EDUCATION RESOURCE

Peter and the Starcatcher is the Australian premiere offering for high school students and teachers in 2024 and 2025. With a free, extensive Education Resource available from June, and a range of Education and Engagement activities for teachers and students to accompany the live performance, don't miss this unique theatre production and discover the untold story of Neverland.

CANBERRA ✨ CANBERRA THEATRE CENTRE ✨ FROM 15 OCTOBER 2024

SYDNEY ✨ CAPITOL THEATRE ✨ FROM 31 JANUARY 2025

HOOK YOUR TICKETS AT PETERANDTHESTARCATCHER.COM.AU



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FOR MORE INFORMATION

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

**Drama
Evolved:
Navigating
the New
Syllabus**

DATE: 29TH JULY 2024

TIME: 9.30AM -2.30PM

LOCATION: TBA (SYDNEY CITY)

CATERING: MORNING TEA AND LUNCH

PRICE: MEMBER: \$120/ NON-MEMBER: \$200

PRESERVICE TEACHER: FREE

(LIMITED TO 10 TEACHERS)

PRESENTER: NESAS