

SYMPOSIUM PROGRAMME

**DRAMA AUSTRALIA, IN PARTNERSHIP WITH
DRAMA TASMANIA, PRESENTS**

Renewal

DRAMA AUSTRALIA SYMPOSIUM

Friday 21st & Saturday 22nd June 2019

**IMAS Building Salamanca Place
Hobart Tasmania**



www.dramaaustralia.org.au

WELCOME

To the 2019 Drama Australia National Symposium
Proudly hosted by Drama Tasmania

Renewal

Members of *Renewal* acknowledge and pay respect to the Tasmanian Aboriginal Community as the traditional and original owners of lutrawita/trowunna (Tasmania) as the enduring custodians of the lands, seas, airs and waterways. We pay respect to Elders past, present and emerging.

On the waterfront of nipaluna (Hobart) we welcome Drama teachers, academics and practitioners to the 2019 Drama Australia Symposium *Renewal*. As delegates gather on the land of the muwinina people a provocative and cutting-edge program will be revealed to stimulate:

- Renewing your teaching practices shaped by policy agendas
- Revitalising your drama pedagogy through teaching/research
- Regenerating your practice with aesthetic implications

Contemplate how *Renewal* connects your creative and innovative practice with others.

Jane Polley and Mary Mooney Symposium Co-Convenors

‘Education is the point at which we decide whether we love the world enough to assume responsibility for it and...save it from that ruin which, except for renewal, except for the coming of the new and young would be inevitable’

Hannah Arendt as cited in Greene, M (2001)

Variations on a blue guitar: The Lincoln Centre Institute lectures on aesthetic education NY: Lincoln Institute

WELCOME



On behalf of the member associations of Drama Australia and the Drama Australia Board, I would like to take this opportunity to invite you to attend our 2019 Drama Australia National Symposium: Renewal. This year we find ourselves travelling to Hobart to gather as a national community of drama educators, researchers and practitioners as we share exciting research and practice. The symposium will share practice and research from leading practitioners, teachers and academics from across Australia and abroad. As we see an increased focus on research-informed and evidence-based practice, our National Symposiums provide a unique opportunity for our community to come together, share and learn from each other. For the first time, our Symposium in Hobart will contain both papers and practical workshops.

I would also like to take this opportunity to thank the exceptional work of the 2019 Symposium Sub-Committee, spearheaded by Jane Polley, Mary Mooney and Sally Fielding. I would also like to thank the Drama Australia Board and Drama Tasmania Committee for their wonderful work leading up to the Symposium.

I look forward to seeing you in Hobart for Renewal.

John Nicholas Saunders
President of Drama Australia



An Association for
Drama in Education
www.dramatas.com.au

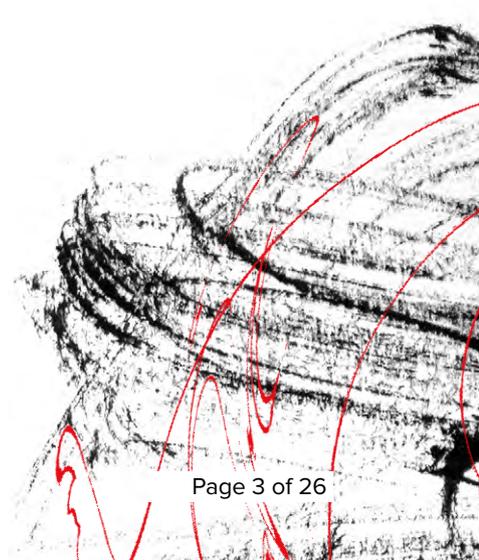
Dear Delegates

We are thrilled to be able to welcome you to the 2019 Drama Australia Symposium held in Hobart the cultural heart of our fabulous state, at a time where we are surrounded by one of the most iconic Arts festivals on the Australian calendar. In recent years Hobart has experienced a renewal of arts and culture, a lot of which can be attributed to the Museum of Old and New Art (MONA) helping to put a magnifying glass over our already strong arts community and also helping to bring an injection of Australian and international artists into the city in some of our coldest months on the back of long-term arts education programs. Dark MOFO is currently happening all around us and we could not be hosting you in our beautiful city at a more perfect time. Strong arts communities give our young people something to immerse themselves in, something to strive for, and something for which to challenge themselves. Thank you so much for joining us at your rugged up best, we hope you experience two days of connecting with your tribe, invigorating learning and renewal of passion on your practice, surrounded by feasting, fires and friends.

Sally Fielding
President of Drama Tasmania

DRAMA TASMANIA COMMITTEE

PRESIDENT – Sally Fielding
VICE PRESIDENT – Kelly Howell
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FINANCIAL OFFICER – Phillipa Coward
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Renewal

DRAMA AUSTRALIA SYMPOSIUM
IMAS Building  Salamanca Place
Hobart  Tasmania

SYMPOSIUM PROGRAMME AT A GLANCE

DAY ONE – Friday 21st June 2019

1:00 – 1:30pm	WELCOME TO COUNTRY WELCOME BY DRAMA AUSTRALIA AND DRAMA TASMANIA PRESIDENTS
1:30 – 2:30pm	OPENING KEYNOTE <i>A not so traditional keynote</i> A contemporary palawa playwright, Nathan Maynard in conversation with Sam Routledge , Artistic Director of Terrapin Theatre Company
2:30 – 3:00pm	AFTERNOON TEA (PERFORMANCE)

	Lecture Theatre at IMAS	Workshop space at IMAS	Workshop space (The Loft) Salamanca Art Centre
SESSION 1 3:00 – 4:00pm	1A PAPERS Kelly Freebody (20 min) <i>Drama and justice: Myth-making and testimony: unpacking drama for recognition and representation</i> Michael Finneran (20 min) <i>Breaking up and making up: Towards renewal and reconnection in drama research and practice</i> Anne Harris and Kelly McConville (20 min) <i>Performing re/creation</i>	1B WORKSHOP Linda Nicholls-Gidley and Simon Masterton <i>This is not a drill: Revitalising voice and speech exercises for the classroom</i>	1C WORKSHOP Sally Hulse <i>Using Australian stories to integrate the Arts</i>
5 min break change over			
SESSION 2 4:00 – 5:00pm	2A PAPERS AND PANEL Michael Anderson (20 min) <i>Drama, creative renewal and the tired curriculum</i> Helen Champion (6 min) <i>Creating, communicating and connecting: Multimedia and digital technologies in the Drama classroom</i> Tracey Sanders and Sean Lubbers (6 min) <i>On the brink of everything: Voices of renewal</i> Rachael Jacobs, Robyn Ewing and Anne Harris (20 min panel) <i>Assessment in Drama: A renewal of creativity</i>	2B WORKSHOP Madge Hair and Catherine McSkimming <i>Nowhere else but here: Restoring country through restoring</i>	2C WORKSHOP Helen Sweeney <i>The Carlendy dilemma: A role play around sustainability and its ripple effects</i>
5:00 – 7:00pm	SOCIAL NETWORKING		

DAY TWO – Saturday 22nd June 2019

	Lecture Theatre at IMAS	Workshop space at IMAS	Workshop space (The Loft) Salamanca Art Centre
SESSION 3 10:00 – 11:00am	<p>3A PAPERS</p> <p>Christine Hatton (20 min) <i>Re-centring drama at the he(art) of learning: Imaginative inquiry, pedagogy and change</i></p> <p>John Nicholas Saunders (20 min) <i>Dramatic transformations: The impacts of drama-based pedagogy in primary classrooms</i></p> <p>Natasha Beaumont (6 min) <i>More Than Words Can Say – Drama and oral literacy in the early primary years</i></p>	<p>3B WORKSHOP</p> <p>Moya Thomas <i>Slippery identities: Live art and theatre education</i></p>	<p>3C WORKSHOP</p> <p>Helen Sandercoe <i>The Greek chorus does 'King Midas'</i></p>
11:00 – 11:30am	MORNING TEA		
SESSION 4 4:00 – 5:00pm	<p>4A PAPERS</p> <p>Rachael Jacobs (20 mins) <i>Renewal of creativity and joy: Learning English through Drama for adult migrants and refugees</i></p> <p>Megan Upton (20 min) <i>Drama as critical feeling in addressing radicalised thinking: A pilot</i></p> <p>Carol Carter and Richard Sallis (6 mins) <i>'Drama involves and invites': Revitalising of drama pedagogy to support inclusivity in tertiary contexts</i></p> <p>Alison O'Grady (6 mins) <i>A critical approach to empathy: Using theatrical traditions to teach</i></p>	<p>4B WORKSHOP</p> <p>Jo O'Mara and Helen Champion <i>The literacy in Drama: Speaking and listening</i></p>	<p>4C WORKSHOP</p> <p>Man Cheung <i>Beyond drama games: Using performative pedagogy to illuminate how and why drama teaching and learning is effective for engaging students</i></p>
12:30 – 1:30pm	LUNCH: Publications Launch		
SESSION 5 1:30 – 2:10pm	<p>5A PAPERS</p> <p>Linda Lorenza (20 mins) <i>Teacher-student collaborative learning: Renewing teaching practices in the Arts</i></p> <p>Elizabeth Anderson (6 mins) <i>The Role of the Arts in teacher transformation</i></p> <p>Christina Gray (6 mins) <i>"I feel very fortunate to still be doing what I love": Later-career Arts teachers still keen and committed</i></p> <p>Kelly McConville and Michelle Ludecke (6 mins) <i>Practice what you preach: a cross-case analysis of performed research as method to investigate teachers' professional identity.</i></p>	<p>5B WORKSHOP</p> <p>Tony Kishawi <i>Creating a healthy ensemble via commedia role models</i></p>	<p>5C WORKSHOP</p> <p>Nina Rossini <i>Rekindling your mojo</i></p>
2:10 – 2:30pm	<p>Regeneration of the arts and literacy education CONVERSATION: Robyn Ewing in conversation with Mary Ann Hunter <i>Robyn reflects on her life's work and the moments that have renewed and revitalised her and the Drama education profession in the year of her retirement from the University of Sydney</i></p>		
2:30 – 3:00pm	<p>Responding to Renewal: Part 1 Mary Ann Hunter and Michelle Weeding <i>Where are we now? What has inspired you in the symposium? Where are the convergences? What fires you up?</i></p>		
3:00 – 3:30pm	AFTERNOON TEA with Drama Legends from Tasmania		
3:30 – 4:00pm	<p>Responding to Renewal: Part 2 Mary Ann Hunter and Michelle Weeding <i>Where are we going? What are the future directions? What fires are you going to light?</i></p>		
4:00 – 4:45pm	<p>Closing ceremony President's Award • National Wrap Up • Thank you and Acknowledgements Handover to Drama Queensland the hosts of the 2020 Drama Australia Conference</p>		
4:45pm	CLOSE		



WELCOME TO COUNTRY

***Sinsa Mansell and dance company
pakana kanaplila***

Sinsa Mansell – Creative Industries

Welcome to Country curated by Todd Sculthorpe Project Officer – Inclusive Curriculum Tasmanian Aboriginal Education services.

Images from The Orb.



Photo by Peter Mathew

KEYNOTE

A not so traditional keynote

Sam Routledge (Artistic Director of Terrapin Theatre Company) in conversation with **Nathan Maynard**.

Nathan is a contemporary palawa playwright who creates plays that acknowledge culture, story, place, identity, loss and strength with truth and humour. Plays include *A Not So Traditional Story* and *The Season*.

Terrapin Theatre Company

SAM ROUTLEDGE is a director, puppeteer and creator of contemporary puppetry with a strong record of innovation in the form. He has been the Artistic Director of Terrapin Puppet Theatre since November 2012 and has a BA in Communication (Major – Theatre and Media) from Charles Sturt University and a Post Graduate Diploma in Puppetry from the Victorian College of the Arts. His work has been presented by leading contemporary arts venues and festivals around the world including Vancouver International Children's Festival (Canada), Taipei Children's Art Festival (Taiwan), Soho Theatre (London), Festival De Betovering (The Netherlands), Sydney Festival, Performance Space, Perth International Arts Festival, Malthouse Theatre and The Royal Shakespeare Company. As a puppeteer, he has performed and collaborated on 17 productions with leading Australian and international companies including Societas Raffealo Sanzio (Italy) Gruppe 38 (Denmark) and LATT Childrens Theatre (Korea).



NATHAN MAYNARD is a descendant of the chief of the Trawlwoolway Clan and of the whole of the North East Tasmanian Indigenous peoples. Since the 1830s, Nathan's family have been known as the Maynards and have developed a strong connection with the Furneaux Islands. Nathan has 17 years' experience as a dancer in schools and communities. In 2012 Nathan performed in *Shadow Dreams*, a collaboration of Terrapin Puppet Theatre and the Tasmanian Symphony Orchestra, and in 2013 and 2014 was a participant in the Tasmania Performs Artists Residency program at Tarraleah. With the support of Tasmania Performs, Nathan secured an Arts Tasmania Aboriginal Arts Fellowship for a year-long career development program focused on the development of the play *The Season*, which went on to win three Green Room Awards including Best New Writing and Best Production. In 2018, Nathan wrote, performed and toured with Terrapin Theatre Company *A Not So Traditional Story* to over 18,000 Tasmanian children.

1A Kelly Freebody***Drama and justice: Myth-making and testimony: Unpacking drama for recognition and representation***

This paper draws on Fraser's (2009) theories of social justice to explore the relationship between drama and equity agendas. Seeking to understand the role of place and community in a globalised world and the importance of personal stories in our understandings of justice, this paper will critically explore the contribution of drama education and applied theatre as a 'solution' to the 'problem' of equity. Drama is used in a variety of ways in 'these times' to make socially just change. Some of these ways will be critically unpacked in this paper with a view to exploring how we can reveal and renew our thinking, and revitalise our practice in increasingly complex times.

KELLY FREEBODY (PhD) is Associate Professor and Education Director in the Sydney School of Education and Social Work, The University of Sydney. Kelly's research interests draw on critical studies of applied drama for social justice – focusing on intersections between drama, social justice, education, and qualitative research methods. Kelly is a qualified secondary teacher, with experience teaching in Australia, the UK, Hong Kong and Taiwan. Her teaching interests include drama pedagogy, school-community relationships, and pedagogies of hope. Her recent volumes include *Drama and Social Justice* (with Finneran, 2016, Routledge) and *Applied Theatre: Understanding Change* (With Balfour, Finneran & Anderson, 2018, Springer).

1A Michael Finneran***Breaking up and making up: towards renewal and reconnection in drama research and practice***

The discourses of drama have grown disparate. Within a policy-driven school and curriculum environment, practice clearly rules. Within an outcome-driven university environment, research outputs reign supreme. In certain parts of the world, this has resulted in much of the intellectual capital of our community being moved from the sphere of education into theatre studies, applied theatre and other domains. The discourses have become disconnected. A decade ago, John O'Toole (2010) offered an analysis of this trend – controversial for some, prescient for others. This paper will pick up on O'Toole's cues and offer a critique of the trends of the intervening years and the challenges of today in connecting academic research and professional practice. The impact of the challenging global conversations on gender equality, environmental destruction, rampant capitalism and the rise of the right will be examined with a view to understanding how we 'make-up' and reconnect the energies of our national and transnational discourses.

O'Toole, J. (2010) 'A reflective keynote: IDIERI 2009', *RiDE: The Journal of Applied Theatre and Performance*, 15(2), pp. 271-292.

MICHAEL FINNERAN (PhD) is Head of Drama & Theatre Studies at Mary Immaculate College, University of Limerick, Ireland where he leads the BA in Contemporary & Applied Theatre Studies. He is published and spoken internationally on creativity, arts education, social and applied theatre, and teacher education, and is editor of *RiDE: The Journal of Applied Theatre & Performance*. Recent co-edited books include *Drama and Social Justice: Theory, research and practice in international contexts* (Routledge, 2016) and *Applied theatre: Understanding change*, (Springer, 2018). He is an active theatre practitioner, working frequently as director and lighting designer and serves on the boards of a number of professional arts organisations. Michael recently chaired the group at the Arts Council of Ireland which established the Creative Schools project as part of the Creative Ireland initiative.

1A Anne Harris and Kelly McConville***Performing re/creation***

This presentation uses transcripts from an ARC-funded study on creativity in the Asia Pacific to look at the affective, embodied experiences of creative practitioners and teachers moving more deeply into 21st Century working and learning practices. By combining mixed method and performance in this multi-sited ethnography, our presentation asks how as teacher/researchers this work can contribute to a regeneration of creative education and applied theatre practice in Australia more generally.

ANNE HARRIS (PhD) is a Vice Chancellor's Principal Research Fellow at RMIT University, an Australian Research Council Future Fellow, an Honorary Research Fellow at Nottingham University (UK), and the director of Creative Agency, a transdisciplinary research lab at RMIT University. Harris researches gender, creativity, and performance ethnography, is a native New Yorker and has worked professionally as a playwright, dramaturg, teaching artist and journalist in the USA and Australia. Harris has authored/co-authored 63 articles, 28 book chapters and 12 books, and co-edited 3 books, has co-edited 6 journal special issues, in addition to public productions of plays, films and spoken word performances. Harris is the series creator and editor of *Creativity, Education and the Arts* (Palgrave Macmillan) Some of their intercultural collaborative arts-based research can be seen at www.creativeresearchhub.com

KELLY MCCONVILLE (B.Ed, M.Ed) is a PhD candidate and Clinical Specialist at The University of Melbourne, who has extensive educational and theatrical experience both locally and internationally. Her research centres on how performance can be used to interrogate and communicate the formation of teacher identity.

2A Michael Anderson***Drama, creative renewal and the tired curriculum***

Drama is a wellspring of creative practice for learning. This presentation seeks to expand the creativity practices and pedagogies and demonstrate how they have been applied for interdisciplinary approaches across the curriculum in primary, secondary and tertiary education to create classrooms that focus on 21st Century learning. This presentation will report on and discuss work underway to support schools making creativity central to pedagogy, curriculum and school organisation. The presentation will first consider the development of diagnostic tools for schools. The Creative Schools Index jointly developed by a group of Australian and New Zealand universities is now being implemented in primary and secondary education settings to support an understanding of the elements of creativity and each school's readiness for learning and teaching in creativity. The presentation will discuss how these approaches are developing and their potential to deliver changes in policy, attitudes and practices in primary and secondary schooling in Australia and New Zealand and the international implications for this work.

MICHAEL ANDERSON (PhD) is Professor in the Faculty of Education and Social Work at The University of Sydney. His research and teaching concentrates the role of creativity, the arts (particularly drama) and play have on learning. This work has evolved into a program of research and publication that engages with arts classrooms directly. His recent publications explore how aesthetic education and research is changing learning in the 21st Century.

2A Helen Champion***Creating, communicating and connecting: Multimedia and digital technologies in the Drama classroom***

How can drama learning use multiple forms of media (multimedia) for creating, communicating and connecting? This presentation looks at opportunities for using multimedia for making drama that explores and communicates ideas, themes and stories, connecting drama with other arts disciplines and learning areas, connecting drama learners, practitioners and audiences creating, performing and presenting work.

HELEN CHAMPION is Curriculum Specialist, The Arts at the Australian Curriculum, Assessment and Reporting Authority. Helen's current work focuses on monitoring implementation of Australian Curriculum: The Arts across diverse school settings and on exploring opportunities and implications for The Arts through emerging trends and policy directions.

2A Tracey Sanders and Sean Lubbers***On the brink of everything: Voices of renewal***

This snapshot brings together a myriad of teacher voices through the method of ethnography and narrative. Over a period of weeks, drama teachers shared their feelings and hopes about renewal and regeneration of educational drama positioned against changing curriculum, theoretical frameworks and a challenging new millennium. The ethnographic data formed the basis of the non-linear narrative juxtaposed with a plethora of hopes and vision. Teachers became the playwrights in a short but impacting piece performed by the two presenters who are portals of the storytellers and enablers of the messages.

TRACEY SANDERS (PhD) is a senior academic in the School of Education, Australian Catholic Education (Queensland) lecturing in Arts education, drama education, sociology and educational diversity. She is an educational consultant, and has been a primary and secondary school educator. Over the past decade she has concentrated on praxis and research in applied theatre – ethnography and verbatim theatre. Her theses work (Masters of Philosophy and Doctor of Philosophy) gathered ethnographic stories of senior students in single sex drama classrooms highlighting emergent understandings of gender, modes of communication and 'ways of knowing' in making performance. Tracey has been a recipient of a prestigious Australian Learning, a Teaching Council Citation for excellence in drama ethnography, an ACU Excellence in Teaching Award, and the ACU Vice Chancellor's Community Engagement Award in 2011. More recently, Tracey spent time in Canada at the Banff Centre for Arts and Creativity, with Director of Indigenous Arts Renellta Arluk exploring Indigenous performance.

SEAN LUBBERS has been a drama educator in Queensland state high schools since graduating ACU and QUT in Brisbane in 1996 and is currently Head of the Arts at Forest Lake SHS in Brisbane. Sean has been on two syllabus writing committees for the Queensland Curriculum and Assessment Authority including co-writing the new General Senior Syllabus for Drama in the New QCE system. Sean has also been a State and District Panellist for Drama in Quality Assurance and Moderation for the QCAA over the past 20 years. Sean is a past President, Vice-President and State conference convenor of Drama Queensland and has returned to its management committee in 2019 for the first time in 14 years. He is also a past board member of Drama Australia serving as both Director of Website and as Director of Communications and National Liaison. Sean is a sessional lecturer at ACU in Brisbane and makes regular guest appearances at QUT (Kelvin Grove). Sean's areas of interest include creating performances for, by and about young people, performance ethnography, auto-ethnography, historiography, arts leadership and drama praxis.

2A PANEL**Rachael Jacobs, Robyn Ewing and Anne Harris*****Assessment in Drama: A renewal of creativity***

Assessment is often thought to be the enemy of creativity, with constricting creativity with its friends 'quality assurance' and 'accountability'. Yet drama assessment it must find its place facilitating creative work and upholding the integrity of the artform. This panel has been invited to present three snapshots of practice in which assessment has been successful in bridging the distance between the ethereal experiences of drama, the communication of its values and driving agendas. This panel also discusses the need for renewal and revival of creativity at the heart of the assessment process.

RACHAEL JACOBS (PhD), Western Sydney University: Applying drama performance assessment principles across the curriculum

ANNE HARRIS (PhD), RMIT University: Renewal and revival of creativity in assessment

ROBYN EWING (PhD) is a professor at University of Sydney: Enhancing English and literacy outcomes through drama: what does authentic assessment look like?

3A Christine Hatton***Re-centring drama at the he(art) of learning: Imaginative inquiry, pedagogy and change***

This paper examines the pedagogical possibilities of reviving Heathcote's rolling role system of teaching in contemporary schools. It will consider a recent school-based project that repurposed her rolling role teaching system to transform students' understandings of sustainability, change, compassion, ethics and environmental stewardship. It will focus on a current research study of The Sanctuary Project, a new rolling role project where students and teachers from multiple classes worked through a drama-led transdisciplinary inquiry. The drama learning experience explored the story of the bar-tailed godwits, the migratory shorebirds who circumnavigate the globe on the East Asian Flyway between Australia and New Zealand, and on to the Yellow Sea and Alaska. Through the fiction, the project invited students to consider the complex challenges facing local and international wetland environments, and also to make critical links with the human parallels to the godwits story, considering those people also seek sanctuary across international borders.

CHRISTINE HATTON (PhD) is a Senior Lecturer, School of Education at the University of Newcastle, Australia, where she researches and teaches in the field of drama and creative arts education. Her research explores the applications of drama pedagogy, creative teaching and learning in and through drama, and the impacts of digital technologies and artists in schools.

3A John Nicholas Saunders***Dramatic transformations: The impacts of drama-based pedagogy in primary classrooms***

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

JOHN NICHOLAS SAUNDERS is the Director of Education & Community Partnerships at Sydney Theatre Company. John has extensive experience in Arts Education and has been a teacher and Head of Department in schools. John is currently: President, Drama Australia; Chair, Australian Major Performing Arts Group (AMPAG) Education Network; Drama representative, National Advocates for Arts Education and Drama Advisor to ACARA. John is an Honorary Associate at the University of Sydney where he is also completing his PhD exploring the impact of drama-based pedagogy on English and literacy learning.

3A Natasha Beaumont***More than words can say – Drama and oral literacy in the early primary years***

This research has been inspired by the need for primary educators to renew their oral literacy practices with understandings of how embodied language experiences can vitalise learning in the classroom, especially for EALD students. Based on a phenomenological case study of three diverse children in a year one class in Western Sydney, the paper examines how students engage with oral language when Drama activities are introduced. A focus on EALD children led the researcher to steer clear of benchmarking and concentrate instead on experiential value - descriptive analysis centres around what the students do, what they say and how they feel. Prioritising process over performance is part of a choice not to perceive students as linguistically 'limited' simply because they inherited a different mother tongue. Language is comprised of more than just words. Using Drama, students from different backgrounds can be highly effective in communicating their thoughts, feelings and ideas.

NATASHA BEAUMONT is a specialist Drama teacher with Captivate Arts at the Catholic Education Office Western Sydney and is a teaching artist with the Sydney Theatre Company's School Drama Programme. She is undertaking her Masters of Education at the University of Sydney, researching the use of Drama as literacy pedagogy in the EALD context. Natasha also tutors screen acting at The Actors Lounge and continues her performing career as a stage actor and voice over artist for television and radio. She has served as Vice-President (Treasurer) for Drama NSW and as a Board Director for the Professional Teachers' Council of NSW.

4A Rachael Jacobs***Renewal of creativity and joy: Learning English through Drama for adult migrants and refugees***

The benefits of using drama to develop literacy have been well established, but adults from migrant and refugee backgrounds face several barriers to participating in drama learning processes. The Connected program has been effective in breaking down these barriers, engaging learners with creativity and joy. The program, piloted at 11 sites across Sydney, uses process drama approaches based on folk-tales to improve literacy through a humanising curriculum. This presentation discusses the principles and theories on which Connected is based, and deconstructs its effectiveness as a decolonising vehicle for change in EAL/D education.

RACHAEL JACOBS (PhD) is a lecturer in Creative Arts Education at Western Sydney University. She is a former secondary teacher (Dance, Drama and Music) and primary Arts specialist. Her research interests include assessment in the arts, pre-service teacher education and embodied learning. Rachael is a teaching-artist with the Sydney Theatre Company, and conducts drama and literacy projects with refugee communities in Sydney. Rachael is a community activist, a freelance writer, practicing dancer and choreographer. She is the convenor of the community group, Teachers for Refugees and runs her own intercultural dance company.

4A Megan Upton***Drama as critical feeling in addressing radicalised thinking – A Pilot***

Governments globally are wrestling with the growing challenges of radicalised thinking and violent extremism. How might drama and / or applied theatre processes be used to address radicalised thinking in young people? This presentation reports on a pilot study conducted with two Victorian secondary schools – one government and one Muslim – implementing an education resource using critical thinking and drama-based pedagogies to explore choice and consequence. The project was created in response to a film – *The Dury's Out* - made by a group of young Melbourne based Muslims, wishing to highlight the role of the media in shaping Australians' thinking about Islam and radicalisation, often in the negative. The presentation will report on the findings of the pilot study and offer insights into the next stage – a collaboration with multi-faith and multi-cultural educators, creating a more developed process drama approach. Project Partners: Federal Attorney General's Department, Australian Federal Police, Department of Premier and Cabinet Victoria.

MEG UPTON (PhD) is a lecturer in Drama education, pedagogy and curriculum at Deakin University. She is also a drama education consultant for numerous theatre companies including Malthouse Theatre Melbourne Theatre Company, Arena Theatre and Performing Lines. Meg recently co-convoked the 2018 Drama Australia Conference, Continuum, is on the Committee of Management of Drama Victoria, is the Vice President of the Green Room Association Awards, and is on the Board of Rawcus. Meg is also the Education Curator for Australian Plays. Her research interests are in theatre for young audiences, drama pedagogy, and teaching performance analysis.



4A Carol Carter and Richard Sallis***Drama involves and invites: Revitalising of drama pedagogy to support inclusivity in tertiary contexts***

This paper is informed by our current research projects as well as our ongoing, cumulative research and experience of drama pedagogy in the field of inclusion, enabling, widening participation and intercultural understanding. Our teaching-informed research and research informed teaching, is underpinned by our axiological expertise in, use and promotion of, drama pedagogy in a variety of tertiary education contexts. Revitalising of drama pedagogy to support diversity and cross-curriculum priorities is a key objective. This paper builds on the emerging findings from an ongoing collaborative project between the authors of this paper and colleagues from South Africa. It weaves together and discusses research findings from various geographical locations and differing higher education courses where drama and other performative art forms are being used as an inclusive and enabling method of learning and teaching. The paper highlights drama education techniques and processes that can be utilised with students from diverse cultural backgrounds and with emerging identities.

CAROL CARTER (B.Prim Ed, HDE (Drama), B.Ed, M.Ed, PhD) is a conjoint lecturer in Foundations of Education, English Language and Foundation Studies Centre (ELFSC) and the Faculty of Education and Arts (FEDUA) at the University of Newcastle. She is a member of various organisations and a committee member of Drama NSW. Her research interests include early childhood learning and teaching, enabling education, equity and cultural and linguistic diversity, drama education and teacher education.

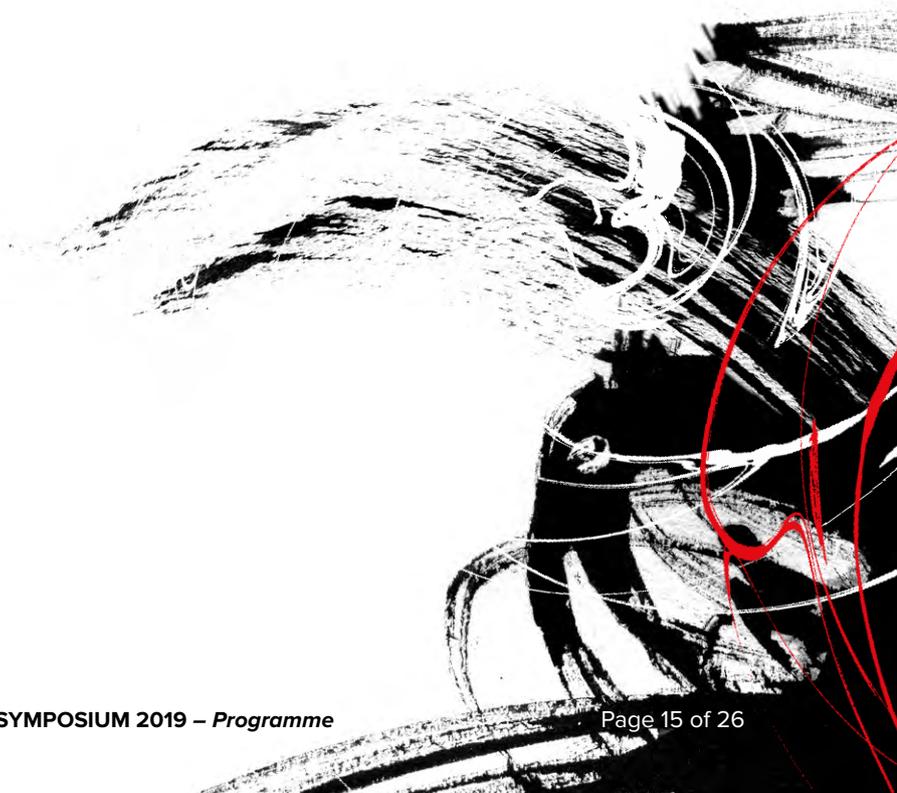
RICHARD SALLIS (B.Ed, M.Ed, PhD) is a senior lecturer in drama/theatre education and the Assistant Dean, Diversity and Inclusion in the Melbourne Graduate School of Education (MGSE) at The University of Melbourne. He is a former President of Drama Australia and the current Director of Publications, for IDEA. His research areas are ethnodrama, performed research, equity, diversity and inclusion.

4A Alison O’Grady***A critical approach to empathy: Using theatrical traditions to teach***

“Imagination is the main tool indeed I would suggest the only tool, which takes us from simple, reasoned analysis to higher synthesis. While imagination is intangible, it creates and shapes our reality; while a mental tool, it affects our behavior and expectations”
Sardar (2010)

This snapshot will reflect on the initial findings of a “Huddle” discussion forum at the University of Sydney in November 2018. This forum was devised as an opportunity for leading practitioners in theatre, education and creative arts to come together and begin a conversation about empathy and its role in the classrooms of the 21st century and in initial teacher training. Participants were brought together in the conversation because of their experiences in education, theatre and creative arts. Our work together comprised discussion, sharing of experience, and also an investigation into the potential for empathy to be a newly framed pedagogic approach. Theatrical tradition has an established history of exploring the human condition, human relationships, and what it means to be human. The “Huddle” discussion provided an opportunity to test ideas with practitioners and to discuss and investigate how theatrical traditions can explicitly inform the way we teach empathy to pre-service teachers – and whether or not teaching empathy is even possible. The “huddle” also invited participants to facilitate for us an understanding of their professional backgrounds and to talk about the extent to which empathy forms part of their critical consciousness within their practice.

ALISON GROVE O’GRADY (PhD) is the Program Director of the Combined Degree in Education and Lecturer at the University of Sydney, Sydney School of Education and Social Work. She teaches across a range of subjects including Pedagogy and Practices, English Curriculum and Creativity and Teacher Artistry. Her abiding interest in drama, literacy and social justice education began in her early career teaching in schools with high migrant and refugee populations. Alison’s PhD examined the teaching philosophies of pre-service and graduate drama teachers and how they use language to orient to theories of social justice. Alison’s current research looks at the role of historical consciousness and drama to develop empathy and critical thinking in curriculum and investigating the potential for embedding a human rights approach informed by drama pedagogy into a 21st Century university curriculum.



5A Linda Lorenza***Teacher–student collaborative learning: Renewing teaching practices in the arts***

Are teachers willing to adopt a new curriculum and adapt to change in the Arts? Enabled by the Australian arts curriculum one teacher in my qualitative research intentionally renewed her approach to drama in the primary classroom. This paper considers that past education practice has depicted teacher as expert, but Catterall (2009) found that collaborative learning was prevalent in arts-rich high schools. Collaborative planning and collegial co-teaching accompanied by commitment from the school administration are essential components for best-practice in delivery of arts education (Snyder, Klos and Grey-Hawkins (2014); Bamford (2015)). My case study research focussed on NSW drama, music and visual arts teachers' perceptions of curriculum change from the state curriculum they currently teach, to the incoming Australian arts curriculum. Case studies were analysed through the lens of six influences on Arts education raised by Elliot Eisner in "Arts education policy?" (2000) finding that arts curriculum and arts education practice have progressed in the last twenty years.

LINDA LORENZA (PhD) used case study research to explore teachers' perceptions of curriculum change in response to the Australian Arts Curriculum in her PhD at the University of Sydney. After an early career in speech technology research, then opera, she taught drama, music, and English in schools. Linda dedicated five years at ACARA to facilitating the development of Australian Arts curriculum. Determined to connect the arts industry with arts practice in schools, Linda has directed education portfolios for Bell Shakespeare and the Sydney Symphony Orchestra where she has initiated and evolved arts training programs for teachers. She has taught in the Education faculties at the Universities of Sydney and Western Sydney.

5A Elizabeth Anderson***The role of the Arts in teacher transformation***

This paper looks at research into student teacher responses to drama courses taught in their pre-service years. Believing that drama education contributes valuably to the teacher knowing and identity prospective teachers need, the author researched student teacher responses to drama course over time. Drama education has at its core embodied, transformational, aesthetic and situated ways of knowing, and engages in possibility thinking. Well taught experiential courses using such approaches can help teachers to tolerate uncertainty, teach creatively, take risks, and learn to think and work collaboratively. Teacher education is circled with increasing demands and pressures but is the very place that must strive to produce teachers who can cope confidently in a changing times. This research showed how students thrive in a dynamic and energising pre-service environment, and how student teachers can provide perceptive insights into how we teacher educators may revitalise and renew drama pedagogy and practice.

ELIZABETH ANDERSON (PhD) is a Senior Lecturer in drama in the Faculty of Education at the University of Auckland. Her doctorate in education researched the characteristics of effective drama teaching in primary school settings, a project that informs preservice teacher education and professional development. Research interests are in drama education particularly, and in preservice teacher education, and curriculum. In the wider field of arts education, she is interested in creativity in teaching and in collaborative projects between Arts disciplines. Her work has included curriculum development, and resource and materials development for drama.

5A Christina Gray***“I feel very fortunate to still be doing what I love”: Later-career Arts teachers still keen and committed***

The problem of attrition among early-career teachers has generated a substantial body of research. However, less research has been devoted to later-career teachers who survive and thrive. This article explores the career experiences of later-career Arts teachers who remain keen and committed to teaching. Informed by seminal studies by Huberman (1989, 1993), and Day and Gu (2007, 2009) into teacher career trajectories, and using a phenomenological ‘lens’ of portraiture methodology, members of the research team undertook a series of in-depth interviews to gain insight into how these teachers maintain their positivity and commitment to teaching. Findings highlight the key mechanisms by which these later-career teachers rationalise and maintain their renewal. Given they are not fixed, articulating these mechanisms as attributes to be encouraged, practiced, nurtured and developed among all teachers may be the overall key finding of this study.

CHRISTINA GRAY (PhD) is a former secondary drama teacher and now the Coordinator of Dance and Drama Education with the School of Education at Edith Cowan University, Western Australia. Christina’s research focus includes: drama and Arts education in secondary schools; teaching, teacher education and the practicum; teacher beliefs; career trajectories, and, portraiture and narrative methodologies. Christina’s recent research projects include: Still keen and committed: Identifying the coping strategies of veteran Arts teachers; Arts based pedagogy: Engaging children with additional needs through multi-sensory storytelling, and, Investigating the ‘readiness’ and proficiency of beginning Arts teachers in Western Australian secondary schools.

5A Kelly McConville and Michelle Ludecke***Practice what you preach: A cross-case analysis of performed research as method to investigate teachers’ professional identity***

Teachers’ perceptions of their own professional identity affect their efficacy, development as professionals, their ability and willingness to cope with educational change, and to implement innovations in their own teaching practice. This paper presents a cross-case analysis of the use of performance as a way to develop teachers’ sense of professional identity. We consider how performative inquiry yielded insights into the influences on teachers’ professional identities, and how engaging in identity work through drama practices was empowering and revitalising. The findings from this research demonstrate embodied reflective work provides an effective avenue for teachers to form and transform their professional identity. Though engagement with drama pedagogy and performance, a sense of agency and autonomy can revitalise teachers within their own practice, and lead to a renewal of professional self.

KELLY MCCONVILLE is a PhD candidate and Clinical Teaching Specialist at The University of Melbourne, who has extensive educational and theatrical experience both locally and internationally. Her research centres on how performance can be used to interrogate and communicate the formation of teacher identity.

MICHELLE LUDECKE (PhD) is a lecturer in Teacher Education and The Arts. Michelle aspires to understand and enhance teachers’ professional work and lives. Her research explores pre-service teachers’ tacit knowledge and how this knowledge is used to build an understanding of one’s identity and pedagogy. She employs arts-based methods to explore key issues concerning the transition to beginning teaching. These issues include the impact of increasing casualisation of the teaching profession, retention of beginning teachers upon entering the profession, mentoring and induction in the teaching profession, the formation and transformation of teachers’ professional identity, and the embodiment of teaching practices.

1B Linda Nicholls-Gidley and Simon Masterton***This is not a drill: Revitalising voice and speech exercises for the classroom***

Voice is a key component in drama examination performance criteria. Yet voice work is seldom the main focus in classroom skills development or a source of delight for students. Knight Thompson Speechwork, NIDA's principal method of teaching accents and dialects, is a rigorous but playful way of exploring the skills of speech in the classroom. NIDA's former and present accent lecturers will lead participants through a hands-on exploration of the technique. Participants will visit the mouth gym; explore the lost continent of Outlandis with its extinct language of raspberries, whispers, and coughs; improvise Omnish poetry; and build towards greater awareness and command of what is actually happening when we speak. This workshop is designed to access freedom of expression, and to rekindle enthusiasm about voice work in the classroom. The skills are directly transferable to drama classes, and also draw on concepts of collaborative improvisation and vocal health.

LINDA NICHOLS-GIDLEY holds a MCA-R (accents) from the University of Wollongong, a PGDip–Voice Studies from NIDA and a BA– Acting from Charles Sturt University. Linda has maintained a thriving private studio for over 20 years, regularly teaching via Skype to clients worldwide. She can be heard on episode 12 of the Podcast 'In a Manner of Speaking' discussing the Australian accent with renowned dialect coach Paul Meier Linda presented at the 2018 Drama NSW state conference. Linda is on the Editorial board of the Voice and Speech Review and was Associate Lecturer in Voice/Accents/Dialects at NIDA 2011-2017.

SIMON MASTERTON holds an MA in French and Spanish from Cambridge University, a PGDip-Music Theatre from the Royal Academy of Music, and an MFA-Voice from NIDA. Simon has worked extensively over the past 20 years as a singer, actor, singing teacher, translator and voice coach. Simon lectures in phonetics, accent and dialect, and musical theatre on the Acting BFA and Voice MFA at NIDA. He has taught at Actors Centre Australia, Sydney Theatre School, International Screen Academy, Excelsia College, Toi Whakaari, and Cal State University Long Beach. Simon is an Associate Editor of the Voice and Speech Review.

1C Sally Hulse***Using Australian stories to integrate the Arts*****For primary teachers**

I will be showing teachers how I can revitalise their teaching practice by combining the Arts forms so students can learn about Australian stories (Indigenous and non) Through explicit teaching of techniques students then use this knowledge to create and represent their story through the art forms of drama, visual art, movement and music. I believe that learning about stories is particularly important so children can gain a sense of identity and then have the means to express their personal stories and ideas through a variety of arts forms.

SALLY HULSE

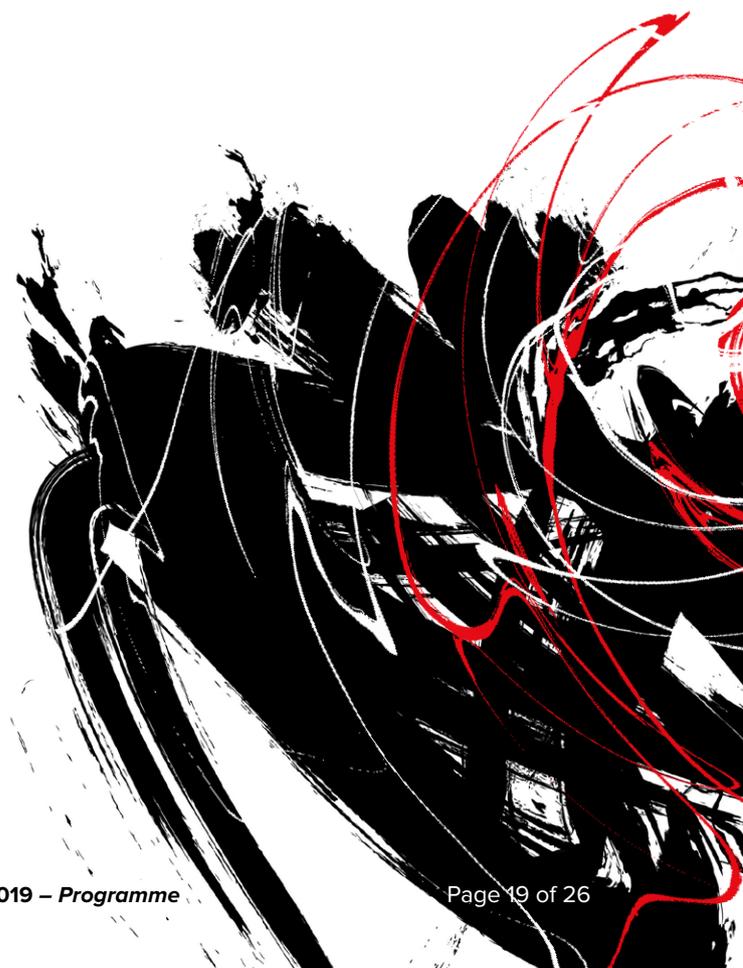
A primary school educator who is passionate about children using the Arts as a lens for discovering themselves and the world. I have trained with Bell Shakespeare Theatre Company in Sydney and am a former piano teacher. I discovered the power of drama as a relief teacher when I first started teaching in 2012. Seeing how powerful a tool it was for engaging students I started to use it as a means of learning and assessment across multiple subjects. Currently I run an inter disciplinary full-time arts programme at Ravenswood Heights Primary School which consists of whole class, small specialist and therapy groups.

2B Madge Hair and Catherine McSkimming***Nowhere else but here: Restoring country through restorying*****For middle and senior years teachers**

This workshop offers decolonising processes to prepare ourselves as non-Indigenous teacher-artists for dramatizing intercultural stories from Country alongside Indigenous co-creators. As makers of intercultural on-Country theatre, we need to grapple with the ontology of stories from Country as 'living Entities', which have rights and need custodians. The workshop aims to counter notions of the binary, embrace 'Entanglement', and provoke questions around individual identity and relationship to the Entities. In light of our Government's rejection of the Uluru Statement of the Heart, the presenters regard the work of telling the real stories from the Countries on which we live, work and play as urgent strategies for healing, cultural survival, self-determination and social justice. Participants investigate decolonising strategies for collaborative co-creation by adapting Linda Tuhiwai Smith's (2012, 143) 'Twenty-five Indigenous Projects', including Testimonies, Story-telling, Celebrating Survival – survivance, Remembering, Revitalizing and regenerating, into a drama context.

MADGE HAIR is a teacher, playwright and director on leave from Coffs Harbour High School, NSW, and a PhD student in Creative Industries with Queensland University of Technology. She is also co-director of Garlambirla Youth Theatre (GYT). GYT translates the inter-cultural histories of Coffs Harbour, including Gumbaynggirr Creation Stories, into musical theatre.

CATHERINE MCSKIMMING is presently on leave from teaching at Nambucca Heads, NSW, in order to pursue research with the University of Tasmania. Catherine has traversed the spectrum of the roles of the Drama/Entertainment teacher for 30 years. Through qualitative research and process drama Catherine is re storying her childhood country in New England, investigating intersecting family histories as a decolonising methodology for both Indigenous and non-Indigenous.



2C Helen Sweeney***The Carlendity dilemma: A role play around sustainability and its ripple effects*****For primary and middle years teachers**

The Carlendity Dilemma workshop = role play around sustainability and its ripple effects. Based on lessons conducted with students Year 3 and beyond, “community representatives” discuss modifications to workplaces due to a new product. They must confront environmental and personal needs. A dilemma of increasingly challenging proportions! Teams challenge their world view - think beyond me and my, enacting sustainability priorities. Perspectives become personal, they feel informed, qualified to speak about issues of global sustainability. Hot seating, “On the Spot” interviews, future verses present snapshots, letter writing and protest placards- make this a complex and powerful learning experience. “The Arts provides opportunities for students to express and develop world views, and to appreciate the need for collaboration within and between communities to implement more sustainable patterns of living.”

www.australiancurriculum.edu.au/f-10-curriculum/cross-curriculum-priorities/sustainability/

Sustainability is based on making choices with on-going benefits. Changes help all and generate inward reflection. Renew your love of deep, powerful role play and explore real life issues while regenerating your cross-curricula teaching practice.

HELEN SWEENEY was originally a primary classroom teacher for over 20 years with passionate belief in the benefits of integrating Drama into the curriculum. A Drama specialist in Primary (F-6) and High School (7-10) for 8 years. Currently teaching fulltime as a primary Drama specialist across two Hobart schools: Moonah Primary / Waimea Heights Primary. Member of the DramaTas committee and Primary Liaison connecting with generalist teachers. Have taken many practical workshops helping teachers use Drama techniques to improve student engagement, generate meaningful literacy tasks, deepen cross-curricula understanding plus bring a sense of fun and imaginative play back into the classroom!

3B Moya Thomas***Slippery identities: Live art and theatre education*****For middle and senior years teachers**

Live Art is an eruption of risk, bravado and diversity. Dadaism, Situationist, Fluxus and many more performance art groups have paved the way for further explorations of what is possible in the world of theatre. The questions are, what are the contemporary drivers nowadays in art that inform theatre? How do the forms of art and theatre complement each other? How can we renew this long-standing relationship? Through a simple process of provocations that live artists can use to create a scaled performance centring around a proposed question or request, will be extended by exploring perceptions of gamification, participation, theatricality and authenticity. This workshop will involve a short contextual presentation, physical practice and critical reflection. I will create links across art platforms that can help support and inspire different approaches in the creation of work. The workshop will be able to benefit people who teach or create devised theatre.

MOYA THOMAS is a performance artist, theatre director and educator. She is the Head of the distinguished Specialist Visual & Performing Arts (SVAPA) Program at Mount Lawley Senior High School and a Lecturer in Contemporary Theatre at Edith Cowan University. Her major performance art works include *The Mark* (Proximity Festival '14), *Peacock* (Watermill Centre, New York '12) and *Stop It!* (Kurb, C.I.A, '09). Thomas has directed and created theatre work through the Wet Weather Ensemble. Shows include *Birdboy* (PICA '13), *Adam and Eve* (The Blue Room '11), *Titus* (Tricycle Theatre '10) and performed in PVI's *Blackmarket* (Perth Festival '16).

3C Helen Sandercoe***The Greek chorus does 'King Midas'*****For middle and senior years and higher education teachers**

This workshop is an exploration of the potential of applying the conventions of the Ancient Greek chorus to story -telling more generally. For the purposes of this workshop, these conventions were applied to the ancient Greek myth of 'King Midas'. I wish to share my discovery of the power of the Greek chorus that arose from a class given last year in a Drama elective for 4th year Primary pre-service teachers. I had never applied the conventions of the Greek chorus outside of their usual context of the ancient Greek Tragedies. The Greek chorus adds a great flexibility to the role of the narrator. Not only is a group telling the story, acting as general narrator, but also the chorus can interrogate characters, warn of dangers and plead for particular characters, amongst other aspects. This gives a much more dynamic role to the narrator. In this version, participants also are introduced to making of simple paper masks and the use of masks as part of the Greek chorus. This work involves, group work, development of appropriate language for the Chorus, movement and mask. It is multi-layered work that touches deep aesthetic engagement.

HELEN SANDERCOE has been teaching and directing for over thirty years. At present, she is lecturing and teaching in Primary and Secondary Drama and Arts Education at Deakin and La Trobe Universities, Melbourne, after teaching for many years as a secondary Drama/English teacher. Teaching drama and creating and directing theatre/performance pieces are a great joy. Over the years she has shared my passion through a wide variety of workshops about the nature and history of performance and rich sources for drama teaching for Drama Victoria and Drama Australia conferences and at IDEA (International Drama Education Association).

4B Joanne O'Mara and Helen Champion***The literacy in Drama: Speaking and listening*****For K-10 teachers**

Drama education makes an important contribution to the literacy skills of young people. This workshop aims to provide some frameworks and experiences to assist teachers to understand and report on the contributions of drama to the progression students are making in literacy skills, across reading, writing (composition), speaking and listening. We begin by working together in process drama to create a shared drama experience. We will then analyse each episode of the drama for both how it contributes to the overall composition of the process drama itself and the literacy skills used by participants.

In our leadership of the analysis, we will focus on the construction of the literacy progressions in the curriculum, rather than specific year levels, so the workshop is relevant to teachers from K-10. In this analysis we will highlight the language used to describe literacy practices in the National Literacy Progression, and how literacy learning in/through drama might be described and reported as we consider the unique contributions of drama to the development of compositional skills and speaking and listening. The National Literacy Progression was developed in response to the Council of Australian Government Education Council's 2015 call for national action to extend the national literacy and numeracy continuums to: ... better assist teachers to identify and address individual student needs according to the expected skills and growth in student learning at key progress points from the early years through high school, given the evidence of the spread of student achievement within any classroom. (Education Council 2015, National STEM School Education Strategy, p. 9)

JOANNE O'MARA (PhD) is an Associate Professor in Language and Literature Education in the Faculty of Arts and Education, Deakin University, Melbourne, Australia. An experienced secondary English and Drama teacher, she has continued to work with young people and schools through her university research. Her research and scholarship focus on drama pedagogy; emergent literacies and new textual practices; digital games; and the spatial, social and temporal dimensions of teachers' work.

HELEN CHAMPION is the Arts Curriculum Specialist at the Australian Curriculum Assessment and Reporting Authority (ACARA). A former classroom music teacher, Helen's work now focuses on monitoring and supporting implementation of Australian Curriculum: The Arts.

4C Man Cheung***Beyond drama games: Using performative pedagogy to illuminate how and why drama teaching and learning is effective for engaging students***

For early childhood, primary, middle and senior years teachers

I love drama games. I get it. I know they work. But how do you explain to a non-drama person why walking around making absurd noises more beneficial than sitting behind a desk with a text-book reading a powerpoint? This workshop provides a practical and theoretical framework for elucidating the benefits of drama games, performative learning and the theatrical classroom. Building on the work of Susan Even, Manfred Schewe, Madonna Stinson and Erika Piazzoli I propose a model of performative pedagogy encompassing dramatic tension, flow theory, embodiment, affect, applied linguistics and psychology of teaching and learning. Through practical activities this workshop will illustrate how these elements help drama educators explain to administrators, parents and policy makers how drama functions to effectively engage students of all levels.

MAN CHEUNG is a PHD Candidate with Monash University. The focus of his research is performative pedagogy. Based in Shanghai, he writes curriculum, trains teachers and leads workshops on performative pedagogy in practice. He is a founder of Dramatic English in Hong Kong and DEER theatre and writes plays and musicals. He has published both academically and commercially. He is a consultant for several education bureaus in China. Man began his career as a secondary drama teacher in Queensland, leading the Performance Excellence Program (PEP) at Caloundra State High School.

5B Tony Kishawi***Creating a healthy ensemble via commedia role models*****For middle and senior years teachers**

Everyone knows the old adage “You can do things from behind the mask that you wouldn’t normally do on stage”, it releases the inhibitions. My work with Commedia has also given me insights to bring into the teaching space that enables students to find greater confidence and trust within themselves. In the drama room, I have now shifted my preoccupation to making sure that the less confident students are able to rise up to join all of the activities, and not to be pushed out by the confident ones who always get up first and receive all the accolades.

I will offer developed workshops, improvisational games and exercises that always allow every student in the room to have a Positive Experience. To achieve this, always plan lessons with appropriate warmup games that will inspire the students and then they will feel confident enough to step up and not be the last to volunteer.

By creating a Culture of Creativity exploring such exercises as:

- Gradual Transitions – Peer driven – Student Centred
- Shared ownership – Shared responsibility
- Extended Non-verbal Communication Improvisation

The focus of this workshop is to assist students in becoming independent life-long learners. Engaging students through improvisational games and exercises that always allow every student in the room to have a Positive Experience and by challenging them to take ownership of their own learning is the key focus of ‘Creating a Healthy Ensemble’.

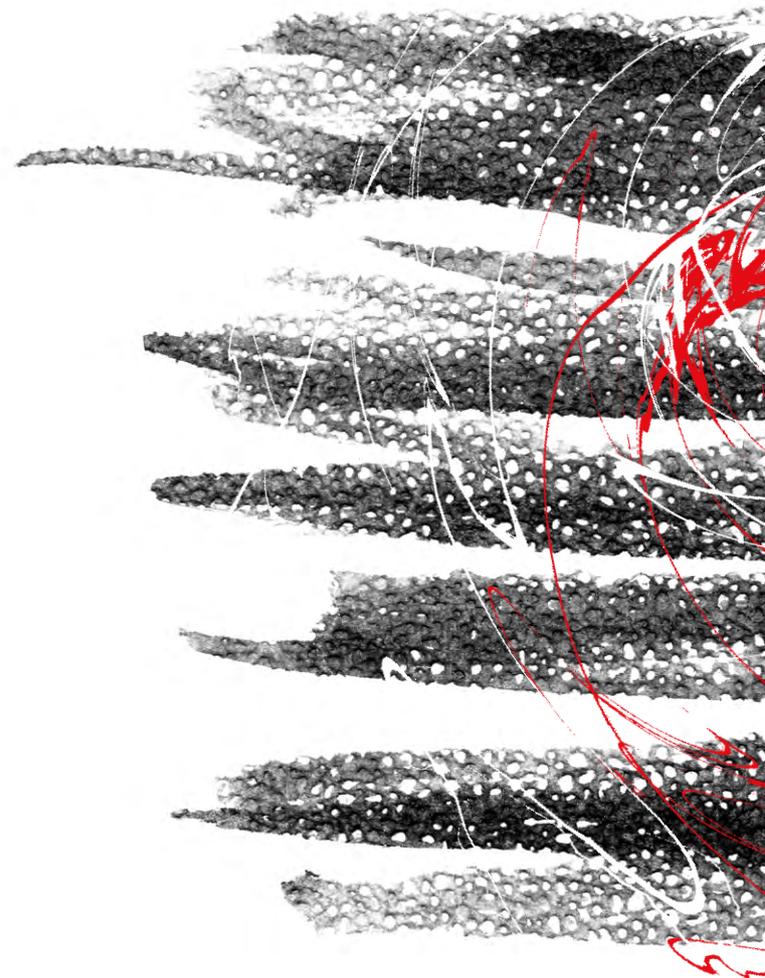
TONY KISHAWI is a graduate of the VCA 1980, has studied with Philip Gaulier (UK), Antonio Fava (Italy), Eves Marks and Clare Hagen (Amsterdam). Tony has created a number of successful workshop and classroom teaching methodologies which bring out the best in those participating. His experience and knowledge in the field of Commedia dell’arte and Commedia Masterclass at the Queensland Drama Teachers Conference. NSW Drama Conference 2016, and the Creator of the Commedia International Festival 2011 at Queensland University of Technology. Has also lectured at CQU, QUT, USC, SCU Griffith University and UQ.

5C Nina Rossini***Rekindling your mojo*****For primary, middle and senior years teachers**

This performance-based workshop will explore and refine acting/directing skills of the drama teacher. We will also share practical ways to conserve energy in order to sustain the creative momentum in the drama classroom. With the winter solstice comes a time for reflection and celebration of what we value most in ourselves. Let's make magic (theatre). Participants will reflect and share what constitutes best practice in the drama classroom in primary, secondary and tertiary sectors by focussing on the common threads of our unique delivery of content and performance techniques based on our training and experiences beyond our work in schools. We will focus on shared strategies to minimize teacher lead workshops and ways we transfer trust and responsibility back onto our students. Participants will work collaboratively to produce a performance piece that reflects the theme of the conference.

NB: Participants are requested to bring the following to the workshop: fabric (scarf, shawl, material etc.) This fabric will be a stimulus for the play making session.

NINA ROSSINI has been a passionate practicing Drama and Theatre Studies teacher for almost 30 years and she still has the energy and enthusiasm that she did when she first started teaching. She took a break after several years to pursue her studies at the Academy of Dramatic Arts in Rome Italy where she set up a bilingual acting studio for young adults. She was also a member of a children's theatre group, acting and directing for shows that toured in schools all over Italy. She has been on the Drama Victoria committee of management for over 13 years and has recently joined the Drama Australia Board as Director of Guidelines and ADEM.



RESPONDING to RENEWAL

An opportunity to reflect, review and respond to the symposium's themes and ideas as a community of teachers, academics and practitioners. This is an interactive session where Mary Ann and Michelle will share their observations and elicit your responses.



RESPONDING TO RENEWAL: Part 1

**Where are we now? What has inspired you in the symposium?
Where are the convergences? What fires you up?**



RESPONDING TO RENEWAL: Part 2

**Where are we going? What are the future directions?
What fires are you going to light?**

MARY ANN HUNTER – Senior Lecturer, Faculty of Education, University of Tasmania (UTAS)

Mary Ann has worked as a drama educator, performer and workshop facilitator, and in policy, media, creative industry and community-based positions. Prior to joining UTAS, she worked at NIE, Singapore, and at the University of Queensland, where she was also a Research Associate with the Australian Centre for Peace and Conflict Studies. She is the co-author of *Education, the Arts and Sustainability: Emerging Practice for a Changing World* (Springer, 2018) and co-editor of *Education and the Arts* (3rd ed, OUP, 2018). This year she is designing a mentoring resource pack for Tasmanian teachers and social workers with a team of UTAS colleagues in visual arts, Tibetan philosophy, cultural safety, and decolonising social work practice; and coordinating a series of international e-learning exchanges for the with Armenian nonviolence worker, Armine Avetisyan, and Carmen Olaechea of Argentinian NGO, Fundación Cambio Democrático.

MICHELLE WEEDING has been a drama educator in Tasmania since 1990 and is currently Faculty Head, Visual and Performing Arts at the Hutchins School, Tasmania. She leads a team of creative teachers in Drama, Dance and Media from K to 12. Michelle is the Marking Coordinator for TASC (Office of Tasmanian Assessment, Standards and Certification). She co-wrote the current suite of Drama and Theatre Performance TASC subjects and is a member of the The Arts Learning Area Group who represent all schooling sectors and regions from Years 9-12, in all art forms, VET/VELS, TasTAFE and arts industry in Tasmania. Michelle is a past Drama Tas conference convener working on the committee to develop their first online presence. She is the Tasmanian Project Leader of the Drama Australia Archive.