DRAMA NSW STATE CONFERENCE
FRIDAY & SATURDAY 5–6 MAY 2017
THE KING’S SCHOOL, PARRAMATTA
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The 2017 State Conference theme 4Cing the Future frames an important question: ‘How do we foresee the future of Drama education engaging with the 4C’s (Communication, Collaboration, Critical Thinking and Creativity)’. This conference will investigate how, through innovative teaching practice, we as Drama educators can lead the way forward and awaken the essential skills of the 21st century learner.

This two-day conference is a terrific opportunity for educators across all sectors of the Drama community to collaborate with each other and share innovative teaching and learning practices. The program is a rich and diverse one, featuring many exciting national and international practitioners. Accordingly, we welcome keynote presentations from John Nicholas Saunders (President of Drama Australia) and Robyn Ewing (The University of Sydney), Kip Williams (Artistic Director, Sydney Theatre Company), and Tamara Smith (Newington College).

Conference highlights also include special presentations from Miranda Jefferson, and Jamie Gerlach, as they dissect the 4C’s with a pedagogical framework. Costa Loucopoulos and Danielle Cavangah will also provide us with an update from ACARA of where The Arts is positioned in the national curriculum and the implications for teachers and schools.

Furthermore, there is much opportunity to connect with other drama teachers and practitioners at our social offerings:

**FRIDAY 5TH MAY**
5:00pm – late: MEET AND GREET

**SATURDAY 6TH MAY**
4:15pm – late: FAREWELL DRINKS

Drama NSW also thank Dr Donna Jackson for generously contributing her provocative and compelling book on her Verbatim Theatre research project, ‘Art and Social Change Dust: A Case Study’, which is a terrific resource for all drama teachers across NSW and is sponsored by the Australia Council For The Arts.

With the current educational landscape, it is important for us as drama educators to reflect on our teaching practices, and implement strategies that cater for 21st Century learners. By dissecting and shining a spotlight on the 4C’s, we will become further grounded in our own pedagogical practice.

We welcome each and every delegate to the 2017 Drama State Conference!
### FRIDAY 5 May 2017 – CONFERENCE DAY 1

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<td>8:30 – 9:15am</td>
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| 9:15 – 10:30am | WELCOME  
  Kelly Young (President, Drama NSW)  
  Dr Timothy Hawkes (Principal, The King’s School)  
  KEYNOTES  
  4Cing the future of education in Australia and the imperative of an arts-led curriculum  
  by Robyn Ewing (Professor of Teacher Education and the Arts, Sydney School of Education and Social Work, University of Sydney) and John Nicholas Saunders (Education Manager, Sydney Theatre Company)  
  Discovering the poetic gesture in space  
  by Kip Williams (Artistic Director, Sydney Theatre Company) |
| 10:30 – 11:00am | MORNING TEA |
| 11:00 – 12:30am | KEYNOTE MASTERCLASS  
  “It’s the pedagogy, stupid”  
  by Miranda Jefferson (Catholic Education Office Parramatta Diocese, 4C Transformative Learning) and Jamie Gerlach (James Ruse Agricultural High School)  
  KEYNOTE  
  4Cing the future of drama – the 3D Curriculum. Unpacking the Australian Curriculum: The Arts and its 21st century demands. How drama content, Cross Curriculum Priorities and General Capabilities inform the praxis of teachers nationally.  
  by Costa Loucopoulos (Curriculum Specialist, The Arts) and Danielle Cavanagh (Curriculum Specialist, General Capabilities). Costa and Danielle are in the Curriculum Team of the Australian Curriculum, Assessment and Reporting Authority (ACARA) |
| 12:30 – 1:15pm | LUNCH |
| 1:15 – 2:45pm | SESSION 3  
  3A It’s all about Stage 5  
  Jane Simmons (Student Drama Officer, The Arts Unit)  
  3B How to get a truthful performance from your students  
  Chantel Munro (The Cranbrook School)  
  3C Multi-discipline theatre – Théâtre de Complicité  
  Lisa Montgomery (Roseville College)  
  Penny Chilton (Ravenswood School for Girls)  
  3D A dramatic pause: Silence and mindfulness in the 21st century drama classroom  
  Amy Gill (Mercy Catholic College)  
  3E Devising with the body  
  Danielle McKinnon (Swoop Physical Theatre) |
| 2:45 – 3:15pm | AFTERNOON TEA |
| 3:15 – 4:45pm | SESSION 4  
  4A Theatre beyond sight: Using the techniques of Audio Description to creatively enhance your drama teaching (and your student’s experimental drama writing)  
  Jo George (Knox Grammar School)  
  Suitability: Stage 5 and 6 (HSC)  
  4B Ensemble stage presence: The X factor of group performance  
  Nicole Ellis-Windsor (Santa Sabina College)  
  This workshop also runs in Session 7 on Day 2.  
  Suitability: Stage 6 (HSC)  
  4C Walking into the future backwards  
  Christine Hatton (University of Newcastle)  
  Suitability: Stage 5 and 6 (HSC)  
  4D Wakakirri – production, research, plan and development  
  Warren Flanagan (Northmead Creative and Performing Arts High School)  
  Suitability: Stage 4 and 5  
  4E Drama and literacy in the primary years – school drama  
  Robyn Ewing (University of Sydney)  
  John Nicholas Saunders (Sydney Theatre Company) |
| 5:00pm – late | CANAPÉS AND DRINKS AT THE KING’S SCHOOL |

SPECIAL WORKSHOP RUNNING ACROSS BOTH CONFERENCE DAYS: Using ‘Rolling Role’ in Your Classroom – presented by Gerard Boland
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| 9:30 – 10:15am| **KEYNOTE**
A Boy Named Michael by Tamara Smith (Head of Drama, Newington College) | 5       | DRAMA NSW AWARDS                                                       |               |
| 10:15 – 10:45am| **MORNING TEA**               |         |                                                                         |               |
| 10:45am – 12:15pm| **SESSION 6**
6A Multi-discipline theatre – Robert Lepage
Matthew Clausen and Gillian Cooper (Loreto Kirribilli) | 6       | Suitability: Stage 6 (HSC)                                             |               |

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| 1:00 – 2:30pm| **SESSION 7**
7A Treehouse Theatre presentation: Stories through the eyes of refugee children
Catherine Maguire-Donvito (Treehouse Theatre and Evans High School)
Ruth Hartcher-O’Brien (Treehouse Theatre and Miller High School) | 7       | Suitability: Stage 4, 5 and 6 (HSC)                                     |               |

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| 2:45 – 4:15pm| **SESSION 8**
8A "It is more than just a red frock!" – How set and costume design tools encourage a deeper analysis of HSC IP performance texts.
Imogen Ross (The Production Meeting) | 8       | Suitability: Stage 6 (HSC)                                             |               |

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**SPECIAL WORKSHOP RUNNING ACROSS BOTH CONFERENCE DAYS:** Using ‘Rolling Role’ in Your Classroom – presented by Gerard Boland
4Cing the future of education in Australia and the imperative of an arts-led curriculum

Presented by Robyn Ewing AM and John Nicholas Saunders

The place of The Arts and Drama in schools and more broadly in the community is almost continuously under threat. While Australian and international research continues to demonstrate the critical role of the Arts for our humanity and very being as well as their potential role in transforming learning and improving students’ engagement, empathy and learning outcomes, The Arts continue to fight for their rightful place in the lives and education of all young Australians. Today we see a push for STEM (Science, Technology, Engineering and Math) subjects rather than a more inclusive and innovative STEAM (A is for Arts) movement, we see a federal government’s innovation agenda that doesn't mention The Arts once; we see cuts to the Australia Council for the Arts and criticism of Australian teachers due to an emphasis on Australia’s ranking in international benchmarks such as PISA. Why?

Around the turn of the new millennia, a movement started focusing on ‘21st century skills’. An American organisation, the National Education Association (NEA) developed a list of 18 different skills now consolidated to ‘the 4 C’s’: critical thinking, communication, collaboration and creativity, or the 4 C’s. These 4 skills are embedded in quality arts processes and experiences and especially in Drama.

Our keynote will explore these issues and examine how we can better advocate for Drama using the 4C’s framework in an Arts-led curriculum.

Discovering the poetic gesture in space

Presented by Kip Williams

If we are to articulate what makes theatre distinct from other narrative art forms, it is that the theatre expresses itself through and in space. Unlike cinema – whose expression is made manifest by the two dimensional image on a screen – and literature – whose expression is made manifest in the imagination – theatre takes place in a spatial realm. It incorporates actors, text, lights, music, scenery and more to create a three dimensional imaginary world that is inhabited spatially by both performer and audience member. The language of theatre is space.

So how does a young theatre maker learn to embrace the defining feature of this art form?

Kip Williams (Artistic Director of Sydney Theatre Company) draws on his own experiences in working in professional theatre to unpack how to crack the language of theatre.

ROBYN EWING AM (B.Ed Hons, PhD) is a former primary teacher and currently Professor of Teacher Education and the Arts, Sydney School of Education and Social Work, University of Sydney. She lectures in Curriculum, English, Literacy and Drama across preservice and postgraduate teacher education programs. She is passionate about the role that the Arts can play in transforming learning and has a commitment to creative teaching and learning at all levels of education. In the areas of English, literacy and the arts, Robyn's research and writing has particularly focused on the use of educational or process drama with literature to develop students' imaginations and critical literacies. She is currently working with Sydney Theatre Company on the School Drama program since 2009. Her writing and research has also explored arts informed research methodologies, mentoring and the experiences of early career teachers, curriculum storylines and inquiry and case based learning. She has worked as an academic mentor with teachers at a range of Sydney primary and secondary schools through the Andrews/Con and Touring Director of the Arts as critical, quality pedagogy. Robyn is an Honorary Associate at STC, a Council Member of the Australian Film, Television and Radio School (AFTRS), a Board member of WestWords and an honorary scholar at Barking Gecko Theatre.

JOHN NICHOLAS SAUNDERS is a former secondary school teacher and the current Education Manager at Sydney Theatre Company. He holds a Bachelor of Creative Industries (Drama), Bachelor of Education (Secondary), Masters of Research and is currently studying for a PhD. John's classroom work together with his research has focused on Drama as pedagogy and its benefits for student literacy, engagement, motivation and empathy. John has extensive experience in Arts Education and has held positions as a senior curriculum writer, head of department; Board member of Playlab Press, Associate Academic at Australian Catholic University, President of Drama NSW and Drama QLD, and guest lecturer at the University of Sydney. He currently holds positions as; President, Drama Australia; Chair, Australian Major Performing Arts Group (AMPAG) Education Network; and Drama representative, National Advocates for Arts Education. In 2014 he was awarded the Council for the Humanities, Arts and Social Science (CHASS) prize for future leader in the field and in 2016 he published 'The School Drama Book: Drama, Literature & Literacy In The Creative Classroom' with is colleague, Professor Robyn Ewing.

KIP WILLIAMS is Artistic Director of Sydney Theatre Company. He has directed Midsummer Night’s Dream by William Shakespeare, All My Sons by Arthur Miller, The Golden Age by Louis Nowra, , The Lighthouse by David Williamson and Chimerica by Lucy Kirkwood (opening 4th March 2017) For Sydney Theatre Company he has directed Miss Julie. For Malthouse Helium and Bunnings Presents: 4Cing the future of education in Australia and the imperative of an arts-led curriculum

KEYNOTES: SESSION 1

Drama NSW State Conference 2017

FRIDAY 5 MAY 2017 – CONFERENCE DAY 1

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This workshop explores the fundamentals of drama education as an exemplar pedagogy across the curriculum. It will examine the core components of effective pedagogy (the 4Cs) and explore how these might be developed into a comprehensive learning plan for primary and secondary schools. This active workshop will provoke drama teachers to consider how their teaching practices can inspire and extend what is possible at a school level.

**KEYNOTE MASTERCLASS – “It’s the pedagogy, stupid”**

Presented by Dr Miranda Jefferson and Jamie Gerlach

**DR MIRANDA JEFFERSON** is co-founder and innovative practice leader of 4C Transformative Learning and has been involved in leading innovation in schools for over 20 years. She leads programs, initiatives and research in curriculum reform, educational change and school transformation in several schools. Miranda has taught curriculum learning and teacher professional practice in the Education Faculty at the University of Sydney and been on the Arts Curriculum advisory board for ACARA. Miranda is a Teaching Educator with the Catholic Education Office Parramatta Diocese.

**JAMIE GERLACH** splits his time between teaching Drama and new subject, Multi-Disciplinary Communication at James Ruse Agricultural High School, whilst working within the Catholic Education Office’s Captivate team, exploring challenging pedagogies with primary teachers. He came to teaching the long way after working in the creative arts industries in film, performance and visual arts. From these experiences he has developed a belief in the power of playful experimentation, critical reflection and the importance of process and creative collaboration, which drives his teaching and learning philosophy. Jamie also serves on the Australian Teachers of Media (ATOM).

**4Cing the future of drama – the 3D Curriculum**

Unpacking the Australian Curriculum: The Arts and its 21st century demands. How drama content, Cross Curriculum Priorities and General Capabilities inform the praxis of teachers nationally.

Presented by Costa Loucopoulos and Danielle Cavanagh

**COSTA LOUCOPOULOS** is the Curriculum Specialist, The Arts in the Curriculum Team of the Australian Curriculum, Assessment and Reporting Authority (ACARA). He has been a drama teacher in NSW for over twenty five years, including lecturing and co-ordinating pre service teacher courses for the Universities of NSW, Sydney and Western Sydney. His work at ACARA for the last two years has been to support the implementation of the Arts Curriculum and the delivery of the Work Samples Project for Dance, Drama, Media Arts, Music and Visual Arts to assist teachers to standardise their marking.

**DANIELLE CAVANAGH** is the Curriculum Specialist General Capabilities. Danielle has taught at all levels of primary school in the Northern Territory and throughout her career has held a variety of roles including Curriculum Leader, Upper Primary Coordinator and Deputy Principal. She worked as an Education Officer for the Catholic Education Office NT supporting primary schools in remote, rural and urban locations with the implementation of the Australian Curriculum.
A Boy Named Michael
Presented by Tamara Smith

Every day in our Drama classrooms we encounter students who see the world in exciting ways; teenagers who have thoughtful, insightful and fervent opinions on things that matter to them and the world around them. So just imagine what happens when you get a group of honest, passionate young men in a room with one of Australia’s most notable playwrights and a blank slate to create a brand-new play that puts their voices centre stage. In 2014, Newington College began a collaboration with Lachlan Philpott, commissioning him to be involved in a series of workshops and ultimately to write a play to open the College’s new Drama facility. When the project was in its infancy, there was a lot of negative talk in the media about young men and the public discourse around adolescent males was, and unfortunately still is, largely pessimistic. With over 50 students, Lachlan and Head of Drama, Tamara Smith, embarked on a series of workshops, loosely titled “The Masculinity Project”, in an effort to unearth characters, situations and issues that were important to the boys and that would represent their voices on stage. During the workshops, it became clear that the young men involved were eager to buck and challenge the stereotypes associated with being a man. They were articulate and willing in their discussions about their worlds and their ideas. Through working with Lachlan, the voices of the young men involved (an organic mixture of Drama students and those new to Drama) were heard, recognised and valued. The process of collaborating and creating the final piece was just as important as the final product and in this keynote, Tamara will unpack the process of working with her students and one of Australia’s most notable playwrights to create the new play, Michael Swordfish.

TAMARA SMITH is the Head of Drama at Newington College where she enjoys working with students at both the primary and secondary campuses. She has a BA from Macquarie University, a Masters of Teaching from WSU, and is currently completing a Masters of Applied Theatre Studies through UNE. She is passionate about developing empathy and creativity in young men and empowering her students through involvement in classroom Drama and also through a variety of rich co-curricular programs including productions, ensembles, overseas tours and special projects. She has been both a committee member and Drama convenor for the AIS, is an experienced HSC marker and feels privileged to be a member of such a wonderful, vibrant community of Drama teachers. Tamara coordinated the development of and directed the premiere of Michael Swordfish by Lachlan Philpott in 2016.
SESSION 3

3A  It’s all about Stage 5
Presented by Jane Simmons

This workshop will explore practically and theoretically how to scaffold Stage 5 programs, log books, analysis, skills and assessments to prepare students for Stage 6. In order to build for their future we need to get back to the core business of how to teach Stage 5 creatively and effectively.

JANE SIMMONS is an experienced teacher, director, marker, theatre reviewer as well as administrator of Drama Peeps. Jane was previously the Head of Drama at St Andrew’s Cathedral School and is currently the Drama Performance Officer at the NSW Department of Education’s ‘The Arts Unit’. In that role she produces OnStage, State Drama Festival, State Drama Camp, the NSW Public Schools Ensemble program and teacher professional development courses in both primary and secondary education.

3B  How to get a truthful performance from your students
Presented by Chantel Munro

Have you ever wondered how to get a truthful performance from your students? Whether it be in-class tasks, or directing the school production, many teachers find it hard to know if they’re getting it right when looking at the techniques of Stanislavski, Sanford Meisner, Stella Adler or David Mamet. Through this highly practical workshop, teachers put themselves in the student’s shoes, experiencing a series of exercises and side-coaching which will give them the critical thinking skills to allow students to use these techniques effectively. They try the basic “repetition” exercise, look at script break downs and unpack just what intentions are and how they can be used most dynamically. They also explore the power of impediments and secrets to produce more nuanced performance. The skills in this workshop suit senior students, however, they could be adapted for the 7-9s as well.

CHANTEL MUNRO

In an attempt to escape the self-absorbed world of acting, Chantel has been lucky enough to teach Drama and English at both the Scots College and The Cranbrook School for the past 12 years. Her training and many years of performances in a variety of acting styles including Physical Theatre, Butoh and Method Acting have given her useful platforms through which she can engage her student’s passion for Drama. She enjoys watching students “living truthfully under given imaginary circumstances” as was the motto throughout her two years’ study in the Meisner Technique at The Neighborhood Playhouse in New York City. Chantel has acted and directed for various theatre companies in the USA, Australia and France.

3C  Multi-discipline theatre – Théâtre de Complicité
Presented by Lisa Montgomery and Penny Chilton

This is a practical workshop aimed at providing teachers with experiential strategies to support students’ development of creative and innovative devising techniques. Most particularly related to topic 7 Multi-Discipline theatre for the HSC course, with our focus on Simone McBurney and Theatre de Complicite. We will draw on recent experiences creating, programing and delivering units on multidisciplinary theatre, working through practical workshops and application in the classroom context. Participants need to be prepared to engage in a range of movement exercises in this highly practical workshop, and so should wear comfortable clothing.

LISA MONTGOMERY has been following the work of Simon McBurney and Complicité for over twenty years as a part of her undergraduate studies in theatre. This has influenced her own theatre practice culminating in the co-creation of a student-devised work in the style of Complicité. Most recently she has collaboratively written and taught the unit of work for the New South Wales Higher School Certificate (HSC) topic, Multi-Discipline Theatre. Lisa has presented previously at Drama NSW Conference and Game Changer, the National Drama Conference. Collaboratively working with students to develop theatre in this style has been the focus of her recent work as a Director and Educator.

PENNY CHILTON first encountered the work of Complicité as an audience member, and that experience has been impacting her theatre practice as teacher, director and performer, with a particular focus on acting and singing. Working as a teacher and director in both Australia and the Solomon Islands has allowed her to explore this further, particularly in the development of a performance influenced by the style of Complicité with young people from the Solomon Islands for the 2012 Festival of Pacific Arts. Most recently she has collaboratively written and taught the unit of work for the New South Wales Higher School Certificate (HSC) topic, Multi-Discipline Theatre.
A dramatic pause: Silence and mindfulness in the 21st century drama classroom

Presented by Amy Gill

The introduction of silence and mindfulness within the classroom are profoundly transformative and troublesome in the current climate. Research indicates that ‘noise, speed and unceasing interaction’ within modern culture has resulted in a loss of silence. This masterclass will equip you with a range of strategies to nurture silence and mindfulness in your Drama classroom. Taking a ‘dramatic pause’, ‘going solo’ or using protocols provide students with opportunities to refresh their creative energies or engage in deep thinking. Through these strategies students may also demonstrate increased connectedness, joy, calm, wholeness, sense of self, wonder, defined purpose, confidence, creativity and attention. This masterclass will benefit both beginning and experienced secondary Drama teachers. A mix of practical activities, research and student demonstrations will show that ‘slow, meditative thinking’ compliments ‘fast, linear thinking’ and cultivates wisdom, for it is in these moments of silence that students are truly transformed.

Devising with the body

Presented by Danielle (Missy) McKinnon

A practical workshop providing safe, accessible ways to help students create with the body. Hands on experience in approaches to physical characterisation, devising and collaborative creation, including the fifth C, Circus! Physical Theatre is rapidly gaining appreciation as an inclusive and highly attractive mode of training, creation and performance. Participants should wear comfortable clothing to move in and bring water. Suitable for all teachers but particularly useful for upper secondary.

‘Theatre beyond sight’: Using the techniques of Audio Description to creatively enhance your drama teaching (and your student’s experimental drama writing)

Presented by Jo George

Vision Australia runs Tactile Tours and an Audio Description service for its Blind and Vision Impaired clients to make ‘the mise-en-scène’ accessible for productions at the Sydney Opera House, Belvoir, Sydney Theatre Company and other professional theatre companies around Australia. In this collaborative and creative workshop you will be ‘guided’ by an Audio Descriptor/Drama Teacher about how to teach your students in Stages 5 and 6 to vividly and succinctly write about props, costumes, scenery and their own experiential classroom learning using some of these easy to implement practical and theory techniques. A hardcopy takeaway resource pack, including exemplar HSC paragraphs and essays, will be provided. (Please note: participants will be blindfolded at times for some workshop activities).

JO GEORGE is currently teaching at Knox Grammar School and has 18 years of experience as an Assistant Head of Creative Arts, Head of Department, Drama teacher and Senior HSC marker. For the past six years she has also worked as an Audio Describer for Vision Australia, helping to make theatre accessible for the Blind and Vision Impaired, preparing pre-show notes, leading tactile tours and live describing for Belvoir, the Sydney Theatre Company, Opera Australia, the Ensemble, the Sydney Festival and the Sydney Opera House and others. A recipient of the NGS Super ‘Dedicated to the Dedicated’ Teacher’s Scholarship, later in 2017 Jo will study Audio Description internationally in London (with Accessibility residencies at The Globe and The National Theatre) and in New York and Washington (at various theatres, galleries and museums including the John F. Kennedy Center). Jo is a board member of Drama NSW and is on the teaching advisory panels for the Riverside Theatres and the Sydney Theatre Company. She is currently working with the City of Sydney to have their ‘Cultural Walks’, Audio Described, currently drafting descriptions of significant buildings, fountains, sculptures and artworks. She is a passionate believer that theatre (and culture) is for everyone.

AMY GILL has been teaching Drama for 17 years and currently works at Mercy Catholic College, Chatswood. She has completed her studies at the University of Newcastle achieving a Bachelor of Arts / Bachelor of Teaching (Honours), a Masters in Special Education specialising in behaviour and is currently studying a Masters in Theology. She is also a qualified VET Entertainment teacher. Amy is the founder of The Joy-Fueled Teacher where she aims to share the joy and passion she has for teaching with others.
**SESSION 4 (continued)**

### 4B  Ensemble stage presence: The X factor of group performance

**Presented by Nicole Ellis-Windsor**

This practical workshop will focus on the collaborative playbuilding of the HSC Group Performance and strategies that promote ensemble stage presence as an X Factor in achieving performance excellence. The essential qualities of ensemble performance and stage presence are critical to the Group Performance but can be difficult to develop or teach. Participants will be equipped with exercises that will inform their teaching practice that can be directly applied in the classroom. Exercises in shared training, collaborative practice, developing self-concept and stage presence techniques were developed from the practice-led research based predominately on the theories of such practitioners as Stanislavski, Chekhov, Ellis and Harper, Goodall and Mitchell. It was a significant study on how to develop the young actors’ perspectives and paradigms of acting. Explore a theoretical and practical approach to develop GP Ensemble Stage Presence and help your students have the ‘X Factor’ when performing live.

**Suitability: Stage 6 (HSC)**

**This workshop also runs in Session 7 on Day 2.**

**NICOLE ELLIS-WINDSOR** has worked in education for over 25 years, recently completing a MA in Applied Theatre Studies from UNE. Her thesis research focused on developing ensemble stage presence in adolescent actors. She is also a NIDA Graduate in Directing, has a Grad Dip in Arts Management and holds a Bachelor of Education in Visual Arts. Nicole is currently the Head of Drama and Visual Arts at Santa Sabina College. Nicole aims to inspire a passion for and excellence in, the creative and performing arts by working in a positive education framework where limitations are shifted and strengths are developed through theory and practice to cultivate the individual’s potential.

### 4C  Walking into the future backwards

**Presented by Dr Christine Hatton**

This is a performance of an ethnodramatic research study focussing on the practice and artistry of expert HSC drama teachers. It presents research and verbatim data per formatively to examine the delicate work of experienced teachers as they lead senior students over the threshold of the HSC group performance. The play considers the aesthetic, relational and educational labour of drama educators in challenging times.

**Suitability: Stage 5 and 6 (HSC)**

**DR CHRISTINE HATTON** is a lecturer in the 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 workings of gender and identity in the drama classroom, drama teacher artistry and expertise, artists in residence programs and the uses of digital technologies in drama. She is a chief investigator, with Mary Mooney, in the Fresh AiR Initiative Research Study (2014 – 2016) funded by Arts NSW, examining the impacts of sustained artists-in-schools residencies. With Sarah Lovesy, she published the book for teachers entitled – Young at Art: Classroom Playbuilding in Practice (2009).

### 4D  Wakakirri – production, research, plan and development

**Presented by Warren Flanagan**

**Wakakirri** is the Ultimate Performing Arts endeavour for Primary and Secondary schools proven to develop student’s creative thinking, school and self-pride, teamwork, self-worth and life skills. Ultimately, the aim is to develop students’ career aspirations via an appreciation of the commitment needed to create a successful production.

This workshop ‘Research, Plan and Creative Development’ will exhibit the process of production planning, using Wakakirri as a platform to showcase storytelling through Dance and Drama. Production planning incorporates the fundamentals of design, budget and creativity, finding innovative ways to produce a cost effective production, with an aim in reducing our carbon footprint by using recyclable products, improving on and promoting sustainable practice.

**Suitability: Stage 4 and 5**

**WARREN FLANAGAN** has been teaching English and Drama at Northmead Creative & Performing Arts High School for seven years. He has managed and coordinated extra-curricular events such as the Rock Eisteddfod, Talent Storm and the Wakakirri and has achieved success in all three events receiving awards for First Place, State Winner and National Story of The Year. Warren also established Northmead CAPAHS Drama Company in 2010 with only five members and in 2017 the Drama Company has expanded to forty-four members which also includes an all-male ensemble consisting of twenty-two members. He has directed school productions, showcases and enters his students in drama festivals such as Drama West, Arts Alive, Lights Up and State Drama. With his experience in theatre design, Warren has been successful in creating cost effective productions, working with a minimum budget and recyclable products, teaching his students to be creative and innovative in performance and production.
SESSION 4 (continued)

4E Drama and literacy in the primary years – school drama
Presented by Robyn Ewing and John Nicholas Saunders

This practical workshop will share the methodology of School DramaTM program, developed by Sydney Theatre Company and The University of Sydney’s School of Education and Social Work. School Drama is a professional development program for primary school teachers, which demonstrates the impact of using drama-based pedagogy combined with quality children’s literature to teach a range of English and literacy skills including inferential comprehension, confidence in oracy, descriptive language and narrative writing. Research into the program has indicated increased student outcomes in both academic (English and literacy) and non-academic (engagement, motivation, confidence and empathy) areas. Teachers will leave this fun workshop with a range of practical process drama-based strategies to use when teaching literature in any primary classroom context.

ROBYN EWING AM (B.Ed Hons, PhD) is a former primary teacher and currently Professor of Teacher Education and the Arts, Sydney School of Education and Social Work, University of Sydney. She lectures in Curriculum, English, Literacy and Drama across pre-service and postgraduate teacher education programs. She is passionate about the role that the Arts can play in transforming learning and has a commitment to creative teaching and learning at all levels of education. In the areas of English, literacy and the arts, Robyn’s research and writing has particularly focused on the use of educational or process drama with literature to develop students’ imaginations and critical literacies. She has worked in partnership with Sydney Theatre Company on the School Drama program since 2009. Her writing and research has also explored arts informed research methodologies, mentoring and the experiences of early career teachers, curriculum storylines and inquiry and case based learning. She has worked as an academic mentor with teachers at a range of Sydney primary and secondary schools with the major focus on transforming the curriculum using the Arts as critical, quality pedagogy. Robyn is an Honorary Associate at STC, a Council Member of the Australian Film, Television and Radio School (AFTRS), a Board member of WestWords and an honorary scholar at Barking Gecko Theatre.

JOHN NICHOLAS SAUNDERS is a former secondary school teacher and the current Education Manager at Sydney Theatre Company. He holds a Bachelor of Creative Industries (Drama), Bachelor of Education (Secondary), Masters of Research and is currently studying for a PhD. John’s classroom work together with his research has focused on Drama as pedagogy and its benefits for student literacy, engagement, motivation and empathy. John has extensive experience in Arts Education and has held positions as a senior curriculum writer, head of department; Board member of Playlab Press, Associate Academic at Australian Catholic University; President of Drama NSW and Drama QLD, and guest lecturer at the University of Sydney. He currently holds positions as: President, Drama Australia; Chair, Australian Major Performing Arts Group (AMPAG) Education Network; and Drama representative, National Advocates for Arts Education. In 2014 he was awarded the Council for the Humanities, Arts and Social Science (CHASS) prize for future leader in the field and in 2016 he published ‘The School Drama Book: Drama, Literature & Literacy In The Creative Classroom’ with is colleague, Professor Robyn Ewing.

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PRV 12052 – CRICOS 00756M – RTO 90349
SESSION 6

6A  Multi-discipline theatre – Robert Lepage
Presented by Matthew Clausen and Gillian Cooper

This workshop aims to introduce teachers to the processes and philosophies of the work of Robert Lepage and his company Ex Machina. In the session, participants will apply devising techniques, improvisations skills and technology to develop short performance moments.

MATHEW CLAUSEN has extensive experience teaching Drama to both primary and secondary students in both New South Wales and Victoria and is the Drama Coordinator at Loreto Kirribilli. He has been Supervisor of Marking for Drama Projects and the Written Examination and has lectured in Drama Curriculum at ACU. Mathew is the author of the Drama text Centre Stage, now in its third edition, and has written educational materials for various performing arts organisations including the Sydney Opera House and Performing lines.

GILLIAN COOPER is a dynamic teacher of Drama and English at Loreto Kirribilli. Prior to teaching, Gillian pursued a career as an actor completing an Advanced Diploma of Stage and Screen Performance at the Australian College of Theatre and Television in 2008. She appeared in some stage productions, none of which were particularly notable. Gillian has experience in pastoral and teaching roles in previous schools, and is in her fifth year of teaching.

6B  From page to stage and back again; unravelling the mystery of the HSC written paper
Presented by Therese Bean

Forty percent (40%) of the Drama HSC assessment is awarded to the written component… I don’t need to tell you that, but how do you guide your students to achieve the elusive 20/20?

Ever wondered …

How is a Drama essay different to an English essay?

To scaffold or not to scaffold? That is the question!

Why aren’t my top students achieving top marks in the Drama essay?

How do I know if my own marking is correct?

How do I produce a task, create a rubric, or unpack one?

How do I devise a program to cover text, context, style, form, technique and all the elements of Drama AND fit it into the ridiculously short time I have?

Do we need to read the whole play?

How much context is too much?

How do I provide effective experiential learning?

What is a performance essay and will it really help?

How do I get my students to engage in theory in the first place?

How do I take the text from the page to the stage and back again?

If any of these questions have plagued your mind or challenged you while trying to maximise your student’s achievements then this is the workshop for you! And YES this course will provide practical activities, programming tips, actual unpacking of essay questions and demonstrations of how to produce evocative and insightful theatrical prose.

(Please bring your HSC texts & feel free to bring any sample student essays that you may like to seek independent advice on).
Looking for a dynamic approach to acting that engages the entire body and not just your mind? The Viewpoints is a technique of improvisation that grew out of the post-modern dance world. It was first articulated by choreographer Mary Overlie, who broke down the two dominant issues performers deal with – time and space – into six categories. Her approach, called the Six Viewpoints, has since been expanded and adapted for actors by director Anne Bogart and the SITI Company. Viewpoints is used to build a strong ensemble and quickly create dynamic stage moments. During this practical workshop participants will be encouraged to investigate the elements of time and space to make bold and considered theatrical choices. Participants will be led through key Viewpoints exercises to develop a strong understanding of their physical language in relationship to their fellow performers, the performance space and the audience. This introductory workshop will provide teachers with a solid understanding of the Viewpoints as an actor training tool and will briefly outline how an awareness of the Viewpoints may assist group devising activities.

Commedia dell’arte could be the conference theme! It is creative. Requires collaboration not only within the ensemble but also with the audience. As there is no set script with written dialogues critical thinking and skilled communication is a pre-requisite. I will be presenting a practical, hands-on workshop. Delegates can choose whether to participate in the workshop or remain in the audience as they will receive instruction as to how to garner the best out of drama students. The workshop is aimed at those of any level of drama teaching and students of any age or gender. The aim of the workshop is to give drama teachers tangible exercises for students to enable the participants to experience Commedia at ‘play’. Delegates wishing to attend should wear comfortable, black clothing and bring a bottle of water.
SESSION 6 (continued)

6E Making school productions easier
Presented by Laura Cooney

Teachers have a lot to do. On top of their regular classes, many passionate drama teachers also have to present the annual school play or musical. School productions have such a huge benefit on students’ lives, so shouldn’t it be a little easier? This workshop will provide resources and templates to help you effortlessly stage your show. Design a foolproof ‘prompt copy’. Get advice on the technical side of theatre. Share your own ideas and years of experience and learn from other teachers.

www.StageShowNoDrama.com is an online resource for teachers, designed to make school shows easier.

LAURA COONEY has had a career as a director, actor, dancer and producer. Recently she was Live Events Coordinator for The Wiggles, so she knows how to get the show on the road! With a Bachelor of Performing Arts and a diploma in Musical Theatre, Laura has worked internationally and toured her shows to almost every theatre in Australia.

SESSION 7

7A Treehouse Theatre presentation: Stories through the eyes of refugee children
Presented by Catherine Maguire-Donvito and Ruth Hartcher-O’Brien

Treehouse Theatre was established in 2011. Every year, Treehouse works with a new cast of high school aged refugees, performing their own stories. Treehouse has now performed the ‘Tree of Life’ and ‘Suitcase Stories’, presenting true-life stories, to over 23,000 school students at professional theatres across Sydney, including Casula Powerhouse Arts Centre; the Concourse, Chatswood; The Joan Sutherland Centre, Penrith and The Seymour Centre. ‘Suitcase Stories’ and ‘Tree of Life’ performances regularly receive standing ovations.

Refugee students from Treehouse Theatre performed their stories in the State Drama Festival of NSW in 2011. Treehouse received a Humanitarian Award in 2012 for Service to Education. In 2014, Treehouse was selected to perform at the Sydney Writers Festival. Ruth was awarded Liverpool Citizen of the Year in 2015 and in 2017, Catherine received a Parramatta City Council Arts and Culture Award.

For more information about Treehouse Programs and 2017 performances please go to: treehousetheatre.org.au

CATHERINE MAGUIRE-DONVITO and RUTH HARTCHER-O’BRIEN are old friends, having met in their work with young refugees, Catherine as a Psychologist and School Counsellor, and Ruth as a Drama teacher and teacher of English as a Second Language. Both love theatre, and believe in the power of stories to enliven and transform, and in the ‘tangled magics’ (to quote Tim Winton) of live theatre to take us inside the experience of the story-teller.

Ruth was using drama to teach English, getting the students to tell and perform their own stories. Several of these students performed at the State Drama Festival in 2006. However, Catherine recognised not just the magical effect on the audience, but also the therapeutic value for the young refugee performers, whom she was counselling for past trauma. Together they developed ‘Tree of Life’ and ‘Suitcase Stories’ programs to meet the needs of students recovering from trauma and also to promote understanding and acceptance, an essential component of trauma recovery.

7B Ensemble stage presence: The X factor of group performance
Presented by Nicole Ellis-Windsor

This practical workshop will focus on the collaborative playbuilding of the HSC Group Performance and strategies that promote ensemble stage presence as an X Factor in achieving performance excellence. The essential qualities of ensemble performance and stage presence are critical to the Group Performance but can be difficult to develop or teach. Participants will be equipped with exercises that will inform their teaching practice that can be directly applied in the classroom. Exercises in shared training, collaborative practice, developing self-concept and stage presence techniques were developed from the practice-led research based predominately on the theories of such practitioners as Stanislavski, Chekhov, Ellis and Harper, Goodall and Mitchell. It was a significant study on how to develop the young actors’ perspectives and paradigms of acting. Explore a theoretical and practical approach to develop GP Ensemble Stage Presence and help your students have the ‘X Factor’ when performing live.

NICOLE ELLIS-WINDSOR has worked in education for over 25 years, recently completing a MA in Applied Theatre Studies from UNE. Her thesis research focused on developing ensemble stage presence in adolescent actors. She is also a NIDA Graduate in Directing, has a Grad Dip in Arts Management and holds a Bachelor of Education in Visual Arts. Nicole is currently the Head of Drama and Visual Arts at Santa Sabina College. Nicole aims to inspire a passion for and excellence in, the creative and performing arts by working in a positive education framework where limitations are shifted and strengths are developed through theory and practice to cultivate the individual’s potential.
SESSION 7 (continued)

7C Character development through movement: Humanising observations
Presented by Chris Montgomery

Delve into an observation of the world around you as a means of developing complexity and dimension in role. This practical approach teaches participants how to humanise ‘everyday objects’ and their natural environment creating diverse and engaging characters. Some students struggle with ways into character development, often burdened with so many questions: who, what, where, why, how. All valid and necessary; however, participants are taught to think critically about their environment and communicate their understanding through the outside in focusing on rhythms of movement and complimented by speech. This approach is an experiential application into character development through observation, play and collaboration of shared experiences which enhances our awareness of the body imbuing participants with alternate strategies into character development. Comfortable non-constricting clothes are essential to ensure participants can move freely during practical exercises.

CHRIS MONTGOMERY obtained his degree in Education from the University of Western Sydney undertaking a Bachelor of Arts/Bachelor of Teaching (2006). His extensive state wide teaching experience has allowed him opportunities to work expansively in youth theatre across schools in Western Sydney since 2004 successfully inspiring students with a passion for Dramatic Arts. Chris has actively attended Professional Development workshops, training with Zen Zen Zo (2015); Physical Actor Training with Tina Mitchell (2016) working collaboratively with drama teachers and practitioners enriching his teaching pedagogy. Chris’ deep knowledge for how students learn creatively has led to opportunities in tutoring at the NSW State Drama Camp and the NSW State Drama Ensembles Program cultivating sophisticated theatrical performances challenging students and audiences to share his appreciation of diverse and eclectic theatre-making techniques with a focus toward physical theatre and the body in developing role.

7D Improvisation and sidecoaching
Presented by Lyn Pierse

A challenging, thought-provoking, confidence boosting, practical skills based active workshop of ‘Improvisation and Side Coaching’ relevant to teachers of all levels.

Using simple improvisation structures and games we will target skills; offering, yielding, naming focus, advancing, extending, emotional and status transitions, characterisation, endowment, timing, spontaneity, lateral thinking and storytelling.

We will find the moments to refocus, support and encourage the scene while it is action. This empowering work gives life to the students’ ideas and empowers the teacher to teach while the scene is in progress. Learn what to ‘call’ and “when” to call it. Viola Spolin began this work over 70 years ago. It is as relevant today as it was then.

LYN PIERSE – NIDA Grad, B.Ed has taught a generation of actors, improvisers, teachers, comics for 40 years: NIDA, ACA, AIM, HUB, ISA, UNE, Macquarie Uni, Sophia University Tokyo, ATYP, Drama NSW, Genesian Theatre. UNESCO Chair Romania. Corporates; KMPG, Deloitte, PWC, HSBC, CBA.

Lyn pioneered Theatresports® Australia, New Zealand, Japan. Staged Impro and Charity extravaganzas; Cranston Cup, Celebrity, National, International Theatresports®, Much Ado About Impro at Sydney Opera House, Enmore, Belvoir, NIDA Playhouse, QPAC, State Theatre.

Acting credits include; Three Sisters SFJ, The Importance of Being Earnest, The Pigeons Griffin, Roberto Zucco Old Fitz, The Women Of Lockerbie, Berkhoff’s Greek, Measure For Measure, Season At Sarsaparilla, Woyzeks, original Summer Rain.

TV Film; Rake, How Not To Behave ABCTV, Going Home SBS, All Saints, Home and Away, 2016 Tropfest finalist The ATM, improvised feature Lovestuck, web series Skinford.

Author of ‘Improvisation: the Guide’.

7E Fabulize and storify
Presented by Saskia Ilott

A truly creative approach to telling stories in collaboration with young people. You will be up on your feet throughout this workshop, exploring the full potential of imaginative, improvised story telling. Tailored for Early Childhood through to Stage 3 teachers, you will leave this session amazed at your own creativity and imaginative prowess, with new techniques for inventing new stories for and with your students, as well as ways of adapting familiar tales. Monkey Baa is well known for creating rich and detailed theatre productions; this session shares with you exciting ways to apply the company’s skills to your own creative practice, to your lesson plans, to your literacy and English programs, and to the way you entertain young people!

SASKIA ILOTT is Monkey Baa Theatre Company’s Education Manager, Originally a performer, she gained a Bachelor of Dramatic Art (Acting) at NIDA. She moved into teaching, studying a Bachelor of Teaching (Secondary Drama and English), in 2009. Saskia has taught and tutored at a broad range of schools and tertiary institutions across NSW. Her role at Monkey Baa allows her to engage with young people aged from a few months old through to young adulthood, as well as deliver extensive teacher professional learning programs.
SESSION 8

8A  “It is more than just a red frock!”— How set and costume design tools encourage a deeper analysis of HSC IP performance texts.
Presented by Imogen Ross

Performance Design uses myriad creative communication tools; visual, emotional, spatial and practical, to create believable performance environments. The clarity of design communication is critical. Well known texts can be reimagined badly if misunderstood or mis-placed. HOW do you begin to design something if you have never designed anything before? WHAT is the play about; physically, emotionally and visually? SHOULD we avoid stereotypes and the expected response? This 90min hands-on Masterclass with Imogen Ross will help new teachers of Yr11/12 get a handle on the subtleties of teaching design, giving a range of practical techniques with which to approach Set, LX and Costume IPs. Imogen has recently designed a new production of Stolen with Vicki van Hout for the NToP, as well as designing Animal Farm with Nadia Emery for TAU. She is known for her hands-on collaborative approach and attention to detail. Please bring blank paper and a pen/pencil to draw with.

8B  Gender issues in the drama classroom
Presented by Paula Orbea

This workshop aims to use Drama teaching pedagogy – through the four Cs: Critical Thinking, Communication, Collaboration + Creativity – to navigate gender issues and the way forces, such as the media, use their power to represent people in ever more limiting ways, related to their sex. The workshop will look at juxtaposing today’s gender roles to those from plays being studied by Yr 12, using snippets from the 1971, David Williamson play, The Removalists (HSC text in NSW), which is rich with examples that mirror that paradigm. Teachers participating will have the opportunity to create a small piece, as the main practical component.

8C  Subtext, complexity and dimension: Deconstruction of the rubric for HSC IP monologues
Presented by Nadia Emery

Words, words, words ... how do you get students to make scripts, dialogue and subsequently characters their own? The aim of this practical workshop is to look at the powerful effects of teaching an actor to behave honestly, truthfully, economically and comfortably in all dramatic settings. Characterisation is ultimately enriched by developing experientially the knowledge and understanding of physical self-awareness through answering: How does the inner thought influence outer action? How do you find the real voice and can you hear it? What ‘is’ complexity, depth and dimension on the stage? How are subtext, belief and conviction realised?
John will introduce Brad Haseman’s and his new book *Dramawise Reimagined – learning to manage the elements of drama*. Like its predecessor *Dramawise* (1987), this book specifically addresses ‘The Elements of Drama’, the first component of essential knowledge for Drama in the Australian Curriculum: The Arts. Thirty years ago the authors first showed that all dramas are made up of the same elements and set them out in a clear pedagogic order where they could be explored and learned through dramatic action. The new book revisits and expands upon those elements, reframes them for twenty-first century education, and reimagines them for your students. This workshop details the *Dramawise Re‑imagined* model and then, by taking one element as an exemplar, shows how student learning has been enriched through drama games, improvisation, process drama and carefully selected play extracts. The workshop will conclude with a sequence of practical activities to show how this model can be applied to the more fluid poetics and forms of contemporary theatre and live art. The workshop is equally for experienced and beginning teachers.

**8E Fun, physical, future learning**  
Presented by Kurt Duval

This practical and experiential workshop will provide the creative tools and exercises that embrace Physical Theatre techniques to be used across a range of subjects for primary schools and teachers of all levels. Simplified physical theatre techniques from View Points and Lecoq will be combined with improvisation techniques to explore the elements of drama. The techniques further incorporate group synergy and collaboration, imagery and critical thinking in a playful and creative environment. Dress comfortably and be ready to play and learn.
REGISTRATION DETAILS

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<th>One Day</th>
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* Concession price is available for part-time teachers, pre-service teachers/university students and retired/semi-retired teachers.

Not a member of Drama NSW? Why not consider joining! Check out all the benefits of an individual or institutional (school or organisation) membership at: www.dramansw.org.au/about-us/membership!

Registration closes Friday 28 April 2017. Early Bird Registration closes Friday 17 March 2017. Register online at www.trybooking.com/251191

FREQUENTLY ASKED QUESTIONS

How do I register?
You can register online at – www.trybooking.com/251191

What are the key dates?
Registration opens early February 2017
Registration closes Friday 28 April 2017
Early Bird Registration closes Friday 17 March 2017

What is included with my registration fee?
Registration fees include: conference program including keynotes, panels and breakout sessions, conference satchel and materials, access to trade displays, morning tea, lunch and Twilight Drinks on Friday and Saturday.

Is Drama NSW registered for GST?
No, Drama NSW is not registered for GST in 2017.

FOR MORE INFORMATION

Visit www.dramansw.org.au or contact Bernadette Motulalo, Drama NSW Administrator, Professional Teachers’ Council (PTC) NSW (details below) –

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Lidcombe NSW 1825

EMAIL: dramansw@gmail.com

PHONE: 02 9716 0378

FAX: 02 9564 2342

ABN: 32 123 391 199

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Brendan Laurence  Conference Co-Convenor

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Jo George           Professional Learning Portfolio
Nadia Emery         Professional Learning Portfolio
Kurt Duval          Co-Opted
John Saunders       Co-Opted
Julian Kennard      Co-Opted
Emily Kaufling      Co-opted
Lisa Mumford        Co-Opted

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