



# *Limitless*

DRAMA QUEENSLAND  
STATE CONFERENCE

FRIDAY 13 MARCH &  
SATURDAY 14 MARCH 2015

Somerville House  
17 Graham Street, South Brisbane



# PRESIDENT'S MESSAGE

The Oxford Dictionary offers that LIMITLESS means 'without end, limits or boundaries'. The Urban Dictionary takes a slightly more street approach with 'when one is able to conquer the world and all of its challenges, while crushing work at the same time'. Whether either of these views appeal to you or not, what is clear to me is that LIMITLESS represents something aspirational, a goal, high up in the clouds that we strive towards, involving big dreams, open minds and eager bodies. What COULD we achieve if we took down the walls, the pressures, the restrictions that bind and constrain us? As we approach another year and inevitably face the pressures that dictate the way we work, create and even think, we need a sacred place, time and space to release those shackles and an opportunity to play, dream, celebrate and share. It is for this reason that the Drama Queensland Committee proudly bring you the 2015 State Conference: LIMITLESS.

Be provoked ... by the experience, diversity and insight that Dr Sandra Gattenhof will offer in her keynote address.

Be delighted ... by whimsical performances from Artslink Queensland (in association with Dead Puppet Society) and Homunculus Theatre Co.

Be challenged ... by Mini Masterclasses in Musical Theatre with celebrated staff and talented students from the Griffith University's Conservatorium of Music course, the enigmatic and socially minded team at Goat Track Theatre and and those cheeky clowns at Homunculus Theatre Co.

Be surprised ... with workshops to make you think, feel, move and question.

Be nurtured ... through the chance to connect with industry and education organisations and friends.

There is something for every arts educator on offer as we take on a new venue and gather for a twilight session and a full day program. We want to welcome familiar faces, greet new peers and reconnect with former devotees in this exciting event, our flagship Professional Development event for 2015. All we ask for in return, is that you come ready to explore the possibilities of what could really happen IF ...?

**Annette Box,**  
**President**  
**Drama Queensland**

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## ABOUT THE CONFERENCE

The Drama classroom ... a place of infinite opportunities, boundless learning and limitless possibilities ...

Introducing LIMITLESS, Drama Queensland's 2015 State Conference. This conference focuses on the limitless potential of Drama education and the diverse approaches Drama educators can use to link to, benefit from and contribute to the Arts industry.

Drama Queensland's annual state conference is a time when we come together as a community to celebrate our individual and collective triumphs and to refresh ourselves in order to continue advocating for Drama and our students' ability to access the arts. We encourage you to come along as a beginning teacher, experienced leader or anywhere in between. Be part of our diverse and welcoming community, learn something new and have a whole lot of fun along the way.

Let us join together to celebrate innovation in learning through Drama education. What we can achieve is LIMITLESS ...

### Who should attend?

- Secondary Drama Teachers (Middle and Senior Years)
- Primary Teachers (Drama Specialists, Cross-Arts and Generalist Teachers)
- Pre-service Teachers and University Students
- Heads of Departments, Heads of Curriculum and Curriculum Co-ordinators (Drama, the Arts, Creative Industries)
- Teacher Librarians
- Academics and Lecturers
- Deputy Principals (Curriculum)

### Why should you attend?

The Limitless 2015 conference program is a rich, diverse and exciting one. With a keynote presented by Dr Sandra Gattenhof and a range of workshops and masterclasses, performances, trade displays and networking opportunities, Limitless 2015 delegates will enjoy selecting a schedule that suits their professional interests and needs. Drama Queensland is proud to present the State Conference program and invite you all to explore the limitless possibilities.

The conference covers a range of focus areas including:

- Curriculum
- Primary Years
- Middle Years
- Senior Years
- Industry
- Research

With the quality of our program and calibre of our presenters, we know that Limitless 2015 is going to be a conference not to be missed. For more information and to view a full conference program please visit our website [www.dramaqueensland.org.au](http://www.dramaqueensland.org.au).

We look forward to seeing you in Brisbane for Limitless 2015.

**Dana Holden**  
**Conference Convenor**  
**Drama Queensland**

FRIDAY 13 March 2015 – CONFERENCE LAUNCH

4.30pm	<b>REGISTRATION</b> from 4.30pm with time to network and socialise
6.00pm	<b>KEYNOTE</b> by <b>Dr Sandra Gattenhof</b>
7.00pm	<b>PERFORMANCE</b> of <i>Café Floriani</i> by <b>Homunculus Theatre Co.</b>



**PROGRAM @ A GLANCE**

SATURDAY 14 March 2015

	Strand A CURRICULUM & PROJECTS	Strand B PRIMARY	Strand C MIDDLE & SENIOR	Strand D TEACHING & THEATRE STYLES	MASTERCLASSES	
8.00 – 8.30am	REGISTRATION					
8.30 – 9.00am	DRAMA AUSTRALIA – DRAMA ARCHIVES PROJECT					
9.00 – 10.30am <b>SESSION 1</b>	<b>A1</b> <b>Tips for Success: Verification – Exit</b> Debb Wall and Shauna Bouel	<b>B1</b> <b>Exploring Polar Express</b> Dr Annette Harden	<b>C1</b> <b>Rethinking Approaches to Indigenous Plays</b> Hannah Brown and Dr Linden Wilkinson	<b>D1</b> <b>Gothic Theatre with shake &amp; stir</b> shake & stir theatre co.	<b>MASTERCLASS</b> <b>Commedia as a framework for self-expression</b> Clint Bolster	<b>MASTERCLASS</b> <b>Musical Theatre in the Drama Classroom</b>
10.30am–12noon <b>SESSION 2</b>	<b>A2</b> <b>Understanding Forming Limitations</b> Melissa Rowse	<b>B2</b> <b>Primary Dance</b> Ausdance	<b>C2</b> <b>[Disordered] Action of the Heart – Museum Theatre</b> Craig Wood	<b>D2</b> <b>Breaking the Limits (Regional teachers)</b> Lisa Henderson Rachel Terry and Thomas Lever		
12.00 – 1.15pm	LUNCH and ARTSLINK PERFORMANCE of <i>Last Tree in the City</i>					
1.15 – 2.45pm <b>SESSION 3</b>	<b>A3</b> <b>Synthesisers: Not just a 1980’s instrument</b> Tricia Clark-Fookes and Linda Statham	<b>B3</b> <b>Sydney Theatre Company’s School Drama Program: Drama and Literacy in Primary Years</b> John Saunders	<b>C3</b> <b>Socially Engaged Community Partnerships</b> Rod Ainsworth	<b>D3a</b> <b>Unlimited Access: True Stories as Pretexts in Senior Forming</b> Annette Box and Michelle Crouch	<b>D3b</b> <b>Kabuki Airbrush: Character Make-Up</b> Lauren Veling	<b>MASTERCLASS</b> <b>Culture of Connection: Unleashing Hybrid Verbatim</b> Goat Track Theatre
2.45 – 3.30pm	AFTERNOON TEA					
3.30 – 5.00pm <b>SESSION 4</b>	<b>A4</b> <b>Sunshine – Shining Light on Young Peoples Stories</b> Sean Lubbers, Debb Wall and Robert Kronk	<b>B4</b> <b>Indigenous Perspectives in Storybook Drama</b> Diane Pashen	<b>C4</b> <b>Toughen Up – A Cinematic Process Drama</b> Brad Jennings and Steven Maxwell	<b>D4</b> <b>Project Eliza: Using Art and History as the Stimulus for Drama</b> Dr Sue Davis	<b>MASTERCLASS</b> <b>Culture of Connection: Unleashing Hybrid Verbatim</b> Goat Track Theatre <i>(continued)</i>	<b>MASTERCLASS</b> <b>Musical Theatre in the Drama Classroom</b> <i>(repeated from Sessions 1 &amp; 2)</i>
	<b>A4.5</b> <b>Drama Australia Drama Archives Project</b> Shay Ryan, Dr John O’Toole, Sharon Hogan, Sue Lawson and Debb Wall	<b>B4.5</b> <b>Contemporary Performance – Beyond the Limits</b> Melissa Newton Turner and Zach Van Hoff				
CLOSING TALK and RAFFLE DRAWN						



# REGISTRATION, NETWORKING & SOIREE

Register early and network with Drama Queensland colleagues,  
with a drink and bite to eat, before the formalities begin.



## CONFERENCE KEYNOTE

### The Politics of Art/Art of Politics

by Dr Sandra Gattenhof

Author Toni Morrison said, “all good art is political! There is none that isn’t”. Perhaps this is why the arts and artists throughout history have been positioned as dangerous, troubling and on the margin. Art works can ask questions of us, challenge assumptions and name the un-nameable. Art works challenge hegemonies and the status quo – they trouble politics. So what happens when arts meets politics when it comes to the entitlement for young Australians to an arts-rich education? How do we navigate the tricky waters of the political ebb and flow to champion the agenda for arts education in contemporary classrooms so that our young people can be cultural navigators, cultural auteurs and culture makers?

**Dr Sandra Gattenhof** is Associate Professor and Head of Drama in the Creative Industries Faculty, Queensland University of Technology. She is co-convenor of the QUT research group in Art, Design and Creative Education and co-program leader of the Children and Youth Cultures strand within the QUT Research Centre *Children and Youth Research Centre (CYRC)*. Sandra specialises in drama/arts in schools and communities, post-dramatic theatre, arts and cultural evaluation and contemporary performance for children and young people. She has been a Drama Australia President and Board member in the role of Director of Arts Education and Industry Partnerships and is Drama Australia’s representative on National Advocates for Arts Education (NAAE). Sandra has been honoured with Drama Queensland Life Member Award for Longstanding Contribution to the Drama Community (2012), QUT Creative Industries Faculty Dean’s Award for Excellence in Research and Innovation (2011) and two Vice-Chancellor’s Performance Award (in recognition of a significant and superior contribution to the work of the University) in 2007 and 2014.



## FRIDAY NIGHT PERFORMANCE

### Homunculus presents *Café Floriani*

The classic Commedia dell'arte performance, famous Australia-wide, having toured to rave reviews for 15 years, Café Floriani, returns in 2015! Created as a demonstration of the traditional Italian theatre style Commedia dell'arte, Café Floriani explores ageless concepts of commerce, competition and greed.

The performance showcases numerous masked characters, burlé and lazzi, brims with audience interaction and brilliantly demonstrates the movement, skills and joy required to bring this tradition to life.

*"The performance was excellent. Many teachers remarked that this was the best performance they had seen for some time."*

*"To engage a hundred percent of our students for sixty minutes was remarkable."*

– W Eckersley, Murgon State High School, QLD

*"Outstanding entertainment – exhibited a range of dramatic forms with great mastery." "Total involvement theatre."*

*"Perhaps the best of an outstanding group of performers, to visit our school."*

– Castle Hill High, NSW

*"Awesome!" "They have to come back." "All staff and students were buzzing after the show and genuinely on a high after such a captivating, entertaining, clever and excellently executed performance. I cannot speak highly enough of the show and response"*

– St Mary's District High School, TAS



## SESSION 1

**A1 TIPS FOR SUCCESS: VERIFICATION – EXIT***(Curriculum & Projects)*

Relevant to all teachers of Senior Drama and Heads of Department with responsibility for Senior Drama. Specific requirements of the 2013 Drama Syllabus will be addressed with particular emphasis on exit standards, assessment, verification and exit processes. This presentation will also include opportunities for group discussion and access for one-on-one meetings with available district panel chairs and state panellists.

**Participants should bring copies (digital or paper) of their school work program, units, assessment tasks and the 2013 Drama Syllabus.**

**Shauna Bouel** is the Senior Education Officer – Drama at the Queensland Curriculum and Assessment Authority.

**Debb Wall** is the QCAA State Review Panel Chair - Drama and HOD - The Arts at Capalaba State College.

**B1 EXPLORING “POLAR EXPRESS”***(Primary)*

This practical workshop focuses on a drama event that was successfully trialled with four classes of year two to four students at a school in south-east Queensland. These students were first introduced to the DVD and written text of “Polar Express”. They then explored, through a series of drama games, possible train routes from Istanbul to the North Pole. Dramatic events along the way helped them relate to the cultures and issues of communities in several countries across Europe. Groups of children devised “Ticket to Ride”- style board games as a culminating activity based on the drama, involving them in considerable research into the social and geographical situations train passengers might encounter. Teachers engaging in the workshop will follow the children’s dramatic journey, addressing the Australian Curriculum particularly in Geography and English. Issues of sustainability are strongly included in the focus of the drama and it’s follow-up. Participants should wear comfortable clothing and be prepared to act and have fun!

**Dr Annette Harden** is an early childhood and drama teacher at her local school. She currently mentors teachers in projects illuminating the Australian curriculum through dramatic pedagogies. She has taught in indigenous situations in northern Queensland and Papua New Guinea, and schools in south-east Queensland.

**C1 RETHINKING APPROACHES TO INDIGENOUS PLAYS***(Middle & Senior)*

This workshop uses the newly published play *Today We’re Alive* by Linden Wilkinson to explore why investigating how stereotypes are constructed is essential for students prior to reading a text that explores Indigenous culture and history. The play centres on the Myall Creek massacre with the second half of the workshop looking at why Verbatim in its purest form is a beneficial approach for Indigenous plays. The Verbatim form allows for the creation of an authentic voice when telling someone else’s story. The workshop will explore the different approaches to the Verbatim form and the effects they have on the audience and the owner of the story.

**Hannah Brown** is the Education Projects Officer at the Sydney Theatre Company. Prior to working at STC, Hannah was the Head of Drama at The Stuartholme School in Toowong. In 2010 Hannah was one of six finalists in the Queensland College of Teacher’s Excellence in Beginning to Teach Awards. Hannah is also a freelance education resource writer having written resources for plays published by Playlab and Shark Film Productions. She is currently Secretary of Drama NSW.

**Linden Wilkinson** is a playwright, director and actor based in NSW. She graduated from NIDA in 1976 and since then has performed with theatre companies across the country and in New Zealand. She completed her Master’s in Education (Research) in 2008, focusing on the creation of verbatim theatre. The verbatim play that resulted from that process, *Remembering a Day in December* about the Glenbrook Rail Disaster of 1999, was performed through NIDA Short Course program in 2009. Since then Linden has completed her doctoral thesis, resulting in the play *Today We’re Alive*.



SESSION 1 *(continued)***D1** GOTHIC THEATRE with shake & stir*(Teaching & Theatre Styles)*

Working with the shake & stir team you'll learn both practical and text based activities embedded in Gothic Theatre. Using specific examples from shake & stir's adaptation of Bram Stoker's *Dracula*, as well as their unique approach to story-telling, this workshop will lead participants through the conventions and themes that surround this Gothic masterpiece.

Established in 2006, **shake & stir** is one of Australia's leading contemporary theatre companies specialising in the creation of new work. shake & stir produce an annual season of in-school and Mainstage productions and a suite of in-school master-classes and in-residencies for primary and secondary students. shake & stir's past Mainstage productions have included: *Statespeare* (2011 Helpmann Award nomination – Best Children's Work), *Animal Farm* (2011 Matilda Awards – Best Independent Production, Best Direction, APACA Drover Award - Tour of the Year 2013), *1984* (nominated for Drama Victoria Award- Best Performance for VCE Theatre Studies), *Out Damn Snot*, *Tequila Mockingbird* (2013 Matilda Awards – Best Mainstage Production, Gold Matilda Award), *Roald Dahl's Revolting Rhymes & Dirty Beasts* and *Emily Brontë's Wuthering Heights*. 2015 sees shake & stir tour *Roald Dahl's Revolting Rhymes & Dirty Beasts* nationally for five months. They will also premiere a new adaptation of Bram Stoker's *Dracula* at QPAC in August. Combined, shake & stir reach an annual audience in excess of 180 000.

**MASTERCLASSES****COMMEDIA AS A FRAMEWORK FOR SELF-EXPRESSION**

N.B. This Masterclass is run once across Sessions 1 and 2. Refer to Masterclasses section for class and presenter details.

**MUSICAL THEATRE IN THE DRAMA CLASSROOM**

N.B. This Masterclass is run once in Sessions 1 and 2 and then repeated in Sessions 3 and 4.

Refer to Masterclasses section for class and presenter details.



## SESSION 2

### A2 UNDERSTANDING FORMING LIMITATIONS

*(Curriculum & Projects)*

This workshop explores the options offered in the 2013 syllabus for Forming tasks. This is a practical workshop and discussion circle aimed at teachers of Senior Drama. Participants will leave with a clear understanding of the forming dimension after viewing samples and constructing responses.

Participants should bring the 2013 Drama syllabus and current forming tasks they are willing to share.

**Melissa Rowse** currently teaches at Ferny Grove State High School. She graduated from Kelvin Grove College in 1989 and has been teaching Drama in Queensland schools ever since.

### B2 PRIMARY DANCE

*(Primary)*

Focussing on developing character, this is a primary dance and drama workshop to assist with integrating some of the ACARA National Curriculum requirements in an engaging, energetic and creative way. This workshop will cover games, activities and assessment suggestions to assist with unit planning for primary school educators.

Participants should bring the 2013 Drama syllabus and current forming tasks they are willing to share.

**Jessica Briggs** is a full-time Dance and Drama teacher and extra-curricular co-ordinator at Capalaba State College, QLD. She is the Professional Development Projects Manager at Ausdance Educators QLD as well as a member of DQ and QCAA Dance Panel. Jessica draws from her extensive experience in teaching Yr 5 – Yr 12 and developing sustainable cross arts and cross subject curriculum.

### C2 [DISORDERED] ACTION OF THE HEART – MUSEUM THEATRE

*(Middle & Senior)*

Over 1600 ANZACs were evacuated from Gallipoli suffering the effects of shell-shock. This process drama is based on Craig Wood's Museum Theatre piece [Disordered] Action of the Heart and the drama uses archival material from the Australian War Memorial, National Archives, John Oxley Library and private collections to retrace the steps of Australian nurses and those who would become their patients.

**Craig Wood** is a researcher, teacher, writer and Artistic Director of One of a Pair. Craig's interest is in teacher professional standards, school curriculum, Museum Theatre, and reflective practice methodologies. His Masters research investigated how theatre-in-education can support student development of the General capabilities of the Australian Curriculum. Craig is currently working towards confirmation for his PhD at Griffith University.



SESSION 2 *(continued)***D2 BREAKING THE LIMITS (REGIONAL TEACHERS)***(Teaching & Theatre Styles)*

Breaking the Limits is a practical workshop which aims to help teachers in regional areas design learning experiences that are relevant to their students' lives, interests and needs. This workshop, which would benefit secondary teachers, will have delegates participating in activities taken from a unit of work designed for students in the Far North region, however could be easily adapted to suit any student's needs. Delegates will leave this workshop with some new ideas on how to engage students in the curriculum by making the content relevant to their own lives. Another benefit of participating in this workshop will be meeting other regionally based teachers.

**Thomas Lever** completed a Bachelor of Arts in Applied Theatre/Education degree at Griffith University in 2006. His first teaching post was to Ingham State High School before he secured a transfer to Cairns to teach secondary Drama at Smithfield State High School. Thomas has demonstrated outstanding curriculum knowledge and classroom management skills. He is currently Acting Head of Department- The Arts and is also actively involved in the Cairns amateur theatre scene.

**Rachel Terry** has a strong background in the Arts. A NIDA graduate, Rachel acted professionally on the stage and screen for many years. Rachel runs her own children's theatre company 'Box Jelly' and has produced, directed and performed in a range of amateur and professional performances in Cairns.

**Lisa Henderson** graduated from Central Queensland University in 2006. She has taught in a variety of school settings both in regional Queensland and internationally. Lisa is an active member of regional performing arts scenes, being the REACH Drama representative and has performed in little theatre productions.

**MASTERCLASSES****COMMEDIA AS A FRAMEWORK FOR SELF-EXPRESSION** *(continued)*

N.B. This Masterclass is run once across Sessions 1 and 2. Refer to Masterclasses section for class and presenter details.

**MUSICAL THEATRE IN THE DRAMA CLASSROOM** *(continued)*

N.B. This Masterclass is run once in Sessions 1 and 2 and then repeated in Sessions 3 and 4. Refer to Masterclasses section for class and presenter details.

## SATURDAY LUNCH PERFORMANCE

### Artslink in association with Dead Puppet Society present *Last Tree in the City*

Adapted from the pages of Peter Carnavas's adored picture book, the Dead Puppet Society brings Edward and his city to life using their unique brand of puppet-based visual theatre.

Edward lives in a city; a busy, grey city. Colour disappears into the concrete walls and there are only hard, grey paving stones to play on. But at the end of the street stands the last tree in the city! The tree is beautiful and Edward swings on its branches and gets lost in its leaves. Until one day, the tree is gone. Edward is devastated and lonely; everything is grey once more. But wait! There just might be some hidden beauty peeking out from behind the concrete walls.

Brought to life using astonishing table-top puppetry, Edward and his pet duck will explore an immersive world built from projected picture book illustrations, text and animations. This whimsical production will inspire students' creative thinking and encourage them to find ways to beautify their own communities.

A poignant story about the environment and the way children relate to its beauty, *Last Tree in the City* explores themes of sustainability, the environment and active citizenship.

[www.artslinkqld.com.au](http://www.artslinkqld.com.au)

[www.deadpuppetsociety.com.au](http://www.deadpuppetsociety.com.au)



## SESSION 3

**A3 SYNTHESISERS: NOT JUST A 1980's INSTRUMENT***(Curriculum & Projects)*

How does a teacher and, ultimately, students make connections across the Conventions of Style and Form with the elements of drama? When planning units of work, which are the best elements of drama to connect with each convention? This is a practical workshop giving teachers ideas and strategies to teach difficult concepts such as synthesising so that students are able to start making those connections for themselves.

**Tricia Clark-Fookes** has a long history in the field of Drama education, working across the public and private sectors of schooling as a Drama teacher and Head of Department. She currently holds the position of Associate Lecturer at Queensland University of Technology, working in the Performance Studies discipline, training emerging Drama teachers. Tricia also works with the QCAA through a variety of roles; Member of the 2007 & 2013 Drama Senior Syllabus Sub-Committee, Drama State Panellist, District Panel Chair and External Chief Assessor (Drama).

**Linda Statham** has been a Drama educator working in the classroom for thirty years. She has spent that time in both State and Private systems of education in Queensland. Currently Linda is the acting Co-Ordinator of Senior Schooling at Mt St Michael's College, Ashgrove. She has been a District Panelist for 15 years and a State Panelist for 7 years.

**B3 STC'S SCHOOL DRAMA PROGRAM – Drama and Literacy in the Primary Years***(Primary)*

This practical workshop will share the methodology of Sydney Theatre Company's School Drama™ program. School Drama™ is a professional development program for primary school teachers, which demonstrates the power of using drama pedagogy with quality literature for teaching English and literacy to young learners. Developed over six years with leading academic Professor Robyn Ewing from the University of Sydney, this workshop will provide delegates with practical approaches to teaching literacy through drama.

**John Saunders** is Manager of Education at the Sydney Theatre Company. Prior to joining STC, John worked as a secondary drama teacher and Head of Department for the Arts. He also held positions as President of Drama Queensland, writer of the Senior Drama Syllabus with the Queensland Studies Authority, co-director of the 2012 Drama Australia National Conference, Education Consultant to the Brisbane Festival and Chair of the Festival of Australian Student Theatre (FAST). Currently John is Director of Strategic Partnership with Drama Australia, a member of the Playlab Inc. Board and a member of the Australian Major Performing Arts Group AMPAG Education Executive. He is also an Honorary Associate at the University of Sydney where he teaches part of the Drama module for their Masters of Primary Teaching. John was a contributor to the recently published text 'Nice Arts' edited by Rachael Jacobs and is co-author of a new text book on Drama in the primary years of schooling with Professor Robyn Ewing, being published by Currency House.

**C3 SOCIALLY-ENGAGED COMMUNITY PARTNERSHIPS***(Middle & Senior)*

Discussion beginning with a case study of the three-year development of *It All Begins with Love*, a verbatim theatre production telling true stories of domestic violence. Rod will chart the development of this major arts-community partnership and will lead a discussion with participants about building socially-engaged community/school partnerships.

**Rod Ainsworth** is a creative producer, writer and director working in regional Queensland. He co-founded Creative Regions, a not-for-profit regional arts production company, in 2008. Rod has produced key regional initiatives in the Wide Bay Burnett and Central Queensland regions.

See [www.creativeregions.com.au](http://www.creativeregions.com.au)



SESSION 3 *(continued)***D3a UNLIMITED ACCESS: TRUE STORIES AS PRETEXTS IN SENIOR FORMING***(Teaching & Theatre Styles)*

This unit focuses on using existing stories with which participants may have a personal connection as the foundation for Forming task work in Senior Drama. How can multiple accounts, facts and statistics, images, media collateral and gossip derived from true crime or scandals influence the creation of fascinating work? There are always the 'untold' sides to these tales and this unit avoids pursuing the all too common 'teen angst' approach to devised work and instead unlocks new, fascinating possibilities for content, form and style in student dramas. This unit focuses on creating, devising and play building within the realms of contemporary, political, verbatim and cinematic theatre. It will be a highly practical workshop during which participants will walk through an approach to a unit which draws on a true crime story, but can be applied to stories of interest to participants, students and school contexts.

**Annette Box** graduated from QUT in 2002 and since then has worked in a range of schools within a variety of contexts. She has been the Head of Drama at Somerville House for over five years and she is in her third term as the President of Drama Queensland. Annette also works with a number of theatre companies, arts organisations, tertiary institutions, advocacy groups and curriculum bodies such as QTC, La Boite Theatre Company, Brisbane Powerhouse, Metro Arts, The Escapists, Playlab Inc., Artslink Queensland, Out of the Box Festival, QAAE, QCAA, BCE, QUT, ACU and QPAC, for whom she has provided education consultation, professional development and support. Annette has represented Drama Education on both a national and international scale, having presented at the 8th IDEA Congress in Paris in 2013, the 2nd International Teacher Artists Conference in Brisbane and the DA National Conference in Tasmania in 2014.

**Michelle Crouch** is a Lead Teacher in Drama at Somerville House – an independent girls School at South Brisbane. She teaches classroom Drama from Years 5 to 12. Michelle holds a Master of Arts (Research – Responding Dimension) and is a highly experienced and creative educator in both the public and private sectors, having worked with both boys and girls. With a personal interest in bringing the playfulness of Drama to life in the classroom, Michelle has constantly sought external opportunities to engage in professional learning. She has fulfilled a number of leadership roles during her professional career and fulfilled roles of Musical Director and Stage Manager. Michelle has previously presented at both QADIE and Drama Queensland conferences as well as the IDEA World Congresses hosted in Hong Kong in 2007 and Paris in 2013.

**D3b KABUKI AIRBRUSH CHARACTER MAKE-UP***(Teaching & Theatre Styles)*

This practical workshop is aimed at teachers of middle and senior secondary students who are interested in creating realistic makeup for stage and film. Hands on activities as well as live demonstrations on how to apply special effects makeup particularly, Kabuki characters, using creative airbrushing techniques. Samples of other areas of the Velbella Special Effects program will also be demonstrated. Velbella offers workshops in cuts and bruises, aging, theatrical and creative airbrush makeup and more and some of these areas will be displayed. Students love to learn these skills and this Velbella workshop includes skills in designing lessons with makeup as the focus while learning how to use makeup as a tool to enhance the learning experiences for your students.

**Lauren Veling** is talented Airbrush Makeup Artist, Special Effects Makeup Artist and Hairstylist trained by award winning Dale Dorning and is the creative director of her own company, Velbella. From weddings and formals to special events and an extensive commercial portfolio working on music videos, photo shoots, short films and more. Lauren has outstanding experience in the hair and makeup industry throughout Australia. Lauren has taught in Queensland schools for ten years as a Drama teacher and Head of Performing Arts and as such she develops workshops that can support all curriculum areas. Lauren has a team of trained special effects makeup artists and trainers who work alongside her to develop and deliver the Velbella specialised hair and makeup workshops in Queensland schools.

**MASTERCLASSES****CULTURE OF CONNECTION:  
UNLEASHING HYBRID VERBATIM**

N.B. This Masterclass is run once across Sessions 3 and 4.  
Refer to Masterclasses section for class and presenter details.

**MUSICAL THEATRE IN THE DRAMA CLASSROOM**

N.B. This Masterclass is run once in Sessions 1 and 2 and then repeated in Sessions 3 and 4. Refer to Masterclasses section for class and presenter details.



## SESSION 4

**A4 SUNSHINE – SHINING LIGHT ON YOUNG PEOPLE’S STORIES***(Curriculum & Projects)*

*Sunshine* is a project to explore young people in the Redlands’ stories of ANZAC. The project was initiated by Debb Wall and Sean Lubbers and managed by debase along with schools in the Redlands. The project is being supported by Redland City Council, Redland Performing Arts Centre and the Redlands RSL. Participants will be empowered to think limitlessly when it comes to community arts and cultural development opportunities and project options in any community. Regional and metropolitan teachers will gain insights into this project as the leaders will share their journey and documentation process working with a large number of stakeholders including young people at the centre of its learning, community and cultural goals.

**Sean Lubbers** is Head of Performing Arts at Victoria Point SHS and has been a HOD in three Queensland Government State Schools and a classroom teacher in several more. Sean is a State Panellist for the QCAA in Senior Drama and was a member of the writing team of the 2013 Senior Drama Syllabus. Sean is a past President, Vice-President and member of the management committee of QADIE/Drama Queensland. Sean has made regular guest appearances as a lecturer at QUT, ACU and Griffith Gold Coast. He has been a member of YERG for Qld Theatre Company for many years and currently serves on the Board of Drama Australia as Director of Communications and National Liaison.

**Debb Wall** is HOD – The Arts at Capalaba State College, QCAA’s State Review Panel Chair – Drama and Life Member of Drama Queensland. She recently completed a secondment to the QCAA’s K-10 Resources Unit which involved developing professional learning resources to support the implementation of The Australian Curriculum: The Arts. Debb is committed to ensuring our young people and their Drama teacher artists have access to professional arts spaces and opportunities to work with professional arts makers.

**Robert Kronk** is a co-founder and general manager of debase productions and was the director of programming and director of operations at Metro Arts until 2008. He has worked extensively as a director, writer, performer, and producer for companies including; La Boite, Brisbane Festival, Queensland Theatre Company and Queensland Performing Arts Centre. He has written a number of plays including, *Snagged* (published by Playlab Press 2009), *Ithaca Road* (Nominated for an AWGIE Award and published by Playlab Press in 2011), and *Fly-In Fly-Out* (2012) (shortlisted for the 2012 Rodney Seaborn Award).

**A4.5 DRAMA AUSTRALIA DRAMA ARCHIVES PROJECT***(Curriculum & Projects)*

**The presenters invite experienced teacher-artists to a discussion of the Drama Australia Drama Archives Project.**

**Shay Ryan** taught for many years at Bremer State High School where she was Head of Performing Arts. Recently she was invited to assist the Queensland Curriculum and Assessment Authority prepare sample drama units for The Australian Curriculum: The Arts. Shay continues to lecture in secondary Drama in the School of Education at the University of Queensland.

**Dr John O’Toole**, who is National Coordinator of the DADA project, has been teaching and lecturing in drama and theatre education for over forty years, in Australia and incidentally every other continent. Now more or less retired from Melbourne and Griffith Universities, he has written many, and is still writing, text books and research books in drama and arts education.

**Sharon Hogan** is an experienced drama educator and arts project officer. Sharon lectured in performance studies and drama curriculum at the Queensland University of Technology and has contributed to the development of drama curriculum in Queensland and the professional development of drama educators through her work in secondary schools, tertiary institutions, professional associations, the Queensland Theatre Company and the Queensland Studies Authority. In 2012, she was recognised as an outstanding teacher by the Australian Associations of Teacher Education. Sharon is currently completing her PHD at Griffith University exploring the use of feedback in the secondary drama classroom. Sharon is continuing her practice in the area of teacher learning and development and is currently the director and principal consultant of Sentio Education Services.

**Sue Lawson** has worked for many years teaching Drama in the classroom with the last 12 years of her career as Head of Arts at Villanova College at Coorparoo. Sue retired in 2008 and has spent a good deal of her time with her 3 grandsons which involves plenty of dress ups and roleplays !!! Mentoring young teachers is a passion of hers and she takes great delight having curriculum and leadership discussions with her mentees. Travel, the theatre and dining out are some of the activities that take up her time, as well as doing some supply work at Villa.

**Debb Wall** (See Session A4, above, for Debb’s bio details.)

## SESSION 4 *(continued)*

### **B4** INDIGENOUS PERSPECTIVES IN STORYBOOK DRAMA

*(Primary)*

In this discussion-based workshop, participants will analyse and deconstruct a unit of work for Year 7 Drama. The unit content is based on Indigenous perspectives (Dreamtime stories). It also includes learning experiences structured to incorporate Marzano pedagogy such as learning goals, proficiency scales, and tracking student attainment. Participants will collaboratively create a new unit of work or adapt one of their own with these learning experiences in mind. This workshop will be particularly useful for new teachers of Year 7 Drama in Secondary School or for teachers wishing to gain further insight into Marzano pedagogy.

**Diane Pashen** has completed a Bachelor of Education (Drama) with Honours as well as Advanced Diploma in Stage and Screen Acting. She has been a Drama teacher for 8 years, teaching in various secondary State schools. At present, Diane is based at Holland Park State High School where she leads the Performing Arts Departments.

### **B4.5** CONTEMPORARY PERFORMANCE – BEYOND THE LIMITS

*(Primary)*

This session is about the limitless nature of teaching Contemporary Performance within a Senior Drama classroom. It provides two different units and approaches to teaching Contemporary Performance anchored by a common pre-text material and artist. Drawing on Armin Greder's 'The Island' and inspired by the work of Robert Wilson, participants will see the range of aesthetic engagement, learning experiences and assessment tasks that can be created and realised from this challenging yet accessible theatrical style.

**Melissa Newton-Turner** is currently Head of Faculty – The Arts at St Rita's College. Melissa has worked in Arts Education from primary to tertiary for over 20 years. Creator of the resource, 'Outside the Square', Melissa has presented at state, national and international conferences including IDEA (2013) and WAAE (2014). Melissa has also been Drama coach for the Queensland ballet, board member for Zen Zen Zo and was Dramaturge for Joseph Stewart's performance, 'Sweet Meniscus' as part of Brisbane's 2014 Anywhere Theatre Festival.

**Zachary Von Hoff** is a fifth year teacher at Prince of Peace Lutheran College. He is the curriculum leader of Drama at the school, implementing the college's drama work program and directing two school musicals. He is currently employed as the Year 11 Coordinator, Head of House and is a member of Brisbane North District Panel.

### **C4** TOUGHEN UP – A CINEMATIC PROCESS DRAMA

*(Middle & Senior)*

Toughen Up is a Process Drama exploring bullying in the micro-community of a high school, in particular the issues of social hierarchical structure, peer pressure and the effects on the victim, aggressor and bystander. The workshop aims to provide a unique experience that forces an empathetic understanding of this social phenomenon from a variety of perspectives through a variety of Process Drama and Cinematic Theatre conventions.

**Brad Jennings** and **Steven Maxwell** met working together as secondary teachers when they started to produce original work. Their first theatre collaboration was in 2001 when they produced Blow Out, written and directed by Jennings and stage managed by Maxwell at the Cow Shed, James Cook University. Since founding Markwell Presents in 2002 they have written and then produced 13 new plays for young people featuring Cinematic Theatre: the integration of live performance and the magic of the big screen. Markwell Presents have directed and produced 15 performance seasons of their own plays and have also worked with La Boite Theatre Co, Queensland Theatre Company and Zen Zen Zo to design and integrate visual sequences for their main stage performances. Brad and Steven coined the term Cinematic Theatre to describe the fusion of live performance and screen technology style they wanted to create. The integrated use of video projection during stage scenes and scene transitions allows the stage to always be live with action to become continuous, therefore creating a flow that engages the audience.

SESSION 4 *(continued)***D4 PROJECT ELIZA: USING ART AND HISTORY AS THE STIMULUS FOR DRAMA***(Teaching & Theatre Styles)*

This immersive workshop will take participants through a process that works with a series of paintings and historical documentation to create dramatic monologues and scenes. The series of paintings that will be used are drawn from Judith Laws 'Beauty and Tragedy on Fraser shores: Reimagining the Eliza Fraser saga'. These paintings contemplate the experiences of Eliza Fraser, her husband and the residents of K'Gari (now known as Fraser Island) following the shipwreck of the Stirling Castle in 1836. The process used can be adapted for other units of work that may be linked to studies in Art, History and English.

**Dr Sue Davis** is Senior Lecturer in education and the arts at CQ University and has extensive experience in drama, applied theatre, digital technologies and education, previously as a drama teacher and Head of Department and more recently as a tertiary educator and academic. She was one of the authors of the drama book *Dramatexts* and is lead editor for the book *Dramatic interactions in education*.

**MASTERCLASSES****CULTURE OF CONNECTION: UNLEASHING HYBRID VERBATIM** *(continued)*

N.B. This Masterclass is run once across Sessions 3 and 4.

Refer to Masterclasses section for class and presenter details.

**MUSICAL THEATRE IN THE DRAMA CLASSROOM** *(continued)*

N.B. This Masterclass is run once in Sessions 1 and 2 and then repeated in Sessions 3 and 4.

Refer to Masterclasses section for class and presenter details.

## MASTERCLASSES

### COMMEDIA AS A FRAMEWORK FOR SELF-EXPRESSION

*N.B. This Masterclass is run once across Sessions 1 and 2*

Comedy provides the opportunity to play, express, be physical, relate and discover the self and others, through the development of physical expression, the ensemble spirit and group-devising skills. Applying explorative practice in the comedic forms of Commedia, clown and physical comedy, this workshop delivers a fresh approach to teaching and learning about well-known styles of performance. It consists of a number of innovative practical exercises, improvisations and creative techniques for actors, performers, teachers, teaching-artists and anyone wanting to learn more about Commedia Dell'Arte, Clown & Physical Comedy.

This workshop is designed to short-circuit the censoring, 'logical' brain, and give license to play. This 3 hour practical exploration of comic timing and rhythms on stage, will nurture creativity, hone physical discipline, and instill a sense of freedom and joy. This workshop is perfect for creative practitioners (of all levels of experience) who want to free their inner clown, and gain new insight into inspiring students through laughter.

**Clint Bolster** is a prominent artist, teacher artist and artistic director of Homunculus Theatre Co. in Brisbane. His noted skills and specialty as an actor, circus performer, theatrical clown and commedia specialist have been developed over the past 10 years through extensive training and performance experience locally, nationally and internationally in Australia, United Kingdom, Europe and Asia. He is also an experienced and sought after teacher-artist, leading many residencies and workshops for Queensland Theatre Company, University of Southern Queensland, Queensland University of Technology, Griffith University, The Aboriginal Centre for Performing Arts, Artslink and many more. Clint is a proud Queensland board member and mentor for The Media, Entertainment and Arts Alliance and committee member for The Actors & Entertainers Benevolent Fund.

### CULTURE OF CONNECTION: UNLEASHING HYBRID VERBATIM

*N.B. This Masterclass is run once across Sessions 3 and 4*

Goat Track Theatre over the past 7 years has developed a model for engaging young people from regional areas in community arts and cultural development projects. With four major projects completed thus far: *CRASH*, *The Well*, *The Icarus Chronicles* and *Here Be Dragons*, and engaging more than 100 participants per project, this model has proven to be a sustainable model for engagement that advances the causes of young people.

In this particular presentation Andrew Wright and Louise Bahnson will share with teachers the GTT Culture of Connection Model with particular reference to their latest work from their Year of the Hero program for 2015: *Cries of the Kalwun* and *Here Be Dragons*.

This practical workshop will give teachers the ability to build the cultural landscape of the community they are working with and find the common language that is uniquely connected to the cultural underpinning of the work.

**Goat Track Theatre** is a theatre company that devotes its time and energy to regional youth theatre for children and young people. We are situated in the hinterland behind the Gold Coast. We work with young people throughout the creative process whilst creating professional productions. We value the voices and concerns of young people in the creation of our new works. As a result, Goat Track Theatre has a proud tradition of creating daring, challenging and transformative new works with young people from regional communities.



## MASTERCLASSES *(continued)*

### MUSICAL THEATRE IN THE DRAMA CLASSROOM

*N.B. This Masterclass is run once in Sessions 1 and 2 and then repeated in Sessions 3 and 4*

This Masterclass with Paul Sabey working with four of his recent Musical Theatre graduates will provide participants with a fresh insight into how to approach Musical Theatre from a dramatic perspective. Helen Radvan will partner with Paul in the presentation of this workshop to draw links with how his experienced approach to teaching Musical Theatre aligns with the 2013 Drama syllabus, especially in terms of how the core subject matter including purpose, context and text, dramatic form and style and dramatic languages are reflected and demonstrated through his approach.

After Paul models his approach with the four graduates, there will be opportunity for participants to workshop some of the activities and approaches.

This Masterclass models a professional learning experience that partners an experienced and highly qualified industry-based artist with an experienced teacher-artist who has recent panel chair experience. This approach will ensure that participants receive accurate advice around syllabus interpretation and requirements.

**Paul Sabey** was the Director of the Musical Theatre Programme and Associate Principal at Mountview Academy of Theatre Arts, London for 23 years. Whilst studying, his musical 'First Time' was published and he made his European conducting debut – conducting 'Dido and Aeneas' in France with the European Chamber Orchestra and the English National Opera. Paul is in demand as a Musical Director, vocal coach, vocal arranger and regularly gives master classes in Musical Theatre. His work has taken him around the world working with singers, musicians, as an academic and artistic programme advisor and as a Musical Director, including: Thailand, America, New Zealand, Denmark, Sweden, Amsterdam, Singapore, France, Germany, Malaysia, Italy and Russia. As a musical director he has directed and vocally arranged over 60 London West End Showcases, countless shows and produced and conducted eight annual Christmas Concerts at St. Pauls, Covent Garden, London. Graduates, who have trained under Paul, can be found performing in musical theatre and drama throughout the world.

**Helen Radvan** is an experienced Drama teacher. She is currently holding the position of Senior Education Officer in the Senior Resources Unit at the Queensland Curriculum and Assessment Authority. Helen has recently served as District Panel Chair for the Brisbane East District. She was also a member of the QCAA writing team for the review and rewrite of the 2013 Syllabus.

**David Laverty** is a fresh graduate from the Queensland Conservatorium. David's credits include lead roles in *Into The Woods*, *The Wishing Well*, *Carousel* and *Hair*. Professional employment includes *A Midsummer Nights Dream* (Hamburg Ballet - QPAC); the *Spark* development workshop (Megan Shorey - QTC); and Angelina Jolie's *Unbroken*. In 2015, David will tour Australia in *Gallipoli – A Manual of Trench Warfare*.

**Jackson McGovern** trained in drama and musical theatre. Jackson has undertaken leading roles in *Into the Woods*, *Carousel* and *Hair*, and originated principal characters in numerous developments for new works. An actor with the Grin and Tonic Theatre Troupe, Jackson continues to work throughout Queensland as a drama teacher, public speaking coach and freelance writer.

**Geoffrey Winter** is a Brisbane-based performer with experience in short film, commercial radio, corporate entertainment and musical theatre. He has a Bachelor of Music (Musical Theatre) from the Queensland Conservatorium with experience internationally in children's theatre. Geoffrey also holds a Bachelor of Commerce from UQ and is a qualified Chartered Accountant.

**Dominic Woodhead** is a recent graduate of the Musical Theatre program at the QLD Conservatorium. Dominic is a highly skilled musician and multi-instrumentalist. He is currently working as the Musical Direction Intern at the Con and works regularly as an accompanist as well as being an active composer, arranger and conductor.

# REGISTRATION DETAILS

All conference registration fees include GST.

MEMBERSHIP TYPE	EARLY BIRD	FULL PRICE
INDIVIDUAL	\$170	\$200
CONCESSION	\$100	\$125
CORPORATE	\$200	\$230
NON-MEMBER	\$260	\$300
PRESENTERS	\$150	

## FREQUENTLY ASKED QUESTIONS

### HOW DO I REGISTER?

You can register and pay for the conference two ways:

1. Register Online via the DQ website and Pay by Credit Card
2. Download a Registration Form from the DQ website and Pay by Cheque

For both options visit: [www.dramaqueensland.org.au](http://www.dramaqueensland.org.au) and choose:

**LIMITLESS 2015: Drama Queensland State Conference**

### KEY DATES

- Registration Opens: WEDNESDAY 4 FEBRUARY 2015
- Early Bird Rates Close: MONDAY 23 FEBRUARY 2015
- Registration Closes: MONDAY 9 MARCH 2015

### WHAT IS INCLUDED WITH MY REGISTRATION FEE?

- Registration Fees include: Conference program including keynotes, masterclasses and lunchtime performances; conference satchel and materials, trade displays, morning tea and lunch, closing drinks.
- Individual, Corporate and Concession (student/unemployed) rates are for all Drama Queensland Members.

### ARE REGIONAL FUNDING GRANTS AVAILABLE?

Regional Funding grants are available to Drama Queensland members. Please visit the DQ website for application details.

### DO YOU HAVE ANY ACCOMODATION RECOMMENDATIONS?

Special accommodation packages with discounted rates have been arranged for Drama Queensland Delegates. Please see the DQ website for more details.

**FOR MORE INFORMATION EMAIL**  
[conference@dramaqueensland.org.au](mailto:conference@dramaqueensland.org.au)

CONFERENCE PARTNERS

