

2009 Drama Australia Conference Melbourne: Footprints

PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Damian Bernardo Katrina Cornwell	Zen Zen Zo Physical Theatre - Suzuki / Viewpoints / Butoh The masterclass aims to give a taste of 3 forms that Zen Zen Zo trains in: The Suzuki Method of Actor Training: This rigorous discipline begins with the lower body and feet, resulting in a greater awareness of the entire body, breath and voice. The Viewpoints: The focus is reawakening the actor's instincts through impulse work and play, and exploring the basic elements of performance, the body in time and space. Butoh Dance Theatre: It has been described as a dance of the senses, of pure emotional states expressed through the body (instead of through words), of universal imagery, of poetry and metaphor. It combines dance, theatre, improvisation, and ritual in its search for universality.	Masterclass	Secondary	DAMIAN BERNARDO completed a BA/B Teaching at ACU (2001) and the ZenZenZo Directing Internship (2008), performing in Butoh-inspired Zeitgeist and directing Invisible Journeys. Damian has worked as a teacher, performer and director in Melbourne and London for eight years, and is now the company's Victorian Teaching Team co-ordinator. KATRINA CORNWELL completed the ZenZenZo Internship (2004). She performed in Sub-Con Warrior 2.0 (2008), Butoh-inspired Zeitgeist (2008), Dracula (2007), Sub-Con Warrior 1 (2006), Romeo and Juliet (2004-6), Butoh-inspired Those With Lucifer (2005) and The Odyssey (2004).
Alan Clay	Workshop based on Angels Can Fly, a Modern Clown User Guide Angels Can Fly, a Modern Clown User Guide is a textbook for a fast changing art form. The traditional approach to teaching clown is routine or gag based and this sits uncomfortably both with the teaching practices in modern performing arts education and with today's audiences. This book includes 50 practical clown exercises appropriate for workshops or performance.	Workshop	Secondary Tertiary Community	Alan studied clown in Sweden in 1977 and has taught and performed extensively in Australia, New Zealand, Europe and America. He is founder of Playspace Studio, a physical theatre training centre in Sydney. Over the past 14 years the training centre has gained international recognition for a uniquely irreverent Australasian approach to clown.

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Christina Gray	<p>Working in the Round □ Maximising connections between performers and audience You need three things in the theatre - the play, the actors and the audience and each must give something. Kenneth Haigh Working in the Round A practical workshop which explores the arena space and how to maximise the connection between performers and audience. Using video footage from Edith Cowan University's Drama education production of Cloudstreet, Christina will explore blocking choices in a number of key scenes as well as drama based activities used to develop the actors' awareness of working in the arena space.</p>	Workshop	Primary Secondary Tertiary	<p>Christina Gray has been teaching drama since 1992. She has worked in a number of city and country schools and more recently joined the team at Edith Cowan University (ECU) where she works predominately in Drama Education. Christina is co-president of DramaWest and has been actively involved in the development and implementation of W.A's new Drama Course of Study.</p>
Miranda Jefferson Michael Anderson	<p>Why drama teachers are film teachers This practical workshop will support those drama teachers interested in teaching film in the classroom. Using evidence based methods derived from the facilitators own research and practice, the workshop will provide frameworks and structures for drama educators to use aspects of drama teaching for film learning. The workshop will examine the role of narrative and film language in the creation of an engaging and holistic approach to understanding and creating film in the classroom.</p>	Workshop	Primary Secondary	<p>Miranda Jefferson is an experienced high school teacher and Lecturer in Drama and Screen Learning at the University of Sydney. Michael Anderson is Senior Lecturer in Drama Education at the University of Sydney. Michael is co-author of Real Players and co-editor of Drama Education with Digital Technology.</p>

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Richard Sallis	<p>When Boys Do Drama This paper reports on an investigation into the ways in which male students participated in drama and how this affected, and/or was affected by, the participation of the female students and other boys in the class. Key elements of the Drama program accorded with contemporary notions of boys' education and what some researchers assert can raise boys' achievement in schools.</p>	Paper/Presentation	Secondary/Tertiary	<p>Richard Sallis, lectures in drama/theatre education at the University of Melbourne where he is completing a PhD. He was awarded the University of Melbourne Freda Cohen Award for the most meritorious Masters thesis (Research) in education. He is a former president of Drama Australia, its current Director of International Liaison and the co-Director of the Academic program for <i>Footprints</i>, the 2009 Drama Australia conference. Richard is a co-author of the senior secondary textbooks in the, <i>Acting Smart</i> series.</p>
Christine Sinclair	<p>What's in a Name? Learning from the past for sustainable Community and Applied Theatre Practice. Popular Theatre, grassroots theatre, verbatim theatre, documentary theatre, emancipatory theatre, ethnographic performance, applied theatre? This paper examines the heritage of contemporary community theatre practice, situated under the umbrella of Applied Theatre. It considers the many iterations of community-based theatre practice that have operated historically and in diverse locations, their differing nomenclatures and purposes, and questions what contemporary applied theatre practitioners could learn from these diverse forms. Purpose and context, theatre-making processes, aesthetics and the role of reflection and research, are considered in this discussion of community theatre praxis.</p>	Paper/Presentation	Tertiary Community	<p>Dr Chris Sinclair is a Senior Lecturer in Writing at Swinburne University. Prior to this she was a lecturer and Research Fellow in Arts Education at the University of Melbourne. She has taught acting, directing and performance making in Universities. Her PhD examined rehearsal processes and aesthetic outcomes in community theatre practice. She is currently Director of Publications for Drama Australia and edits the Drama Australia journal, <i>NJ</i>.</p>

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Mark Seton	<p>What goes up & Preparing warm-ups, cool-downs and the aftermath of performance There is a high when performers discover they and their audiences are affected the moment of performance. Yet, there are on-going vulnerabilities that remain poorly negotiated at the wrap up Training may help embody character, but these methods do not skill actors taking off vulnerable characterisations. I will take Masterclass participants through stages from rehearsal to aftermath and offer an experience of techniques/practices that prove conducive to sustainable performance.</p>	Masterclass	Secondary/Tertiai	<p>Dr Mark Seton is recipient of the 2009 Gilbert Spottiswood Churchill Fellowship for study of an aspect of theatre and has recently returned from a study tour of actor training healthcare practices in the UK. Dr Seton has lectured in performing arts theory and practice for actors and theatre-makers, and his research specialisation is the ethical and sustainable training of actors for stage and screen. He currently lectures in acting and rehearsal at the Australian Film TV and Radio School. Dr Seton is the Chair of the Health Promotion subcommittee of the Australian Society for Performing Arts Healthcare (ASPAH).</p>
Dave Kelman	<p>Walking In Giant Footprints □ The □ Searching For Lear □ project. This paper outlines research into a theatre project in a culturally and linguistically diverse secondary school in wes Melbourne. Artists from Western Edge Youth Arts took characters, ideas and excerpts of Shakespeare s King Lear to explore a post-global warming world in which people hav lost their moral compass. Using ideas from Beckett s Waitir For Godot, the narrative took on an overtly philosophical dimension but a devised teenage street story was the catalyst.</p>	Paper/Presentation	Secondary Tertiary Community	<p>Dave Kelman is the Artistic director of the Schools Program of Western Edge Youth Arts an organisation creating new work in CALD communities in Melbourne □s west. He is a drama educator and community theatre maker with a long track record of innovative work in UK and Australia. He has recently completed a PhD researching his own practice and his research work have been widely published in Australia and overseas. Kelman is a playwright and actor who has toured nationally with own company Dog Theatre. He lecturers at the University Of Melbourne and he has trained and mentored many young emerging artists in community arts.</p>

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Michael O Keffe Hayley Gamble	VCE Drama: Back to Basics Teaching VCE Drama for the first time next year? Had a shot at it this year and still need some ideas and advice? Got some ideas you would like to share with others? Visiting from Interstate and want to see what it is all about? This session will run through the basics of teaching VCE Drama aimed at keeping it simple for new teachers to the subject.	Workshop	Secondary	Michael O Keffe is currently the VCE Drama teacher and Head of Co-Curriculum at Loyola College. He has taught VCE Drama for many years and holds a Masters of Education in Arts Administration. Hayley Gamble is currently the VCE Theatre Studies teacher and Head of Performing Arts at Loyola College. Hayley has taught VCE Drama for many years and directs the college Junior Musical.
Helen Sandercoe	Two Refugee Stories: Living the story through drama This practical workshop will explore two picture books. Ziba Came in A Boat and The Island, through process drama techniques. Living the story is a powerful way to understand many of the issues arising from being a refugee. Ziba Came in A Boat tells the story of a Afghan girl escaping her homeland.(Primary and middle years students) and the other The Island , a much more confronting story which tells of how a community on an island was unable to accept a stranger.(Secondary and tertiary students).	Masterclass	Primary Secondary Tertiary Community	Helen Sandercoe has been teaching, directing performing for over twenty years, including fifteen years of high school drama and working with students from pre-school to tertiary. Teaching drama and creating and directing theatre/performance pieces are my great joy. Over the years I have presented wide variety of workshops about the nature and history of performance and rich sources for drama teaching at state and national conferences for drama teachers and at IDEA (International Drama Education Association).

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Debra Low	<p>Tools for Shakespeare performance This workshop will introduce participants with practical tools and exercises with which to develop the teacher's confidence to assist their students in unraveling the often daunting task of approaching a Shakespeare text. This will include examining the various verse forms and their intent, links between verse, meter, and emotional connection, practical exercises with which to analyse meaning and to lift the text from the page, improvisation, and voice work.</p>	Workshop	Secondary Tertiary Community	Debra has worked in Australia, Ireland and the UK. She is a graduate of RADA with an MA in □Text and Performance Studies□, completing her dissertation in directing and working intensively with Shakespearean texts. In 2005 she founded Jacaranda Theatre, dedicated to the promotion and presentation of Australian texts to the UK. She has trained in Shakespeare performance with renowned Shakespeare coach, Julia Wilson-Dixon (Royal Shakespeare Company, Zeffirelli's
Jessica Chilton Michael Anderson	<p>The Role of Arts Education in Academic Motivation, Engagement, and Achievement This paper outlines a current Australian Research Council project. The objective of the project is to explore the effect of arts education on student motivation, engagement and achievement in selected NSW primary and secondary schools. This paper will argue that although preliminary evidence suggests potential benefits of arts participation on academic development, rigorous and programmatic research is required to better inform policy and practice about the precise role of arts education in achievement motivation, particularly within the Australian context.</p>	Paper/Presentation	Primary Secondary	Jessica Chilton is a PhD Candidate at the University of Sydney and an APA-I Scholarship holder on the ARC project titled □The Role of Arts Education in Academic Motivation, Engagement, and Achievement.□ She graduated in 2008 with a Bachelor of Education (Secondary: Humanities and Social Sciences) majoring in Drama and History. In 2008 she received first class honours for a project titled Process Drama in the Stage 5 history classroom: Developing Empathic Intelligence. She currently teaches at St Andrews Cathedral School (Sydney) part-time whilst researching.

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Christine Hatton	<p>The great leap forward: doing drama with laptops in NSW schools</p> <p>What are the implications of the Digital Education Revolution NSW for secondary drama teachers? Teachers have a number of concerns about the introduction of laptops into the drama classroom and more importantly, the scope of their own capacities to manage the process. Teachers can feel overwhelmed about the practical and pedagogical challenges of designing new ways of creating, sharing, performing and analysing online. This presentation will refer to a number of NSW initiatives currently underway that aim to address drama teachers' concerns and support them as they make this great leap forward.</p>	Paper/Presentation	Primary Secondary	Christine Hatton is the Drama Curriculum Adviser K-12 for the NSW Department of Education and Training. She is a past president of Drama NSW and a past Director of Research for Drama Australia. She has research interests in drama, gender, identity and social change. She was a recent finalist for her PhD in the American Alliance for Theatre & Education's Distinguished Dissertation Award. She has recently co-authored the book <i>Young at Art: Classroom Playbuilding in Practice</i> (2009 Routledge) with Sarah Lovesy.
Michael Waugh	<p>The dramatic process of theatre education</p> <p>This paper is a presentation of data from a reflective-practitioner study investigating the impact of self-directed learning strategies applied in a senior secondary theatre education course. The paper discusses the use of process drama strategies applied to a theatre education setting, investigating the emotional, practical and risk-taking characteristics of the students' learning experience.</p>	Paper/Presentation	Secondary Community	Michael Waugh is an experienced teacher of Theatre Studies and Drama and is a VCAA assessor of the performance and written examinations in both studies. His recent Masters in Education thesis focused on the impact of theatre education for students and teachers. He is proud to be a committee member of Drama Victoria and currently teaches Drama and English at Scotch College, Melbourne.
Lyndelle Green	<p>The Chubbuck Technique: Bringing out the truth in students' performances</p> <p>In this workshop, participants will be introduced to the Chubbuck technique. It will involve an overview of the 12 tools invented by LA acting coach Ivana Chubbuck. Work is drawn from Ivana Chubbuck's book <i>The Power of the Actor</i>. We will do some practical activities and include discussion on how to adapt the technique to a younger actor.</p>	Workshop	Secondary Tertiary	Lyndelle is an experienced Teacher, Actor and Director. She worked as a High School Drama teacher for 14 years and currently still marks HSC Drama in NSW. Lyndelle has trained in <i>The Chubbuck Technique</i> in Australia with Chubbuck Teacher Anthony Wong. She will travel to LA at the end of the year to train at Ivana Chubbuck's studios. Lyndelle works on stage and in film and TV. She has most recently directed <i>Second Childhood</i> for the New Theatre and <i>Away</i> for Phoenix

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Barb Hogan	<p>Synaesthesia and Dreaming: Regeneration through Festival</p> <p>The purpose of this research was to ascertain what kind of experiences festivals offer participants. It explores what is being reflected or affirmed in the contemporary performative landscape of two Australian communities: The Dreaming: Australia's International Indigenous Festival, and The Sound of Colour: The Lismore Lantern Festival. The concept of regeneration and empowerment.</p>	Paper/Presentation	Tertiary Community	<p>Theatre.</p> <p>Barb Hogan has been a teacher, performer and community facilitator for the past fourteen years. She has taught at primary, secondary and tertiary levels, worked as an educational consultant with youth arts organisations and professional theatre companies, as well as serving on management committees for the Arts. Barb is particularly interested in the use of Drama as a therapeutic tool, and since working as a counsellor with Kids Help Line plans to pursue her passion for positive change through the arts.</p>

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Mary Mooney Sarah Lovesy	<p>Sustaining footprints, making new footprints: Drama Education Research in Australia</p> <p>This paper will share the outcomes of a Drama Australia initiative by identifying the range of relevant research over the past few decades in order to build opportunities for making new footprints in a practice-led research culture. Outcomes about how research leaders, strategic and policy decisions, publications, collaborative projects and doctoral theses together articulate and define innovation and engagement in the field of drama education in an increasingly national landscape.</p>	Paper/Presentation	Primary Secondary Tertiary	<p>Dr Mary Mooney works in the fields of drama education, critical and creative pedagogy, effective teaching, positive behaviour practices and screen-based drama at the University of Western Sydney. She is Research Director for Drama Australia and co-editor with Jennifer Nicholls of <i>Drama Journeys: inside drama learning</i> (2004) by Currency Press. Dr Sarah Lovesy has worked as Head Teacher at the Newtown School of Performing Arts and Santa Sabina College, Sydney and as a Drama Lecturer at the UWS and UNSW. She is co-author with Christine Hatton of <i>Young at Art: Classroom Playbuilding in Practice</i> (2008).</p>
Jo Raphael Larry Boyd and members of Fusior Theatre	<p>Stepping Out, Stepping Up: Understanding teaching for special educational needs through drama</p>	Workshop	Secondary Tertiary Community	
Ignite. Olivia Allen	<p>Stepping into the world of the Absurd</p> <p>Take a Step into the Absurd world of our dreams and nightmares. The dynamic of dreams is a powerful way to enter into the theatrical landscape of non-naturalism. Many theatre and visual artists have used their dreams to inform and stimulate their creative visions. In this workshop, participants will be guided through a process of theatre-making using dreams and nightmares as a resource to create non-naturalistic performance.</p>	Workshop	Secondary Tertiary	<p>Olivia Allen is the Artistic Director of the award winning independent theatre company, Ignite. Her recent productions of Strindberg's <i>A Dream Play</i>, 3 Short Absurd Works and Antonin Artaud's <i>Jet of Blood</i> have received critical acclaim for bringing brash, bold and innovative non-naturalistic productions to Melbourne audiences. Olivia has also worked with leading theatre companies as an Assistant/Associate Director including the recent productions of <i>The 39 Steps</i> (MTC) and <i>Woyzeck</i> (Malthouse).</p>

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Rachael Jacobs Jodie Ringrose	Stable Footing: Introducing Physical Theatre Physical Theatre is a unique and innovative tool that can expand students' imagination of the possibilities in Drama. This session shows some strategies for introducing safe and imaginative physical theatre into the Drama classroom for those with limited experience of the art. The session will be highly interactive and participants should come prepared for an active session that explores a range of possibilities in physical theatre. Activities derived from Butoh dance, contemporary movement and circus.	Workshop	Primary Secondary Community	Rachael Jacobs is a Creative Arts Education lecturer at the Australian Catholic University. She is currently completing a PhD in Drama assessment in Australian states and territories. She has performed in dance and physical theatre companies both in Australia and overseas. Jodie Ringrose is a Drama teacher at St Laurence's College in Brisbane. She has been studied and performed in theatre for over six years. Jodie is also an experienced theatre technician and community performer. Her area of specialization is Realism.
Dr Tracey Sanders Michael and Margery Forde	Skating on Sandgate Road: A Performance Ethnograph Project This unique project brought together award-winning Queensland playwrights Margery and Michael Forde, performance ethnographer, Dr. Tracey Sanders, 21 advanced drama students and 16 Seniors aged between 8 and 92 to collaborate on a performance which would transform the personal histories of Seniors in Queensland into a performance. This case study will look at the processes involved through the playwrights' eyes, the students' responses and the final script itself.	Masterclass	Secondary Tertiary Community	Dr. Tracey Sanders is a drama practitioner of over 30 years experience. She has been a teacher educator in drama at the Australian Catholic University for 19 years and spent the remaining years as a drama and classroom teacher in both primary and secondary schools. Tracey has workshopped extensively for Catholic Education in Queensland as well as being a sessional lecturer at Griffith University in past years. She was editor of the Australian Drama in Education Magazine (ADEM) for four years and was a member of Drama Queensland for three years.
Lyndy Clarke	Silent Negotiation/Image Theatre as a Design introduction to performance Taking Boal's concept of Silent Negotiation and working through text—possibly Hamlet/Rosencrantz—to define themes, then as a group develop set for a specific section of play.	Workshop	Secondary Tertiary Community	

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Rachael Jacobs	<p>Senior Drama Assessment: Where and how do you do it?</p> <p>This session reports on senior Drama education in every Australian state and territory, discussing how drama is assessed and grades verified at a state/territory-wide level. This session will be used to present research to date and clarify the accuracy of her understanding of drama assessment in your state or territory.</p>	Paper/Presentation	Secondary Tertiary	<p>Rachael Jacobs is a Drama teacher and lecturer in Creative Arts Education at the Australian Catholic University. She is currently completing her PhD on Drama assessment processes in Australian states and territories. She has previously been involved in secondary Drama education in NSW, the ACT and Queensland. Rachael has also worked as a theatre performer and dancer for over 15 years.</p>
Helen Cahill	<p>Re-imagining the self-other divide</p> <p>The paper analyses the use of drama to imagine and enact new possibilities to overlay the dominant storylines relating to student/teacher and doctor/patient. School students work as actors and coaches, assisting adults to communicate effectively with youth. Poststructuralist theory provides a lens through which to consider how playing out the norms associated with youth, teacher or doctor lead to the persistence of a constricted enactment of the self.</p>	Paper/Presentation	Secondary Tertiary Community	<p>Helen Cahill is the Deputy-Director of the Youth Research Centre, in the Graduate School of Education at The University of Melbourne. She works in youth, education and health promotion research, specialising in the use of participatory and drama-based strategies to enhance engagement and to promote wellbeing. She teaches in a range of the masters programs in youth wellbeing and school leadership. She has developed a number of Australia's leading drug education and mental health promotion programs and has led a number of community development, HIV prevention and drug education programs in national and international contexts.</p>

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Helen Cahill	<p>Re-imagining realities □ using drama for critical analysis and social change</p> <p>Conventional forms tend to invite conventional tales and lead to a tendency for students to stereotype through the drama. This can lead to a drama which inadvertently replicates the status quo, leads to a demonizing of the other or a pathologising of the self. In this workshop participants will sample a range of drama conventions that can be used to engage participants in critical analysis of the social issue they are exploring through the drama. Anti-naturalistic form will be used.</p>	Masterclass	Primary Secondary Tertiary Community	Helen Cahill is the Deputy-Director of the Youth Research Centre, in the Graduate School of Education at The University of Melbourne. She works in youth, education and health promotion research, specialising in the use of participatory and drama-based strategies to enhance engagement and to promote wellbeing. She teaches in a range of the masters programs in youth wellbeing and school leadership. She has developed a number of Australia's leading drug education and mental health promotion programs and has led a number of community development, HIV prevention and drug education programs in national and international contexts.
Kim Mourilyan Kristi Mourilyan	<p>Quirky Characters</p> <p>Conceptualised by Red Dirt Performance Quirky Character is a fresh approach to exploring fundamental movement and vocal techniques to heighten the elements of characterisation in performance. During the first part of this practical workshop participants will extend their warm-up repertoire with drama games that engage learners, build trust and develop students understanding of dramatic elements. Educators will then be introduced to a unique collection of Quirky Characters.</p>	Workshop	Primary Secondary	Red Dirt Performance, founded by Kristi and Kim Mourilyan, is an independent creative company located in Cape York Peninsula. Both presenters have been involved in Arts Education for many years and in 2009 they decided to share their passion of the arts by engaging young people in theatre and dance in remote communities. Kristi and Kim are both graduates of QUT and are currently teaching in remote schools within the Cooktown area.

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Christie Tickell	<p>Q? A collaborative celebration This year Toowoomba State High School undertook a collaborative process to create their school production. This student lead, teacher facilitated process, entitled Q? concerns issues based on location, home, identity, future, community, political issues, were explored and workshoppe through the Arts. Over 100 students have engaged in this process that has allowed them ownership and creativity.</p>	Paper/Presentation	Primary Secondary Community	Christie Tickell is a secondary school teacher with teaching experience both in Queensland and the UK. She studied her Masters in Theatre Education at Goldsmiths College in London. Since her return to Australia she has taught Drama and English at Toowoomba State High School. She has also undertaken research in arts and community sustainability through the University of Southern Queensland.
Helen Sandercoe	<p>Prometheus Unbound This practical workshop will explore ways of building layers for rich non-naturalistic performance making which draws o theatre practitioners of the twentieth century to find new ways of working. The workshop will concentrate on three aspects of image making; the first part exploring how to bui physical images,second part dealing how to incorporate poetic text with the physical images;the third part will be about adding visual images,by using paper, sticks and clott to the physical images and the text.</p>	Masterclass	Secondary Tertiary Community	Helen Sandercoe has been teaching, directing performing for over twenty years, including fifteen years of high school drama and working with students from pre-school to tertiary. Teaching drama and creating and directing theatre/performance pieces are my great joy. Over the years I have presented wide variety of workshops about the nature and history of performance and rich sources for drama teaching at state and national conferences for drama teachers and at IDEA (International Drama Education Association).

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Jessica Chilton	<p>Process Drama in the Stage 5 History Classroom: Developing Empathic Intelligence</p> <p>This paper outlines a qualitative study conducted in 2008 for an honours thesis. The research investigated problems associated with students' lack of engagement with the current NSW Stage 5 History curriculum. This research has significant implications for theory, practice, method and policy as it provides a practical example of how drama pedagogy can help students to become empathically intelligent consumers of history.</p>	Paper/Presentation	Primary Secondary	<p>Jessica Chilton is a PhD Candidate at the University of Sydney and an APA-I Scholarship holder on the ARC project titled "The Role of Arts Education in Academic Motivation, Engagement, and Achievement" which began conducted at Sydney University. She graduated in 2008 with a Bachelor of Education (Secondary: Humanities and Social Sciences)(Hons I). In 2008 she received first class honours for a project titled "Process Drama in the Stage 5 history classroom: Developing Empathic Intelligence". She currently teaches at St Andrews Cathedral School, Sydney part-time whilst researching.</p>
Dave Kelman	<p>Playing In Giant's Footprints</p> <p>This workshop immerses participants in the process of developing a new complex dramatic narrative using elements of classic works Shakespeare's Lear and Beckett's Godot to create new and challenging contemporary theatre. The workshop will explore physical approaches to text and storytelling. It will examine the critical role of humour in making such texts accessible to young people and how to make work funny but still maintaining the full complexity of its meaning. It will use poor theatre and ensemble approaches.</p>	Workshop	Secondary Tertiary Community	<p>Dave Kelman is the Artistic director of the Schools Program of Western Edge Youth Arts an organisation creating new work in CALD communities in Melbourne's west. He is a drama educator and community theatre maker with a long track record of innovative work in UK and Australia. He has recently completed a PhD researching his own practice and his research work have been widely published in Australia and overseas. Kelman is a playwright and actor who has toured nationally with own company Dog Theatre. He lectures at the University Of Melbourne and he has trained and mentored many young emerging artists in community arts.</p>

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Nicholas Frost	<p>Persuasion Skills Persuasion Skills seeks to develop Tension, Motive, Objective, listening and Adapting, Character, Relationship, Background, Subtext, Power and Status, and Scene Building. It leads into Negotiation Skills and Conflict Resolution in future career, the ability to read people, awareness of self and other, dexterity in emotional awareness, adaptability, collaboration and assertiveness.</p>	Workshop	Secondary Tertiary	<p>NICHOLAS FROST Theatre Director, Corporate Consultant, Script Writer, Composer. Director, Open Door Productions - a corporate training company using interactive drama methods in Presentation, Negotiation, Conflict Resolution, Cross Cultural Communications. Writer, Total Drama, a drama training manual for high school level. Director, Open Door Theatre Company, a young persons drama education and production company.</p>
Justin Cash	<p>Online Blogging In Drama This paper will outline the advantages of using online blogs with senior Drama students. Blogs can effectively replace the paper journal as the new way for senior students to maintain a record of their performance making processes in Drama. This paper will highlight how blogging for Drama will significantly increase students level of engagement.</p>	Paper/Presentation	Secondary Tertiary	<p>Justin Cash is the current President of Drama Victoria and is Head of Drama at Avila College. He is the creator of the theatre resource websites Justin's Theatre Links and The Drama Teacher and maintains Drama Victoria's teacher web forum. Justin uses various forms of Internet-based technologies in his teaching practice and has worked extensively in the area of online blogging with senior Drama students.</p>

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Daniel Last Nathan Stoneham	Offset Art; civic engagement and transformation through performance. Offset Art aims to empower art to achieve positive global effects by contributing to sustainable development. The presentation will introduce Offset Art's philosophy and discuss its application to educational and performance making contexts. A look at Offset Art's performances will highlight art's capability of having real, positive impacts on communities beyond the audience it is exposed to.	Workshop	Secondary Tertiary Community	Offset Art co-founders Daniel Last and Nathan Stoneham both graduated from QUT in 2008 with a Bachelor Of Creative Industries (Drama) and Bachelor Of Education (Secondary). Daniel is currently a first year drama and history teacher at Kirwin State High School in Townsville. Since graduating, Nathan has worked as a children's theatre performer in South Korea and a sound designer for theatre while focusing on creating Offset Art's latest production, Nok Cha Cafe, which is included in Brisbane Festival's 2009 Under The Radar program.
Karl McNamara Natalie Calia James Cutler	Musicals 101 - How to put on a musical (and all that jazz) Our presentation is designed to assist those who have questions queries and/or concerns regarding musical theatre productions within the context of schools/community. The presentation will not only include Q&A but participants will also receive valuable ideas and resources for future productions.	Special Interest Group	Secondary Tertiary Community	Karl McNamara (Glen Waverley Secondary College), Natalie Calia (St Michaels Grammar School) and James Cutler (Donvale Christian College) have over 10 years of experience as performers, producers and directors of community and secondary school theatre productions. All three have been celebrated as theatre makers by the Musical Theatre Guild of Victoria in performing, directing, musical direction and choreography.

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Dr Ros McMillan	<p>Musical Footprints: every drama teacher can create them!</p> <p>Creative music-making can play a major role in drama classes. Activities involving improvisation and simple composition can be taught by all drama teachers, whether they have a musical background or not, due to their understanding of ways of engaging students in expressive activities. This workshop will provide a range of musical ideas that can be incorporated into drama lessons, including chants and raps, graphic notation and sound poetry.</p>	Workshop	Primary Secondary	Dr Ros McMillan was appointed as a Senior Fellow in Artistic and Creative Education in the University of Melbourne following her retirement from the university in 2005 where she was Head of Music Education. With 20 years of training both general primary and specialist music teachers (following 23 years in schools) Ros's graduates are in schools throughout the world and her curriculum materials are widely used throughout Australia. She is particularly interested in the creative aspects of music education and her workshops consist of ideas that teachers can use in their own classrooms.
Jane Watson Year 11/12 students from St Clare's College, Canberra	<p>Museum Theatre - a lesson in playbuilding</p> <p>As part of their senior studies in Drama, Year 11 and 12 students from St Clare's College in Canberra are undertaking a unit in Museum Theatre. This unit requires the students to liaise with a cultural institution (in this case, the National Archives of Australia) and create a piece of theatre based on their research interests as inspired by that institution.</p>	Workshop	Secondary Community	Jane Watson began teaching in 1986 and since then has worked in state, independent and Steiner schools, at both primary and secondary level, teaching English, ESL, Italian and Music, before falling in love with drama education. From 2002, she has been heavily involved in Drama teaching, developing a particular interest in physical theatre and drama as a tool for mental health education. At present Jane teaches Drama at St Clare's College, Canberra.

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
John O Toole	<p>More than a re-tread: adapting non-drama texts into performance</p> <p>Teachers and theatre workers are increasingly frequently expected to create, co-create and devise new drama and performance work of all genres with students or groups. The artistic skills of the playwright must be married to the research and scoping skills of the dramaturge in a multiple union of creativity, artistry, craft skills and logistics. This workshop identifies and plots some useful structures and sets of questions to address this apparently formidable demand, and quell some alarm at the prospect.</p>	Workshop	Primary Secondary Tertiary Community	John O Toole has been working in and writing about drama education, playwrighting and allied fields for very many years, at all levels.
David Roy	<p>Meyerhold s Footprint in Australian Education Practice</p> <p>The theatre practitioner Vsevolod Meyerhold is viewed as influential in theatre development, as well as being a specific topic of study in secondary and tertiary education. This paper reviews the current practice and role educational establishments of Australia play in engaging with and delivering the theories and ideas of Meyerhold and biomechanics.</p>	Paper/Presentation	Early Childhood Primary Secondary Tertiary	David Roy currently lectures in Education and Drama at the University of Newcastle. He has extensive experience in Drama and Theatre education as a department head; advisor to government, theatre and media organisations; curriculum developer; director of international education events, workshops and conferences; theatrical and musical performer, designer and director. His recent publication is <i>Nelson Drama for Secondary Students</i> . He is currently completing a PhD in Drama and Education on Meyerhold.
Claire Coleman	<p>How might Process Drama engage NZ Pasifika with Social Studies?</p> <p>How might drama, as an alternative pedagogy to engage Pasifika youth with other curriculum subjects in New Zealand? These preliminary findings from a recent reflective practitioner case study will begin to explore this question. The study used Process Drama to teach Social Studies to Pasifika boys at Ihi College, Auckland, New Zealand. Currently Pasifika students are struggling to succeed and engage with the curriculum. A pedagogy that has emerged as a possible tool for gaining student engagement and school success is Process Drama. This study aims to provide greater insight into the potential for Process Drama as part of an evolving educational</p>	Paper/Presentation	Primary Secondary	Claire Coleman began her career working for NZCCS, touring as a disability awareness puppeteer. As an experienced drama educator, she has taught in both primary and secondary schools as well as in community drama. Her extensive experience working with Pacific Island students has led her to her current research, working to create more inclusive and engaging learning opportunities for Pasifika. Claire has a Diploma in Performing Arts from Selwyn Performing Arts, Bachelors Degree in English, Graduate Diploma in Primary teaching and a Post-graduate Diploma in Education from Auckland

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
	landscape.			University. Claire is currently completing her Masters in Education by Research at the University of Sydney.
Dr Mark Seton	<p>Handle with Care: Negotiating a sustainable vulnerability through actor training technique</p> <p>How is the psychological health and wellbeing of student actors at secondary and tertiary level handled? In tertiary vocational actor training there are irresponsible and sometimes abusive interactions between acting teachers and students. Students can be left ill-equipped to manage their lives in a sustainable way. Unquestioning use of adult acting techniques for evoking powerful performances in school contexts may have unforeseen effects on wellbeing.</p>	Paper/Presentation	Secondary Tertiary Community	<p>Dr Mark Seton is recipient of the 2009 Gilbert Spottiswood Churchill Fellowship for study of an aspect of theatre and has recently returned from a study tour of actor training healthcare practices in the UK. Dr Seton has lectured in performing arts theory and practice for actors and theatre-makers, and his research specialisation is the ethical and sustainable training of actors for stage and screen. He currently lectures in acting and rehearsal at the Australian Film TV and Radio School. Dr Seton is the Chair of the Health Promotion subcommittee of the Australian Society for Performing Arts Healthcare.</p>
Megan Elder Global Education Project	<p>Going Global: Building Global Perspectives Through Drama</p> <p>Learning through drama is the essence of experiential learning and its application across the curriculum gives students the opportunity to explore some big global issues. Building a global perspective into our classrooms will enable students to understand the footprints they are following in, and inspire them to change the path of their futures. This workshop will outline some drama-based lessons on the Millennium Development Goals and offer sample teaching and learning strategies.</p>	Workshop	Primary Secondary	<p>The Global Education Project in Victoria is funded by AusAID to provide FREE professional learning for teachers P-12 across Victoria on a range of global issues. GEP can help you to build your own knowledge of a particular global issue and then help you to embed the issue into your drama curriculum. Presenting for GEP is Megan Elder. She is a Graduate Teacher, currently teaching Performing Arts at Maryborough Education Centre. Megan's enthusiasm for applied theatre is truly infectious. She has a background in both Drama and Social Education and believes that Drama is the ultimate learning tool for global issues.</p>

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Dr Clare Irvine Professor John OToole, Dr Michael Anderson, Associate Professor Angela O'Brien, Dr John Hughes, Noe Jordan, Professor Bruce Burton, Associate Professor Penny Bundy, Professor Robyn Ewing	Following the footsteps of young audiences: the TheatreSpace research project Drama researchers from three Australian universities are investigating the ways in which young people experience live theatre, and what factors promote, or inhibit their engagement. Spanning four years, this large-scale, longitudinal study examines the responses of young people from diverse backgrounds, aged 14-30, at school and after they leave school, to productions by the flagship theatre companies and cultural centres. In a dialogue between the research team and the audience this presentation will discuss the emergent findings arising from the research as well as the challenges of working on research of this scale in diverse sites with young people and theatre companies.	Keyhole	Secondary Tertiary Community	Dr Clare Irvine is the Senior Research Coordinator of the TheatreSpace project. Clare is also the Project Manager and Researcher on the Arts and Education Research and Evaluation Project for Arts Victoria and the Department of Education and Early Childhood Development. Clare is based in Artistic & Creative Education at the University of Melbourne. Clare has previously been employed as the Producer of Children and Young People's Programming at Maitland Regional Art Gallery, Youth Arts Officer (Theatre Board) Australia Council for the Arts and as a consultant for local government.
Polyglot	Enter a space enter a world Exploring the nature of theatrical interactivity in schools and creating experiential spaces for the presentation of story for a young audience. this session plays with breaking down the tradition theatre construct and making up new pathways to engagement in creativity.	Masterclass	Primary	Sue Giles has been Artistic Director of Polyglot since 2000 touring locally, nationally and internationally with highly visual, interactive and theatrical performances for children. Before that she wrote and performed with companies including Terrapin, Back To Back, Melbourne Theatre Company and Arena Theatre, directed shows with community groups, disabled groups, in Aboriginal communities and created shows with her own musical theatre company Shaken and Suspicious.

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Jack Migdalek	<p>EMBODIMENT OF GENDER AND THE PERFORMING ARTS</p> <p>The schooling and learning of gender can be seen as cultural construct. This workshop session focuses on the relationship between embodied masculinity and femininity in performance arts and performances of gender in the everyday. This hands on session explores how performance arts educators and practitioners may be guilty of reinforcing embedded and fossilised notions of gender, and questions how this may impact on the well-being of those who may choose or be inclined to perform against dominant norms.</p>	Workshop	Early Childhood Primary Secondary Tertiary	<p>Jack Migdalek's background is in drama, dance and physical theatre, having worked as a performer, writer, choreographer and director in Australia and the United Kingdom. Jack lived in Japan for six years, where he studied classical Japanese dance. Whilst in Japan, Jack came to apply his drama expertise to language education, focusing on the semiotics of para-linguistic and non-verbal communication. Since returning to Australia, Jack has worked as a Drama lecturer for Trinity College, Melbourne University and education materials writer for the Arts Centre, Victoria. He is currently working toward a PhD on Embodied Performance and Choreography of Gender.</p>
Jane Polley	<p>Drama Pedagogy: The Artistic Discourse</p> <p>This presentation is a summary of the findings from a Master's thesis entitled Double Role: Exploring the role of teacher director . When directing students at a pre-tertiary level, the roles of teacher and director are intertwined and co-dependent. The role of director however, has to be the ultimate expression of this duality. For teachers, knowing there is a duality of roles, and having explicit knowledge of the ways of operating within these modes is a helpful piece of pedagogical self awareness.</p>	Paper/Presentation	Secondary Tertiary	<p>Jane Polley is an actor, director, choreographer and teacher. She has a B.Ed in Drama/Dance from Victoria College (Rusden) and recently gained a M.of Drama Ed. (Honours)from Griffith University. She has worked with theatre companies such as Darwin Theatre Company, Zootango, Salamanca and the Tasmanian Theatre Company and also animation voice over work with companies such as Blue Rocket. She is currently the Director of the School of Performing Arts at St Michael s Collegiate, Hobart.</p>

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Carmel Harrison	<p>Drama Footprints into Literacy & Learning A demonstration and sharing of pedagogy in which student create and present a collage drama to explore a SOSE based unit Australians at War which reinforces literacy, knowledge and understanding. Four Year 7 classes were involved in developing and creating a range of drama practices such as verbal collages, freeze frames, improvisations, poetry, dance and song to express the images of war and the impact of war on Australia.</p>	Paper/Presentation	Early Childhood Primary	Carmel Harrison - classroom teacher for the past 30 years who also has a passion for drama as an effective and critical pedagogy to support the teaching of KLAs within the primary classroom. She is also a key literacy advocate in her region. She continues to develop and promote drama as an engaging medium to deliver literacy and learning within the classroom through integration across key learning areas. Currently, she is a part-time Year 7 teacher and one of the Learning support teachers at Proserpine State School. In addition to her teaching roles she promotes drama through a Drama club.
Peter Wright Robin Pascoe	<p>Drama as a tool for transforming attitudes and values in teacher education students Students entering primary teaching programs at Murdoch University have consistently shown anxiety about teaching the arts. They indicate a lack of content knowledge, artistic experiences and pedagogical understanding to effectively teach the arts in schools.</p>	Keyhole	Tertiary	
Jane Simmons	<p>Diversity & Identity Through Improvisation This workshop will focus on how to use improvisation to create and express identity, cultural heritage, family, and future and explore ways in which we demonstrate our differences through movement, language and dramatic forms.</p>	Workshop	Secondary	Jane Simmons is Head of Drama at St Andrew s Cathedral School in Sydney. Jane is also an experienced improviser with ImproAustralia and Theatresports, performed in sketch revue and is a Sydney Comic of the Year Grand Finalist and has trained with Keith Johnstone. Jane has presented at State, National and International Conferences on Improvisation and Indigenous Theatre.

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Michael Anderson Kelly Freebody Lachlan Philpott	Developing young writers: nurturing cultural citizenship and engagement This keyhole session reports on the foundation of a longitudinal investigation into innovative arts-partnership programs involving playwriting and young people. The authors explore the potential for playwriting programs to provide learning opportunities that: enhance students playwriting literacy; engage students in the writing process; and develop students cultural citizenship and awareness of themselves as agents within society.	Keyhole	Secondary	Dr. Michael Anderson is Senior Lecturer in Drama Education at the University of Sydney. Dr. Kelly Freebody lectures and researches at The University of Sydney in Drama and English curriculum. Mr. Lachlan Philpott is Education Manager and the Coordinator of The Fresh ink program.
Dr. Sarah Lovesy Dr. Christine Hatto	Creating the footprints of practice: Masterclass in playbuilding This masterclass examines the pedagogy of playbuilding	Masterclass	Primary Secondary Tertiary Community	
Ailsa Wild Christy Flaws	Creating Circus with Heart Exploration of the Westside Circus approach to promoting trust, connections and youth participation through circus, physical theatre and performance development. Participant will engage with a series of group processes, performance development tasks and circus activities used by Westside Circus with young people from diverse and marginalised backgrounds.	Workshop	Secondary Community	Ailsa Wild - Associate Director Ailsa has been a training member at Westside Circus since 1997 and became Associate Director in 2008. She has directed various community youth circus events around Melbourne, including, In my Footsteps Melbourne Fringe Festival 2009. Ailsa also performs with Sweet & Sour Circus, Teacup Tumble and Asking For Trouble. Christy Flaws - Trainer and Performer Christy studied at Circo Arts, New Zealand and has taught circus to diverse groups including refugees, new arrivals and indigenous communities.

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Goran Banyai	<p>Commedia Evolution This highly popular and energetic workshop which was recently taken in the United States, will race you through the stock characters from Commedia Dell Arte. Participants will gain a solid foundation of how to create and present the Commedia characters such as Pantalone, Isabella and Arlechinno, just to name a few.</p>	Workshop	Primary Secondary Tertiary	<p>Goran Banyai has over 25 years experience working in Drama, Dance and Education. He is a leading drama specialist and multi-award winning writer. He is director of the newly renamed Banyai Theatre Company. He was a consultant on the original VCE Drama and Theatre Studies. Goran has written drama publications, including DramaClass. He has worked in Asia, Europe and in 2008 and 2009 in the States, where he ran workshops on Commedia, Musical Theatre and Modern Drama in NY, LA, San Francisco and Houston.</p>
Ailsa Wild	<p>Circus with Heart Exploration of the Westside Circus approach to promoting trust, connections and youth participation through circus, physical theatre and performance development. Westside Circus has developed a model using ensemble work and physical theatre which brings together young people from diverse backgrounds to share their stories through the creation of inspiring artistic work.</p>	Paper/Presentation	Secondary Community	<p>Ailsa Wild - Associate Director Ailsa has been a training member at Westside Circus since 1997 and became Associate Director in 2008. She has directed various community youth circus events around Melbourne, including, In my Footsteps Melbourne Fringe Festival 2009 and Escape Hatch, Melbourne Fringe Festival 2008 which received a Highly Commended Award. Ailsa also performs with Sweet n Sour Circus, Teacup Tumble and Asking For Trouble.</p>

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Maggie Garrard	<p>Celebrating creativity and diversity in Australian children's film and TV productions</p> <p>This presentation looks at popular Australian children's television, film and animation to find inspiration to support curriculum expectations. The presentation introduces the diverse programs and teaching resources of the Australian Children's Television Foundation and online clips and resources from Screen Australia.</p>	Workshop	Primary Secondary	<p>Maggie Garrard is experienced in developing Victorian educational policy in the areas of curriculum, assessment and reporting. A former secondary drama teacher and primary classroom teacher, she has worked with teachers providing professional development for The Arts domain, as well as developing resource materials for schools to use in the areas of contemporary 21st learning and teaching, and associated evidence based assessment. Maggie's role at the ACTF involves making connections with professional teacher associations and education authorities across Australia.</p>
Gillian McInnes	<p>Ariadne's Thread : a guide to original play making through puppetry</p> <p>A process of teaching performance creation without appropriating and re-conceptualizing the creative ideas of the students. Derived from Gilly's work in performance-creation at the Faculty of the VCA and Music, University of Melbourne, and informed by creative developments with master puppetry artists Philippe Genty and Eric Bass, the workshop takes participants through a process from composition to structured feedback to personal reflection.</p>	Masterclass	Secondary Tertiary	<p>Gilly McInnes writes, directs and performs theatre for and by young people. Her plays have been produced by most major companies in Australia. Her adaptation of The Hobbit toured Australia twice and was produced by The Children's Theatre Company in Minneapolis. Her original play, Timebender, won Drama Victoria award for The Best Performance (Primary) in 1998. Gilly was dramaturge for Dispatch, performed by Barking Spider Theatre at ASSITEJ International Festival, Adelaide May 2008 and The Brisbane Festival 2008 Originally a drama teacher.</p>

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Hayley Sandpearl Carmen Kenny	Applying Theatre styles to the 7-9 classroom This is a practical workshop which will take you through schemes and lesson on various Theatre Styles (Restoration Commedia Dell arte, Renaissance, Absurdism, Non naturalism) specifically targeting middle school (7-9) students.	Workshop	Secondary	HJayley Sandpearl has been teaching Drama and Theatre Studies in both The UK and Australia for 14 years. Over the past 10 years I have been responsible for developing the Drama Curriculum in 5 very different schools. I have always believed that strong Drama has to be worked on from the ground up, making it necessary for the curriculum in the lower years to reflect that which is to be taught at a Senior level. I also believe that regardless of whether the students wish to continue studying Drama through their senior years, they should develop an understanding of the power of performance making.
Braham Ciddor	An Inefficient Truth □ Is Energy Efficient Lighting in Theatre a reality? You can't turn on a television or open a newspaper these days without seeing some reference to energy efficiency, or climate change, or even reducing your carbon footprint. With the emergence of LED lighting and a variety of other more efficient light sources, does this mean the end for you traditional theatre lights? Taking a look at typical performance space and its energy and lighting consumption	Workshop	Primary Secondary Tertiary Community	Braham Ciddor has had 25 years experience in the field of Theatrical Lighting with 18 of these years spent managing diverse □special requirements□ projects. As Managing Director, he has built Lightmoves into a company that has an enviable reputation for delivering fully operational projects on time and specifically on budget. His experience includes the integration of standard Theatrical equipment into commercial and industrial applications, lighting design, special effect design and exhibition design and fitout. His signature project is the unique □Blood on the Southern Cross□ nightshow shown at Sovereign Hill in Ballarat.

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Tara Daniel	<p>Using Laban s Eight Effort Actions to Develop Movement</p> <p>Laban s eight Effort Actions are defined and explored in this workshop. Many drama practitioners already have some knowledge of terms such as Flick, Float and Glide. Workshop participants will gain a thorough understanding of the source of Laban s movement vocabulary and experiment with its application in a variety of ways to both physical and text-based performance. The workshop will focus on embodying the vocabulary.</p>	Workshop	Secondary Tertiary	Tara Daniel is an arts educator and practitioner. Initially training in dance, she then broadened her experience to include acting, aerial performance, puppetry, sculpture, set design and installation art. Tara now works as a teacher, director, performer and visual artist and enjoys creating cross-disciplinary work. She is the Head of Performing Arts at Brunswick Secondary College and a Workshop Teaching Artist for the Victorian Arts Centre.
Sam Mackie	<p>The Arrival - A VCE Unit 2 performance project</p> <p>The Arrival was a performance project driven by Shaun Tan's wordless masterpiece that tells the universal immigration story. Using the stock characters of the commedia (itinerants themselves) 2 rival troupes double-book a venue and battle over how to tell The Arrival's story. Tan's illustrations working as storyboards, the students' own research, and the zany Italian performance style, provided the ideal footprints for the group devised process.</p>	Workshop	Secondary	Sam Mackie has taught for twenty years in the public and private systems. He has written and devised shows for schools, businesses and the community, year after year, and is still happily married. He hasn't presented before because of sheer laziness. The harassment of his peers finally got to him and The Arrival was an experience he knew should be shared.

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Teresa Izzard Lucy Angell	<p>Step by Step - Accessible Movement Making using Laban Movement Analysis</p> <p>This masterclass will introduce strategies for making movement using Laban Movement Analysis (LMA). LMA is an ever-evolving system for describing, understanding and creating movement. We will begin with an overview of the LMA framework and the theoretical and practical concepts needed for the session will be introduced. Teresa will lead the group in creating movement material around a theme.</p>	Masterclass	Secondary Tertiary	<p>Teresa Izzard is a theatre director and maker who has been teaching at tertiary level since 1997. She is a Certified Movement Analyst (Laban / Bartenieff Institute of Movement Studies, New York) and is currently undertaking doctoral studies exploring embodiment at Curtin University. Lucy Angell completed her professional certification in Laban Movement Analyst (CLMA) with Integrated Movement Studies, USA. She uses LMA in her work as a teacher, performer and dramaturge to facilitate embodied performance and somatic awareness for both performer and audience.</p>
Geraldine Cook Marty Crerar	<p>Re-examining our Vocal Footprints - Voice at VCA</p>	Masterclass	Secondary Tertiary	<p>Geraldine Cook is currently Head of Voice in the School of Performing Arts (Theatre) at the Faculty of the VCA and Music, The University of Melbourne, Australia. Geraldine's experience as a teacher, actor and youth theatre director spans over 25 years in London and Melbourne. She trained in London at Middlesex University where she completed her degree in drama and education and at the Guildhall School of Music and Drama where she completed a Licentiate in Voice and Speech.</p>

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Sharryn Marshall	<p>Practical Ideas for Solo work This workshop is a range of practical activities designed to boost confidence for both teacher and student in relation to establishing commitment to role for a solo performance. Incorporating mime and movement and sound and action.</p>	Workshop	Secondary	<p>Sharryn Marshall teaches both English and Drama at St Paul s Anglican Grammar School in Warragul and is regional representative for Drama Victoria. She is also a VCAA Drama Assessor for both the performance and written exam for VCE Drama. Sharryn has also presented at state, national and international conferences and loves teaching Drama. Sharryn believes that the subject of Drama is the driving force that keeps her young and energised and enjoy teaching!!</p>
Robert Ratcliffe Asteria Theatre	<p>Out from the fringe The presntation will consist of an examination and development of methods used to enhance the mobility, awareness and skills of people who have reduced oral, mental and physical abilities. Beginning with confidence building interactive exercises, the workshop will offer a rang of strategies, exercises and insights into what has developd as an interesting program.</p>	Workshop	Community	<p>Robert Ratcliffe has been a teacher of drama and Theatre Studies, a writer and performer over the last 20 years. He has trained and performed in commedia d ell arte and Theatresports. In 2005 he went freelance, concentrating on writing fiction and working with disabled people in the area of drama. Working in tandem with Asteria Services Inc. Maryborough, he has developed Asteria Theatre, a team of disbled people who have performed before public audiences with some acclaim. He is resident presenter for the Dramrama event in Maryborough in June of each year, when disabled people and services come together from across Victoria.</p>

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Steven Maxwell Brad Jennings	<p>Markwell Presents Cinematic Theatre</p> <p>This workshop is a presentation about the development of cinematic theatre and the practical use of media in the drama classroom. Through this workshop you will learn the practical theory that can be passed on to students to help them produce new multimedia work within a creative framework.</p>	Workshop	Secondary	<p>Markwell Presents is an independent creative company founded by Brad Jennings (artistic director) and Steven Maxwell (creative producer) that specialise in Cinematic Theatre, the integration of live performance with the magic of the big screen. They have worked extensively on creating a new theatrical experience using digital projection and cinematic vision and have written, produced and directed productions for both young people and adults.</p>
Rosa Campagnaro	<p>Introduction to Commedia dell Arte</p> <p>This is an introductory workshop to Commedia dell Arte where participants will gain resources and ideas for teaching this style of theatre. The workshop includes vocal and physical exercises as well as improvisations that directly relate to Commedia dell Arte. The workshop will cover the specific and technical characterisation and physicalisation of stock characters.</p>	Workshop	Primary Secondary Tertiary	<p>Rosa studied Commedia dell'Arte with Venezia InScena, Venice (2003). She has directed for the Short and Sweet Festival (Arts Centre, 2005) as well as producing the Green Room Award winning musicals, Vaudeville X and Intimate Apparel (High Performance Company). Since graduating from Deakin University (1999) Rosa has worked as a teacher and performer specialising in T.I.E and Commedia dell'Arte. She has conducted PD for teachers in this area in conjunction with Drama Victoria. Rosa is currently the Director at Make A Scene and she also teaches VCE Drama at Thomas Carr College.</p>

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Sue Davis	<p>Imprints on the future - Creative learning in drama Creativity and innovation agendas have been used as key arguments for including the arts in the National Curriculum. What does creativity mean in relation to drama and how exactly can we support young people s creative learning? This paper will unpack different understandings of creativity drawing on research and creative practice.</p>	Paper/Presentation	Secondary	Sue Davis is a lecturer at CQU Noosa and her PhD research has explored the concept of creative learning in relation to drama and the use of new media. She has extensive experience as a drama educator having worked in school and community contexts for over 20 years.
Robert Kronk Howard Cassidy	<p>Getting Snagged - Creating new work with and for young people This fun, active and practical workshop introduces a range of skills and activities used to devise a new work, Snagged: growing up, leaving home and sausages. Snagged was developed through an extensive creative development process with students, it was produced by deBASE Productions published by Playlab Press. In this workshop teachers will work with the director and writer to explore the creative process and Neeland's modes of empowerment in drama.</p>	Workshop	Secondary	Robert Kronk Is a co-founder and director of deBASE Productions and was the director of programming and director of operations at Metro Arts. He has taught at QUT and run masterclasses and workshops around Australia. He has worked extensively as a writer director and performer. Howard Cassidy Is a founding member of Drama Australia and a Life Member of Drama Queensland. For 30 years, as Lecturer in charge of drama at CQU, he devised and toured participatory Theatre-for-Change programs focussed on issues relevant to young people including Burnt: an Australian anti-bullying play, with Stephen Davis.
Val Johnson	<p>From Practice to Policy - or vice versa? Drama is so much more than the words which are used to describe it. However, when these words are in an official document such as a syllabus they can impose on and alter practice. This is particularly so when we are required to evaluate student achievement for assessment. This paper considers some of the issues which can arise when we have to superimpose policy on practice.</p>	Paper/Presentation	Secondary	Val Johnson is a drama educator with extensive experience of drama in the school classroom. She is a life member of DramaWest and is currently researching the discourse of the drama curriculum for her PhD with the University of Sydney.

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Robin Pascoe	<p>Framing possible futures for drama education Contemporary and future imagined drama education in Australia is being shaped by uncertain and emerging contexts. The purpose of this paper is to elaborate a cohesive, comprehensive explanation of arts education based on the author's current research as the basis for speculating implications for drama education and drama education research.</p>	Paper/Presentation	Early Childhood Primary Secondary Tertiary	<p>Robin Pascoe is Senior Lecturer in the School of Education focusing on arts and drama education. He coordinates Drama and the Curriculum [Secondary] and Learning Through the Arts. He teaches arts education units in the BEd Primary program. Robin's research interests focus on arts education focusing on applied aesthetic understanding, creativity, imagination, story and play. He is currently researching making judgments about the effectiveness of arts education in schools as well the education of students with identified gifts and talents in the arts.</p>
Vanessa O'Neill	<p>Exploring The Dream This workshop will equip teachers with strategies for helping young people engage with and develop ownership of Shakespeare. Focusing on A Midsummer Night's Dream, the play will be explored through movement, music, soundscapes and image work. We will engage playfully and dynamically with Shakespeare's language. The focus will be on working as an ensemble to explore and make discoveries.</p>	Masterclass	Secondary	<p>Vanessa trained as an actor at the Ecole Philippe Gaulier and at the Drama Centre in London. She then worked for the U.K. Theatre-In-Education company, Classworks. Vanessa devised a show of Shakespeare's Women that she has performed in schools throughout Australia for the last twelve years. She taught at The Australian Theatre For Young People in Sydney and is currently a Teaching Artist for the Arts Centre in Victoria. Vanessa has worked for Bell Shakespeare Education for the last five years, running a number of workshops for teachers. She is completing a Masters of Teaching at the University of Melbourne.</p>

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Sandra Gattenhof Adrienne Jones Natasha Budd	<p>CPR: dramatic stories of creativity, participation and resilience</p> <p>yonder: a.&adv. over there, at some distance in the directio towards which I am looking or pointing, within r conceived & within view but distant. In 2008 Kite Arts Education Progran based at Queensland Performing Arts Centre developed a series of arts and drama-based experiences for students in selected primary schools on the edges of Brisbane.</p>	Paper/Presentation	Early Childhood Primary Tertiary Community	
Sue Murray Jenni Savigny	<p>Casting Light on mental health scripts</p> <p>This workshop explores a ground-breaking resource: Casting Light: scripts for young adults from people living wi mental illness. In this web-based collection, all the scripts are based on stories of people living with mental illness. Casting Light embodies a principle fundamental to all marginalised groups don't talk about us without us. The scripts enable young adults to walk in the shoes of people living with mental illness.</p>	Workshop	Primary	<p>Sue Murray is a freelance writer who specialises in writing scripts for young adults, including The Formal, Mirror Mirror and others. She helped shape Casting Light, plays for young adults from people living with mental illness and her lastest book Mega Dramas is due out in December. Jenni Savigny works for Mental Illness Education ACT. Prior to working on Casting Light, she developed numerous community arts projects for mental health promotion, including a community theatre project, Any Body's Cool, and two writing collections by young people - Attack of the Barbies and Body Image Body Scrimmage.</p>

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PRESENTERS	TITLE OF CONTRIBUTION	PRESENTATION MODE	AUDIENCE	PRESENTER BIOGRAPHY
Sue Lindsay	<p>Augusto Boal s Rainbow of Desire Rainbow of Desire deals with conflicting needs, desires and wants within individuals and explores power relations and collective solutions to concrete problems. This is an innovative approach to telling stories about conflict and oppression. Exercises, games, and improvised scene work from the Theater of the Oppressed repertory developed by Brazilian director, popular educator and Workers Party activist Augusto Boal.</p>	Masterclass	Secondary	<p>Sue Lindsay has taught Drama and Music in Primary and Secondary schools and is now Artistic Director of BOObook theatre. She has attended theatre of the Oppressed workshops with Marc Weinblatt in Pt. Townsend, Washington, David Diamond of Headlines Theatre Canada, and this year with Julian Boal at the Brecht Forum, New York. Sue has used TO techniques in her work in schools and community theatre and would like to share with others the amazing work of this tireless, inspirational drama educator and social activist.</p>
Sue Lindsay	<p>Augusto Boal and Forum Theatre Exercises, games, and improvised scene work from the Theater of the Oppressed repertory developed by Brazilian director, popular educator and Workers Party activist Augusto Boal. Boal s interactive approach to theatrical expression emphasizes physical dialogue, non-verbal imagery, consensus-building and problem-solving processes, and techniques for developing awareness of bo external and internalized forms of oppression.</p>	Masterclass	Tertiary	<p>Sue Lindsay has taught Drama and Music in Primary and Secondary schools and is now Artistic Director of BOObook theatre. She has attended theatre of the Oppressed workshops with Marc Weinblatt in Pt. Townsend, Washington, David Diamond of Headlines Theatre Canada, and this year with Julian Boal at the Brecht Forum, New York. Sue has used TO techniques in her work in schools and community theatre and would like to share with others the amazing work of this tireless, inspirational drama educator and social activist.</p>