DramaWest State Conference
Saturday 30 November 2019, 8am – 4pm
Edith Cowan University, Mount Lawley Campus, Building 16
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Welcome to Dandjoo 2019

The idea for this year’s theme and conference has come from discussions occurring in schools around the state and was highlighted at the 2018 Drama Australia National Conference, Continuum in Melbourne. Delegates at this conference discussed in an open forum the desire to share Indigenous culture and stories in our classrooms but commented that they were often held back by the fear of getting it wrong. Our journey in WA also seems to reflect the journey of the rest of the country.

In 2018, our AGM keynote from Yirra Yarkin’s Artistic Director Kyle Morrison resparked our discussion on how to approach Indigenous works in the classroom and our 2019 keynote by Moya Thomas which discussed her work and approach on Mount Lawley Senior High School’s Midsummer Dreaming reaffirmed the desire to honour Indigenous culture and perspective in our work. Through extensive discussions with Drama educators, we know they want to deliver this aspect of curriculum but still possess a fear of not doing it well. There is a want and need for appropriate and culturally sensitive approaches and ways to implement this perspective into lessons. During Dandjoo, we hope to come together to tackle some these fears and to challenge our perceptions of this often neglected part of our curriculum.

Brooke van Aalen
DramaWest President

Dandjoo: Together

Dandjoo is the Noongar word for together / unite. Together, we are stronger. When we unite in our practice, in our classrooms and in culture, we can achieve wondrous things.

This year, we invite presenters and delegates to explore how we learn, play and walk together with one another, our students, and others; how we foster a sense of ‘togetherness’ in our drama classrooms; how drama experiences have the power to unite; and how we as drama education professionals come together to strengthen and grow our practice.

The conference will explore the main theme through three sub-themes:

Dandjoo Koourliny (Walking Together)
How do you facilitate co-construction of meaning with your students, as opposed to leading/directing learning? How do we honour and effectively embed Indigenous and other perspectives into our drama classrooms? What content, resources and practices are available that enable us to engage with these perspectives in meaningful ways?

Dandjoo Kaadatjiny (Learning Together)
How does drama foster collaborative learning? What is the power of the ensemble for learning? How does learning together, as drama professionals, enhance our practice and well-being?

Dandjoo Warniny (Playing Together)
How does drama act as a vehicle for play in learning? What does play look like in your drama practice? How can/do we encourage more collaborative, purposeful play in our classrooms?

The DramaWest 2019 State Conference is proudly sponsored by Edith Cowan University, School of Education.
# DramaWest State Conference – AT A GLANCE

**Saturday 30 November 2019, 8am – 4pm**  
Edith Cowan University, Mount Lawley Campus, Building 16

**Proudly sponsored by Edith Cowan University, School of Education**

## PRIMARY FOCUS WORKSHOPS

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<td>8.00-8.30am</td>
<td>REGISTRATION &amp; WARM-UPS</td>
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<td>8.30-9.30am</td>
<td>SESSION 1: Welcome, Acknowledgement of Country, Housekeeping, Keynote Address by Kylie Bracknell</td>
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|               | 2B 16.117 (Theatre)                                                                                | Our Past Our Present Our Future – embedding Indigenous stories into a contemporary narrative  
|               | Vicki Thompson (St. Mary’s, Broome)                                                               |
|               | 2C Building 16                                                                                   | Opportunity to explore industry stalls |
|               | 2D 10.131 (Lecture Theatre)                                                                        | Learning Together as World Changers: The Messy, Challenging and Rewarding Paths of those Connecting Research Ideas with Classroom Reality  
|               | Tahnee West (Court Grammar School) & Siobhan Unwin (Cloverdale P.S.)  
|               | AND Sharing Culture: Performing Knowledge – Teaching Indigenous Histories and Cultures through Drama  
|               | Elissa Williams (Deadly Arts)                                                                     |
| 10.50-11.20am | MORNING TEA & INDUSTRY STALLS                                                                   | Café Courtyard & Foyer Space – Building 16 |
| 11.20-12.10pm | SESSION 3: Performance of excerpt from Midsummer Dreaming (ECU students), IDEA update (Robin Pascoe, IDEA President) and Awards Ceremony/Prize Giveaways  
|               | 12.10-1.30pm SESSION 4: Learning Together                                                          | 4A 16.125 (Upstairs)  
|               | Serious Play: Drama’s Crucial Role in STEAM Skill Building                                        | Emma Leadon (Peter Moyes Anglican Community School)  
|               | 4B Building 16                                                                                   | Opportunity to explore industry stalls  
|               | The Suzuki Method: Tips for Teachers                                                              | OpenLid Ensemble |
|               | 4D 10.131 (Lecture Theatre)                                                                        | Sharing the Journey  
|               | Seeds of Change: Australian practitioners delivering drama pedagogy in China                     | Dr Min Zhu (WAAPA), Dr Gabrielle Metcalfe (WAAPA), Angela Perry (Curtin University) & Jess Wellman (Bold Park Community School)  
|               | Being the adult you needed as a kid: Why the ATSL standards are not the best fit for drama teachers | Christina Gray (ECU) |
| 1.30-2.10pm   | LUNCH                                                                                             | Café Courtyard & Foyer Space – Building 16 |
| 2.10-3.30pm   | SESSION 5: Playing Together                                                                       | 5A 16.125 (Upstairs)  
|               | Serious Play: Drama’s Crucial Role in STEAM Skill Building                                        | Siobhan Unwin (Cloverdale P.S.) |
|               | 5B 16.126 (Upstairs)                                                                                | Playing with Process  
|               | James Dove (Corpus Christi College) & Samanda Sankowsky (Perth College)                           |
|               | 5C 14.113 (Dance Studio)                                                                          | The Key to Meaningful Play  
|               | Alethea Dreyer & Shane McMullins (Into the Mask)                                                  |
|               | 5D 10.131 (Lecture Theatre)                                                                        | Seeds of Change: Australian practitioners delivering drama pedagogy in China  
|               | Dr Min Zhu (WAAPA), Dr Gabrielle Metcalfe (WAAPA), Angela Perry (Curtin University) & Jess Wellman (Bold Park Community School)  
|               | AND Being the adult you needed as a kid: Why the ATSL standards are not the best fit for drama teachers | Christina Gray (ECU) |
| 3.30pm        | CONFERENCE CLOSES                                                                                 | Post-conference social gathering at the Inglewood Hotel from 3.45pm |

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**SESSION 2: Walking Together**

- **2A 14.113 (Dance Studio)**: Walking the Walk ... together  
  Mark Sills (St Brigid’s College)

- **2B 16.117 (Theatre)**: Our Past Our Present Our Future – embedding Indigenous stories into a contemporary narrative  
  Vicki Thompson (St. Mary’s, Broome)

- **2C Building 16**: Opportunity to explore industry stalls

- **2D 10.131 (Lecture Theatre)**: Learning Together as World Changers: The Messy, Challenging and Rewarding Paths of those Connecting Research Ideas with Classroom Reality  
  Tahnee West (Court Grammar School) & Siobhan Unwin (Cloverdale P.S.)  
  AND Sharing Culture: Performing Knowledge – Teaching Indigenous Histories and Cultures through Drama  
  Elissa Williams (Deadly Arts)

**SESSION 3: Performance of excerpt from Midsummer Dreaming**  
ECU students, IDEA update (Robin Pascoe, IDEA President) and Awards Ceremony/Prize Giveaways

**SESSION 4: Learning Together**

- **4A 16.125 (Upstairs)**: The 6C’s of Primary Drama  
  Emma Leadon (Peter Moyes Anglican Community School)

- **4B Building 16**: Opportunity to explore industry stalls

- **4C 14.113 (Dance Studio)**: The Suzuki Method: Tips for Teachers  
  OpenLid Ensemble

- **4D 10.131 (Lecture Theatre)**: Sharing the Journey  
  Val Johnson (Legend)  
  AND A force to be reckoned with: How communities of practice can change the face of Drama education  
  Felicity Glendinning (Shenton College)

- **4E Yarning Circle Outside Building 15**: Dandjoo Moorditj: working towards collaborative partnerships  
  Discussion panel with Tania McGhee, Rikeeta Walley and Elissa Williams, facilitated by Jess Wellman (Bold Park Community School)

**SESSION 5: Playing Together**

- **5A 16.125 (Upstairs)**: Serious Play: Drama’s Crucial Role in STEAM Skill Building  
  Siobhan Unwin (Cloverdale P.S.)

- **5B 16.126 (Upstairs)**: Playing with Process  
  James Dove (Corpus Christi College) & Samanda Sankowsky (Perth College)

- **5C 14.113 (Dance Studio)**: The Key to Meaningful Play  
  Alethea Dreyer & Shane McMullins (Into the Mask)

- **5D 10.131 (Lecture Theatre)**: Seeds of Change: Australian practitioners delivering drama pedagogy in China  
  Dr Min Zhu (WAAPA), Dr Gabrielle Metcalfe (WAAPA), Angela Perry (Curtin University) & Jess Wellman (Bold Park Community School)  
  AND Being the adult you needed as a kid: Why the ATSL standards are not the best fit for drama teachers  
  Christina Gray (ECU)

**SESSION 6: Yarning Circle**

- **5E 16.117 (Theatre)**: Collaboration and Creativity: Dreaming Together  
  Moya Thomas (Mt. Lawley S.H.S.)

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**Conference Close**

3.30pm  
Post-conference social gathering at the Inglewood Hotel from 3.45pm
Kylie Bracknell

Kylie Bracknell (formerly Kylie Farmer) [Kaarljilba Kaardn] is an accomplished actress, voice-over artist, TV presenter, writer and theatre director from the south west of Western Australia – the Nyungar nation.

As an actress, Kylie has appeared in television programs such as The Gods of Wheat Street (ABC) and Redfern Now (ABC), films including Ace of Spades, Stone Bros and Sa Black Thing and theatre productions Black is the New White, The Caucasian Chalk Circle, The White Divers of Broome, Wulamanayuwi & the Seven Pamanui, The Sapphires, A Midsummer Night’s Dream, Muttacar Sorry Business, Romeo & Juliet, One Day in ‘67, King Hit, Aliwa and Booyi Koora Koora.

Kylie directed Windmill Baby as ‘Associate Artist’ at Belvoir Street Theatre, as well as ‘Don’t Ask What the Bird Look Like’ at Queensland Theatre for Queensland Premier’s Drama Award (2018-19). She served as assistant director on The Business (Belvoir), Beautiful One Day (Ilbijerri and Belvoir) and Amy Goes to Wadjemup (short film), and as co-artistic director for the large-scale Welcome To Country event as a part of the 2006 Perth International Arts Festival. Kylie co-wrote the short film Main Actors (ABC, 2006) and has translated selected Shakespearean sonnets into the Nyungar language for a performance at Shakespeare’s Globe in London as part of their ‘Globe to Globe’ festival (2012).

Her voice is featured on the animated series Little J and Big Cuz (NITV), the feature film Mystery Road (2013), and various radio and television commercials. Kylie hosts the children’s television program Waabiny Time (NITV) and is a past presenter of the Marngrook Footy Show (NITV). She delivered a TEDx talk in Manly (2014) to raise awareness of Indigenous languages in Australia and was a guest panelist on ABC’s Q&A ‘Shakespeare special’ (2016).

Kylie has coordinated and managed a variety of theatre, film and television, and radio industry programs. She was Program Manager of the Media and Screen Industry Indigenous Employment Program for Screen Australia, and Program Manager of the Indigenous Department at the Australian Film, Television and Radio School. She is currently employed as Associate Artist at Perth Festival as part of their programming team.

Passionate about keeping Nyungar language alive, Kylie is currently working on translating a full-length Shakespearean play into the Nyungar language for Yirra Yaakin Theatre Company in association with Bell Shakespeare. She also recently translated two episodes of Little J & Big Cuz into the Nyungar language for Ned Lander Media.
**2A PRIMARY (P-6) ⬤ 14.113 (Dance Studio)**

**Mark Sills** (St Brigid’s College)

*Walking the Walk ... together*

Walking together means embracing a range of skills and abilities in your class. Walking together means creating an ensemble. This practical work explores ways we can be inclusive through the use of physical theatre, puppetry and in our written tasks. We will also take the time to explore ways of supporting those with literacy needs through written tasks, so if you have adapted or modified written tasks then please bring them along to share for this section of the workshop.

For those who have participated in my puppetry workshop before this will take some of the principles raised a step further.

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**2B DEVISING/GENERAL INTEREST ⬤ 14.113 (Dance Studio)**

**Vicki Thompson** (St Mary’s, Broome)

*Our Past, Our Present, Our Future – embedding Indigenous stories into a contemporary narrative*

In my teaching practice (Secondary Drama & Dance) in Broome, I have had many occasions to engage my students in designing, making & presenting a bevy of Kimberley Stories with historical reference to the tragic treatment of many Indigenous people from families living in our town. Using Cross/curricula initiatives, by combining Dance, Drama, Voice-over Narrative & Visual Art – these stories come alive in a contemporary environment and have become a conduit for social justice and change, within my program.
Tahnee West (Court Grammar School)
& Siobhan Unwin (Cloverdale P.S.)

Learning Together as World Changers: The Messy, Challenging and Rewarding Paths of those Connecting Research Ideas with Classroom Reality

Drama has a history of social activism woven through it. This art form is now recognised as a possible force for change. It begs the question: how do the big ideas of the actor or activist translate to the day-by-day of the drama teacher? How do we employ the ensembles we are a part of to better the lives of our students and ourselves? Two practitioner-scholars share how their pedagogical journeys are profoundly influenced by the ensembles they have built in their professional, academic and teaching roles. The presentation will encourage attendees to consider their own ensembles and passions as artist-educators. It will examine the movement from esoteric ideas to practical educational application, with anecdotal stories and humour to break up hard research.

AND

Elissa Williams

Sharing Culture: Performing Knowledge – Teaching Indigenous Histories and Cultures through Drama

Australia is home to one of the oldest, continuous living cultures in the world and the Australian curriculum has mandated that learning about our Indigenous histories and cultures be embedded into every subject area. This presentation examines recent research into pre-service drama teachers’ readiness to achieve this directive from the curriculum. It provides compelling evidence to support a current PhD study which explores how non-Aboriginal drama teachers can embed learning about Aboriginal content in drama in ways that are respectful and culturally responsive. The research is guided by the Aboriginal community and highlights cross-cultural collaboration.

Jodee Lambert

Ideas, Improvs and Ensemble Work

Simply a range of activities that work for me. Ways in to Improvisation, Physical Theatre, Ensemble activities and Interview techniques.
Emma Leadon

The 6C’s of Primary Drama

This workshop will address the importance of communication, cooperation, control, confidence, creativity and concentration as a basis for learning, experience and creative play in the Primary Drama classroom.

OpenLid Ensemble

The Suzuki Method: Tips for Teachers

The Suzuki Method of Actor Training is a rigorous training method that teaches you to become more grounded in your body, to move from your centre and to find a strong connection between your feet and the floor beneath. Often referred to as martial arts for the actor, it helps to develop physical awareness and specificity, as well as cultivating a fierce stage presence. In the conference, I would love to present a workshop introducing some of the basic Suzuki Method exercises to teachers. I’ve presented similar workshops in many schools and found teenagers react really well to this training method. I would run the workshop for the conference very similar to what I present in schools. Each participant would have the opportunity to take part in the exercises, as it’s really important to have a physical experience of what it’s like. Afterwards I will run through how to teach these each of the exercises – what to look out for, how far to push students and very importantly how to adapt for any students that have injuries. There will also be a handout for each teacher detailing the exercises and how to teach them so that the participants can focus more on doing and experiencing the training method over having to take thousands of notes.
Sharing the Journey

Before we can walk together we must stand together and in order to stand together we need to be in the same place. For drama educators in Western Australia, that place can be found at DramaWest, our professional association. Together we have the power to influence policy, develop practice and promote our discipline beyond what is possible for us as individuals. Building and maintaining the association is therefore of considerable importance, and for this we are indebted to the committee members who, since we first started walking together, have given of their time, energy and expertise on our behalf. This paper retraces the path we have already walked, pointing out some significant features of the landscape and acknowledging those leaders whose commitment and wisdom have brought us to this point on our journey.

A force to be reckoned with: How communities of practice can change the face of Drama education

As Drama educators and professionals, we believe wholeheartedly in the power of the ensemble. We build in our students a mindset that encourages community and collaboration. Yet many of us find ourselves in circumstances where we are working independently, isolated by distance or time, or both from others in our industry. This presentation will explore the power of engagement with the communities of practice that exist in our context, and how we go about developing these further. It will explore the important role of professional associations and related support networks in this area, as well as the various ways in which we as individuals can engage in, support and promote professional learning communities through research, networking and professional development models.

Dandjoo Moorditj: working towards collaborative partnerships

With panel guests Tania McGhee, Rikeeta Walley and Elissa Williams, we will explore collaborative partnerships between Indigenous artists & Elders and schools in the context of drama making. We will consider the processes involved in making these important connections, and the challenges and strengths of a number of examples of these meaningful partnerships. We will discuss how schools, particularly Drama teachers, can improve engagement with Indigenous artists and Elders in their context to enhance the sharing of culture, knowledge and understanding amongst their community so we can move into the future, together.
SESSION FIVE: PLAYING TOGETHER (2.10pm–3.30pm)

5A PRIMARY (P-6) ➞ 16.125 (Upstairs)

Siobhan Unwin

Serious Play: Drama’s crucial role in STEAM skill building

Grounded in a recently taught series of primary STEAM programs, the workshop will take participants through a creative process with drama in a central role. The workshop will show that even as the outcomes are embedded in STEM subjects, Drama is woven through each step of the process from inspiration to presentation. This will be an active, fun and relevant workshop supported with take-home resources.

5B DEVISING/GENERAL INTEREST ➞ 16.126 (Upstairs)

James Dove & Samanda Sankowsky

Playing with Process

Sam and James will walk you through some practical helpful steps in creating story and journey from a stimulus using various practitioners work. Good for planning a scheme or even creating a plan for OSPs. Creativity is a process of discovery. Good for any k-12 teacher.

5C GENERAL INTEREST ➞ 14.113 (Dance Studio)

Into the Mask Theatre

The Key to Meaningful Play

How do you share stories in the class? Do you perform? Are you comfortable performing? Do you hold back because you are not comfortable? What if we told you that all characters can be boiled down to 5 animals and 8 movements. Would that make it easier for you to feel comfortable performing while sharing stories? This workshop is all about turning reading and story-telling into something playful, and collaborative. We will provide an easy method of character creation and contrast for new drama teachers, and teachers of areas other than drama who are interested in using drama techniques to improve literacy engagement. Drawing heavily on commedia dell’arte and Laban, we hope to see you at this physical workshop.
Dr Min Zhu, Dr Gabrielle Metcalf, Angela Perry & Jess Wellman

Seeds of change: Australian practitioners delivering drama pedagogy in China

In the last twenty years, China has transformed its education system to reflect a changing global landscape. Recognising that the key skills of innovation, creativity, collaboration and problem-solving skills will be vital moving forward in the 21st Century, the Chinese government have implemented a series of key education reforms that aim to develop these skills and provide a universal 'quality education'. Drama education has been recognised as a valuable subject, and pedagogy, that can develop these skills in both students and teachers in China. In recent years Australian practitioners, including the presenters, have been engaged in delivering teacher development and student workshops in mainland China. This paper reflects on the landscape of education reform in China, where Drama fits into this picture, and the involvement of Australian educator-practitioners.

AND

Christina Gray

Being the adult you needed as a kid: Why the AITSL standards are not the best fit for drama teachers

The Australian Professional Standards (AITSL, 2011) for teachers attempts to regulate the profession and improve teacher quality. Yet the standardisation of teachers’ work has attracted criticism from researchers who assert that a ‘one size fits all’ model for judging teacher quality fails to recognise the affective, enactive and relational aspects of teaching. Given the interactive and interpersonal nature of drama teaching, this concern has salience. Our research into the experiences of early-career drama teachers reveals the positive influence these teachers have on their students and in their schools. Of particular note, are the strong role models they have become through the development of authentic, professional relationships where students feel supported and empowered to explore their feelings, achieve academically and flourish as human beings. These relationships are co-constructed during extra-curricular activities, namely in production rehearsals, where together they work towards common goals. Our findings suggest a case can be made for re-evaluating the process of judging teachers against a standardised set of criteria that neglects to capture the nuances of drama education and the passion, commitment and relationality of early-career drama teachers.
DramaWest would like to acknowledge and thank our supporters for this year's State Conference.

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