



DramaWest
2022 State Conference

Saturday 3 December | Perth College, Mt Lawley



Perth College
ANGELICAN SCHOOL FOR GIRLS

2022 CONFERENCE AT A GLANCE



8:30 – 8:55am	REGISTRATION				
9:00 – 10:30am	SESSION ONE WELCOME TO COUNTRY: Olman Walley PRESIDENT'S WELCOME: Brooke van Aalen KEYNOTE ADDRESS: Teresa Jakovich				
10:30 – 11:00am	MORNING TEA (industry stalls)				
11:00am – 1:10pm (10 mins allowed for break)	SESSION TWO (workshops/masterclasses)				
	2.1 MASTERCLASS (120 mins) Sarah Guillot Interpreting & embodying scripted monologues	2.2 (A) WORKSHOP 1 (60 mins) Yip Yip Circus Intro to circus skills	2.3 MASTERCLASS (120 mins) Teresa Izzard & Samuel Addison Connection and Collaboration: Bogart's Kinesthetic Response and Laban.	2.4 (A) WORKSHOP 1 (60 mins) Olman Walley Breath & cultural connection	2.5 ACADEMIC PAPERS (30 mins/paper) Robin Pascoe (IDEA updates) Christina Gray (Inclusivity in the Arts) Carol Carter & Lisa Paris (Innovative methods for Drama research) Jess Wellman (Educational Artistry & Drama teacher identities)
		2.2 (B) WORKSHOP 2 (60 mins) Anna Simpson Adapting text to stage with Secondary school students: a case study		2.4 (B) WORKSHOP 2 (60 mins) Kathy La Brooy Patsy Rodenburg: Breath, Voice and the Three Circles of Presence	
1:10 – 1:40pm	LUNCH				
1:40 – 2:00pm	SESSION THREE – GUEST PRESENTER: Belinda Massey – Breath and the Drama student				
2:10 – 3:10pm	SESSION FOUR (workshops/masterclasses)				
	4.1 WORKSHOP (60 mins) Danielle Morache Structuring Drama learning to maximise outcomes	4.2 MASTERCLASS (120 mins) Brooke van Aalen Process Drama for middle school	4.3 MASTERCLASS (120 mins) Natalie Diggins Language of Dance for the Drama classroom	4.4 WORKSHOP (60 mins) Jess Wellman <i>Endgame</i> & Gen Z: Absurd Theatre for today's teens	4.5 MASTERCLASS (120 mins) Irma McCullen & Tania McGhee Strategies to sustain well-being as a Primary Arts Specialist
3:10 – 3:30pm	AFTERNOON TEA				
3:30 – 4:30pm	SESSION FIVE (workshops/masterclasses cont'd)				
	5.1 WORKSHOP (60 mins) Belinda Massey Engaging Drama students with theory through practice	<i>Continues from previous session</i>	<i>Continues from previous session</i>	5.4 WORKSHOP (60 mins) Marion Palmer What to do with Shakespeare	<i>Continues from previous session</i>
4:30 – 5:30pm	Conference close & networking event (raffle draw)				

KEYNOTE ADDRESS

Teresa Jakovich



Teresa was the resident artist at Bell Shakespeare from 2015-2017, developing and delivering their education programs nationwide and directing their regional touring shows. She has her Masters in Literature and is an avid arts educator. She writes curriculum based resources for several companies, including Bell, Barking Gecko and the Perth Festival, and is currently a university lecturer at WAAPA, Curtin and Notre Dame University.

On graduating from WAAPA (Acting) in 2007 Teresa performed for ABC-Radio National, Barking Gecko (*Run Kitty Run*) and Young Australia (*Shakespeare on Trial*). She was a member of Bell Shakespeare's *Players*, touring nationally, in 2011/12, performing Lady Capulet in *Romeo and Juliet* (SOH). Recent theatre credits include: *Toast* (Gwen) and *The Tempest* (Sebastia) for Black Swan Theatre Co., *Julius Caesar* (Portia), *All's Well That Ends Well* (Violenta), *Antony and Cleopatra* (Iris) for Sport For Jove Theatre Co. and CDP's international tour of *The Incredible Book Eating Boy*. TV credits include: *All Saints*, *Rescue Special Ops*, ABC series *Laid*, Google's *Hang Out In History* and the SBS short film *Old War*.

2.1 MASTERCLASS – 120 mins

Sarah Guillot

Interpreting & embodying scripted monologues

In this masterclass, participants will explore techniques for interpreting and performing monologues an ideal vehicle for artistic expression. ... For students to express themselves, they must see themselves not just as performers, but as artists. The artist starts with understanding the intersection of what has come before and what needs to happen now. They explore who they are and what they bring to the story. They discover what they have to say. Then they open up the voice and get back into the body. They are driven by the need to connect. They lead the audience through the story. The artist and audience are fundamentally changed. ... Participants will be guided through the process of interpreting a monologue; from the initial stages of wearing the "director's hat", to the actor's rehearsal process.

Sarah will share practical strategies for interrogating the text and making dynamic, but achievable, production choices, learned from her many years as a director and dramaturge. The second half of the masterclass will have participants up on their feet, working to embody the text through voice and movement, and tying all the work together by reconnecting to theme and objective.

SARAH is an Australian actor, director, and educator. She is a graduate of the ECU Contemporary Performance course (now Performance Making at WAAPA) and has built a robust reputation in Western Australia as an independent theatre-maker, bringing a blend of fresh ideas and a physical, collaborative approach to each theatre process. Her practice as an acting coach, Shakespeare with Sarah, has seen her help actors all over the world prepare for auditions for major festivals and institutions, including Stella Adler Studio (New York), Guildhall School of Music and Drama (London), LaSalle College of the Arts (Singapore) and, of course, the Western Australian Academy of Performing Arts.



2.2 (A) WORKSHOP 1 – 60 mins

Yip Yip Circus

Intro to circus skills

Yip Yip Circus will present a workshop introducing teachers to circus in the classroom. Incorporating circus into the curriculum can be a revitalising and exciting foray into performing and creating performance for both upper and lower students. Devising circus works fosters strong ensemble work, includes students in the decision-making process for safe practices, encourages physical theatre conventions and allows diversity of interest and strengths for students.

Circus can inspire even the most challenging students with its shifting goalposts; encouraging students to hone their craft, learn new things and constantly update their goals lists. It is often transformative in the way that circus breaks down social barriers when the 'carrot' of a new skill encourages students to seek out the mentorship of their peers; peers who may not be academically gifted often become leaders.

In this 60-minute workshop, the trainers from Yip Yip Circus will lead teachers in a basic 'how to' on how to incorporate traditional circus skills such as juggling and other circus props, as well as present on how contemporary circus can be an expressive physical theatre artform.



2.2 (B) WORKSHOP 2 – 60 mins

Anna Simpson

CAPE NATURALISTE COLLEGE

Adapting text to stage with Secondary school students: a case study

This workshop will explore the process of working with author Robyn Mundy to transform her novel *Wildlight* into a stage adaptation undertaken by students in Years 8-12 and I. By drawing on methods used by companies such as Frantic Assembly, Complicite and The Company, we experimented with how we could tell Robyn's story in a manner that the cast and the community could connect with.

This workshop will focus on interpreting text by exploring methods used by theatre companies at an experiential level for you as a participant, to assist you to make the process accessible to your classes.

Through practical explorations of the written word, you will workshop material to find meaning and interpret story with a focus on using text, movement and sound. The activities explored during the workshop will also support students in adapting monologues for the 2023 WACE Drama Practical Examination.

Notes and related resources for the workshop will be provided.



2.3 MASTERCLASS – 120 mins

Teresa Izzard & Samuel Addison

FEET FIRST COLLECTIVE

Connection and Collaboration: Bogart's Kinesthetic Response and Laban

To fully embody the Viewpoint of Kinesthetic Response, described by Bogart and Landau as “the immediate, uncensored response to an external event around you”, the mover needs to be open and receptive. Kinesthetic Response is key to timing and getting an ensemble to connect and work together in time and space. When Feet First Collective Training teaches this Viewpoint, we coach an awareness first of our somatic connection to our own breath in order to support this open, receptive state.

Our approach comes from Somatic Movement Education and is based on Laban’s concepts of Breath Support, Shape Flow Support, and the Modes of Shape Change: Shape Flow, Directional Shape and Shaping. Essentially, to coach movers to be fully open to engaging with others and the environment (Shaping) providing supportive scaffolding by guiding them first through Shape Flow and Directional Shape can help. Once movers are able to access Kinesthetic Response, they are able to connect to those they are moving with and engage fully in the Viewpoint.

This masterclass will introduce you to some of the theory behind this approach to teaching Kinesthetic Response. Participants will also engage in practical Laban and Viewpoints activities. It will culminate in a collaborative devising task, demonstrating how this movement skill is a key contributing factor to building rapport and generating effective creative collaboration.



2.4 (A) WORKSHOP 1 – 60 mins

Olman Walley

BOORLOO ABORIGINAL CULTURAL EXPERIENCES

Breath & cultural connection

This workshop will incorporate discussion about the breath work involved in playing the didgeridoo, followed by a mini sound session, and breathing exercise. Following this, Olman will guide workshop participants in a further talk about the connection between plants/trees and breath, and a particular tree ceremony that demonstrates this.



2.4 (B) WORKSHOP 2 – 60 mins

Kathy La Brooy

SANTA MARIA COLLEGE

Patsy Rodenburg: Breath, Voice and the Three Circles of Presence

This workshop will focus on the theme of Collective Breath. It will give a framework using Patsy Rodenburg techniques to align the body, get the breath down and place the voice forward. The framework can be used to collectively focus and frame a group. The workshop will also introduce the Three Circles of Presence and how that connects us as a whole and how it can improve collaboration skills. This work can be used with students and also for us as teachers, taking care of our voices.

Kathy is a Patsy Rodenburg Associate, one of 40 in the world, personally trained by Patsy in NYC and Portugal in her specific vocal work and Three Circles of Presence.



2.5 ACADEMIC PAPERS – 120 mins

Robin Pascoe

MURDOCH UNIVERSITY

(IDEA updates)

After the hiatus of the COVID-19 Pandemic, IDEA the International Drama/Theatre and Education Association met July 4-8 in Reykjavik, Iceland. This session will report on the inspiration provided by being able to meet in person in these times. I plan to share my report (part of an ongoing project to document 30 years of IDEA from its founding in Oporto, Portugal in 1992.

Christina Gray

EDITH COWAN UNIVERSITY

(Inclusivity in the Arts)

This presentation will focus on fostering inclusivity within the Arts (Drama, Music, Media, Dance and Visual Art). I will be drawing on Inclusivity literature and providing specific examples of best Arts practice from Western Australian expert Arts teachers. This paper will directly relate to the theme of Inhale / Inspire: Gathering inspiration from the world around you to inform drama learning. Creating learning environments that inspire and nourish. Strategies that may support or inspire pre-service and graduate teachers.



2.5 ACADEMIC PAPERS – 120 mins

Carol Carter & Lisa Paris

CURTIN UNIVERSITY

(Innovative methods for Drama research)

This presentation shares some of the rich, multilayered, and reflexive work that has taken place in South Africa at a university-based centre, Drama for Life, from 2008 to the present day and at universities in Australia. The research findings in Australia are based on research conducted from 2017 to 2021 and focuses on projects with culturally and linguistically diverse preservice teachers. The presentation is in the form of extracts from dialogues and videoed performed research. It invites participant to learn from these experiences and to examine how drama and arts-based research has been used to breathe life into traditional research by engage in critical, dialogical spaces. It also examines and interrogates current debates and practices in the field of Applied Drama and Process Drama

Jess Wellman

SHENTON COLLEGE

(Educational Artistry & Drama teacher identities)

As we continue to move through a period of significant challenge in education, the need to better understand how to support Arts educators in the positive development of their practice and identities is significant. This presentation will explore an emergent teacher identity; that of the Educational Artist, which integrates pedagogy, artistic practice and expertise. This emerged from research that examined the experiences of four Australian practitioners delivering professional learning workshops in drama education to non-specialist teachers in China in 2019. This study investigated the impacts of engaging in this work on the professional identity and practice of the study participants, with a particular focus on the concept of critical moments and resilience in relation to the ongoing construction of mid- to late-career teacher professional identities. The findings suggest key supporting factors for the positive development of teacher identity in the context of transformative critical moments.



4.1 WORKSHOP – 60 mins

Danielle Morache

SHENTON COLLEGE

Structuring Drama learning to maximise outcomes

A lesson is a cycle, this lesson sits within the cycle of a program, the program sits within the cycle of the curriculum, which all sit within the cycle of how we link the classroom to the world. We breathe, we exhale, we express, and we breathe again. We start with a lesson: starter activity, lesson objective, activities, plenary. We expand: warm-up, remember where we are, introduce new content, explore content, stop and reflect on content, explore the content with our new ideas, share, feedback, link and repeat. If a student knows how and why they are being asked to engage and can see the position of the work in relation to the path forwards and back, they can be clear and confident in their approach. They can exhale knowing they are ready for the next challenge.

This workshop is about the importance of the structure of a lesson in relation to the program it is a part of. In particular, how each lesson is part of a greater series and how to connect these lessons and series in a meaningful way to foster student confidence and independent learning. Mapping our lessons to a curriculum or topic is no different to reading a script and navigating our way through the objectives, keeping in sight the super-objective.

This session is suitable for teachers who want to explore how planning structures enhance student outcomes.



5.1 WORKSHOP – 60 mins

Belinda Massey

HALE SCHOOL

Engaging Drama students with theory through practice

“I love to write about my performance, I love the written exam, I love writing Extended Responses on my set text, I love writing about Drama”, said no Drama Student ever!!! That might be the case but writing for Drama can be just as creative and rewarding as performing, it is just how we open the idea to students so that they can see the creativity they can apply to their written work.

This workshop provides you with a series of practical exercises and activities that hopefully help shift student’s thoughts on how they approach written tasks. These exercises are directly linked to teaching Drama and can be easily changed to suit your own set texts.



4.2 & 5.2 MASTERCLASS – 120 mins

Brooke van Aalen

PERTH COLLEGE

In Somebody Else's Shoes

Perspective can be hard to gain, especially as a student. This practical masterclass will explore the use of process drama in the middle school classroom as a tool to access the perspectives, thoughts, and feelings of characters that students may usually find hard to relate to.

Participants will be taken through hands on approaches to exploring texts using process drama, including Jack Davis' Indigenous text, *Honey Spot*. Come and step into someone else's shoes and see what you can learn along the way.



4.3 & 5.3 MASTERCLASS – 120 mins

Natalie Diggins

Language of Dance® (LOD) for the Drama classroom: relating, action and stillness

In a post-COVID world there can be apprehension about reaching out, being near, or connecting with others face-to-face. Yet making and interpreting drama is a collaborative process in which physical interactions are key.

In this practical masterclass, Language of Dance® Master Practitioner Natalie Diggins will use LOD symbols as a tool to access Action, Stillness, and the following Forms of Relating: Awareness, Addressing, Nearness, Touch/Contact, and Support. Breath is the foundation of these big movement concepts: the shallow breathing that comes with an uncomfortable meeting; or the deep, easy, breath which flows from a reflective moment. Connecting our breath with movement opens creative doors.

Gain practical skills, next-day ready activities, and concrete language to take back to the classroom to encourage expressive and meaningful movement. This masterclass is fun, effective, and simple. Language of Dance® was developed by Dr Ann Hutchinson Guest and has its roots in Labanotation/Kinetography Laban.



4.4 WORKSHOP – 60 mins

Jess Wellman

SHENTON COLLEGE

Endgame & Gen Z: Absurd Theatre for today's teens

The students of today are growing up and developing their sense of identity in a world on its head; climate change, COVID-19, nations at war and seismic shifts in the social and political fabric of the world are central to their experience. They are staring down a future that may feel dystopian, hopeless, and futile at times. They are living in a present where the notion of a planetary “endgame” no longer feels like science fiction. Yet, their sense of humour, compassion, focus on humanity, and determination to live with hope and build a better future is remarkable. It is this current global context, and their response to it, that makes the themes and values inherent in Absurd Theatre so appealing to the students of today.

This practical, hands-on workshop will explore approaches to Absurd Theatre for your students, with a focus on an examination of Samuel Beckett's *Endgame*.



5.4 WORKSHOP – 60 mins

Marion Palmer

HALLS HEAD COLLEGE

What to do with Shakespeare

One of the most important things to get right when delivering any line from a Shakespeare play or poem, is the breath.

But what can we do from there?

In this hands-on, gift-laden workshop, we will explore what to do with Shakespeare in the classroom. How to work with one piece of text, at various age and ability levels, covering a multitude of curriculum outcomes.

A must for anyone who has never played with the Bard before.



4.5 & 5.5 MASTERCLASS – 120 mins

Irma McCullen & Tania McGhee

PIARA WATERS P.S. & LOCKRIDGE P.S.

Strategies to sustain well-being as a Primary Arts Specialist

The role of the Primary Drama Specialist is one that can have high impact on the students and culture of a school. A full-time Drama Specialist in the primary setting could have 20 separate classes to teach, across year levels. With this, comes the danger of stress and burn out.

This Masterclass will allow participants to stop, breathe and become informed of strategies that will help this teaching role be sustainable, enjoyable and have the best impact for all stakeholders.

Inhale/Inspire — We shall ways to create an inspiring space where students reset, inhale, and get ready for the session ahead. Exhale/Express Collective Breath/Synchronicity. These themes will appear heavily as we move through our Top Ten strategies/hacks/approaches for Longevity as a Primary Drama Specialist.

