



# KALEIDOSCOPE

**Drama Queensland State Conference**

**Friday 31 May & Saturday 1 June, 2024**

**Stuartholme School, Toowong**

CONFERENCE PROGRAM VERSION 4  
MARCH 2024

[www.dramaqueensland.org.au/pd/conference/](http://www.dramaqueensland.org.au/pd/conference/)

**DQ**  
DRAMA  
QUEENSLAND



## A MESSAGE FROM STEFF



A kaleidoscope opens a pathway to imagination, travel, and the creation of intricate designs. With its seemingly simple tubes and mirrors, it conjures magic. The beauty of a kaleidoscope lies in its remarkable ability to take ordinary elements and transform them into breathtaking designs.

Much like peering into a kaleidoscope invites us to explore and discover new patterns, teaching involves guiding students on a journey of discovery, encouraging them to explore fresh ideas, concepts, and viewpoints. It challenges us to adapt to the dynamic needs and perspectives of students within the constantly shifting educational landscape and focus on how the seemingly disconnected pieces come together to make something beautiful.

To help remind you of all the diverse, colourful possibilities that drama education offers our students, the Drama Queensland Committee proudly presents the 2024 State Conference: Kaleidoscope. In our ever-evolving education landscape, we face numerous changes. However, if we view these as opportunities we can find the beauty in them and create something new.

Kaleidoscope is about appreciating not only the final product but all the differences that make up the whole. The conference aims to provide inspire discussions and papers on pedagogy, providing avenues to extend teaching practices and look at ideas from different perspectives. There will be practical workshops that will spark creativity and innovation while exploring essential curriculum areas and keynotes that challenge conventional thinking about how we teach Drama, reigniting passion in the process. Furthermore, Kaleidoscope will also offer the opportunity to reconnect with industry and education organizations and friends to further enrich the experience.

Kaleidoscope offers us a space to come together and share, reminding each other of the beauty that surrounds us and how working together helps us to create a full picture.

**Stephanie Tudor**  
**President, Drama Queensland**





# ABOUT THE CONFERENCE



Over the past few years there has been ever present concerns regarding the changing state of drama education in Queensland. Conversations have been dominated by talks of subject scaling, time pressures, increased class sizes, cross curricular priorities, syllabus design and the onflow effects of these. It's easy to get stuck in one monochrome view. Seeing things from only one perspective and focusing on the negative.

To combat that, we bring you KALEIDOSCOPE, which by definition is an assortment of seemingly different, disconnected coloured material but when turned reflections are created to show a series of beautiful patterns which reveal different perspectives.

The changing landscape of drama education is inevitable, but the way we view, think about and deal with this change is not. Its time take another look and remind ourselves of all the beautiful colourful possibilities which drama education offers our students. Drama offers an engaging aesthetic educational environment where learning is humanised, and students are empowered. A study of drama encourages critical thinking, builds collaborative and interpersonal skills, and develops students' artistic skills and creativity. Drama is unique and essential in producing well round compassionate young people, ready to take on the world.

Focus areas for KALEIDOSCOPE may include:

- Early Childhood and Primary ACARA V9.0
- Junior Secondary (Years 7-10) ACARA V9.0
- Senior Years (11 and 12) General Drama QCAA
- Senior Years (11 and 12) Applied Drama QCAA
- Skills of Drama
- Advocacy
- Research in Drama Education
- Indigenous Perspectives
- Industry Practice and its Application to Drama Education

## WHY SHOULD YOU ATTEND?

We are pleased to launch the full program for Kaleidoscope! Our annual conference continues to offer the best professional development opportunities for drama teachers in the state through offering a diverse range of workshops, masterclasses, market stalls and keynotes. You have really been spoilt for choice this year with another outstanding line up of highly experienced drama educators, theatre practitioners and key industry professional presenters. By attending the conference, you will be reinvigorated with fresh, new approaches to teaching, along with making new professional connections. We look forward to seeing you all at Stuartholme School on 31st May and 1st June to bring back the colour and celebrate drama education in Queensland.

**Scott Andrews**  
**Conference Convenor**  
**Vice President Drama Queensland**



# PROGRAM AT A GLANCE

## CONFERENCE DAY ONE - FRIDAY 31 MAY

Session 1	4:30 – 5:00pm	<b>Registration</b>
	5:00 – 5:15pm	<b>Conference Welcome</b> – Stephanie Tudor, Drama Queensland President <b>Acknowledgement of Country</b>
	5:15 – 6:15pm	<b>Performance – <i>Crossing the Divide</i></b> – Shock Therapy Arts
	6:15 – 7:00pm	<b>Dinner + Trade Displays</b>
	7:00 – 8:30pm	<b>Masterclass – Cross-Cultural Perspectives and making <i>Crossing the Divide</i></b> – Shock Therapy Arts

## CONFERENCE DAY TWO - SATURDAY 1 JUNE

Session 2	8:00 – 9:00am	<b>Registration + Trade Displays + Industry Breakfast</b>
	9:00 – 9:15am	<b>Conference Welcome</b> – Stephanie Tudor, Drama Queensland President <b>Acknowledgement of Country</b>
	9:15 – 10:00am	<b>Keynote – Drama &amp; Neurodivergence: a kaleidoscopic perspective</b> – Dr Lynne Bradley & Zen Zen Zo
	10:00 – 10:45am	<b>Awards</b>
	10:45 – 11:15am	<b>Morning Tea + Trade Displays</b>

	Senior	Middle (ACARA V9)	Junior	Curriculum #1	Curriculum #2	Curriculum #3
Session 3	11:15am – 12:15pm <b>3.1</b> <b>Succeeding with Shakespeare!</b> Katie Gentle from shake & stir theatre co	<b>3.2</b> <b>INNOV-8: Contemporary Theatre exploration</b> Chris Harm	<b>3.3</b> <b>The Tricycle Drama: Transforming literacy learning through Drama-rich pedagogy</b> John Nicholas Saunders	<b>3.4</b> <b>The Body in Time: A Physical Approach to Historical Storytelling</b> Todd Barty & Helen Strube from The Curators Theatre	<b>3.5</b> <b>Jumping into texts</b> Stephanie Tudor	<b>3.6</b> <b>Physical Theatre + Neurodiversity</b> Lynne Bradley & Zen Zen Zo
Session 4	12:20 – 1:50pm <b>4.1</b> <b>Incorporating Media in Contemporary Theatre</b> Alison Kilgour & John Hodder	<b>4.2</b> <b>Enchanted Places and Spaces</b> Belinda Gravel	<b>4.3</b> <b>Rediscover Your Inner Clown</b> Clint Bolster from Homunculus Theatre	<b>4.4</b> <b>A Visual Theatre Twist</b> Helen Stephens from Dead Puppet Society	<b>4.5</b> <b>Setting the Table: How to Build a Successful Ensemble</b> Steve Pirie	<b>4.6</b> <b>Creating Cinematic Theatre</b> Nathan Sibthorpe from Playlab Theatre
	1:50 – 3:00pm <b>Lunch + Trade Displays</b>					
Session 5	3:00 – 4:30pm <b>5.1</b> <b>Realism and Australian Gothic Practical Workshop</b> Lucas Stibbard	<b>5.2</b> <b>Hallow Creek</b> Scott Andrews, Stephanie Grigoras, Tiane Kim & Issy Mowen	<b>5.3</b> <b>Coding to MOVE</b> Kath Cadd from Queensland Ballet	<b>5.4</b> <b>Circus Storytelling</b> Robert Kronk from Flipside Circus	<b>5.5</b> <b>Improvising and Cognition: How Impro' Drama links to cognitive verbs and divergent thinking</b> Alastair Tomkins	<b>5.6</b> <b>Consent in the Drama Classroom</b> Cindy Ambridge from Consent Coordination
Session 6	4:30 – 6:00pm <b>Close of Conference Drinks</b>					



# KALEIDOSCOPE

## DRAMA QUEENSLAND STATE CONFERENCE

31 May & 1 June, 2024

Stuartholme School, Toowong





# KALEIDOSCOPE

MASTERCLASS | PERFORMANCE | KEYNOTE

## ***Crossing the Divide***

### **Shock Therapy Arts**

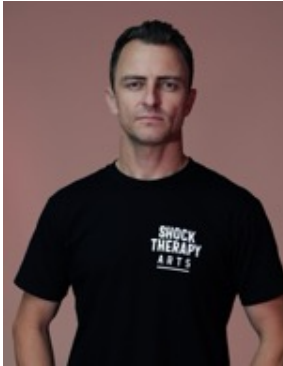
A high school history class, sets out on a three-day trek across the Great Dividing Range, learning about the expedition by Blaxland, Wentworth and Lawson. As the group travel through the Blue Mountains, their guide Lionel draws their attention to what is often left out of the history books. They learn about some of the earliest interactions between Indigenous people and the colonial explorers, revealing some of this nation's difficult truths.

As the trip continues, Liam, a scholarship student from the Torres Strait, starts to feel uncomfortable, constantly having to declare or defend his experience as a First Nations person to his classmates. Tensions mount when Liam's friend Max refuses to see how European settlement created anything but a positive pathway to progress for a newly forming nation. Tempers flare around the camp fire and Liam becomes lost – in time and place – as he's suddenly staring down the barrel of a shot-gun held by an equally startled and confused Gregory Blaxland. The physical landscape of the Great Dividing Range serves as an allegory for the pertinent issues that Australia is grappling with and the divide between various parts of our society.

*Crossing the Divide* asks the question, "Can we find a path to a more unified Australia, or is the distance too vast to cross and will we always be divided?"







➤ **Sam Foster** is story teller, performer and theatre maker. He is an award-winning Actor, Director, Writer, Producer, Stunt Performer and Stunt Rigger as well as being a Physical Theatre Performer, Movement Director and workshop facilitator. He is the co-owner and co-founder of Shock Therapy Arts. Sam works in theatre, and large scale events and has worked for a number of companies and festivals over the past 20 years. His career has taken him to New York, London, Namibia, South Africa, Denmark, Norway and India as well as all over Australia.



➤ **Hayden Jones** is a performer and contemporary performance maker, working across a range of forms including theatre, installation, immersive experiences and cross art-form collaborations. He has worked as an Actor, Director, Writer, Producer and workshop facilitator, for some of Australia's most recognised and innovative arts organisations. He is a co-founder and Artistic Director of Shock Therapy Arts. Hayden also has an extensive background working in Youth Theatre, Children's Theatre and Theatre In Education for over 20 years, writing and directing shows for young people, and touring nation-wide performing and teaching workshops.



➤ **Benjin Maza** is a proud First Nations actor, dancer, writer and musician. He has worked for such companies as; Queensland Theatre, La Boite, Karul Projects, BlakDance, Shock Therapy Arts, Grin & Tonic, Dead Puppet Society, Excelsior and Elements Collective.

Benjin has performed as a part of the Brisbane Festival's Street Serenades, Quandamooka Festival, NAIDOC, Brisbane Powerhouse's 21st Birthday, QPAC's Green Jam Yonder Festival, NRL All Stars, 2018 Commonwealth Games, Byron Bay Blues Festival, Woodford Folk Festival and the Rugby Union World Cup 2022.



➤ **DOBBY**  
COMPOSITION AND AUDIO DESIGN

Rhyan Clapham (DOBBY) is a Hip Hop artist and drummer, with a Bachelor of Music and an Indigenous Studies Honours (focusing on Aboriginal Hip Hop music). As a rapper, drummer, composer and producer, he brings a dynamic and powerful energy to his live shows delivering an experience like no other. Proudly identifying as a Filipino and Aboriginal musician, DOBBY's roots run deep in the Muruwari and Ngemba lands of Weilmoringle and Brewarrina, NSW. He has performed at a variety of events such as BIG SOUND Festival, The Plot Festival, and at numerous NAIDOC celebrations across Australia.

## Cross-Cultural Perspectives and making *Crossing the Divide*

### Shock Therapy Arts

This session will give participants an opportunity to gain an intimate insight into the process of researching, writing and creating Shock Therapy's latest work *Crossing the Divide*. The three creators will speak to the challenges they navigated making work that weaves together artists of different cultural backgrounds and contentious themes that explore Indigenous and non-Indigenous perspectives. It will provide a chance for teachers to ask questions about protocols and representation in the classroom, and will also include some practical exercises for professional development.

➤ **Shock Therapy Arts** is a not-for-profit Arts Organisation, based on the Gold Coast. They have become a leading company in the delivery of high-quality Performing Arts and Theatre in Education experiences in Queensland and New South Wales.

Shock Therapy have won multiple industry awards, have published multiple scripts, and been programmed by major festivals and venues nationally and internationally.





## Drama & Neurodivergence: a kaleidoscopic perspective

Presented by Dr Lynne Bradley and Zen Zen Zo

This year's keynote address will explore the role drama plays in supporting neurodiversity and promoting good mental health and wellbeing in the classroom. Delivered by Zen Zen Zo Physical Theatre's founder and director, Dr Lynne Bradley, this 45-min seminar will feature performance excerpts from the company's latest work, *Wired Differently*, which celebrates neurodiversity through the autobiographical stories of the company members.

The keynote will also interweave recent research around the role that drama plays in promoting a solid foundation for a lifetime of good mental health and wellbeing, as well as catering to neurodivergent students. Having a deeper understanding of these developing fields is critical for educators to be able to advocate for the importance of drama in an education setting.



➤ **Dr Lynne Bradley** has had a diverse career working as a leader in the arts and education sectors for the past 30 years. She co-founded Zen Zen Zo Physical Theatre and since then has worked as a university lecturer, international actor-trainer, festival director, and recently completed a Masters of Counselling at UQ.

➤ **Zen Zen Zo** has been at the forefront of physical theatre and contemporary performance for 30 years. The company specialises in sitespecific, immersive, physical and visual theatre for local, national and international audiences. They also offer a suite of world-class training programs, which cater to professional performers, teachers, and school students.



# KALEIDOSCOPE

## SESSION INFORMATION



## Succeeding with Shakespeare!

Presented by Katie Gentle from shake & stir theatre co

Come and discover the many shades success when working with a Shakespearean text for Unit 4! Inherited texts have so much to offer – but how can you capitalise on your students' creativity without getting swallowed up by thees and thous! Explore creative processes that can engage students in the complexity of Shakespearean texts, by pairing shake & stir theatre co's approaches to making the Bard's texts palatable with the challenges of IA3. Leave with concrete activities adaptable to different Shakespearean texts to help your students shape something they can be proud of for their final internal assessment.

➤ **Katie Gentle** is the Education Manager for shake & stir theatre co, with a decade of experience as a Drama and English teacher. She works across the company to establish connections with the curriculum, including In-School Shows, Mainstage, Regional & Remote touring and producing the annual Qld Youth Shakespeare Festival.

➤ **shake & stir theatre co** specialise in re-contextualising classical work and having developed original content for the stage for over 15 years. Producing an annual season of in-school productions, of Shakespeare adaptations and issue-based plays, main stage productions and workshops, shake & stir love engaging students with theatrical experiences.



## INNOV-8: Contemporary Theatre Exploration

Presented by Chris Harm

This masterclass will offer kaleidoscopic opportunities for you to integrate Visual Theatre exploration into a Year 9 or 10 Drama program, drawing upon the work of Helen Stephens from Dead Puppet Society and fusing it with current assessment practice to prepare students for entry into Senior Drama. There will be plenty of (kaleido)scope to explore how this term-long unit might work in your own context through discussion, demonstration, and application.

By the end of the masterclass, you should feel confident in exploring narratives through innovative visual conventions and encouraging your students to pitch their own ideas for meaningful dramatic experiences, too. This will include two assessment instruments, and a range of resources to support you implementing the content and activities.

➤ **Chris Harm** has worked in various contexts in the past 25 years, including rural and metro schools, private performing arts academies, freelance costumier & designer, and as a peripatetic Speech & Drama teacher. For the past 12 years, she has worked at King's Christian College as a Senior Drama teacher and oversees the Co-Curricular programs and events at the Reedy Creek campus. Her passion is to find myriad ways for students to 'cross-pollinate' between their performing arts subjects and co-curricular opportunities to truly become the best performing artists they can be in an educational environment.



## The Tricycle Drama: Transforming literacy learning through Drama-rich pedagogy

Presented by Dr John Nicholas Saunders

This practical workshop will demonstrate how drama-rich pedagogy, incorporating process drama strategies, along with quality children's literature, can effectively enhance student literacy and engagement. Leveraging Saunders' extensive expertise and research in this field, the workshop will seamlessly blend theory and practice, leaving participants with increased confidence in implementing drama-rich strategies across the primary curriculum.

The workshop will feature the picture book 'Tricycle' by Elisa Amado and Alfonso Ruano. Saunders will demonstrate the 'episodic pre-text model' (Saunders, 2015) and illustrate how drama strategies can be employed to captivate young learners in literacy, with a particular emphasis on inference and comprehension.

➤ **Dr John Nicholas Saunders** BCI (Drama), BEd (Secondary), MEd (Research), PhD, is a Lecturer in Education at Australian Catholic University's National School of Education. He is President of Australian Alliance of Associations in Education (AAAE), Chair of National Advocates for Arts Education (NAAE), and Vice-President of Drama Australia.

## The Body in Time: A Physical Approach to Historical Storytelling

Presented by Todd Barty & Helen Strube from The Curators Theatre

Theatre-makers and arts educators, Helen Strube and Todd Barty induct participants into performative pathways to the complex subjects of cultural memory and truth-telling, through a series of exercises in physical theatre, verbatim theatre, Grotowski's Poor Theatre and storytelling. Using the stylistic frameworks of Australian Gothic and Magical Realism, Barty will explore actor driven approaches designed to stimulate play and complicity in addressing Gothic subject matter. Helen Strube will introduce participants to the performance methodologies applied to her recent production of *Children of the Black Skirt* by Angela Betzien for Lost Child Ensemble (in association with the Curators' Theatre).

➤ **Helen Strube** (Lost Child Ensemble) is an independent theatre maker and arts educator. She co-founded KITE Theatre, was a member of The Curators' Theatre and Liaison Officer with Queensland Theatre and QAC. Helen was the lead author on *Dramatexts* (Jacaranda John Wiley). She holds an MA (Research) on Lindy Davies entitled *The Autonomous Actor*.

➤ **Todd Barty** is an arts educator/theatre-maker, teaching at St. Anthony's Catholic College. He has taught speaking/theatre at James Cook University and privately, written/directed/performed with Full Throttle Theatre Company, and is Artistic Director of The CTRL Troupe. He holds a B.A. Honours, focusing on Australian Gothic Theatre.



## Jumping into Texts

Stephanie Tudor

When starting to explore a text, do you often get students in a circle and begin to read? Are you looking for new ways to stimulate student thinking, perspective and discussion before they even read what's in front of them?

This practical workshop has a variety of different activities that you could apply in your classroom. With a range of examples from 7-12 units, which can be adapted for any year level and context, you will walk away with practical ways that you can get your students engaged in a text, plus some great new text recommendations.

➤ **Stephanie Tudor** is Curriculum Leader Creative Arts at Loreto College. A member of Drama Queensland committee since 2015, she currently holds the position of President. Stephanie has been involved in QCAA's senior assessment processes and has worked with Queensland Theatre, Dead Puppets Society and Playlab.

## Physical Theatre + Neurodiversity

Presented by Lynne Bradley and Zen Zen Zo

Recent neuroscience has shown that physical theatre has the potential to help re-wire the brain, as well as provide a positive learning environment for both neurodiverse and neurotypical brains to develop and be equally celebrated. This 1-hour workshop will introduce participants to a number of somatic-based physical theatre exercises from the Zen Zen Zo company training repertoire that teachers will be able to utilise in the drama classroom (grades 7-12). Whilst the exercises will not be physically demanding, participants will be asked to work in bare feet, wear clothes they can move in, and bring water!

➤ **Dr Lynne Bradley** has had a diverse career working as a leader in the arts and education sectors for the past 30 years. She co-founded Zen Zen Zo Physical Theatre and since then has worked as a university lecturer, international actor-trainer, festival director, and recently completed a Masters of Counselling at UQ.

➤ **Zen Zen Zo** has been at the forefront of physical theatre and contemporary performance for 30 years. The company specialises in sitespecific, immersive, physical and visual theatre for local, national and international audiences. They also offer a suite of world-class training programs, which cater to professional performers, teachers, and school students.



## Incorporating Media in Contemporary Theatre

Presented by Alison Kilgour and John Hodder

Delve into the fusion of traditional stagecraft and modern media in contemporary theatre. This masterclass for Senior Drama teachers across all school contexts will explore contemporary theatre conventions and styles, learning to integrate music and film for enhanced storytelling.

Gain practical insights for effective media implementation, through presentation, discussion, and activities, participants will explore methods for utilising music, employing film in performance, and utilising multimedia tools like green screens. Learn strategies for maximizing impact with limited resources. Equip yourself to elevate student performances by navigating the intersection of drama and media.

Bring a device and wear comfortable clothes.

› **Alison Kilgour** has two decades of experience in education, serving the last five as Head of Faculty – The Arts at Nudgee College. Currently contributing to educational standards at QCAA, she directed nine successful musicals, championing opportunities in boys' education and fostering artistic exploration for students, leading to successful arts careers.

› Following a successful career as a Music/Drama/Media Arts Teacher, **John Hodder**, now a Curriculum Specialist at MusicEDU, brings his extensive experience to the international stage. Passionate about the Arts, Media, and Curriculum, he leverages technology in music education, publishing works and hosting webinars with industry professionals, impacting educators globally.





## Enchanted Places and Spaces

Presented by Belinda Gravel

This practical workshop explores a unit of work developed for Year 7 Drama in alignment with Version 9.0 of the Australian Curriculum. Delegates will experience the key learning experiences of the unit, inspired by the GOMA exhibition “Fairytale” navigating the processes to support learning and assessment. With an emphasis on exploring aesthetically charged spaces for learning, the workshop will invite delegates to reflect on ways they may also find a new perspective on teaching for this age group.

➤ **Belinda Gravel** has over 25 years teaching experience and is currently Head of Faculty, Drama at St Hilda’s School Southport. With a passion for curriculum design, teaching and learning she is undertaking an action research project into aesthetic engagement in middle school Drama classrooms supported by St Hilda’s School’s Athena scholarship.



## Rediscover Your Inner Clown

Presented by Clint Bolster from Homunculus Theatre

Embark on a whimsical journey of self-discovery in this engaging workshop, inviting participants to explore their inner clown personas. Tailored for educators, this interactive session resonates with the conference theme of unlocking creativity in teaching.

Delve into various clowning styles, from The Simple Clown to the mischievous High Status. Uncover the intricacies of character development, adding depth to comedic performances. Learn to identify and accentuate comedic “games” within scenes for maximum impact. Enhance improvisational skills and connect with the audience.

Participants will leave with heightened authenticity, vulnerability, and confidence, ready to apply these skills in teaching, through laughter.

➤ **Clint Bolster**, Artistic Director of Homunculus Theatre, boasts a 20-year career in Clowning. He’s part of Cirque Du Soleil’s clown database, featured in Slavas’ Snow Show’s 2022/2023 Australian Tour, and mentors with The Media, Entertainment, and Arts Alliance - while serving as a Board Member for Indel-Ability Arts in Queensland.

## A Visual Theatre Twist

Presented by Helen Stephens from Dead Puppet Society

This workshop will offer a suite of kaleidoscopic visual theatre tools, such as those used in *Peter and the Starcatcher*, designed to instil confidence in your practice and invigorate your classroom with hands-on, accessible exercises.

Leaders in visual theatre performance making, Dead Puppet Society have developed a practical and scaffolded approach to the application of the core skills that allow worlds to be created on the smallest and largest of stages. Delegates may enjoy the option of choosing option 3.2 which offers the opportunity to integrate visual theatre conventions into a unit of work.

➤ **Helen Stephens** is the Head of Youth and Engagement at Dead Puppet Society where she leads the Education program and works as a performer, director, and facilitator of visual theatre and puppetry workshops. In this capacity she has travelled extensively across Australia, the UK and the Torres Strait crafting theatre experiences and productions for young people and communities.



## Setting the Table: Building a Successful Ensemble

Presented by Steve Pirie

So you have a burning desire to pull your students together to make theatrical magic. Maybe the Drama Club needs some TLC. Maybe doing High School Musical \*again\* doesn't spark joy. Building an ensemble for extracurricular Drama is a lot like Zac Efron's new jawline – it's made with care and precision.

In this workshop, Steve Pirie will take you through the steps needed to start your extracurricular theatre program from the ground up, feeling confident and prepared with practical and theoretical support and exercises.

Come with a notepad, pencil and every question you have for an introverted playwright.

➤ **Steve Pirie's** works have been performed in community halls, schools, universities and theatre companies Australia-wide. He was Associate Artist with Queensland Theatre's Education, Youth and Regional Engagement team from 2021-24, delivering the arts to thousands of young people and teachers across Queensland. He now works alongside schools independently as a freelance artist.

## Creating Cinematic Theatre

Presented by Nathan Sibthorpe from Playlab Theatre

Combining the eerie Australian Gothic genre and the magic of screen media, *Horizon* is an engaging and immersive piece of cinematic theatre. Video Designer Nathan Sibthorpe will explore the devising and integration of media design in creative works. Exploring practical applications for teaching cinematic theatre, effective integration of media into live theatre and how to best utilise visual elements to aid narrative storytelling.

Participants will receive a discount code to Playlab Theatres production of *Horizon*, running at the Brisbane Powerhouse from July 31-August 10. As well as a free hardcopy publication upon arrival at the show.

➤ **Nathan Sibthorpe** is a contemporary performance-maker and video designer. He is best known as the director of Counterpilot – the award-winning collective of transmedia performance artists responsible for: *Adrift* (Metro Arts, 2022); *C'est Bon Salon* (Brisbane Festival, 2022); *Avoidable Perils* (Brisbane Festival, 2020); *Truthmachine* (Sydney Festival, Brisbane Festival & others, 2019-22).

## Realism and Australian Gothic Practical Workshop

Presented by Lucas Stibbard

A hands-on workshop with room for discussion about techniques for helping students understand Realism and Australian Gothic conventions. Expect to be moving around and experimenting with exercises as well as spending time sharing findings in the laboratory of ideas that is the Drama Room.

➤ **Lucas Stibbard** is a director, performer, actor, writer, designer, dramaturg and teaching-artist. He has worked for Bell Shakespeare, MTC, QT, La Boite, Backbone, shake & stir, debase and Windmill among others, and toured nationally and internationally with works including *boy girl wall* for which he was nominated for a Helpmann. Lucas has delivered workshops/residencies around Australia as well as working for QUT, Griffith, UniSQ and NIDA.





## Hallow Creek

Presented by Scott Andrews, Stephanie Grigoras, Tianee Kim and Issy Mowen

An eclectic Year 8 class. A remote camp shrouded in mystery. A teacher goes missing under strange circumstances. When the truth is revealed, can the students work together to escape the same fate?

*Hollow Creek* is an ACARA V9 process drama unit where the students are in control of their journey. Each choice made will dramatically alter the course of action as they navigate the experience, honing their devising skills. In this workshop, participants will practically explore key activities from the unit of work, leaving the session with a full and complete unit plan and assessment instrument.

➤ **Scott Andrews** B.Cl (Drama) B.Ed (Secondary) is the HOD Drama at Churchie. A teacher of Drama, English and IB Theatre he has work in various roles for QCAA & is Vice-President Professional Development at Drama Queensland.

➤ **Stephanie Grigoras** BFA (Drama) GradDip (Secondary Education), MPhil (Education) is a teacher of English and Drama at Churchie and has worked in various roles for QCAA.

➤ **Tianee Kim** BFA (Drama) GradDip (Secondary Education) is a teacher of Drama and IB Theatre at Churchie and currently a Confirmer and External Marker for QCAA.

➤ **Issy Mowen** BFA (Drama) and Masters of Teaching (Secondary) spent her early career teaching in regional QLD, before joining Churchie as a Drama and IB Theatre teacher.

## Coding to Move: Linking the basics of coding to movement composition

Presented by Kath Cadd from Queensland Ballet

This workshop is designed for Primary and Junior Secondary Drama/Arts teachers aiming to integrate movement composition activities into their curriculum. Tailored for Year 2-6 students, it aligns with ACARA Dance V9 and connects with Drama V9 elaborations and General Capabilities.

Participants engage in a ballet-inspired warm-up with mathematical cues, interact with dancing robots programmed with visible sequence cards and experiment with creating movement based on pre-programmed instructions.

The workshop, delivered in schools by Queensland Ballet Teaching Artists, caters to all students, including reluctant dancers and those interested in technology and innovation, providing cross-curricular inspiration and skills development.

➤ Queensland Ballet's Education Manager **Kath Cadd** is an experienced Senior Dance and Drama Teacher. Kath has taught in various primary and secondary contexts across Australia and the UK, has worked as Education Consultant for dance companies, served as a QCAA Assessor for Dance and is an Executive Member of Ausdance Educators Queensland. ilk Crate Theatre for Sydney's homeless community. He has successfully adapted Forum Theatre for many companies, including Mind Blank Inc and now works for Constable Care in WA, delivering and teaching Forum Theatre.

## Circus Storytelling

Presented by Robert Kronk from Flipside Circus

Circus is endlessly inventive. Through experimentation and collaboration comes fresh ideas and novel approaches. Flipside Circus empowers young people to tell their unique and diverse stories through circus practice.

In this practical workshop, delegates will dissect narrative structures and examine how circus acts serve as metaphorical representations of key storytelling components. Circus thrives on collaboration, experimentation, and risk-taking. The intersection of circus arts and storytelling offers a rich palette to inspire creativity in students. Empowering them to dissect stories and explore perspectives using the expressive visual mode of circus.

For educators seeking dynamic storytelling approaches and engaging activities for Senior drama students. Covering foundational circus skills and safe-spotting techniques as well as devising and storytelling techniques that empower delegates to bring circus into the classroom.

Wear clothes you are comfortable moving in. Be prepared to work in bare feet or socks.

This masterclass aligns with Unit 1 - Share.

➤ **Robert Kronk** is CEO/Artistic Director of Flipside Circus. He is a co-founder of debase productions and was director of programming and director of operations at Metro Arts until 2008. He is an award-winning playwright and has worked extensively as a director, performer, and producer.





## Improvising and Cognition: How Impro' Drama links to cognitive verbs and divergent thinking

Presented by Alastair Tomkins

This practical workshop will show participants how to teach the fundamentals of improvising to any student age group and also find the links to cognitive verbs in the National Curriculum. Using impro' techniques participants will have an opportunity to experience firsthand how this style of performance aligns with and helps build 21st century skills (aka soft skills) of collaboration, creativity, communication, empathy and critical thinking.

Participants will play some of the games and reflect on other elements during the workshop. Content can be adapted by participants to various age levels and units of work.

➤ An Arts Educator with a passion for improvising, **Alastair Tomkins** is the founder of ImproCOG, an organisation which promotes the benefits of improvising and cognitive processes in students. He has previously presented at DA and DQ conferences. He is currently finishing his Master of Education degree at UTS.

## Consent in the Drama Classroom

Presented by Cindy Ambridge from Consent Coordination

Develop your knowledge of new and emerging industry standard consent and boundary protocols applicable to all Drama contexts (including auditions, rehearsals, classes, and performances). Understand fundamental concepts of consent (specific to performing arts contexts), including identifying and reflecting on existing practices (or lack of) and the influence power dynamics have on communication of student boundaries. Workshop covers usable classroom processes such as how performers can clear boundaries, best communication practices, processes to begin and end scene work (including improvisation), what place holders are along with basics of terminology to assist with choreography.

➤ **Cindy Ambridge from Consent Coordination:**

With bachelor's degrees in Psychology, Education, and Creative Industries, Cindy boasts a 30-year career as a performer, choreographer, and arts educator. She is a Mental Health First Aider, yoga teacher, and holds SAG-AFTRA accredited certifications in Intimacy Coordination/Directing. Cindy aims to bring consent and wellbeing practices to all Arts communities.



## FREQUENTLY ASKED QUESTIONS

### HOW DO I REGISTER?

You can register and pay for the conference two ways.

1. Register Online via the DQ website and Pay by Credit Card
2. Download a Registration Form from the DQ website and Pay by Direct Deposit on Invoice

For both options visit: [www.dramaqueensland.org.au](http://www.dramaqueensland.org.au) and choose: KAEIDOSCOPE 2024: Drama Queensland State Conference.

### KEY DATES

- Registration Opens: FRIDAY 1 MARCH 2024
- Early Bird Rates Close: FRIDAY 12 APRIL 2024
- Registration Closes: MONDAY 10 MAY 2024

### WHAT IS INCLUDED WITH MY REGISTRATION FEE?

- Registration fees include conference program, including keynotes, workshops, performances; conference satchel and materials; trade displays; catering (Friday registration, Saturday morning tea, lunch, and closing drinks)
- Individual and Concession (student/unemployed) rates are for all Drama Queensland Members

### ARE REGIONAL FUNDING GRANTS AVAILABLE?

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

### REGISTRATION FEES – Friday 31 May & Saturday 1 June 2024

MEMBERSHIP	EARLY BIRD	FULL PRICE
INDIVIDUAL	\$ 255	\$ 285
CONCESSION	\$ 145	\$ 170
NON-MEMBER	\$ 305	\$ 340
PRESENTERS	\$100 (flat rate)	

### DO YOU HAVE ANY ACCOMODATION RECOMMENDATIONS?

Accommodation listings close to the venue can found on the DQ website. Please book early as there are some football events on the same weekend.

For more information email: [conference@dramaqueensland.org.au](mailto:conference@dramaqueensland.org.au)

