

# A D E M



**Australian  
Drama  
Education  
Magazine**

**NUMBER NINE**

**2004**

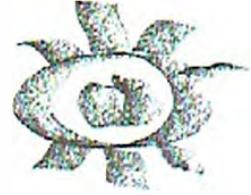
**DRAMA AND INNOVATIVE  
EDUCATION**



**drama australia publications**

drama australia is the national association for drama education in Australia





# A D E M

**Australian  
Drama  
Education  
Magazine**

NUMBER NINE

2004

## **Drama and Innovative Education**



**drama australia publications**  
drama australia is the national association for drama education in Australia



**ADEM**  
**Australian Drama Education Magazine:**  
**Number Nine 2004**  
**Drama and Innovative Education**  
**ADEM is a Drama Australia Publication**



ISSN 1323-8096

Editor: Sandra Gattenhof (Qld)

Design and  
Desktop Publishing: PC Graphic Art Pty Ltd (Qld)  
Printing: Peninsula Colour Graphics

**Drama Australia Executive Officers**

President	Richard Sallis
Treasurer	Graham Cox
Director of Publications	Prue Wales
Director of Communications	Mark Bailey
Director of Projects	Sandra Gattenhof
Director of Research	Robin Pascoe
Director of International Liaison	Kate Donelan
Administrator	Katherine Hoeppe

Drama Australia acknowledges Griffith University's Centre for Applied Theatre Research for hosting the Association's Administration.

**Contact Drama Association Officers**

**for membership information in your state or territory:**

**Australia Capital Territory Association (ACTDA)**

Lorena Param  
Dickson College  
DICKSON ACT 2602  
lorena.param@dicksonc.act.edu.au

**Drama Queensland**

Mitchell Holmes  
PO Box 215  
PADDINGTON QLD 4064  
dalo@dramaqueensland.org.au

**Drama Tasmania**

Julie Porteous  
PO Box 968  
LAUNCESTON TAS 7250  
julie.porteus@utas.edu.au

**Drama Territory**

Bob Scheer  
PO Box 641  
PARAP NT 0804  
rscheer@stjohns.nt.catholic.edu.au

**Drama Victoria**

Patrizia Ferrara  
Drama Victoria  
117 Sturt Street  
Arts House  
SOUTHBANK VIC 3006  
patrizia@netspace.net.au

**Drama West**

Nicole Loke  
Drama West  
PO Box 898  
SUBIACO WA 6008  
nst@lasalle.wa.edu.au

**Educational Drama Association of NSW (EDA NSW)**

Christine Hatton  
PO Box 872  
LEICHHARDT NSW 2040  
chat1248@usyd.edu.au

**South Australian Association for Drama In Education (SAADIE)**

Julie Orchard  
GPO Box 247  
ADELAIDE SA 5001  
julie.orchard@windmill.org.au

**To subscribe to Drama Australia publications**

(NB Annual Membership of Drama Australia is available through local state/territory associations.)  
DRAMA AUSTRALIA ADMINISTRATOR PO BOX 163 BRISBANE ALBERT ST BC  
QLD 4002 AUSTRALIA

Phone : +61 7 3875 5824 Fax : +61 7 3875 6868  
email : admin@dramaaustralia.org.au

**Overseas membership: \$AUD 100**

Order forms for individual backcopies of Drama Australia publications are included at the end of this magazine.  
Or visit the Drama Australia website: <http://www.dramaaustralia.org.au>



# CONTENTS

---

- .....4 **Editorial**  
*Sandra Gattenhof, Qld*
- .....5 **Framing Article**  
**Becoming the Surgeons in the  
“Extreme Makeover” of  
Curriculum Reform**  
*Julie Dunn*
- .....11 **Forging Partnerships and Building  
Communities: Drama at the heart  
of interactive learning partnerships  
between school students and  
students of Medicine and  
Education**  
*Prue Wales, Helen Cahill, Leni Sanci*
- .....17 **Embarrassment is Temporary:  
Role-Modeling, Personal  
Monologues, and Reality Drama  
as Innovative Curriculum**  
*David Young*
- .....21 **XL-D 2003 (Article and images)**  
*Sharon Hogan and Kylie Readman*
- .....27 **Rip Mix Burn**  
*Kylie Readman*
- .....35 **Contact**  
*Josephine Wise*
- .....44 **The Founding of a City-State:  
Developing Citizenship  
Through Drama**  
*Susan Spence-Campbell*
- .....48 **Kite Theatre & Making Connections**  
*Jane Carpenter*
- .....51 **WORDPLAY**  
**Drama, Literacy and Philosophy  
Programme®: A Programme  
to Connect Drama Education  
to Community and Cultural  
Development**  
*Josephine Fantasia*
- .....58 **Going Bush**  
*Jane Daley O’Dea*
- .....63 **ADEM 2004 Call for Units: Drama and  
Community Cultural Development**
- .....64 **ADEM Backcopies Mail Order**
- .....65 **Subscription and Order forms**
- .....67 **IDEA Publications**

## DISCLAIMER

The materials presented in the Australian Drama in Education Magazine (ADEM) are distributed by Drama Australia as an information source only. Whilst all due care has been taken in the provision of information, Drama Australia does not warrant or represent that: any of the information provided is free from errors or omissions; all relevant information has been included in the ADEM. Drama Australia has made every effort to ensure that the information is accurate at the date of publication. However, Drama Australia disclaims all responsibility and all liability (including without limitation, liability in negligence) for all expenses, losses, damages and costs you might incur as a result of the information being inaccurate or incomplete in any way, and for any reason.



# EDITORIAL

*Welcome to the 2004 edition of Australian Drama in Education Magazine (ADEM). Immediately you will notice that this current edition has a slightly difference look. This is a result of the need to change desktop publishers and printers. Many of you will be familiar with the outstanding work of Ellen Appleby, who has worked tirelessly in the production of the past four editions of ADEM. It was with much regret that Ellen and ADEM parted company at the end of 2003. Ellen has this year taken up new work challenges by returning to the classroom as a full-time primary teacher in the Brisbane area. Being a teacher doesn't leave much time for anything else so ADEM had to find another skilled worker. I am pleased to say that on Ellen's recommendation I have engaged the services of Peter and his team at PC Graphic Art. Hence, the revised look.*

---

**A**s usual ADEM, a wholly practical publication, is full of wonderful units of work and activities for drama educators. This year's edition focuses upon the notion of innovation within the dramatic field. A personal highlight for me is the inclusion of XL-D 2003 which many Drama Australia members witnessed at the national conference held in Brisbane in September 2003. Sharon Hogan and Kylie Readman have documented the process of creation so that the model may be used in other states and territories. This is then extended through the inclusion of two classroom units that are included in the award-winning CD-Rom Physical Theatre, Performance and Pre-text that has been developed since the performance occurred by Josephine Wise, Pixel Frames and a team of helpers. Other topics explored include the role of drama in health education, innovative civics education, embedded technology projects and dramatic frames in literacy development. This plethora of ideas would be enough to keep you busy for a year or more. The publication also models a variety of planning frameworks that will be of use to those of you mentoring pre-service teachers and those of you who teach in pre-service teaching courses at University level.

Once again, I would like to thank all the contributors for their passion and willingness to share their work Australia-wide and beyond. Without contributions such as these, the field of teaching drama would not forge into new areas.

Enjoy the ADEM 2004 ride!

Sandra Gattenhof  
Editor



## Becoming the Surgeons in the “Extreme Makeover” of Curriculum Reform

Dr Julie Dunn

**E**xtrême makeovers seem to be everywhere! Just turn on your television and you will see gardens, living rooms, unit blocks and even people being made over. Out with the old, the tired, the outdated, the wrinkled and in with the new, the fresh and the energised. In my house full of teenagers, the most watched of these programs is the one where people are made over by teams of cosmetic surgeons, dentists and fashion gurus. My interest however, lies not with this or any other of these ‘reality’ television shows, but with the extreme makeover of curriculum that is occurring all around me – a process of reform that is changing the ‘face’ of education.

In Queensland, these changes involve not only the what and how of our work, but also the when and who and include:

- the introduction of an additional year in the primary school
- an ‘earning or learning’ policy for school leavers that has major implications for senior years teachers
- a complete makeover of the middle years including a shift to transdisciplinary learning and a drive to ‘unclutter’ the curriculum
- a statewide focus on information communication technologies
- a push to enhance existing teaching approaches via the Productive Pedagogies initiative
- the introduction of outcomes based education – with the last two outcomes based documents (English and Maths) due to arrive in schools shortly
- major changes to assessment and reporting policies and practices
- an ongoing trial of “New Basics” as an alternative to the eight key learning areas
- and finally,
- “Literate Futures” – a project that aims to completely overturn the way teachers view and teach literacy, with a focus on multiliteracies.

With all this reform happening, it is little wonder that teachers are feeling a little like the patients who have undergone the radical surgery of the program mentioned above – bruised, sore, anxious and wondering what it will be like when the process is finished. Will teaching be a better profession? Will students benefit? Will better social and

educational outcomes be achieved? And, for those of us passionate about drama education and its place in the curriculum - how will this reform agenda affect opportunities for students to engage in drama learning?

One way to find out the answers to these questions is to adopt the role of the *‘patient’* in the makeover, submitting to the surgery and waiting anxiously as the bandages are removed and the new ‘face’ of education is revealed to us. The alternative however, is for drama educators to become the *‘surgeons’* in this procedure, actively shaping and moulding the changes so that what emerges is a curriculum agenda that celebrates drama, and education systems that understand and value the richness of learning that is generated by this art form. Fortunately, a number of the ‘innovative’ reform agendas currently in place around the country are aimed at introducing and developing philosophical viewpoints and practices that are already deeply embedded within ‘good’ drama work.

This article will examine two of the ‘makeover’ agendas that fit within this category – the reforms relating to multiliteracies and those associated with Productive Pedagogies

### Productive Pedagogies and Drama Education

Drama’s ability to connect learning areas, to provide a classroom environment where students’ voices are heard and valued, to engage students in exciting learning that is strong in intellectual quality, and to offer all of this within a context where differences are valued and celebrated, is well known by those of us who have been fortunate enough to have been educated within this approach. Unfortunately, this knowledge is not shared by a large percentage of teachers in our schools – both primary and secondary, who remain largely ignorant of the workings of the drama classroom. Recently I was made keenly aware of this when I was asked to present at an assessment conference and my audience was made up almost entirely of secondary science and maths teachers, deputy principals and heads of department from across a range of subject areas. My message was about the development of criteria from outcomes, and the approach I adopted was to take the group through a learning experience as the basis for

the assessment discussions to follow. The learning experience was a drama one and the reaction of the group, surprising for at the conclusion of the practical experience, these experienced educators did not want to talk about assessment – instead they wanted to find out more about the array of teaching strategies they had just been exposed to. They wanted to know how long this way of teaching had been available and why they didn't know about it. Mostly however, they were stunned by the possibilities the drama experience offered in terms of making connections and they were, in many cases surprised to hear that this was the kind of work that took place daily in the drama classrooms at their schools. At the conclusion of the session I reflected on the fact that as a professional group, we drama educators have not been very successful in publicising the innovative nature of our work.

Curriculum reform agendas, especially in relation to pedagogy but also those related to transdisciplinary and connected curriculum seem to be to be a tailor-made means of changing this disappointing situation, with the Productive Pedagogies project being possibly the most important of these. This initiative, now being discussed internationally, offers drama educators an important means of taking centre stage and drawing attention to the skilful and challenging pedagogies we already engage in. This is our chance to "show off" – to open up our classrooms to colleagues and parents, to share our philosophies and to be recognised as *the* productive pedagogues.

Productive Pedagogies is a framework for teachers to critically reflect on their teaching practices and offers a language for educators to use as they describe their work. Grouped into four main dimensions (intellectual quality, recognition and valuing of difference, connectedness and supportive classroom environment), twenty elements for successful teaching are identified. The pedagogies included within the project were derived from work created by Newmann and Associates (1996) in the area of authentic pedagogy, coupled with an extensive literature review. These pedagogies were investigated in schools across the state as part of the Queensland School Reform Longitudinal Study (2001).

There have been some concerns expressed about these selected pedagogies however, with Bowden (2001) suggesting that by omitting the aesthetic pedagogies, the designers of this reform agenda failed to acknowledge the significance of the teaching practices embedded not only within drama, but across the arts. O'Toole (2002, p.41) also makes critical comments in relation to this work, suggesting that the examples provided in the teacher's manual for the project show "a gap between rhetoric and reality" – based in part on the fact that not one of the exemplars contains any drama. Others point to the fact that the findings of the study were limited in their value due to the fact that arts classrooms were not included in the school-based research. In spite of

these shortcomings however, almost all of the pedagogies that have been included are ones that drama educators tend to use on a daily basis and in fact are closely aligned with our generally equitable, active and student-centred approaches.

The first dimension of Productive Pedagogies is "*Intellectual Quality*", with its elements being *higher order thinking, deep knowledge, deep understanding, substantive conversation, knowledge as problematic and metalanguage*. Of course, deep knowledge and deep understanding are outcomes that presumably all teachers strive for and in some ways are strange inclusions in a list of pedagogies. They are however outcomes which teachers often fail to achieve in teaching that is shallow or focused on content recall. By working in and through drama however, our students are provided with the chance to deeply engage with the given context and this engagement regularly leads to deep understanding.

Higher order thinking, another of the elements of this dimension, is described (Education Queensland, 2002, p.1) as involving:

*The transformation of information and ideas...occurring when they (students) combine facts and ideas and synthesise, generalise, explain, hypothesise or arrive at some conclusion or interpretation.*

As I think back upon some of the successful drama teaching experiences of my career, I believe that the most exciting of these were ones where students were called upon to use these processes. This has been particularly the case where I have used analogies as the vehicle for understanding complex social or cultural issues. Here the higher order thinking is especially apparent when students draw the analogy for themselves – arriving at conclusions about the relationship between the issue as presented within the dramatic world and their understanding of it in the actual one.

Another overarching category within the Productive Pedagogies is that of *connectedness*, with this dimension including the elements of *knowledge integration, background knowledge, connectedness to the world and problem-based curriculum*. Interestingly, these elements are also consistent with some of the main underpinning philosophies of the middle years of schooling initiatives, with both reforms aiming for greater engagement of students. This engagement comes by making connections both across the areas of learning and between students and their lived experiences, with problem solving (both real and hypothetical) being one way of achieving this.

Process drama in particular provides a vehicle for learning that is connected and relevant, with students regularly being placed in fictional situations where a problem is set and needs a negotiated solution. This problem, within the early years context, may be an invasion of two

headed insects or a lighthouse that has an inexperienced and inept keeper. In the middle years classroom the problem may be more closely connected to the real world and might involve 'the stolen generation' or people from war torn lands. In any of these dramatic worlds, drama can be used not only to provide opportunities for students to engage in problem-based learning, but finding the solutions will require skills across a range of disciplines and will draw on background knowledge. By exploring these problems dramatically, students will connect to the world around them in a more reflective and fully engaged manner than is possible through other means.

Other forms of drama, such as playmaking, collage drama and documentary drama offer opportunities for teachers to operate within the dimension of 'recognition and valuing of difference'. Here the pedagogies include cultural knowledge, inclusivity, narrative, group identity, and active citizenship (a pedagogy that will also be discussed within the multiliteracies section below). In each of these forms, students transform their understanding of a given issue by creating a performance text for others to share and respond to. In some cases, these understandings have been drawn from interviews that involve the day-to-day narratives of our lived experiences. In forum theatre as well, participants share narratives of oppression that eventually become the basis of work aimed at empowerment and understanding and this active involvement in a change process is active citizenship at work.

Julie Martello (2002, p.55) offers another perspective on the contribution of drama to this dimension of Productive Pedagogies when she suggests:

Role work is intrinsically connected to narrative structure as some part of a narrative is enacted in every episode of role-taking. Enacting roles is a means by which students explore the multiple perspectives of people from different social and cultural contexts. It promotes inclusivity of all class members because students can not only choose both the type of role that suits them and their level of engagement with the role, but as a group can explore themes such as difference and inclusivity through drama.

The final dimension of Productive Pedagogies is that of Supportive Classroom Environment, with its elements being student direction, social support, academic engagement, explicit performance criteria and self-regulation. Interestingly, this dimension was found by researchers to be the one that Queensland teachers were strongest in – a pleasing outcome given the importance of social support for learning. Again, drama, which necessitates by its very nature group work, self-discipline and collaboration, is well placed to provide models of some of these elements in action. This modelling is only possible however if we are willing to open up our classrooms for others to visit,

and the experience is only useful if it is followed up with reflections and discussions that challenge both our colleagues and ourselves.

It is of course important to remember that, if we are going to place ourselves in the role of 'surgeons' in the reform of pedagogy, even the most skilful operators need to be reflective and constantly develop their skills and understandings. By positioning ourselves as leaders in this area we also need to ensure that our practice matches our rhetoric.

## Multiliteracies and Drama Education

For many educators, the term multiliteracies simply means developing in students an ability to read and engage with a range of text types, in particular, multimediated ones. This however is a very narrow view of the term and one that reduces the role that drama can play in this curriculum reform agenda. Anstey (2002, p.14), author of *Literate Futures: Reading*, defines the term in this way:

Multiliteracies are not just about new technology and hybrid texts, they also require the ability to engage in social responsibilities and interactions associated with these texts in a linguistically and culturally diverse society. Multiliteracies require students to be active participants in social change, to be designers of social futures.

A multiliterate student therefore, is one who understands and can use not only the literacies of a range of texts and technologies, but also those of social responsibility, active citizenship and a socially, culturally, and linguistically diverse world – texts that drama education is so well equipped to develop and explore. Indeed, one of our primary purposes in drama is to make meaning, often of complex social issues and agendas, challenging the 'taken-for-granted beliefs about what counts as knowledge' (Pitt, 1995). Drama strategies provide our students with the opportunity to 'read' the biases and inherent values of texts, whilst also actively engaging them in the production of new texts that may be written, but more often in drama are spoken, kinaesthetic and visual.

Our notion of the word text has shifted substantially in the past few years, with most definitions relating to the idea that a text is 'something that is read'. The NATE (2004) for example, suggest that a text 'is made by weaving together a combination of signs and symbols in designs intended to make meaning', whilst the Anstey (2002, pp. 16-21) suggests that a text has seven characteristics, including the idea that texts 'are actively constructed' and that 'meanings are actively construed'. Another significant criterion is the one that suggests that texts are 'constructed from a variety of semiotic systems'.

By adopting this broader definition of texts, drama educators should be able to 'mainstream' themselves more fully in the literacy agenda. In particular, as schools develop their literacy strategies, those

of us passionate about drama need to be share with colleagues an understanding of this art form's ability to engage students in the dynamic process of reading and producing texts – with the forming and presenting organisers offering opportunities for text production and the responding mode chances for the reading of texts. Indeed, even the simplest freeze frame generates a visual text for others to 'read', and unlike the visual images created using visual arts techniques or multi-mediated ones, drama texts are highly flexible and easily reshaped to create new meanings. The slightest adjustment to these visual texts - achieved by the turning of a back, a small change in facial expression, or even a shift in levels, can provide opportunities for a significantly different reading of the text. When language and movement are added, the text becomes multi-modal and offers even richer alternatives in terms of analysis.

The role of text analyst is one of four reading practices which Luke and Freebody (1997) see as being necessary for the development of literacy, with the other three being code breaker, meaning maker and text user. Each of these roles work together within a social/critical approach, with the underpinning philosophy of this approach being that literacy is a social practice and that all texts are capable of multiple interpretations based on the social contexts of the reader and the text itself. The text analyst role of the reader aims to shift the power in any literacy act from the producer to the reader through questions as:

- What view of the world is being constructed?
  - Who stands to benefit from the way this text has been created?
  - Who is disadvantaged by the way the topic is presented? and,
  - How does the text want me to feel, think, act?
- (Why Wait?, 2000, p. 5)

For our colleagues who do not work in kinaesthetic and oral modes, analysis of texts and the subsequent development of critical literacy skills can offer a number of challenges, with students sometimes switching off to the process. In these classrooms, the relationship between reader and producer is a distant one making the role of text analyst seem irrelevant. However, as Jo O'Mara (2003, p.24) so clearly demonstrated in a recent NJ article, learning to use the text analyst role through drama can be an exciting and highly interactive process. For her, performance texts, including those created within the process genre, provide participants with an opportunity to "attend to what is included/excluded and examine how dramatic texts can be crafted to the interests and ideologies of the creators."

However, as we have seen, there is much more to multiliteracies than simply deconstructing texts – even if these are the dynamic texts of drama. Central to this exciting reform initiative is the notion of transformation – with students developing literacies of active citizenship and social responsibility. This means that it is not good enough for students to be able to read the social context of a text and understand how they are being positioned by it; they must also develop an ability to "redesign social futures" (Anstey, 2002, p.36).

This of course doesn't mean that students must become crusaders for social responsibility every time they read a text, but it does mean that they need to be provided with opportunities to be active participants in social change – and here lies the most exciting possibilities for drama in a multiliterate world, for developing a change of understanding through the production of texts is what we are all about. Volumes have been written about the power of drama as a tool for social change, and around the globe we see projects that are harnessing this power. As Chris Pye (2003, p.8) points out, "television, film and the internet can reach millions of people at a time, influencing community values and shaping popular culture...but live theatre offers a medium, unlike more technological media, to which people can answer back, directly and immediately". He also goes on to suggest that our students must be shown how to use the tools of drama as a means of re-shaping our communities.

Each and every drama syllabus around the country includes options for teachers to explore drama as a means of educating, promoting, challenging or empowering – and the elements and conventions of drama are the tools to achieve this. This forgotten and often misunderstood aspect of multiliteracies offers us an important role in the curriculum reform agenda – one that we must not let slip. Our colleagues in the art forms of media and visual literacy are already making a strong stand as offering the pedagogies capable of developing the literacies of active citizenship and social responsibility and we need to be standing beside them – partners in creating a new "face" for learning in our schools.

## References

- Anstey, M. (2002) *Literate Futures: Reading*. State of Queensland (Department of Education), Brisbane.
- Bowden, S. (2002) KLA's or New Basics – which way for the arts? Unpublished Masters of Education material, University of Queensland.
- Ludwig, J., Luke, A., Lingard, R. (2001) 'Redefining School Reform', *The Queensland School Longitudinal Study*, Brisbane: Education Queensland.
- Luke, A. & Freebody, P. (1997) 'Shaping the social practices of reading' in Muspratt, S., Luke, A., & Freebody, P. (eds) *Constructing Critical Literacies: Teaching and Learning Textual Practice*. Sydney: Allen and Unwin pp.185-225
- Martello, J. (2002) 'Four Literary Practices roled into One: Drama and Early Childhood Literacies', *Drama and Learning*, Melbourne Studies in Education, Vol. 43, No.2. pp.53-63.
- National Association for the Teaching of English (NATE) Position Paper, available from website, viewed 13 March, 2004.
- Newmann, F. & Associates (1996) *Authentic Achievement: Restructuring Schools for Intellectual Quality*, San Francisco: Jossey-Bass.
- O'Mara, J. (2003) 'Repositioning Drama to Centre Stage: Drama, English, Text and Literacy'. *NJ (Drama Australia Journal)* Vol. 27, No. 3, pp.17-26
- O'Toole, J. (2002) 'Drama: the Productive Pedagogy', *Drama and Learning*, Melbourne Studies in Education, Vol. 43, No.2. pp39-52
- Pye, C. (2003) 'Throwing out the Heavy Oak Desk: Formal Education meets Community Cultural Development'. *ADEM (Australian Drama Education Magazine)*, Number 8, pp 5-9
- Queensland Department of Education (2002) *Productive Pedagogies Manual*. State of Queensland (Department of Education) Brisbane.
- Queensland Department of Education (2000) *Why Wait? A Way into Teaching Critical Literacies in the Early Years*. The State of Queensland (Department of Education) Brisbane.



### Julie Dunn

Julie Dunn is a lecturer in drama at Griffith University. Prior to this Julie was directly involved in implementation of the Queensland Years 1-10 Arts Syllabus, spending two years as a project officer for Education Queensland. Her drama education text, "Pretending to Learn" (co-authored with Professor John O'Toole), recently won an Australian Excellence in Educational Publishing Award in the category "Best Primary Teacher Reference Book". Her doctorate explored the dramatic play of pre-adolescent girls.

# drama

teaching  
qualifications



QUT's postgraduate drama teaching courses can cater for your specific needs.

Whether you are an experienced drama teacher wanting to renew and refresh your practice or new to drama and want to develop your interests, these flexible programs can cater for your specific needs:

- Graduate Certificate in Creative Industries (Drama Teaching)
- Graduate Diploma in Creative Industries (Drama Teaching)
- Master of Creative Industries (Drama Teaching)

Tailor your course by selecting subjects that develop your skills in drama or that deal with the complexities of teaching drama as part of the new 1-10 arts key learning area and senior drama syllabus.

## Flexible Degree Options

Gain a four-subject graduate certificate and then upgrade with further study to a graduate diploma, and then on to a masters. Or, you can select to study a masters and if your circumstances change, exit with a graduate certificate or diploma.

*'The course is extremely relevant to my new teaching area of Junior and Senior Drama. Subjects have enabled me to confidently plan and teach junior drama using the new arts syllabus. I have not only extended my knowledge of drama, but have also networked with other teachers and have had loads of fun along the way.'*

Katerina Georgakis, current student.

## July Entry.

Apply now to commence study in July. Applications close 4 June 2004. For a course prospectus phone (07) 3864 5998 or email [creativeindustries@qut.com](mailto:creativeindustries@qut.com)

a university for the **real world**<sup>®</sup>



Queensland University of Technology Victoria Park Road Kelvin Grove Qld 4059 [qut.com](http://qut.com)



Prue Wales, Helen Cahill and Leni Sancı, Victoria

In this article we describe an innovative learning partnership we have developed in which high school students, participating in a specifically designed 'Community Drama' elective, work collaboratively with classes of pre-service teachers and medical students from the Faculties of Medicine and Education at the University of Melbourne in shared drama workshops. We outline the goals and structure of our partnership and the context in which it emerged. We also provide descriptions of the 'Community Drama' elective at Princes Hill Secondary College, the Adolescent Health workshops for 5th year Medical students and the Education workshops for the *Diploma of Education* and *Bachelor of Education* students. We conclude this article with a summary of early evaluation from data collected as part of Helen's PhD study of this project and possible ideas for future directions.

## Forging a partnership

Our partnership was created through an interweaving of the work of three leaders, each working in a different sector:

Helen Cahill, Youth Research Centre, University of Melbourne, who in the late 1980's began using 'role-play technology' with young actors to research health and social issues and to involve young people in educating adults through a form of enhanced forum theatre (Cahill 2000, 2003).

Prue Wales, Princes Hill Secondary College, who has over a number of years used her drama program to involve students in creating theatre pieces with and for different community groups. Prue and Helen have worked together over the last six years, leading student participation in the training of health and education professionals; and

Dr Lena Sancı, a GP and lecturer at Melbourne University Medical faculty who incorporated in her PhD study Helen's role-play training workshops and the use of young actors to train experienced GP's to communicate effectively with adolescents. Lena also is responsible for coordinating the training in adolescent health for the fifth year medical students at University of Melbourne.

Over last four years, Lena, Helen and Prue have worked together on a number of projects in which role-play techniques have been used to research health issues, to develop training videos and to conduct training workshops for health and education professionals. The endeavours have been very successful and in 2002 culminated in the provision of a national training program for the medical educators employed by the Royal Australian College of General Practitioners.

From a school perspective this work was very exciting as the drama students found themselves advising doctors on how to address young people, how to question them and how to treat them. The doctors listened to them; they wanted to hear what the young people had to say. The students became teachers and coaches, and they loved it. They felt powerful and useful. And they were learning. They began to understand how doctors struggle to say the right thing. They learned how to recognise signs of at risk behaviour and how to go about seeking help. They learned to empathise with patients, doctors and teachers. As drama students they relished finding an authentic voice for characters they created and the challenge of maintaining focus in rigorous performance contexts. They learned to think deeply in role and to locate on behalf of their characters those things that can often remain unsaid. They learned to support their fellow actors and to work as equals with adults.

From the perspective of the doctors, the work was invigorating. It had an edge of reality, immediacy and honesty. It was both rigorous and protected – with a laboratory atmosphere giving them permission to experiment with the art of communication. They found that learning *with* and *from* young people in this creative and collaborative way was quite unlike approaching youth health issues from a theoretical perspective. Further it made both an immediate and a lasting difference to their real practice. Lena's research (Sancı et al 2000, 2002) distinguished that the shift in skills and capacities in those doctors who undertook these training processes was significant and lasting.

## Grounding the partnership in curriculum

Success breeds its own problems. Increasing demand to work on research, development and training projects in both health and education sectors meant increasing demand on a relationship of goodwill with the school. Students were engaged in this important work on top of their usual classes, as was Prue.

Equally, success breeds the boldness to venture further. Helen had an idea. Rather than be viewed as an extra-curricular activity, this education process should be made available on an ongoing basis and embedded inside curriculum for drama students, and students of medicine and education. Wouldn't that be something!

Helen approached the Deans and Heads of Departments in Education and Medicine at Melbourne University. They were attracted by the notion of partnership as well as the innovative pedagogy. Prue put the idea to her Principal who was very supportive and directed her to submit a proposal to the school curriculum committee. A showcase

workshop in late 2002 drew support from a range of Education, Arts and Medical educators at the University and was heralded by the Dean of Education. The project was launched and 2003 saw the partnership take place *inside curriculum* at tertiary and secondary levels.

### Partnership structures

The partnership was founded upon the assumption that each of the partners had something to contribute and something to gain. Contributions to the partnership were initially to be in kind, donated or through staff allocation. (It is hoped that in the future funding will be found to support the initiation, management and evaluation of the partnership, development of staff team training, curriculum development and evaluation, however this stance of mutual gain enabled an immediate start.)

### Developing a new drama elective

Prue and Helen developed a course description and outline for a new subject entitled 'Community Drama' (see below) at her school. The school was very positive about the leadership opportunities the students would encounter in the course and about the prospect of students contributing to the community. The subject was placed in the Year 9/10 Elective program. Due to the extensive exploration of health and social issues that was to occur in this class, the Curriculum committee approved the subject to carry an additional health credit so that students could count it as both an Arts elective and a Health and Personal Development elective. This was an acknowledgement by the school that the work conducted within the class would straddle two Key Learning Areas. In an era in which many assume that arts work is undervalued - this subject was to carry a double credit.

### Course outline

In this course students will work in a range of community projects using theatre for social change and enhancement of professional skills. They will work in partnership with the faculties of Medicine and Education at The University of Melbourne using drama techniques to train professionals in effective communication with adolescents. In the course of this study students will explore a range of social and cultural issues impacting on wellbeing. Students will also devise their own pieces of theatre for a particular community audience.

Students will:

- Explore a range of political, social and cultural issues through improvisation and scripted drama
- Develop skills in a range of naturalistic and non-naturalistic theatrical styles and their associated conventions
- Prepare a performance repertoire for a range of audiences presenting their work in forums devised for the specific purposes including training and community building
- Extend skills in leadership and communication through involvement in training forums for doctors, teachers and other audiences
- Investigate the use of theatre for social change in past and present contexts

- Develop skills in stagecraft and production values
- Work in partnership with tertiary students and professionals in medicine and education to provide role-based training on current social issues impacting on the well being of young people

### Partnership activity

In the first year of the partnership, the students in the 'Community Drama' used role-play and discussion of fictional scenarios to explore the social and emotional issues which affect the learning and wellbeing of young people. A range of anti-naturalistic techniques were used to assist the students to identify the pressures and concerns affecting young people and to develop, examine and rehearse problem-solving and help-seeking behaviours.

Having undergone this process under the leadership of Prue and Helen within their own class, the class of 25 drama students participated in role-play workshops variously with four classes of 25 fifth Year Medical students, and on three occasions with one class of 30 students in the Diploma of Education subject 'Education, Policy, Schools and Society (EPSS)' taught by Helen. The medical workshops took place at the school, giving the tertiary students a chance to re-acquaint with the world of school which is such a large part of the lives of adolescents. The Education workshops took place at the University, giving the teenagers a chance to encounter the tertiary institution.

When in workshops with the Medical students, the focus was on exploring the challenge of how to communicate effectively with young people. The Medical students practised a questioning technique designed to help them screen for risk behaviours in the arenas of substances, sexuality and self-harm. The school students played case characters and coaches, giving feedback and participating in role-rotations akin to those used in forum theatre. A doctor (medical tutor) from the university co-facilitated the workshops with Helen and Prue to provide grounding of the principles in a medical context and to speak to specific medical issues that came up.

The Education students focused on how adverse life events or social situations could negatively impact on learning and how schools can develop appropriate policies and practices to support young people dealing with problems such as poverty, bullying, racism or peer risk-taking. Provocation scenarios worked to provide a pre-text around which to explore these issues. The school students improvised with the Education students to interrogate these scenarios.

### About the medical curriculum

The fifth year Medical students study a unit on Adolescent Health that is delivered to them through the Department of Paediatrics. A key learning in adolescent health is the need to take an holistic approach, as one health, medical or social issue may impact on a young person's life in many ways. Also important is the knowledge that young people are relatively free of disease and are most likely to need medical help in relation to issues such as sexuality, substance use and mental

and social health. To be effective the doctor must be able to offer confidentiality and a listening that is free of judgement, condescension or moralising advice. The doctor needs to assist adolescents to talk about sensitive issues and to learn how to question in such a way as to support the telling of their story. Role-based techniques in which the school students play patients with a particular case history were designed to give the medical students a chance to practice these skills. Feedback is given in-role as the 'hidden thoughts' of the patient and out-of-role by the actor and facilitator. Coaching and role-rotation gives the medical students a chance to re-play and reframe their efforts at engaging their young 'patient'.

### **About the education curriculum**

The Education students, in the main completing a Diploma of Education, study a core subject entitled *Education Policy, Schools and Society*. This is a subject that sprang from the traditions of education sociology. The drama workshops are used in this subject to conduct a co-exploration with the school students of how social issues such as racism, bullying, alienation and substance use can impact on school climate and student learning. Scenarios are used as a pre-text to the exploration conducted in each of the three shared workshops.

### **About the school 'Community Drama' elective**

At the school, Prue and Helen prepared the class to work with both the education and the medical students. Characters with particular case stories were created for the medical course, and the students learned a range of anti-naturalistic techniques to assist in the coaching and enquiry process.

To prepare them for work with the students of education, the class was led through their own examination of social issues. Process drama exercise and forum theatre techniques generated enquiry and developed the community within the classroom.

As well as working with the university students, the community drama class built their own theatre pieces for or with a particular community. In one such project, parents, teachers and ex-students were invited to work with the class to devise a performance based around the theme of secrets; those kept and those told. Fifteen people from the wider school community worked with the class students at various times across a school term. The members of the ensemble created a range of scenarios linked together through music, narration and monologues. Working in this way allowed the students to work with every other member of the class avoiding the formation of cliques. The production was a great success. The group had bonded not only with their classmates but also with young adults (ex-students) and some parents and teachers. More importantly the students had created an amazing piece of theatre with strong social statements about the pressure to keep secrets – particularly from parents. Some of the parents who came to watch the show couldn't believe their children were capable of writing such a perceptive view of the world.

### **Growth**

The partnership has had its share of teething problems. At times it has been difficult for Prue to maintain continuity in working with her class on specific performance projects in between preparing students with Helen for the workshops conducted with the external community. Also challenging has been the fact that as yet no funding has been available to support generation, management or evaluation of the project. Significant time has been donated, and at this stage it is chiefly a bank of goodwill that feeds the partnership. Helen is researching the project as part of her PhD study into Role and Learning and this is providing a structure for the evaluation.

### **Outcomes**

Helen has collected a range of survey and interview data from participants in the partnership. All groups rated the process as highly valuable. The Education students gain a greater optimism about the capacity of young people and a heightened sense of purpose around their own role as educators as well as a greater awareness of how class, gender, race and culture can impact on student learning and behaviour. The Medical students show heightened skills in communicating with adolescents about sensitive issues and report enthusiasm from being able to put into practice what is taught in lectures. The school students report a sense of their own value and power, relish the challenge of working with a range of (some times difficult) adults and the opportunity to explore with and think through the social and ethical issues that the tertiary students are asked to focus on.

### **What do the school students value?**

The students saw this as a valuable learning experience that brought them opportunities not ordinarily available to them. Their responses can be grouped around the three key domains of purpose and contribution, skills and experience, and awareness and understanding. Strongest amongst these was the value students put on having a meaningful and important role.

The students described their sense of purpose and contribution in terms of:

- being useful,
- being listened to,
- feeling important, and
- being serious about something.

They valued the skills and experience they were gaining and identified them as:

- improved communication skills,
- developing confidence through working with strangers and adults,
- developing acting skills and focus when replaying a character many times,
- going to the university for classes, and
- developing more life skills like how to do the conversation in real life,

They perceived that their awareness and understanding was enhanced, particularly in relation to:

- thinking on the spot in improvisations with the Education students,
- understanding the perspective of the adults, and
- getting more thoughtful and aware of how some issues affect young people.

### **What do the Education students value?**

In interviews, the Education students spoke at length about the opportunity the workshops provided to engage in 'honest dialogue' as 'equals' playing on a shared and common ground. This was a useful, motivating and uplifting experience for the Education students. They valued the exploration of social and policy issues as resonant in a given moment or circumstance and they valued their access to the school students' perspectives on how such issues impact on student behaviour and learning.

Data collected in surveys with EPSS students includes the following characteristic comments:

- extremely useful getting students' insights into how various issues impact them
- hearing the honesty of the students is 'gold' for us
- role-play is a fantastic way to get to the heart of the issue
- having school students in the classroom is an excellent innovation
- there was profound learning in this subject mostly thanks to the innovative approach to teaching and the inclusion of the students
- this is the only class which examines the interactions between teacher and student by actually getting teachers and students to work together towards common goals.
- The techniques are an inspiration
- such an integral part of any education course as it deals with people
- Drama role-play was excellent and took theory into the realm of the practical reality of classroom teaching

The experience of having school students positioned as teachers, co-investigators and co-players was described as quite distinct from other learning opportunities. The process made possible a relationship and a dialogue of a different character to that possible on teaching rounds where the real life roles of 'teacher' and 'student' limited the conversations that were possible.

Other data collected in the surveys indicated that the most valued outcomes of the process can be summarized as:

- enhanced awareness of the impact of social and policy issues on the wellbeing and learning of young people,
- an enhanced sense of purpose or aspiration about contributing to education of young people,
- a sense of optimism and faith in the capacity of young people,

- enhanced empathy with young people and awareness of cultural perspectives, and
- a greater capacity to communicate effectively with young people.

### **What do the Medical Students value?**

The Medical students, like the Education students, gave the highest rating to the outcomes that were specific curriculum foci in their workshop(s). These were learning the importance of making clear confidentiality statements and enhancing their skills in conducting psychosocial screenings with adolescent patients.

### **What supported this learning?**

The learning activities that were most highly valued by both the Education and the Medical students were those that involved active participation with the school students' role-playing, watching others in role and listening to the feedback of the school students.

### **What the leaders have gained**

The students have not been the only ones to gain from this partnership. Earlier in this article we expressed our intention that each member of the partnership gain from participation in the project. These benefits have been both personal and professional. For Prue, whose research interests lie in the positioning of drama teachers within their communities. It has been the joy of working with others and locating herself within communities rather than working in isolation; it has been observing her students' confidence flourish; and their enthusiasm to participate in others' learning. For Helen it has been the opportunity to expand the use of drama as a tool to make a positive difference in people's lives, and the challenge of pioneering new directions in an education which works across boundaries within and beyond the university. For Lena it has been an opportunity to see how education for doctors can be made more relevant to real life, and to be at the cutting edge of techniques and partnerships involving education professionals outside medicine. Lena has valued sharing her commitment to high quality relationships and an holistic approach as part of effective health care for adolescents.

### **The future**

This venture is growing fast on many fronts, due both to external demand and to the internal energy provoked by excitement and relevance associated with the work. This after all is a theatre that generates a sense of purpose. In 2004, Prue and the Community Drama class will work with the local Retirement Village and develop a piece of Reminiscence theatre. There are plans to expand the partnership to include work with the local primary schools and the possibility of working with the local police and a community environmental group. This will be in addition to continuing work with the Faculties of Medicine and Education. Helen will continue to use the methodologies within her research and training work on a range of youth, health and education projects around the country, and Lena, taking up a Senior

lectureship in General Practice, will expand the arenas in which she leads this work and will help to generate an evaluation framework in order to publish evidence of the program's effectiveness in the medical education literature for others to learn about. 2004 will also see the recruitment and embracement of new schools into the partnership. This will be necessary to service the demand from the University. Plans also include a training program to be designed to induct new players and leaders into the work that will hopefully ensure the work can continue when the current dreamers are long gone!

## References

- Cahill, H. (1997) "Teenagers and alcohol: In preparation for a forum theatre presentation at a parenting evening on teenagers and alcohol", *MASK*. Winter/Spring. pp. 31-40.
- Cahill, H. (2003) "Using Role-play techniques to Enhance Engagement in the Health Class – issues and strategies", *Health Education Australia Journal*, Vol.3, No. 2, pp.17-23.
- Sanci, L.A, Coffey, C.M.M, Veit, F.C.M, Carr-Gregg, M, Patton, G.C., Day, N, Bowes,G. (2000) "Evaluation of the effectiveness of an educational intervention for general practitioners in adolescent health care: randomized controlled trial", *British Medical Journal*, Vol. 320, pp.224-229.
- Sanci, L.A, Day, N, Coffey, C.M.M, Patton, G.C., Bowes, G. (2002) "Simulations in evaluation of training: a medical example using standardised patients", *Evaluation and Program Planning*, Vol. 25, pp.35-46.
- Sanci LA. (2000) Adolescent Health Care: Design and Evaluation of an Educational Intervention for General Practitioners. PhD Thesis, Ballieu Library, University of Melbourne.

## Biography - Helen Cahill



Prue Wales teaches at an inner city state school in Melbourne. She is currently Director of Publications for Drama Australia and a PhD student in the Department of Language, Literacy and Arts Education at the University of Melbourne.

## Biography - Prue Wales



Helen Cahill is Deputy-director of Youth Research Centre, University of Melbourne. She works in education, arts and health research, and as consultant specialising in group facilitation and the use of drama techniques in training. Helen's special interests include the transfer of research and theory to education practice, school change and the delivery of teaching strategies. Has completed a her Masters in Education with a study titled "Enhancing Resilience through Drama".

## Biography - Leni Sancil



Lena Sancil is a general practitioner who has sub-specialised in adolescent health. Her PhD was in designing and evaluating an educational intervention for GPs in adolescent health care principles. For the last ten years, she has worked on research to improve the health and wellbeing of young people through primary care based at The Centre for Adolescent Health, Royal Children's Hospital Melbourne and now is continuing this line of research and teaching at The Department of General Practice University of Melbourne.

# NATIONAL Conference Oct 2004

## The heART of the NATION Canberra - October 1-3

Drama Australia National Conference in ACT in 2004 will explore the following 4 strands

- 1) Diversity of cultural art forms
  - indigenous and multicultural issues in theatre.
- 2) Validating the Art form
  - assessing
  - selling
  - community links
  - -moderating
- 3) Celebrating tradition and Innovation in Dramatic Art form
- 4) Teaching the Art form

These 4 strands will comprise heART of the Nation. They cause the HEART to beat which allows the 4 strands to function.

The 2004 heART of the Nation will look at celebrating and teaching tradition and diversity.

Continue to check the Drama Australia website for more information: [www.dramaaustralia.org.au](http://www.dramaaustralia.org.au)



David L. Young, British Columbia, Canada



Informal, unselfconscious, verbal, familiar, active, profane, authentic: drama class is made for today's kid. (Ken Dryden, *In School: Our Kids, Our Teachers, Our Classrooms*, 1995, p.196)

For students, the process of self-discovery - discovering the uses of the imagination and of their other personal resources - can be slow and painful. It requires great commitment and

concentration; the help and understanding of a sensitive teacher; and above all, sympathy from fellow students,... (David Kemp, *A Different Drummer: An Ideas Book for drama*, 1990)

The class begins with the opening cords of AC/DC's "Back in Black" - I grab a microphone, sunglasses, a funny wig, and start strumming my air-guitar like Angus Young. I start acting like a rock star. The incongruity, of course, is underneath this 'costume' is my other costume - the one that has me playing the role of the 'respectable and reserved adult teacher' - but for now... I am bounding around the floor pretending to play a guitar and sing hardcore rock and roll. My drama eight students are smiling, laughing, in shock, amazed, and possibly wondering what kind of class that they have got themselves into - but most importantly I am modeling an important way of being.

I want to be a role model for my students. I want my students to realize that they can laugh at themselves. They can laugh at me. We can all laugh at each other. And our laughter is healthy. By being able to laugh at ourselves we gain not only a sense of humility and a sense of irony, but a sense of self-respect and self-esteem, especially for teenagers, who are constantly obsessed with comparing themselves to others.

"EMBARRASSMENT IS TEMPORARY" - is the motto that I coined during my first year of teaching drama. I even developed and sold t-shirts with this saying emblazoned on the front, and had every kid in the drama program sign their names on the back. Each signature is kind of like a tacit agreement or contract between that student, the entire drama class, and me - that we will aspire to work within this ethos between us all - to laugh and support one another in ways that invite risk-taking into our community of learners - giving us all the freedom to explore in the safety and knowledge that we all will act as the support network for each other and that - embarrassment is, after all, ONLY temporary.

Embarrassment is a tough and frustrating emotion and for young people it usually exists in a hyper-real world, where they are constantly feeling judged, frustrated, lacking autonomy, and in need of supportive and safe opportunities to reconcile their sense of who they are and how they belong (Young, 2000). I want my students to feel comfortable laughing at themselves, laughing at others, feeling empathy or sympathy when they encounter problems. Once we have already established a strong bond of trust through our communal laughter, the students also begin to feel comfortable sharing difficulties with one another, as well as poignant moments of personal truth

Part of what we do as teachers is modeling. As a drama teacher, what I want to model most for my students is my humanity - in its entirety - with all the successes, joys, wishes, and desires equally juxtaposed with the problems, weaknesses, and imperfections that we all possess. As drama teachers we must always be cognizant that we are first and foremost instructors of human communication. We are tour guides, leading, nurturing, facilitating, and enabling our students through a never-ending journey of learning - helping our students to explore and understand their own creative, sensitive, and human responses daily in our drama classrooms.

In my acting eleven and acting twelve classes (16 to 18 years of age), I get these students to work on a project which primarily involves the creation, exploration, and performance/sharing of a "personal monologue". The students are asked to create a personal narrative in either prose or poetic form. They are invited to write about anything that interests or concerns them, in a way that honors their freedom to express themselves in important and meaningful ways. The students typically take one or two classes to compose this work, and then are asked to find a partner they can share the work with for possible revision and objective perspective. Once this drafting stage is complete, the students then submit the work to me. I closely read the material, make comments to the students, make photocopies to use for notations and evaluation purposes, and then get the students to begin to memorize and rehearse the manner in which they will present the material to the class while on a bare stage, with nothing but a spot light illuminating them - the students trust this process, and gain incredible insight into catharsis, internalization, and the ability to draw on one's emotional recall to create poignant moments on stage.

One of the things that I like to say to my students - is that I am not prepared to get them to do something that I am not prepared to do myself. If they are going to share themselves in this manner - then I too should be willing to share similar elements of myself as well. So I bring in and read to them some of the personal writing and poetry

that I wrote when I was fifteen, sixteen, seventeen and eighteen years old and I let them sit down and listen, and gain an understanding of where I was at their age, both emotionally and psychologically in my writing. I want them to realize that no matter what I wrote about, I made it through all of my teenage turmoil, angst, and rebellion in one piece, and that they can make it through as well.

Sometimes I have the students improvise 'before' and 'after' elements of their personal monologues — one improvisational scene displayed an acting eleven student portraying the violent assault that she experienced at a weekend house party. All that she and the other students were asked to do was to satirically recreate their weekend on stage in front of the class. She 'jokingly' showed us how two drunken guys crashed the party and proceeded to beat her up! And as we watched her portray something real, violent and terrible... she continued to satirize the event and the ensuing visit to the hospital for stitches. The reaction of their peers is of particular importance to them when they are dealing with these issues because they are their support network. The class was 'cool'. There was a lot at stake in their collective reaction. Some people said things to the girl on stage. They joked with her, and down-played the event as commonplace, and normal. While a few of the less 'cool' students questioned the girl with intense concern, and demanded legal recourse for the two thugs who did this. What began with every intention of being a fifteen minute 'fun' improvisational warm-up to get-into-character for our personal monologue work, became an entire class discussion; as well as a dramatic exploration of violence, partying, and the strange code of silence young people maintain when it comes to disclosing important information to the authorities. Another scene dealt with a girl sneaking out of her house, stealing her parents' car, getting drunk with a bunch of friends, then having a major car crash (which I knew for a fact was a true story). This example provides an excellent illustration of the mixture of fiction and truth within a relatively basic dramatic exercise, where students voluntarily choose to disclose elements of what was really going on in their lives while also utilizing the subterfuge of improvisationally being in-role. How many of these little moments possess truth? How many of these little moments are meant to go beyond just the presentational and contain, in some respects, the therapeutic? Many of these components are simply enabling young people to define the world around them, to define the world that they live in. Whether the personal experience or knowledge of these elements comes from television, the mass media or cinema or not, it still enables the students with the opportunity to explore these things

The rationale for "The Personal Monologue" project is to analyze the concept of internalization, and explore the idea of emotional recall, the kind of emotional recall that 'method actors' use as based on the teachings of Constantin Stanislavski (1948). One of the things that the students are asked to do is to create a personal monologue or scene with another student that mirrors a memory, an experience, or a feeling of emotion in their own lives.

Historically, this has been a project that has brought forth a great deal of emotion and a great deal of catharsis, and often the students in the class have bonded in very positive ways. They have

also gained a universal respect for one another through the disclosure of life experiences and emotions. Both the 'cool' student and the 'uncool' student know what it feels like to cry, and what it feels like to feel emotion. It is amazing to witness the mutual respect that builds between these people when they share these moments

We set up a couple of spotlights, and students sit in the light in such a way that they can't really see the other students in the audience, which takes away the opportunity for the actor to watch and respond to the audiences reactions. When you take that opportunity away from them, you give them an opportunity to really explore meaningful moments without worrying how other people react to them. Being in the spotlight is a very liberating feeling. It is a very surreal experience to have those lights in your eyes, to stare out, to speak, to say things that you really feel passionate about in your own life, and to be viewed by the people behind that light who support your emotional journey.

In past years, many students used this project to explore a multitude of issues that would get them quite emotional in the class, to the point where it became commonplace to leave a box of Kleenex at the front of the stage. Students would get up, and explore these memories, and they would begin to cry. The kids in the audience would begin to cry as well, both friends and non-friends, for they had all had an intimate knowledge of these emotions. It is quite an amazing bond of trust and mutual respect when these students explore this with one another.

Some students use the monologues as a medium to speak to someone who they feel they are unable to speak to. So they will talk to their fathers, mothers, or even deceased relatives and ask questions of these people to reconcile a memory or memories that they have. Other students will tell a story, or create a moment that they experienced in life that particularly stands out. Some talk directly to the audience, breaking the 'fourth wall'. Some recite poetry, and others create an invisible dialogue with non-existent characters on stage. It really depends on what they have to say, and how they want to format the saying of it.

For most young people, their passion and their creativity come from real life experience. At what point does a young person basically recreate the reality of their world in a role-play? So if you ask a young person, a child, to mime something out that they have absolutely no experience with, they will attempt to take the closest common denominator to create the mime. When I see young people, in particular, who are exposing personal ideas and issues, they usually have a certain amount of weight to it. You can be fairly certain that there is something there that they have some experience in. What is interesting is that special moment when a student, a young person, by way of wanting to reconcile, to deal with, to expose, shares with a class, or with a teacher, a level of themselves and their personal baggage and experience. Drama allows us to see little bits of the personality through the facade, through the veneer, through whatever social status the kid built up. When they go beyond the point of trying to be clever, or to entertain their peers, and they create something real, personal, and cathartic, it is quite unique.

Many of these moments where students reach out and explore their personal experiences have a real mixture of both pain and satisfaction in them. Through the process of writing their own monologues for presentation and memorizing, my grade eleven acting students find it easier to use a personal experience or personal feeling as a basis to create from. When the students perform these memorized monologues, many of the monologues that are submitted on paper become quite different on stage, because the students begin to explore a realm where they are in a kind of pseudo-character.

One of my grade twelve students is fixated upon the issue of social acceptance and homosexuality. In almost every scene, every journal, every activity that he presents or hands in, he brings this up as an issue to be discussed or dealt with. Ultimately, he is gauging the acceptance of his peers, the acceptance of the teacher, and the people in the classroom, as his way of viewing first hand the amount of tolerance there is in his world for being gay. Obviously he has come to a point, where he needs to be understood as a gay person in a 'straight' society. It is exciting to see him explore, in a safe environment, what his homosexuality means to him, and to juxtapose it against the responses of his peers, both positive, negative, and indifferent. I am proud to be a teacher who has been able to create an environment that is conducive for this type of important and realistic exploration, as it was during this particular project that this student was first able to express himself so freely and openly. It is my contention that certain moments of truth and embellishment form the make-up of any personal experience. As people we recount our stories differently each time we tell them; and each time we tell them, we have different motivations for the changes we make. Reality drama is based on the premise that many students have a conscious and subconscious desire or need for disclosure --- to tell their 'real life' story (Young, 2000).

When I look at my own practice, I see myself having got to a place with the students I work with where the majority of them have an understanding of who I am, what I am, what I do, and have already 'bought in' to the program by virtue of their course selection, and their choosing to be in drama or Acting with me. When a student signs up for a grade nine drama class at my school, it is not just drama Nine as prescribed by the British Columbia Ministry of Education's curriculum guide for drama. It is drama nine or acting eleven as per David Young. The course of study is determined for the most part by the individual teacher, and by the individual teacher's life experience, and their desire to share that life experience with the students they teach. The curriculum guide, in actual fact, is really just a blueprint. It stands in the background, on its own, as a solidifier, that enables the school system to justify each specific course and its content.

The lived-experiences that we have had make us the drama teachers that we are today. The innovative curriculum that we as drama teachers offer our students is ultimately based on the subjective nature of each individual teacher. When we hand out our course outlines at the beginning of every school year, which are documented blueprints of ministry approved curricular objectives, each objective is ultimately developed, derived from, and delivered by us — BUT the course

content is always based on what our students make of it and how far they are willing to go. If we can allow our students to feel comfortable in our classes, comfortable in their own skin, comfortable enough to share and explore themselves with others dramatically, then maybe we have succeeded in actualizing the ethos embodied in the sayings on my class t-shirts — maybe embarrassment really is JUST temporary — and maybe that crazy AC/DC singing drama teacher can actually teach us something. Maybe we can teach him something — maybe we'll take drama all through high school — maybe this is the one class in the school where I can be myself — maybe drama is the place where I can tell my story — maybe — just maybe...

## References

- Dryden, K. (1995) *In School: Our Kids, Our Teachers, Our Classrooms*. Toronto:McClelland & Stewart Inc.
- Kemp, D. (1990) *A Different Drummer: An Ideas Book for Drama*. Toronto: McClelland & Stewart Inc.
- Stanislavski, C. (1948) *An Actor Prepares*. (trans. Hapgood, E. R.) New York: Theatre Arts Books.
- Young, D. (2000) "The Drama Classroom as a Place for Disclosure" *Drama Australia Journal (NJ)*, Volume 24. Number 1. 2000.



## Biography - David L. Young



David L. Young is an Assistant Professor in the School for Education at University College of the Cariboo, in Kamloops, British Columbia, Canada. He has been an elementary and secondary school teacher focusing on drama education for more than thirteen years, as well as being a professional playwright and director with numerous productions to his credit.

## PHYSICAL THEATRE PERFORMANCE & PRE-TEXT

This award winning and inspirational resource will ensure successful implementation of physical theatre units in secondary schools. It is innovative and easy to use and an excellent tool for beginning or experienced arts workers and teachers.

It includes:

- Two complete teaching units for Level 5 and Senior Drama and all check lists, task sheets and schema
- Video performance examples from professional and community companies
- Work developed and performed by young people
- All examples and assets supported by teaching notes
- Teaching materials are in a printable workbook
- Links to a regularly updated Drama Queensland site
- Web links to the professional and community physical theatre companies.

### Order Form

Item	Price	Qty
CD Rom - Physical Theatre, Performance & Pre-text	\$80.00 GST inc	<input type="checkbox"/>

**Tel: 07 3321 0081      Fax: 07 3359 2254      Post: P.O.Box 215 Paddington QLD 4064**

Name: \_\_\_\_\_ Organisation Name: \_\_\_\_\_

Address: \_\_\_\_\_ Post Code:

**Payment by:**

Cash     Cheque     Credit Card

Name on card: \_\_\_\_\_ Card type: \_\_\_\_\_

Exp. Date \_\_\_\_\_





## PROJECT SUMMARY

**XL-D Express** is a youth performing arts project that created a strong partnership between schools and the arts industry. The project extended over four months from July to October 2003, and involved a team of professional artists working with 120 high school students and their teachers in an exciting and innovative model of collaboration that culminated in three performances at the Cremorne Theatre in Brisbane.

XL-D Express was an initiative of Drama Queensland in partnership with Queensland Performing Arts Complex, funded by the Brisbane City Council with on-line support from the Queensland Theatre Company, and a creative partnership with artists from Zen Zen Zo Physical Theatre Company and students and teachers from South-East Queensland high schools.

The stimulus for the creative work was the story of the Maynes, a family significant to the growth of Brisbane throughout last century, whose reputation was tarnished by the murderous acts of its patriarch, Patrick. The book, *The Mayne Inheritance* by Rosamond Siemon last year's Brisbane City Council's *One Book, One Brisbane* also provide rich material for discussion. Students explored the city of Brisbane as part of their induction into the pre-text for performance. They participated in a tour of significant sites of the Mayne legacy including Mayne Hall at UQ, Toowong Cemetery, Moorlands House, St Stephen's Cathedral and Kangaroo Point.

Simon Woods, co-founder of Physical Theatre company Zen Zen Zo, unified the artistic outcome as Artistic Director of XL-D Express collaborating with six schools, seven teacher artists, six physical theatre artists and a composer. This innovative project also featured on-line technology as students, teachers, and project co-ordinator were able to communicate with the artists using QTC's billboards and chatrooms.

The schools each used the Physical Theatre form to create a 10 –15 minutes of dramatic action in response to different aspects of the Mayne family story. These were then interwoven in the final performance. The XL-D Express team came together for the first time for a final intensive production week in the theatre. It was at this time that the learning moved to the performing arts complex, as students

worked intensively with industry professionals and their teachers to bring the performance together. **XL-D Express** culminated in three performances on Friday October 3 at the Cremorne Theatre. The first performance served as the closing ceremony of the 2003 Drama Australia National Conference and the audience of Drama teachers gave a well deserved standing ovation.

As a result of Drama Queensland's desire to document this process and to share it with others, an interactive CD, *'Physical Theatre, Performance and Pre-text'* has been developed. It provides teachers with visual samples, definitions, interviews and teaching models of Physical Theatre for students in years nine to twelve. It is an innovative educational resource that exemplifies best practice, offers a model for large-scale student performances and provides professional classroom based support, overcoming the isolation felt by many rural and regional teachers. The CD encourages students and teachers to apply new technologies in the classroom and a unit drawn from the CD Rom is included with this article.



## REFLECTION

XL-D Express was a highly successful youth performance project that established a new project design model for the development of student performance work in collaboration with artists, schools and a professional venue. Some features of the project's success are included here as pointers to further discussion and development of this model, including a participating teacher's reflection.

## Process to Performance

The final performance outcome was outstanding. The performance was described in post show audience feedback as provocative, challenging, visually rich and experimental.

XL-D Artistic Director Simon Woods provided Zen Zen Zo's strong training base and evocative symbolic style to the project. This emphasis on skill development and an ensemble devising approach was highly appropriate to the devising model often used in drama classrooms context and provided the young people with clear creative constraints. The physical theatre or "Viewpoints" approach engaged

students kinesthetically at a metaphoric and symbolic level and provided them with effective new devising tools. The combination of the strong training and skill development focus and the physical theatre form gave a stylistic unity to the process and final performance product.

The six school segments were woven together with the narration of professional actor Christopher Beckey and with music composed by Colin Webber. The performance work of all schools was of an equally high standard, with each group pushing the boundaries of physical theatre. The performance included strong physical imagery and symbolism, visual projection of images, ritual and text.

### Positive Feedback

All participants were given the opportunity to evaluate the effectiveness of the project and give written feedback. Student and teacher comments indicate a high degree of satisfaction with the process and final product. The students enthusiastically embraced the opportunity to work with artists over three months. Their feedback was very positive regarding the total experience. The "professional" nature of performing in a mainstream venue was stated frequently as a significant highlight for the young people involved. The time spent at QPAC was a new experience for many students. This gave them a first hand understanding of the performing arts industry and a renewed passion for performance.

*"The Classroom is never the same when working with professional artists and in a professional theatre"*

#### Alysia Thomas

Teacher-Artist, Forest Lake College

*"The project allowed students to further develop their skills in terms of working with professional artists. It was great that student's ideas were incorporated into the project"*

#### Melissa Newton

Teacher-Artist, St Peters Lutheran College

*I was impressed with the amazing talent and enthusiasm of the students involved. The project worked mainly because of their willingness to make it work. Seeing the amazing change in the students when they were working in a professional venue being treated as professional artists.*

#### Simon Tate

Artist – Zen Zen Zo

*"The project was really challenging but heaps of fun. Working in a professional theatre and meeting new people was incredible!"*

#### Student

### Successful Partnerships

The success of XL-D Express was dependant on the strength of the partnerships established prior to the creative development phase. The key partnership with QPAC, a large performing arts venue, and all of the expertise, resources and support that this provided was vital in achieving the aims of the project.

Given the short timeline harmonious partnerships with artists, students and teachers was also essential to achieving a successful outcome for all stakeholders. XL-D Express involved six different schools, each with different needs in terms of teacher's experience and their desired position within the project. There was a wide diversity within the student groups in terms of age and experience, some were year 12 students, others were in Year 10, some schools included this project as part of their class work, while others made XL-D Express an extra curricula activity. Several teachers worked as a creative co-



artist with their Zen Zen Zo facilitator and others saw this as an opportunity for professional development. More development time and communication time prior to launching into rehearsals and workshops would allow time to refine the role of each teacher and build a clearer relationship between the Zen Zen Zo Artists, teachers students and the Artistic Director.

*"XL-D in 2003 has truly been an operation of almost military proportions. What a fantastic opportunity for both the drama students and for Zen Zen Zo to meet, mingle and share a creative process. My goal was to provide a framework for the creation of a physical theatre piece which included training, dramaturgy, peak performance mental skills, physically-based rehearsal and, finally, extra-ordinary performance. The step was to assign a Zen Zen Zo facilitator to each of the six schools to maximise the input from our company and each school has risen admirably to the challenge of both training and performance."*

**Simon Woods, Artistic Director**

### Program Excerpt - Authentic Learning

Evaluation responses welcomed the use of a common pre-text and the selection of the Mayne family story as stimulus material. XL-D Express

broke new ground by using one pre-text/ stimulus, from which all of the school groups devised. This gave the creative task greater depth and challenge and ultimately developed deeper learning for students in other areas: about Brisbane's early history, about ambition, about family and loss, sanity and insanity and about redemption. Students, artists, teachers and audience all took something of value away from this project

*"I was deeply intrigued by the "true" Patrick Mayne. Who was he truly? I loved to try and imagine what he thought, felt and what motivated him to do such a crime?"*

**Student**

*"The Mayne family story was awesome. It was good to learn about their tragic story and what they gave to Brisbane."*

**Student**

*"It allowed me to physically connect with the places talked about in the story of the Mayne Family."*

**Student**

*"Throughout the process I had some very strong emotion, images and feelings I kept from the tour."*

**Student**

*"The tour allowed me to understand how close to home the events were and why it affected the Brisbane public so significantly."*

**Student**

Unlike many passive recreational activities, XL-D challenged young people to work aesthetically and cognitively as they processed their discoveries about the Mayne family, made meaning from this and transformed their ideas into physical action.

Committed students and teachers gave up a week of their school holidays to achieve the highly polished final outcome. More importantly the student were active agents or makers of the event. It required personal commitment in terms of time, physical challenge and artistic problem solving. Several of the student responses indicate that the learning outcomes of XL-D are working at a deeper personal level and raising consciousness of their own potential beyond this arts based event.

*"I didn't know I could work so hard."*

**Student**

*"I now know what I am capable of with hard work and commitment."*

**Student**

XL-D was structured in such a way to provide a holistic experience for students and the possibility of total immersion. Some students mentioned that XL-D changed their life ...was this the euphoria of post adrenaline pumping performance? These same students were saying the same thing two weeks after the performance. Perhaps further longitudinal study is required to measure that true impact of XL-D and projects like this that challenge students and celebrate their work in such a public forum.

## Outcomes XL-D Express:

- Celebrated the creative processes and artistry of student artists and teacher artists in school communities,
- Presented innovative new performance work by secondary school students,
- Encouraged processes that place professional artists, teachers and students as co-artists within a positive working environment,
- Promoted student and teacher artistic development in collaboration with the arts industry,
- Utilised online technologies to enhance the creative process and its outcomes,
- Established an effective model for the arts education sector to create and communicate online,
- Provided an environment that encourages young people to share their creative work, with each other in a way that privileged young people's performance in community,
- Showcased the excellence of student and teacher art works to a national audience,
- Provided opportunities for drama educators to view a collaborative process as part of a National Conference.

## Reflection from the Classroom

Debbie Wall, Drama coordinator at Capalaba State High School reflects on the XL-D experience for her students in 2003. Capalaba had 15 students participate from across two year levels. The students came from two different class groups and sport time was accessed as a common rehearsal time.

## Evaluation Questions for Teachers

### What were the positive aspects of the project for you and for the students?

One student commented in a viva that it was excellent to see how calmly and politely the industry professionals went about their business, especially during the sound and lighting tech sessions. She commented that young people aren't exposed to arts industry workers as role models (except the 'stars') and as such, provided excellent role models within the arts industry.

Our students had access to a dramatic style, theatre professionals and a theatre venue which our school community would not otherwise be able to afford. It is interesting that now the students have had the experience, they say they would work and save to participate in something similar again.

Students loved being immersed in the project during the holidays, and felt our two day intensive at school helped build up their stamina, training and an understanding of what lay ahead.

They loved working and interacting with the other students. They can't wait for the CD Rom – especially as they haven't had the opportunity to see the other students' performances yet.

The CD Rom will be a valuable resource for all teachers and students, but wonderful documentation for our school communities.

### What do think students learnt?

The students loved working with the industry professionals and learning a new and challenging dramatic style – physical theatre.

That real life can be stranger than fiction.

The tour was fantastic – such a rich learning experience!

What did you think about the use of a pre-text...the one novel...this particular choice of novel?

As a pretext, *The Mayne Inheritance* was particularly rich. The book itself was heavy-going for the students. It was excellent having all the groups working from the same pretext/story.

### How could we improve the structure of the project?

We would have preferred an understanding of the artistic concept from early in Term 3. I think a workshop for all the adults involved in the project did need to happen before the in-school workshops began. This may have assisted in ensuring we all had a clear idea of our roles and to discuss the artistic vision.

More teacher interaction with other schools .

Having a designer on the project would have been great professional development for us and may have assisted in avoiding last minute

decisions about set, costumes, make-up and props. I would have liked more time to consider costuming and props – I'm sure it was quite stressful trying to find everything at the last minute.

### Who do you think “owned” the final performance piece?

Having questioned our students as part of a Viva task, the students feel a tremendous amount of ownership. This may be because from the outset Steven [from Zen Zen Zo], Jackie & I [teacher artists at Capalaba High] talked about the students' forming and workshop activities as creating vocabulary for the work and that while their ideas would be used, they may not appear in the same form that they originally created them in. Our students formed smaller scenes as part of their forming task, Jackie and I workshopped these with the students prior to our two full workshop days. They then contributed their ideas to every segment, but enjoyed Steven's vision for the direction/choreography of our segment.

I approached the project as professional development, and because neither Jackie or I could be with our entire group during term or with the students every day during the holidays (due conference commitments), allowed Steven and the students freedom to devise - within agreed parameters.

## Project Timeline and Overview

DATES	STRATEGIES	KEY ACTIVITIES
December 2002	INITIAL MEETING OF THE STEERING COMMITTEE DRAMA QLD.	Vice-President Projects developed project outline. Link to National Drama Australia Conference established
February 2003	SUPPORT MEETINGS QUEENSLAND PERFORMING ARTS COMPLEX, BRISBANE CITY COUNCIL AND THE QUEENSLAND THEATRE COMPANY.	Establishing partnerships with BCC, QPAC and QTC Project Structure determined in terms of Artistic Director and link to Zen Zen Zo Venue Secured and Six Rehearsal Spaces Booked at QPAC
February 2003	LIAISON WITH BCC- 'ONE BOOK ONE BRISBANE'	As part of the sponsorship of the Brisbane City Council a link was made to the story of the Mayne Family in Brisbane and the 2003 nominated One Book One Brisbane "The Mayne Inheritance" by Rosamond Siemon
March 2003	ENGAGEMENT OF ARTISTIC DIRECTOR.	The engagement of Simon Woods from Zen Zen Zo Physical Theatre Company.
March 2003	ENGAGEMENT OF LIGHTING DESIGNER	Lighting Designer - Jason Organ booked for the 29th - 3rd October
April 2003	CALL FOR EXPRESSIONS OF INTEREST FROM SCHOOLS	Expressions of Interest that met the criteria received from Forest Lake College, Fraser Coast Anglican College, St Peter's Lutheran College, Kenmore SHS, Capalaba SHS and All Saints Anglican School.

<b>Late May 2003</b>	ENGAGEMENT OF PROJECT CO-ORDINATOR	Contracts with key personnel now finalised. Clearance for CD ROM material obtained. Regular email communication with teachers and schools begins. Teacher's Notes mailed to teachers and press release to all schools.
<b>June 2003</b>	PROJECT MEETING MEETING WITH ARTISTIC DIRECTOR AND VICE PRESIDENTS PROJECTS - AND PROJECT CO-ORDINATOR	Discussion of stimulus and co-artists involvement and school involvement/ Ed On line Component discussed. Project Timeline finalised
<b>14 – 25 July</b>	LAUNCH OF PROJECT IN SCHOOLS.	The Project began in schools during week one (14-18 July) Project co-ordinator and QTC Education Liaison Officer visit each school to explain XL-D Express, demonstrate Ed. on Line, Introduced the stimulus, The Mayne family of Brisbane, and explained the style of theatre that was to be used. QUT seconded students attached to different aspects of the project.
<b>July and August</b>	TOUR OF HISTORIC SITES	Each of the schools involved participated in the Mayne Family tour during weeks 1, 2or 3 of term three. The tour served as an integral artistic catalyst due to its emotive and experiential nature. All of the students involved in XL-D participated in the tour and with the help of seconded students from QUT included invisible theatre at Toowong Cemetery and actors in role at Kangaroo Point. This heightened the experience for the students and the understanding of the stimulus material based on the Mayne Family. Each school group visits the major sites that link to the Maynes and the artifacts that remain of their lives including their tomb, family home, Cathedral and the St Lucia Campus
<b>14 July – 10 August</b>	WORKSHOP SCHEDULE IN SCHOOLS ESTABLISHED.	Artists from Zen Zen Zo conducted initial skill workshops in physical theatre and Suzuki method training. Second workshops introduced the "viewpoints" approach
<b>July 2003</b>	ENGAGEMENT OF STAGE MANAGER	Stage Manager goes on line as stage manager and explains to students who will take on the role of Stage Manager what they need to do prior to production week
<b>25 July</b>	SIX FACILITATORS LINKED TO EACH SCHOOL.  CREATIVE FORMING BEGINS USING THE 'VIEWPOINTS" APPROACH	All the schools began the forming of their work in term 3 . The creative process began in all the schools with an initial visit from the co-artists that were allocated to the different schools. Students were able to form ideas on key events in the Mayne's lives and also key figures.
<b>28 July</b>	MEETING OF ZEN ZEN ZO FACILITATORS WITH ARTISTIC DIRECTOR.  COMPOSER ENGAGED	Simon Woods talks about the desired outcomes of the performance with the artists and then with teachers on-line. Key pieces of music developed by the composer to suit the Colonial period and also the themes of the Mayne Family story. This CD of stimulus music was later given to schools during the devising process and was then featured in the performance.
<b>On going</b>	ONLINE BILLBOARD CONTINUES	Communication between the schools and the facilitators continues.

<b>Throughout August- October</b>	<b>DOCUMENTATION</b>	Footage collected of the stages in the process at each school. During weeks 3 through 12 by seconded students. The footage that was collected was passed onto Pixel Frame for editing and will be used in the compilation of The CD-Rom.
<b>Throughout September</b>	<b>DRAFT SCRIPT/ KEY IMAGES AND CHARACTERS EMERGE FORM SCHOOLS FORMIGN WORK</b>	Week 5 through week 7 saw Simon Woods venture out to each school to view what had been created. A shape for the performance begins to emerge based on the interests of each student group and the material generated during workshops or by individual students in forming assessment tasks. Linking Decisions made by the Artistic Director in terms of engaging professional actor to act as Narrator.
<b>20-21 September</b>	<b>INTENSIVE WORKSHOPS LAST TWO DAYS OF SCHOOL TERM FOR SOME SCHOOLS.</b>	Some schools only- Artists work intensively with students and teachers in schools to bring ideas together into a 10 minute segment.
<b>29 Sept – 3 October</b>	<b>PRODUCTION WEEK FIVE DAYS AT QPAC</b>	Each school group receives a designated rehearsal room/ large foyer space and then rotates through the Cremorne Theatre for blocking Groups then return to rehearsal space to make changes, adjustments.
<b>29 September</b>	<b>ORIENTATION TO THE VENUE</b>	QPAC welcome students and gives a safety talk Technical students are taken on a tour of the QPAC and fully briefed in Workplace Health and Safety
<b>2 October</b>	<b>TECHNICAL REHEARSAL DAY</b>	Lighting Plot Students experience technical rehearsal in a professional venue First full run through/ rehearsal
<b>3 October</b>	<b>PERFORMANCE DAY</b>	Over 700 Audience Members witness performance including National Delegates
<b>October 2003</b>	<b>EVALUATION OF PROJECT</b>	Online Feedback and written feedback collected from schools
<b>November/ December</b>	<b>CD ROM SCHOOL RESOURCE</b>	CD ROM documenting the creative development is completed as a key resource for teachers and students

### **Biography - Sharon Hogan**



Sharon Hogan co-ordinated XL-D in 2003. An experienced drama teacher she has contributed to the development of drama curriculum in Queensland and the professional development of drama educators through her work in secondary schools, professional associations, curriculum committees and liaison with artists. Sharon currently lectures in Performance Studies at QUT, Brisbane.

Sharon has co-ordinated and managed projects for the Queensland Theatre Company, Education Queensland, The Queensland Performing Arts Trust, International Drama in Education Association (IDEA), Drama Queensland, Moreton TAFE and the Brisbane Powerhouse.

### **Biography - Kylie Readman**



Kylie Readman was the Vice-President (projects) of Drama Queensland from 2002 to 2003 and in that role, she initiated and produced the XL-D Express project. Kylie is a Queensland Drama teacher with experience in primary, secondary and tertiary sectors of Drama Education. She has held many positions on the Drama Queensland Management Committee and is dedicated to the continued professional development of drama teachers in Queensland. Her research interests are the impact of field studies on pre-service drama teachers, performance innovations for young people and the artistry of the drama teacher. Currently, Kylie works for the Education Faculty at QUT, Brisbane.



### Rationale

Marc Bauman (2000) says of physical theatre *'the best performances tend to affect audiences viscerally and proceed from instinctive rather than intellectual motivation. The seminal force of this expressive art is dramatic action and so, at the heart of physical theatre, we find the actor.'* The contemporary form of physical theatre has its roots in circus, dance, mask and Japanese forms such as *butoh* and contemporary experimental theatre, all of which rely on the centrality of the actor.

In this unit, students discover physical theatre as a form that will assist them in exploring 'the body', contrasting their real actors' bodies with mediated, sometimes disguised bodies they experience through film, photography, advertising, online gaming and chatrooms. Students will be encouraged to take a socially critical stance about the limitations and labels placed on both male and female bodies and ask the question: what is real?

The unit will explore how students act in their bodies in real life and in virtual spaces, challenging them to use their bodies to communicate more powerfully with others through physical theatre. Performance ideas will include an examination of young peoples' use of decoration, distortion and disguise. This will lead to mask work that will then allow students to move into non-naturalistic styles of performance that utilise physical theatre.

Students will use this new knowledge to create a physical theatre performance that shows how ideals for body shape and size are constructed through the media and other sources of information that focus on young people and their disposable income.

### Focus core learning outcomes

**Level statement: Level 5 (Year 9/10)**

Students, individually and in groups, purposefully structure dramatic action by applying dramatic elements and conventions to create selected forms and styles of drama based on issues, concepts and stories.

They present devised and scripted drama to promote ideas and to educate specific audiences. They consider performance skills when preparing work for presentation. In preparing scripts they block the action and interpret characterisation and meaning.

Students use drama terminology when evaluating the manipulation of dramatic elements and conventions in selected forms and styles. They display awareness of various cultural contexts and purposes and how these impact on dramatic works.

### Core Learning Outcomes

**DR 5.1** Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.

**DR 5.2** Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.

**DR 5.3** Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.

**Note:** The title 'Rip/Mix/Burn' is from an advertising campaign for the Apple iMac computer. You can view the advertisement at <http://www.apple.com.au/hardware/ads/ripmixburn.html> The unit's title reflects how young people use collage elements to create new works but also exemplifies what the beauty industry encourages them to do to their own bodies.

### Core Content relevant to this unit

#### Elements

- Tension
- Focus
- Symbol
- Mood

#### Conventions

- Source work
- Composition
- Viewpoints
- Develop roles using status, giving thought to power relations

#### Forms

- Physical Theatre
- Mask
- Playbuilding through composition
- Process drama
- Student-devised scenarios

#### Performance skills

- Movement – blocking stage action
- Ensemble skills
- Interpretation – who, what, when, where and why
- Experimentation with different performance spaces (L4)

#### Audience

- Formal

#### Purpose

- Education

## Socially Critical Component

Physical theatre is a visceral and exciting form of performance worthy of study in any drama course. However, it is essential that learning about the form is not an end in itself, but a means of expressing knowledge and discoveries that are important to the participants. The socially critical component answers the students' question 'What has this got to do with me?'

This unit problematises 'the body' and tackles head on the issues that burn up young peoples' souls resulting in body hatred, eating disorders, lack of self worth etc. Its aim is to allow young people to see their bodies as instruments of artistic creation – the actor's tool, rather than in the negative which is always not enough: not skinny enough, not tall enough, not muscly / short / graceful / big / tanned / blahblahblah enough. It also reveals the powerful marketing that undermines young people's egos and self-esteem in a bid to make them spend money on label clothing, hair remover, fake tan, touched up formal photos and all the other requirements of the well-groomed teenager.

It is the aim of this unit that students can see through the 'smoke and mirrors' created for them by advertising and other mediated physical forms so they can then use their bodies in the creation of physical theatre that shares that information with other young people.

## Assessment Overview

See detailed task sheets later in the unit for specific assessment opportunities.

When assessing students using any of these techniques, be aware that not all students will be achieving Level 5 outcomes. It is your responsibility to assess their level and respond to it by structuring appropriate learning experiences and assessment. Although students may not be attaining Level 5 at the time of assessment, this does NOT mean they have 'failed' Level 5. It means you will plan for the next unit to continue to offer opportunities to show attainment of the outcomes, perhaps in a different context or using a different instrument. The focus must clearly be on what students KNOW and CAN DO.

Outcomes	Gathering evidence	Making judgments
<p><b>DR 5.1</b>  <b>Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.</b></p>	<p>Students may:</p> <ul style="list-style-type: none"> <li>participate in improvisations, role plays, workshops, discussion when structuring scenarios and scenes for the purpose of educating an audience.</li> </ul> <p>The teacher may use:</p> <ul style="list-style-type: none"> <li>teacher observation</li> </ul> <p>Recorded in:</p> <ul style="list-style-type: none"> <li>checklist</li> <li>criteria sheet.</li> </ul>	<p>When demonstrating this outcomes students will know:</p> <ul style="list-style-type: none"> <li>how to structure dramatic action in groups using the physical theatre form</li> <li>the dramatic conventions that relate to physical theatre</li> <li>the impact of contrast between live and mediated bodies</li> </ul> <p>When demonstrating this outcome, students will:</p> <ul style="list-style-type: none"> <li>use elements including tension, mood, symbol, focus and movement to structure dramatic action</li> <li>utilise the viewpoints training model for developing physical theatre</li> <li>devise student performances about 'the body in space'</li> <li>consider the impact of purpose and audience on the development of dramatic action</li> </ul>
<p><b>DR 5.2</b>  <b>Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.</b></p>	<p>Students may:</p> <ul style="list-style-type: none"> <li>present prepared scenes in informal classroom setting</li> <li>prepare and present scenes in a formal setting to the target audience.</li> </ul> <p>The teacher may use:</p> <ul style="list-style-type: none"> <li>teacher observation</li> <li>focused analysis</li> </ul> <p>Recorded in:</p> <ul style="list-style-type: none"> <li>checklist</li> <li>criteria sheet</li> <li>video recordings</li> </ul>	<p>When demonstrating this outcome, students will know:</p> <ul style="list-style-type: none"> <li>how to structure ideas in performance</li> <li>how to consider a specific target audience in choices of performance content, space and purpose</li> <li>the elements of drama most relevant to the performance, particularly tension, focus and mood</li> <li>movement skills associated with physical theatre, including blocking stage action in rehearsal</li> </ul> <p>When demonstrating this outcome, students will:</p> <ul style="list-style-type: none"> <li>rehearse independently in order to polish for presentation</li> <li>physicalise text and character</li> <li>select and sequence dramatic action using physical theatre forms and conventions in performance that suit the purpose, audience and space</li> <li>use energy levels appropriate to a physical theatre performance</li> <li>be aware of the demands of the staging space working as part of the ensemble</li> <li>make apparent the role's status, purpose and attitude in interactions during the presentation</li> <li>use stance, gesture and movement to support characterisation</li> <li>memorise blocking and stage action for the performance of rehearsed work</li> </ul>

**DR 5.3**  
**Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.**

Students may:

- participate in discussion and feedback sessions with the teacher and peers
- complete self- and peer-reflection sheets
- keep a journal or diary to reflect on own and others' progress.

The teacher may use:

- student-teacher consultation
- peer- and self-assessment

Recorded in:

- reflection sheets
- journals
- checklists.

When demonstrating this outcome, students will know:

- the needs and expectations of the chosen audience
- the correct 'language' for communicating knowledge about physical theatre
- how to evaluate the meaning of the physical theatre performance

When demonstrating this outcome, students will:

- identify the elements and conventions of physical theatre used in various performances, including their own
- determine how meaning is created and altered through the manipulation and management of selected dramatic elements and conventions
- respond to the dramatic action and assign meaning to it
- identify the relationship between the conventions used in their own drama and that of others by making links between the selected form/style and conventions?
- make judgments about the application of elements and conventions in their own substantiating judgments with evidence relevant to form, style and purpose

## Unit Evaluation

After completion of units of work, you could collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

## Resources

1. Bauman, M. (2000) *Physical Theatre from Devotion a l'Art Dramatique* lecture at Theatre Recamier, Paris 16.5.1944. Registeres 1 pp 108-110. <http://www.geocities.com>
2. Biddulph, S. (2002) (3<sup>rd</sup> ed) *Manhood: An Action Plan for Changing Men's Lives*. Pearson Education: NSW
3. Bigelow, M. and Smith, J.A. (1995) *Anne Bogart: Viewpoints*. Smith and Krause: USA
4. Bray, Errol (1991) *Playbuilding: a guide for group creation of plays with young people*. Sydney: Currency Press.
5. Cameron, N. (1995) *The Running and Stamping Book*. Currency Press: Sydney
6. Cooke, Kaz (1994) *Real Gorgeous* Allen and Unwin: NSW
7. Haseman, Brad (2001) *Old and New Arguments for Placing Drama at the Centre of the Curriculum* in QADIE Says... Vol 24, No 1 pp 4-13.
8. Suzuki, T. (1986) *The Way of Acting*. Theatre Communication Group: New York.
9. Wolf, N. (1990) *The Beauty Myth*. Vintage Press: London. Learning Experiences

## Learning Experiences

### Phase 1 - Engage

This phase focuses on considering students' prior learning, engaging students' interest by focusing on the key elements of energy, focus, physical awareness and group awareness.

Outcomes	Suggested Drama activities	Gathering evidence
<p>DR 5.1 Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.</p>	<ul style="list-style-type: none"> <li>• Students begin each class of this phase with a physical warm up that may incorporate yoga, tai chi or other focused and energised movement.</li> <li>• The teacher introduces visual images of the body drawn from a wide range of sources, including the students own.</li> <li>• Students are to choose an image and attempt to imitate and then physicalise that body through improvisation. Students interact in these imposed bodies, developing a character from movement.</li> <li>• The teacher introduces the notion of mediated bodies. Students return to their original images and look for a 'reading' of the image. Is there a certain camera angle, close up on a particular area of the body or down play of a particular aspect that stops the viewer from getting a real picture?</li> </ul>	<p>DR 5.1</p> <p>Assessment technique:</p> <ul style="list-style-type: none"> <li>• teacher observation</li> </ul> <p>Students structure dramatic improvisations in groups that highlight the contrasts between live and mediated bodies.</p>
<p>DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.</p>	<ul style="list-style-type: none"> <li>• Students choose a part of their body and become it, giving it a personality, perhaps using satire to physicalise it. Students should have fun with this activity.</li> <li>• The teacher can lead students in reflection about how personality is assigned to body parts (eg. out of control) and how products are marketed to help us gain control of and 'fix' ourselves.</li> <li>• In groups, students can devise a comic advertisement focused on correcting flaws or faults that do not really exist and trying to convince consumers to buy products that will not do anything to 'help' the 'problem area'.</li> <li>• Students participate in a process drama that explores how much young people are affected by mediated images and how much they want to conform and fit in. The pre-text may be a diary entry from a young person who wants to have liposuction to get rid of a fat stomach. The drama should focus on how bodies are constructed as good or bad and why people are made to feel unworthy because they are not an unrealistic ideal image.</li> <li>• The class can use technology such as a Yahoo chat group ( go to <a href="http://groups.yahoo.com">http://groups.yahoo.com</a>) to create virtual bodies and personalities. The teacher can identify this as a form of masking true identity and initiate discussion about why people might mask themselves, which will foreshadow mask work later in the unit.</li> <li>• Students begin to explore movement as a basis for devising theatre. They can learn about movement from various eras of theatre history. See the 'Using the Soundtrack' exercise on the CD ROM for an example of how to get students moving.</li> </ul>	<p>DR 5.3</p> <p>Assessment technique:</p> <ul style="list-style-type: none"> <li>• Consultation and group reflection</li> </ul> <p>Students discuss how meaning can be altered by the manipulation of selected dramatic elements, referring to specific examples from their experiences in this phase</p>

## Phase 2 - Explore

This phase focuses on applying the range of physical theatre conventions to exploring dramatic meaning through the elements of drama, particularly tension, focus, mood, symbol, subtext, context and relationship. It provides opportunities for students to describe their learning through the body.

Outcomes	Suggested Drama activities	Gathering evidence
<p>DR 5.1</p> <p>Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.</p>	<ul style="list-style-type: none"> <li>Students begin each class of this phase with a physical warm up that may incorporate yoga, tai chi or other focused and energised movement.</li> <li>The class can use the samples from this CD-ROM to see how other groups, including students, have engaged with physical theatre.</li> <li>If available, a data projector can be used to project wall sized images that can be used as a backdrop to student experimentation and improvisation. Use the questions with most extracts to stimulate discussion.</li> <li>The training base of physical theatre can begin, as the teacher or artist in residence introduces the Viewpoints of Space:           <ul style="list-style-type: none"> <li>spatial relationships</li> <li>shape</li> <li>gesture</li> <li>architecture</li> <li>floor pattern</li> </ul>           and the Viewpoints of Time:           <ul style="list-style-type: none"> <li>kinesthetic response</li> <li>tempo</li> <li>duration</li> <li>repetition</li> </ul>           (Bigelow and Dixon, 1995. See teaching resources on the CD ROM for an explanation of each viewpoint.)         </li> </ul>	<p>DR 5.1</p> <p>Assessment technique:</p> <ul style="list-style-type: none"> <li>teacher observation</li> </ul> <p>Students structure dramatic action in workshops that show the student's exploration of their own 'live body' using conventions appropriate to the theatrical form.</p>
<p>DR 5.2</p> <p>Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.</p>	<ul style="list-style-type: none"> <li>Students will develop an understanding of safe working practices.</li> <li>If possible, an artist-in-residence who is a physical theatre practitioner can be employed for a workshop / series of workshops.</li> <li>Classes can use the interviews with Simon Woods and Lyn Bradley on the CD-ROM to gain a greater understanding of physical theatre.</li> <li>Students learn about the seven stages of energy, utilising the CD Rom and practical workshop to do so.</li> <li>Students bring pictures, visual images, music and poetry as source work (see glossary) Students use composition techniques (see glossary) to develop a common set of experiences in relation to live and mediated bodies through dramatic action.</li> <li>Students are urged to explore the boundaries of their own physical bodies as the training continues.</li> <li>The teacher will lead mask workshops focusing on the purpose of mask over the ages – to conceal and to reveal. Students use neutral mask with the elements of drama to create mask sequences.</li> </ul>	<p>DR 5.2</p> <p>Assessment technique:</p> <ul style="list-style-type: none"> <li>teacher observation via checklist</li> <li>peer assessment</li> </ul> <p>Students present short prepared scenes in an informal classroom setting.</p>

**Phase 3 – Explain**

This phase focuses on providing explanations and definitions of terms necessary to describe what students have experienced. The common language they have used to build dramatic action is explored and explained.

Outcomes	Suggested Drama activities	Gathering evidence
<p>DR 5.2 Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.</p>	<ul style="list-style-type: none"> <li>• Students begin each class of this phase with a physical warm up that may incorporate yoga, tai chi or other focused and energised movement.</li> <li>• Students will continue to develop physical theatre skills through workshops and training, focusing on the ensemble skills inherent in group awareness.</li> <li>• Students use the language of Viewpoints and their understanding of the elements of drama to analyse the most effective improvisations from the Exploration phase.</li> </ul>	<p>DR 5.3 Assessment technique:</p> <ul style="list-style-type: none"> <li>• Journal entry and short responses</li> </ul> <p>Students will write responses to the focus questions, relating their responses to the elements of drama and dramatic conventions of the form.</p>
<p>DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.</p>	<ul style="list-style-type: none"> <li>• Students will learn about different traditions of physical theatre, using examples from the CD Rom to exemplify each tradition: circus, dance, mask, butoh</li> <li>• Students respond physically and in writing / visual art to what they have learned, answering questions like: How do we decorate, distort and disguise our bodies and what does this say to others? Why do we feel the need to make our bodies 'fit in'? Is there a context for understanding the body – looking at other cultures? What messages does our western culture convey about bodies? What means are used to convey these messages? How can we develop and challenge our bodies to communicate more powerfully with others? How is identity communicated through the body? What happens when we no longer need the body to create a façade? What possibilities does physical theatre allow us for answering these questions in performance?</li> <li>• Students decide on a target audience for the performance, taking into consideration their purpose of education.</li> <li>• Students will prepare a survey for audience members to gauge the effectiveness of the performance.</li> </ul>	

**Phase 4 – Elaborate**

This phase focuses on offering opportunities to apply knowledge, skills and understandings to new situations to create a performance for presentation to a specific audience.

Outcomes	Suggested Drama activities	Gathering evidence
<p>DR 5.1</p> <p>Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.</p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• Continue to develop physical theatre skills through workshops and training, focusing on the ensemble skills inherent in energy, focus, group awareness and physical awareness.</li> <li>• Use playbuilding and the Viewpoints to compose a physical theatre performance, which can be in groups on related topics or as a whole class.</li> <li>• Students decide on a framework for devising performance. Playbuilding principles can be utilised by the teacher. Possible titles for performance include:</li> </ul>	<p>DR 5.2</p> <p>Assessment technique:</p> <ul style="list-style-type: none"> <li>• focused analysis</li> </ul> <p>As a class group, students will prepare and present a physical theatre play in a specific setting to a target audience.</p>
<p>DR 5.2</p> <p>Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.</p>	<p>Body for Sale?</p> <p>Body Song</p> <p>Freak Show</p> <p>Facing the Hidden</p> <p>Power and Promise</p> <p>Building Bodies</p> <ul style="list-style-type: none"> <li>• Continue to focus on the message they would like to elaborate on in performance to ensure the performance stays relevant.</li> <li>• Rehearse their physical theatre performance, memorising lines, cues, blocking and movement.</li> <li>• Refine, rework and polish the show, bringing the elements together.</li> <li>• Explore performance spaces, noting the impact on blocking and projection. They will choose a space that is suitable and accessible to their target audience.</li> <li>• Present a range of individual and ensemble roles that vary in status and attitude.</li> <li>• Change movements and vocal register from role to role so that the change is apparent to the audience.</li> <li>• Consider and incorporate the elements of tension, focus, symbol and mood into the physical theatre performance.</li> <li>• Utilise simple technologies to enhance the performance such as projection, using OHT and data projectors, and creating and burning a soundtrack if necessary. Music and visual samples from the CD ROM can be used.</li> </ul>	

**Phase 5 – Evaluate**

This phase focuses on providing opportunities for students to reflect and evaluate what they know and can do in terms of the focus learning outcomes.

Outcomes	Suggested Drama activities	Gathering evidence
<p>DR 5.3</p> <p>Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.</p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• Watch the video of their performance in order to identify the elements and conventions used in their own drama and substantiating their judgments with evidence from the performance.</li> <li>• Identify the effectiveness of the form of physical theatre as a vehicle for sharing their message with the target audience, analysing the audience response sheets.</li> <li>• Write a performance evaluation for the school newsletter and select digital still images from the performance to go with it.</li> <li>• Use forum theatre to devise and play scenarios in which people comment negatively about their body and devise appropriate responses to that situation. (See the final chapter of Kaz Cooke's book 'Real Gorgeous' for some good ideas)</li> <li>• Assess themselves in terms of their growth in the core learning outcomes. Students may also conference with their teacher about this.</li> <li>• Assess themselves according to their growth in understanding about body issues and the extent to which body representations are mediated and twisted.</li> </ul>	<p>DR 5.3</p> <p>Assessment technique:</p> <ul style="list-style-type: none"> <li>• self reflection / self assessment</li> </ul> <p>Students complete a self reflection sheet after watching the video of the performance and reviewing the audience survey responses, evaluating their use of the elements of drama in the performance and their growth in the core learning outcomes.</p>

**Biography - Kylie Readman**

Kylie Readman was the Vice-President (Projects) of Drama Queensland from 2002 to 2003 and in that role, she initiated and produced the XL-D Express project. Kylie is a Queensland Drama teacher with experience in primary, secondary and tertiary sectors of Drama Education. She has held many positions on the Drama Queensland Management Committee and is dedicated to the continued professional development of drama teachers in Queensland. Her research interests are the impact of field studies on pre-service drama teachers, performance innovations for young people and the artistry of the drama teacher. Currently, Kylie works for the Education Faculty at QUT, Brisbane.



## Year 11/12 Unit Overview

### Rationale:

*"Artists are for disclosing the extra-ordinary in the ordinary."*

(Greene: 1989: p.215)

*"Social identity is represented by the acts of the physical body."*

(Tait: 1998: p.212)

All interactions with others, our environment, even our own reflection are critical factors in the construction of our personal and cultural identities.

In this unit young people will be required to critically examine meanings generated by their navigation through public and private spaces. They will participate in an intense study of the visual and metaphorical language of movement in order to identify and exploit the symbolic communication that occurs between young people, their environment and community. These discoveries will be the pre-text for physical expression.

Drawing on lived experiences and real contexts young people will utilise a wide range of Physical Theatre conventions and techniques to generate new work. By immersing students in contextualised training experiences they will improve the control and range of their performance bodies. Confident and innovative expressions of their identities in public and private space will be the result.

NOTE: This unit can and should be manipulated to suit the classroom and the community, allowing specific issues that may relate to gender, cultural identity and access to be focused upon where appropriate. The intention is to inspire context specific curriculum and performance. It has a Student-devised and Australian Drama focus. Opportunities exist to apply new technologies in research, as pre-text and in performance. The assessment and learning experiences are suggestions only and a maximum of three tasks would be completed. As often as possible the pre-texts referred to are available within the CD content.

### Josephine Wise

Josephine Wise is a Queensland drama educator with 10 years experience in Secondary and Primary classrooms. Her most recent school position was Head of Performing Arts at St Peters Lutheran College. She has worked for Queensland teachers through panel, committees and reference groups, was Vice -President of QADIE and the IDEA '95 Fieldwork Liaison Officer. An experienced inservice leader she has presented at a number of state and national conferences and her classroom practice has been published in ADEM, Drama Queensland Says and NJ. Jo has also worked as a director for Backbone Youth Arts and has a Masters in Education with a focus on pre-service education. Currently teaching at Griffith University Jo has been employed by Drama Queensland as the Instructional Designer of Physical Theatre, Performance and Pre-text.

Time in weeks	Unit title and general objectives	Unit features incorporating core components, fields/ of study and resources	Learning experiences including the affective
12-14	<b>CONTACT</b>  Forming Presenting Responding	<ul style="list-style-type: none"> <li>• Developing an awareness and appreciation of the impact that spaces have on group and self-identity and expression.</li> <li>• Investigating issues related to young people's identities as affected by inclusive or antagonistic reactions to them in public and private spaces as well as notions of cultural access.</li> <li>• Investigating and analysing cultural policy and legislation concerning young people and their behaviours in community spaces as well as those documents that celebrate young peoples roles in community cultural development.</li> <li>• Participate in comprehensive Physical Theatre training to develop both forming and presenting skills (consider utilising artists-in-residence, participation here to compliment teacher workshops.) The training may focus on one or more styles of Physical Theatre.</li> <li>• Develop group dynamics, ensemble and individual performance skills through training workshops and improvisational activities.</li> <li>• Research, experience and apply the conventions of Physical Theatre in improvisation and performance eg. Viewpoints, Butoh, Suzuki, and circus.</li> <li>• Analysing and evaluating aspects of Australian physical theatre to develop an understanding of the form and its application in contemporary Australian cultural contexts.</li> <li>• Contextualise training and research experiences by utilising Physical Theatre to express discoveries made about identity.</li> <li>• Develop compositional materials for a performance for a public audience that expresses concerns of young people and/or celebrates cultural practices and participation of young people in your community/ school/region.</li> <li>• Keep a journal (hard copy, digital or film /video formats) that will be stimulus and source work for performance and which documents the student's private journey, discoveries and personal reactions to class work and research.</li> <li>• Detailing, exploring and practicing the process and expectations associated with analytical writing in drama, funding applications, and letters to government/ organisations.</li> </ul> <p><b>Resources</b></p> <ol style="list-style-type: none"> <li>1. <a href="http://www.mwk16.com/perfectstrangers/kno/yaq/yaqhome.htm">http://www.mwk16.com/perfectstrangers/kno/yaq/yaqhome.htm</a></li> <li>2. <a href="http://www.visible-ink.org">http://www.visible-ink.org</a></li> <li>3. <a href="http://www.geocities.com">http://www.geocities.com</a></li> <li>4. <b>Physical Theatre</b> by Marc Bauman From "Devotion a l'Art Dramatique" lecture at Theatre Recamier, Paris 16.5.1944 Published in <i>Registeres_1</i> pp108-10.</li> <li>5. Bigelow, M. &amp; Smith J.A. (1995) <u>Anne Bogart Viewpoints</u>. A.Smith&amp;Kraus Book, USA</li> <li>6. Harrop, J. Epstein, S (1982) <u>Acting With Style</u> Prentice Hall NJ</li> <li>7. Zarrilli, P. Edit <u>Acting (Re) Considered</u> (1995). Routledge, London and New York</li> <li>8. Suzuki, T. (1986) <u>The Way of Acting</u></li> <li>9. <u>Asian Theatre Journal</u> 5.2 (1988) Dancing and the Dark Soul An Aesthetic Buto: Vicki Sanders</li> <li>10. Kelly, A. Edit (1998) <u>Our Australian Theatre in the 1990's: Monograph 7 in the series Australian Playwrights</u></li> <li>"Performing Sexed bodies in Physical Theatre" by Peta Tait: Radopi</li> <li>11. Bonneti, Simeon. (2003) <u>An Art Film</u></li> <li>12. Green, M. (1995) <u>Releasing the Imagination</u> Jossey-Bass: San Francisco</li> </ol>	<ul style="list-style-type: none"> <li>• Visit, study and record movement patterns of young people in a variety of sites in order to develop an appreciation of the way inclusiveness, or antagonism and perceived cultural access impacts on the way individuals and groups move in space. eg. Skate-parks, local beaches, shopping centres, year 11/12 locker/lunch areas, art galleries, courtrooms, parliament, churches.</li> <li>• Web search for local policy docs. relating to youth specific issues eg. Youth Arts Qld, Visible Ink.</li> <li>• Research and identify examples of positive participation of young people in local community.</li> <li>• Examine and analyse the objectives of youth cultural organisations (like YAQ, Visible Ink) or other local council initiatives and make links to their impact on public space access for and acceptance of young people (eg. Provision of youth spaces and events like Two High Festival, Visible Ink Festival, skate parks, use of curfews, policing powers related to underage loitering and vagrancy etc.).</li> <li>• Use CD Interviews with Lynne Bradley and Simon Woods to develop greater understanding of history of Australian Physical Theatre form, devising and acting process.</li> <li>• Use CD Glossary as a starting point for research of a specific style and its conventions. Students could then report back to class.</li> <li>• Begin each workshop class with appropriate physical warm ups of heightened and controlled energy include Laban's movement vocabulary, aerobics, tai chi, yoga, funk, Latin, break/hip hop/R&amp;B and any other culturally appropriate movement. Delegate warm up activities to students.</li> <li>• Impro, workshops that incorporate choreographic/compositional activities which focus on self/group awareness, energy and risk taking. Contextualise through exploration of public and private spaces eg.       <ul style="list-style-type: none"> <li>- 7 stages of energy (see workbook for details )</li> <li>- Exploration of architecture of different spaces and utilise architecture to make discoveries about the energy and impact of certain spaces on the students.</li> <li>- Group complicity activities in movement and stillness, energy, direction and duration and apply these to different spaces. Emphasise contrasts and transitions found moving between spaces. (Self-examination in different contexts such as a bathroom mirror, travelling on public transport, moving in city spaces like the mall, observing yourself and others at a party).</li> <li>- Learn and practice lifts and balances other circus skills apply these as metaphors for risk-taking and celebratory moments in youth cultures.</li> </ul> </li> <li>• Explore Architecture, Topography, Kinesthetic response and spatial relationships in experiments with objects (culturally specific and neutral eg. Surfboards, prams, staffs, rope, hula hoops).</li> <li>• Analyse and use as pre-text situations that highlight acceptance, or rejection as demonstrated in community/public spaces. Consider disability, racial/cultural tension, gender, sexuality, religion, and wealth.</li> <li>• Identify and explore culturally specific movement and stylise this further by imposing conventions from Viewpoints / Butoh /circus etc. eg. Rituals associated with school assembly distorted through Butoh or circus.</li> </ul>

- **Apply** physical techniques (freeze-frames, montage, 7 stages of energy, rituals) to examine and critique popular and alternative perceptions of young people in, public space. Draw on media images, statistics, as pretext. Emphasize the internal/ emotional responses as well as external/cultural responses to the research material. Record and express discoveries and conclusions through movement.
- **Work** in a process/story drama form to explore identity of a role created by the group of a "typical local young person". Recreate the movement patterns of this role.
- **Styise** the role by exploring and physically expressing "others" reactions to this role in a variety of spaces. Consider manipulating movement to communicate status and tempo changes and heighten tension.
- **Create** a sequence that is the daily journey for this individual through different spaces incorporating the 7 stages of energy. Build tension by considering times where young person is self-critical or criticised by others, explore moments of elation and celebration in contrast. Consider the "local's" kinesthetic responses to different events and spaces. Select music (popular, original, student supplied CD pre-text or made through body percussion) that suitably enhances mood and acts as a soundtrack for these daily events.
- **Explore** reactions to self in mirrors in public and private spaces consider changes of energy, focus, status, and tension.
- **Mirroring** activities aiming to explore extremes of duration, emotion, space and spatial relationships. Develop sequences, which incorporate grotesque distortion contrasted with neutrality.
- **Research** Butoh and Simeon Bonnetti's *An Art Film* on the CD which examines sanity and insanity, and apply the techniques to a self-reflection process that examines the difference between the hidden self and the public self.
- **Using** pre-texts from CD (eg. Music, photographs, text) develop sequences that incorporates both grotesque and domestic movement in extremes.
- **Use** concepts like judgement, conformity, deformity, limits, oppression and freedom as pre-texts for impro and apply 7 stages or other physical techniques to create visual metaphors for these concepts.
- **Document** internal dialogues that occur in real moments of alienation, **Great**, exhilaration, celebration, contentment, peace, confusion, love etc. ground these in lived experiences of participants. Use these dialogues as pre-text for ritual sequences that examine pivotal moments in lives of the students.
- **Students** provide pre-text materials to inspire movement based rituals for others.
- **Submit** journal for feedback and discuss recording techniques for movement sequences.
- **Study** writing for funding applications and identify positive outcomes for young people experienced in Physical Theatre training, reflect on their own training experiences.
- **Select** from journal material appropriate for a target audience related to the issues explored in the unit. Develop a movement script.
- **Discuss** the differences between performance spaces and public spaces. Consider censorship, audience reaction and participation, technical and physical challenges.
- **Choose** a venue appropriate to the issue, audience and task.
- **Rehearse** in preparation for a polished public performance.
- **Prepare** peer, audience and self-evaluation sheets to be used during the assessment of presenting tasks.

## Possible assessment tasks

### Forming Task A

Maintain a journal of your experiences throughout the unit. Using this journal as source material, describe in detail a Physical Theatre performance for 1-3 actors. Select and manage elements of drama and conventions of physical theatre to create powerful dramatic action. Your movement script must reflect on an aspect of your private self and identity, contrasted with your public self OR celebrate your private connection with wider a cultural/public community.

### Responding Task A

Write a letter to your local council, agency or community funding body to cover an application for a Physical Theatre-training program in your school/community. One outcome of such a program would be a performance in a venue, site or at an event appropriate to a broad range of young people.

The letter should:

- Refer briefly to the performance concept and the outcomes for young people that would be achieved through the workshop and training. The letter should emphasise the relationship between the performance and training outcomes and the objectives or criteria for funding.
- Discuss the cultural relevance of Physical Theatre for young people.
- Present a clear and persuasive argument that synthesises your understanding of the value of Physical Theatre and its potential for creating positive community cultural development for young people.

### Responding B

Write a critical evaluation of a live physical theatre performance. Select sequences from a performance and consider how the conventions were managed to engage the audience and create powerful dramatic action. Evaluate the key elements of drama in the sequences, particularly tension, symbol and time. Comment on the performance as a piece of "edgy and non-conformist theatre" (Bradley 2003).

### Presenting A

Develop, rehearse and polish a performance in a small group (or whole class) which must take place in a youth specific site and to an invited public audience which should include other young people, local council, community board/organisation members. Using your journals and workshops as source-work develop a Physical Theatre performance that celebrates young peoples' contribution to positive change in your community OR explores an issue of social significance to young people in your community. Incorporate styles and conventions that you have enjoyed and found challenging throughout the unit.

### Presenting B

Drawing on a Physical Theatre style of your choice (Viewpoints, dance, Butoh, Suzuki, circus etc.) but applying three pre-texts provided in class (music, object and image), individually (or pairs) create a movement sequence that explores perceptions of your public self contrasted with your private self. Explore tensions that exist between them. The venue of the performance would be your classroom

## Forming Task A: Individual, written forming

**Rationale:** Throughout this unit you will participate in a wide variety of workshops and research experiences relating to identity, space and Physical Theatre. These will impact on your skills and understandings as an artist. You will also be reflecting critically on your daily interactions in space, observing one another, your friends and family, as well as strangers in the community. All this material will become inspiration for some original movement scripts.

### Task Description:

1. Maintain a journal of your experiences throughout the unit. In this journal record your physical, emotional and intellectual journey through this unit. Aim to collect a wide range of ideas and experiences. From this record you will create a palette of physical metaphors or a vocabulary of movement ideas.
2. Using this journal as source material, describe in detail an original Physical Theatre performance for 1-3 actors. Select and manage elements of drama and conventions of Physical Theatre to create powerful dramatic action. Your movement script must reflect on an aspect of your private self and identity, contrasted with your public self OR celebrate your private connection with wider a cultural/

public community. Where relevant your script should include brief descriptions of the performance space, incorporate a music or soundtrack and consider application of appropriate technology to enhance and frame the dramatic action.

### Conditions and documentation

2 class briefings

One draft

3 weeks from receiving task sheet

Journal submitted with script

Script length 800 words (not including descriptions of technical elements or production elements including technology, costume or music.)

### Criteria

#### Elements of drama and Dramatic conventions

- Careful management of selected Physical Theatre conventions and elements of drama (particularly space, time and symbol) to engage the audience through heightened tension and powerful metaphors and images.

#### Content and contexts

- Communicates material related to personal identity carefully integrated through context. Images created have layers of meaning.

## FORMING TASK A: INDIVIDUAL WRITTEN FORMING

CRITERIA	A	B	C	D	E
<b>Elements of drama and Dramatic conventions</b> <ul style="list-style-type: none"> <li>• Careful management of selected physical theatre conventions and elements (particularly space, time and symbol) to engage the audience through heightened tension and powerful metaphors and images.</li> </ul>	Consistent and astute management of the elements of drama and demonstrated careful selection of a range of conventions to create intense and meaningful images and engaging dramatic action. An outstanding ability to create a script with powerful physical metaphors.	Careful management of the key elements resulting in material that would engage an audience for most of the script. A range of conventions carefully applied in the script, creating some moments with powerful dramatic potential.	Attempted to manage the elements and conventions but struggled a little with space, time OR symbol, therefore the tension was not always consistent. While there were some good ideas, the action a little monotonous at times. Attempted to create successful physical metaphors in the script, not always successful.	Limited attempt was made to manage any of the elements or conventions. Little dramatic tension was apparent. Sometimes the action was very confused or monotonous.	No real attempt was made to manage the elements or conventions. The action was not clear.
<b>Content and contexts</b> <ul style="list-style-type: none"> <li>• Communicates issues related to personal identity carefully integrated through context. Images created have layers of meaning.</li> </ul>	Sophisticated and complex treatment of concepts related to identity. Layers of meaning were clearly apparent through completely integrated application of context.	Capable and interesting communication of concepts related to identity. A reasonably comprehensive and integrated treatment of ideas using appropriate contexts.	An understanding of the concepts that you chose to explore was evident. The contexts you chose limited your work to a general exploration of ideas.	Superficial treatment of the concepts. Little or no application of context.	Showed little or no understanding of the concepts. Was unable to set dramatic action within a context.

## Responding Task A: Individual, written responding

**Rationale:** Throughout this unit you will research a number of local arts and council organisations, policies and documents that relate to the way young people access community spaces and what community cultural development means. You will also consider funding applications and writing to criteria or objectives when applying for grants. Finally you will reflect on the outcomes for yourself and your classmates as a result of participating in a study of Physical Theatre.

### Task Description:

Write a letter to your local council, agency or community funding body to cover an application for a Physical Theatre-training program in your school/community. One outcome of such a program would be a performance in a venue, site or at an event appropriate to a broad range of young people.

The letter should:

- Refer briefly to the performance concept and the outcomes for young people that would be achieved through the workshop and training. The letter should emphasise the relationship between the performance and training outcomes and the objectives or criteria for funding.
- Discuss the cultural relevance of physical theatre for young people.
- Present a clear and persuasive argument that synthesises your understanding of the value of Physical Theatre and its potential for creating positive community cultural development for young people.

## Conditions and documentation

- 2 class briefings
- Not more than 2 drafts
- Copy of agencies' objectives
- 3 weeks from receiving task sheet
- Length 800-1000 words

## Criteria

### Knowledge, understanding and communication

- Knowledge and understanding of Physical Theatre training and performance
- Knowledge and understanding of agencies objectives/criteria relevant to the funding application
- Use of appropriate terminology
- A persuasive, carefully constructed and thoroughly proofread argument.

### Analysis, synthesis and evaluation

- Analysis of the funding body's objectives and criteria
- Evaluation of the impact of Physical Theatre on young people
- Synthesis of the relationship between objectives/criteria and the outcomes of Physical Theatre training and performance
- Application of relevant examples from performance concept and training workshops used to justify conclusions.

## RESPONDING TASK A: INDIVIDUAL WRITTEN RESPONDING

CRITERIA	A	B	C	D	E
<b>Knowledge, understanding and communication</b> <ul style="list-style-type: none"> <li>- Impact of Physical Theatre training and performance.</li> <li>- Objectives/criteria</li> <li>- Appropriate terminology</li> <li>- Persuasive proof-read argument</li> </ul>	Coherently and concisely communicated understanding of the impact of Physical Theatre training and performance. Demonstrated a sophisticated understanding of the relevant objectives/criteria. Persuasive and error free writing.	Coherently communicated understanding of several outcomes from Physical Theatre training and workshops. Demonstrated a strong understanding of most relevant objectives/criteria. Logical writing with only a few minor terminology, spelling or grammatical errors.	Communicated a clear and basic understanding of some outcomes of Physical Theatre training and workshops. Could identify some relevant objectives or criteria. Argument not very well structured in places. Some inappropriate terminology and several spelling and grammatical errors.	Limited knowledge demonstrated in relation to either Physical Theatre or the objectives/criteria. Illogical conclusions. Many language errors and inappropriate use of terminology.	Apart from the most basic observations there was no discussion of Physical Theatre or the objectives/criteria. Difficult to understand due to poor structure and many errors.

## RESPONDING TASK A: INDIVIDUAL WRITTEN RESPONDING

CRITERIA	A	B	C	D	E
Analysis synthesis and evaluation <ul style="list-style-type: none"> <li>• Analysis of objectives and criteria</li> <li>• Evaluation of the impact of physical theatre</li> <li>• Synthesise links between objectives/criteria and Physical Theatre outcomes</li> <li>• Relevant examples to justify conclusions</li> </ul>	Demonstrated complex understanding of the relationships between objectives and criteria and the outcomes of Physical Theatre training and performance. Sophisticated analysis of the objectives and outcomes. All conclusions successfully justified using pertinent examples from the performance concept and training workshops.	Clearly related the impact of Physical Theatre training and performance to the key objectives/criteria of the funding body. Most conclusions were reasonable and justified with suitable examples.	An attempt was made to link outcomes with objectives but not all conclusions were valid or supported with relevant examples.	Described the performance outcomes and listed some objectives but did not link them or reach conclusions to support funding application.	No evidence of links made between outcomes and objectives/criteria. No clear conclusions drawn.

### Responding Task B: Individual, written responding

**Rationale:** Throughout this unit you will view excerpts and attend at least one live performance of physical theatre. You will have discussed and experienced conventions associated with creation and performance of this form. You will also have discussed the way the elements of drama are manipulated by performers to make meaning. You will participate in a model analysis of Kate Champion's [Face 2 Face](#) and read a VHA model analysis of a live performance.

#### Task Description:

Write in essay form a critical evaluation of a live physical theatre performance.

Select sequences from a performance and describe, analyse and explain how the conventions in the selected sequences were managed to engage the audience and create powerful dramatic action. Evaluate the key elements of drama in the sequences, particularly tension, space, symbol and time. Other elements can be referred to as appropriate. Comment on the performance as a piece of "edgy and non-conformist theatre." (Bradley 2003) You must use examples from the performance to justify all your conclusions.

### Conditions and documentation

- Attend performance
- 2 class briefings
- Not more than two drafts
- 3 weeks from receiving task sheet
- Length 800 words

### Criteria

#### Knowledge, understanding and communication

- Knowledge and understanding of physical theatre conventions
- Knowledge and understanding of elements of drama (tension space, symbol, time)
- Use of appropriate terminology
- A carefully constructed and thoroughly proofread essay.

#### Analysis, synthesis and evaluation

- Analysis of clearly identified sequences, the conventions and elements of drama apparent in them
- Synthesis apparent in the links made between the elements and conventions when engaging an audience and creating dramatic meaning
- Evaluation of the performance as "edgy and non-conformist"
- Application of relevant examples from performance.

**RESPONDING TASK B: INDIVIDUAL WRITTEN RESPONDING**

CRITERIA	A	B	C	D	E
<b>Knowledge, understanding and communication</b> <ul style="list-style-type: none"> <li>Physical Theatre conventions</li> <li>Elements of drama (tension, space, time, symbol)</li> <li>Appropriate terminology</li> <li>Proof-reading and construction</li> </ul>	Coherently and concisely communicated understanding of the Physical Theatre conventions apparent in the performance. Demonstrated a sophisticated understanding of the elements of drama. Error free and well constructed response.	Communicated understanding of several Physical Theatre conventions apparent in selected sequences. Demonstrated a strong understanding of key elements. Consistent use of appropriate terminology. Carefully structured with only a few minor spelling or grammatical errors.	Communicated a basic understanding of some conventions and could identify most elements apparent in the performance. Some inappropriate terminology. Not very well structured in places and several spelling and grammatical errors.	Limited knowledge demonstrated in relation to either conventions or the elements. Many language errors, confusing at times and inappropriate use of terminology.	Apart from the most basic observations there was virtually no discussion of conventions or elements. Difficult to understand due to poor structure and many errors.
<b>Analysis synthesis and evaluation</b> <ul style="list-style-type: none"> <li>Analysis of sequences, elements and conventions</li> <li>Synthesise links between audience engagement, elements and conventions</li> <li>Evaluation of performance as edgy and non-conformist</li> <li>Relevant examples</li> </ul>	Demonstrated complex analysis of the elements/ conventions. Insightful synthesis of the relationships between conventions, elements, dramatic meaning and audience engagement. Sophisticated evaluation of the performance as edgy and non-conformist. All conclusions successfully justified using pertinent examples from the performance.	Clear analysis of most elements/ conventions in the identified sequence/s. Effective links made between conventions, elements dramatic meaning and audience engagement Some valid comments made about performance as edgy and non-conformist. Most conclusions were reasonable and justified with suitable examples.	An attempt was made to analyse the elements and conventions from the selected sequence/s but struggled to consistently link them with dramatic meaning and audience engagement. A basic attempt to consider the quote in relation to the performance. Not all conclusions were valid or supported with relevant examples.	Described the sequence but struggled to identify most elements and conventions. Was unable to link them to dramatic meaning and audience engagement. Did not explore the quote. Conclusions were unclear or invalid. Not supported with examples from performance.	No clear sequence identified, no elements or conventions listed. Did not analyse the performance in relation to the quote and did not provide any clear examples from the performance.

**Presenting Task A: Group public performance**

**Rationale:** Throughout this unit you will participate in a wide variety of workshops with your teacher and an artist-in-residence. You will be challenged to take physical risks and experiment with demanding and exciting techniques and conventions associated with physical theatre performance. You will also research experiences relating to identity, space and cultural development. You will reflect critically on your daily interactions in space, observing one another, your friends and family, as well as strangers in the community. All these experiences and your research material will culminate in a public performance outcome.

**Task Description:**

Develop, rehearse and polish a performance in a small group (or whole class) which must take place in a youth specific site and to an invited public audience which should include other young people, local council, community board/organisation members. Using your journals and workshops as sourcework develop a Physical Theatre performance that celebrates young people's contribution to positive change in your community OR explores an issue of social significance to young people in your community. Incorporate styles and conventions that you have enjoyed and found challenging throughout the unit.

## Conditions and documentation

- 4 class feedback sessions
- Class rehearsals and an approved schedule of rehearsal in your own time - including at least one tech run on site
- 4-6 weeks from receiving task sheet
- Script submitted with parts clearly marked and technical requirements listed
- Performance time 3-5 min per student

## Criteria

### Elements of drama and Dramatic conventions in performance

- Communication of complex meaning and creation of powerful images by exploiting the elements of drama (particularly symbol,

tension, time and space) and the conventions associated with selected Physical Theatre styles utilized eg. Viewpoints - kinesthetic response, architecture, time, space to create physical metaphors and meanings. Circus - confident and safe management of acrobatics and creation of challenging physical metaphors, or Butoh - commitment to extreme and heightened emotional responses in role etc.

### Acting techniques

- Demonstration of focus, self and group awareness, physical discipline and range, risk-taking, management of extremes and energy in polished performance.
- Consideration of the impact of the selected site on movement.

## PRESENTING TASK A: GROUP PUBLIC PERFORMANCE

CRITERIA	A	B	C	D	E
<b>Elements of drama and dramatic conventions in performance</b> <ul style="list-style-type: none"> <li>• Complex meaning &amp; powerful images by exploiting the elements of drama (symbol, tension, time and space)</li> <li>• Conventions associated with selected Physical Theatre styles realised</li> </ul>	Sensitive and confident communication of powerful images and the dramatic meaning by exploiting the elements of drama. Demonstrates outstanding skill and mastery of all the conventions associated with the selected style/s.	Effective and competent communication of images by exploiting successfully most of the key elements. Confidently managed most of the physical and vocal constraints and possibilities of the site. Demonstrated mastery of most of the conventions associated with the selected style/s	Managed to communicate generally some of the ideas and had clearly considered some of the key elements in performance. Did not always successfully or consistently manage the conventions of the selected style/s so some moments were a little awkward.	Struggled to communicate all of the ideas and had not clearly considered the elements in preparation for performance. Stylistic conventions not really clear. Many awkward moments.	Was unable to communicate in performance, as the elements were not exploited, and little if any application of physical theatre conventions were apparent.
<b>Acting techniques</b> <ul style="list-style-type: none"> <li>• focus, self and group awareness, vocal and physical discipline and range, risk-taking, management of extremes and energy in polished performance</li> <li>• Impact of site on movement</li> </ul>	Outstanding focus, and awareness throughout. Demonstrated versatility through consistent and convincing use of movement to communicate context and role. Tackled risky and extreme physical images and successfully engaged the audience through a dynamic, intense and highly energised performance. Confidently and skillfully managed the physical constraints and possibilities of the site.	Control apparent with very strong focus and awareness throughout. Only minor lapses. Managed a range of physical expressions to make context clear. Some risks successfully taken and a consistent and polished performance was the result. Successfully incorporated and managed most of the possibilities and constraints of the site.	Showed some control and focus through most of the performance. Some lapses. Had some control over a smaller range of vocal and physical conventions so some contexts /roles were not as clear. Not many risks taken but overall a solid and reasonable performance. Had considered the challenges and possibilities of the site, some attempt had been made to incorporate them into the performance.	Lost focus and lacked awareness and energy through most of the performance. Did not take any vocal or physical risks, which limited the demonstrated range. Simplistic performance with many lapses in concentration. Had not considered the possibilities or challenges of the site, which resulted in many awkward/inaudible moments.	Was not focused, lacked energy, was not interested in communicating to the audience and showed little or no application of the conventions.

## Presenting Task B: Individual (or pairs) performance

**Rationale:** Throughout this unit you will participate in a wide variety of workshops with your teacher and an artist-in-residence. You will be challenged to take physical risks and experiment with demanding and exciting techniques and conventions associated with Physical Theatre performance. You will also reflect on experiences relating to personal and cultural identity. You will reflect critically on your daily interactions in space, observing yourself as you interact with your environment and others. These experiences and your research material will culminate in a public performance outcome.

**Task Description:** Drawing on a Physical Theatre style of your choice (Viewpoints, dance, Butoh, Suzuki, circus etc.) but applying three pre-texts provided in class (music, object and image), individually (or pairs) create a movement sequence that explores perceptions of your public self contrasted with your private self. Explore tensions that exist between them. The venue of the performance would be your classroom.

## PRESENTING TASK B: INDIVIDUAL PERFORMANCE (OR PAIRS)

CRITERIA	A	B	C	D	E
<b>Elements of drama and dramatic conventions in performance</b> <ul style="list-style-type: none"> <li>Powerful images by exploiting the elements of drama (symbol, tension, time and space)</li> <li>Realisation of conventions associated with selected Physical Theatre styles</li> </ul>	Sensitive and confident communication of powerful images and the dramatic meaning by exploiting the elements of drama. Demonstrates outstanding skill and mastery of all the conventions associated with the selected style/s.	Effective and competent communication of images by exploiting successfully most of the key elements. Demonstrated mastery of most of the conventions associated with the selected style/s with only a few minor inconsistencies.	Managed to communicate generally some of the ideas and had clearly considered some of the key elements in performance. Did not always successfully or consistently manage the conventions of the selected style/s so some moments were a little awkward.	Struggled to communicate all of the ideas and had not clearly considered the elements in preparation for performance. Stylistic conventions not really clear. Many awkward moments.	Was unable to communicate in performance as the elements were not exploited, and little if any application of physical theatre conventions were apparent.
<b>Acting techniques</b> <ul style="list-style-type: none"> <li>Focus, self-awareness, physical discipline and range, risk-taking, management of extremes and energy in polished performance</li> </ul>	Outstanding focus, and awareness throughout. Demonstrated versatility through consistent and convincing use of movement to communicate context and role. Tackled risky and extreme physical images and successfully engaged the audience through a dynamic, intense and highly energised performance.	Control apparent with very strong focus and awareness throughout. Only minor lapses. Managed a range of physical expressions to make context clear. Some risks successfully taken and a consistent and polished performance was the result.	Showed some control and focus through most of the performance. Some lapses. Had some control over a smaller range of physical conventions so some contexts/roles were not as clear. Not many risks taken but overall a solid and reasonable performance.	Lost focus and lacked awareness and energy through most of the performance. Did not take many physical risks, which limited the demonstrated range. Simplistic performance with many lapses in concentration.	Was not focused, lacked energy, was not interested in communicating to the audience and showed little or no application of the conventions.

## Conditions and documentation

2 class feedback sessions

Class rehearsals and rehearsal in your own time

3 weeks

Script submitted with the pretexts clearly marked, and technical requirements listed

Performance time 3 min per student

## Criteria

### Elements of drama and Dramatic conventions in performance

- Communication of powerful images by exploiting the elements of drama (particularly symbol, tension, time and space) and the conventions associated with selected physical theatre styles utilized eg. Viewpoints - kinesthetic response, architecture, time, space to create physical metaphors and meanings, or circus - confident and safe management of acrobatics and creation of challenging physical metaphors, or Butoh - commitment to extreme and heightened emotional responses.

### Acting techniques

- Demonstration of focus, self-awareness, physical discipline and range, risk-taking, management of extremes and energy in polished performance.



# The Founding of a City State:

## Developing Citizen Through Drama

Susan Spence-Campbell, Nova Scotia, Canada

**D**rama theorists such as Neelands, (1992) O'Neill, (1995) Edmiston, (2000) and Winston (1997) suggest that through drama we can help children better develop an understanding of others. Educational theorists such as Freire (2000) and Giroux (1991) think that students must be engaged in concrete situations in which they can participate in "collective struggle" (Giroux, 1991, p.307) in order "to promote a just and compassionate sense of social order" (p.305). With these considerations in mind I spent many hours reading and searching during the summer of 2002. I was looking for an idea for a drama that could achieve the outcomes of the social studies curriculum in addition to shaping the social structure of my class for the upcoming year.

During the previous year, I had taught a grade 5/6 split. On paper, the students had looked like they were academically able and had no serious behaviour problems. However, the year had been anything but easy. The attitudes of students in grade 6 made the year very difficult for some in grade 5; as well, other grade 5 students learned quickly how to retaliate or to develop cliques that excluded students. Despite my using techniques from Boal's *Games for Actors and Nonactors*, (1992) *Rainbow of Desire*, (1995) and Rohd's *Theatre for Community, Conflict and Dialogue* (1998) to promote a communal feeling, the year was fraught with conflict. The next year was going to be different, I was determined. With many of those grade 5 students who had been intimidated, tormented, and oppressed staying with me for grade 6, I knew I needed something that would draw their attention away from the conflicts and focus them on working together to make the classroom a comfortable place to be. These requirements placed great demands on the drama project. How to accomplish so much?

### The Senate of Scambell City



### The Beginning

The answer came from Dorothy Heathcote. While rereading her *Collected Writings*, (1991) I came upon a sentence that described exactly what I needed: "A much longer project, which altered radically the behaviour of a class of eleven-year-olds, was the founding of a city-state in which only eleven-year-olds could live" (p.91). Here was the drama that would fulfill several of the outcomes of the social studies curriculum under various strands including Citizenship, Power and Governance, Individuals, Societies and Economic Decisions, and Interdependence. I would use drama as my primary pedagogical tool and attempt to effect behavioural change.

I began with Heathcote's idea and a few basic premises. I based the city-state loosely on Greek city-states. In order to be a citizen, you had to be a member of my class. All citizens would meet to discuss and vote on laws and other important issues. There would be a small governing body that would direct the city-state. My expectation was that as the city-state matured, I would recognize how to proceed based on the needs of the citizens. And so I began.

In September, the class met in circle and I briefly described a city-state and asked the students if they would be interested in creating such a government for our class. I emphasized to them that the citizens along with their elected officials would be responsible for creating the laws and enforcing them. After some discussion, I asked each student individually for his or her response to the question, "Do you want to be involved in a city state that will run for the entire year?" I felt that having each student answer was important because I wanted our initial steps to reflect the expectations of the year-long drama. Each

### Banker counting money





**Citizen making a point during a city-state meeting**

student would be expected to participate as a contributing citizen. Some were excited about the prospect, others were less enthusiastic, but all agreed to participate.

### **Political Manoeuvring**

First, Scambell City was chosen by a class majority as the name of the city-state. Elections followed for a government composed of a Senate and a President. In designing the style of election, students offered suggestions and then discussed the benefits and the drawbacks of each. In the end, the citizens chose to elect the members of a Senate on one ballot and the President on another. Citizens wishing to run for election submitted nomination papers. After nominations had closed, each candidate had an election committee, which helped develop policy, campaign slogans and campaign posters. A town hall meeting was held, each candidate was able to deliver a speech complete with campaign promises, and citizens were able to address questions to any of the candidates. The citizens challenged candidates about some of the more outlandish promises.

After the election, the Senate and President had the monumental task of creating the structure of Scambell City: what jobs were necessary, what monetary system would be used, what laws were necessary. When it became apparent that the citizens needed regular feedback from the Senate, weekly Scambell City meetings were established. This meant that the Senate and citizens needed to learn how to run a meeting, how to put a motion on the floor and how to hold discussion. Some of Robert's *Rules of Order* (1984) were put into place. The citizens enjoyed calling for the question. Sometimes the president would call for discussion and someone immediately would call for the question. When the citizens were told that they couldn't totally ignore discussion, the rule was generally used in an effective way – after the discussion had gone on far too long and was only repeating itself.

At the beginning of each meeting, an agenda was written on the whiteboard with the citizens given an opportunity to add to it. They would bring up concerns that they had. Most of the time the citizens brought forth issues that they felt were important, such as how much



**Citizen waiting to be recognized during a meeting**

they would be paid for their jobs. After much discussion, the citizens decided that everyone should be paid the same amount regardless of the job they did. Not everyone agreed that this was fair. One young man in particular adamantly argued that people should be paid for the work they did. He felt that too many would get away with doing nothing and still collect the same amount as those who worked for their wages. This was an issue that he continually brought up in meetings over the year.

After the first months, the citizens became very disgruntled with the time it was taking to get things underway. Complaints abounded and were brought up at a weekly meeting. During this meeting the citizens were quite scathing in their comments. They expected more and demanded it. The Senate was quite taken aback but promised to do better. Later, the President held a press conference to entreat the citizens to be more understanding, explaining that the citizens didn't understand how difficult the process of creating the structure of the city-state was.

During the first mandate, there arose a rebellion of sorts. Some members of the Senate plotted to overthrow the President. These Senate members found support from within the city-state. The issue was brought to a meeting and the concerns of the dissatisfied citizens discussed. The President agreed that perhaps she was trying too hard to impose her vision on the city-state and promised to consult more with the Senate. I found this ironic because in Canadian federal politics, at the time, similar difficulties were plaguing the Canadian Prime Minister.

### **Students Addressing Needs**

As the drama progressed, the students began to take initiatives for problems they recognized. For example, the students created a court system with lawyers, judges and juries. I became aware of the court only after being asked to stay and supervise during lunch hour. I sat in my adjacent classroom while the students set up the drama room to resemble a court room. Citizens sued citizens for pushing, stealing and other minor offences. Lawyers argued their case and brought forth witnesses to try to prove his or her client was not guilty. When I sat in



**Buying breakfast in the grocery store**

on the proceedings, I realized that the students were playing out their television version of a courtroom trial. Another problem was bias among friends. At a Scambell City meeting I brought up the issue of bias. The citizens responded by offering examples of when they had seen bias within the courts. The citizens decided that judges had to excuse themselves if a friend were either the defendant or the complainant.

I wondered if the court system the students had created had become a means for students to tell other students that their behaviour was inappropriate. The court room created an opportunity for students to take on roles, defend their beliefs and pay for the consequences of their actions. Citizens were fined if found guilty. The judge determined the amount of the fine. One citizen who didn't pay his fines had his wages garnisheed. The court room became an opportunity for students to let others know that they wouldn't tolerate some behaviour and that there were consequences for misbehaviour. That in itself is not an unusual message from students, but it was given in a creative manner, through a court system, not by perpetuating inappropriate behaviour by yelling, or pushing or calling names.

### **Employment Opportunity**

Some jobs were obvious and immediately filled. Each citizen was able to apply for jobs that became available. The mint created money. A banker paid the citizens weekly. Exporters sold merchandise to students in the school. Clerks in the grocery store sold merchandise to the citizens. Reporters collected information and wrote news items for the newspaper. Police patrolled the classroom to deter any thieves from lifting goods or money from unsuspecting citizens. Lawyers defended their clients; judges heard cases. The Senate met to continue to create laws. Secretaries wrote minutes.

For the most part, the citizens decided what the job entailed. The Senate recognized that they needed a secretary to take notes from their meetings. The mint designed and created the money. The bankers kept records showing who had been paid on what date. The reporters chose what news was worthy of their paper. As manager of the grocery store, the largest role I played was in hiring clerks and buying supplies.



**Reporters meeting**

The Senate recognized that Scambell City needed to be more than a body that ran a government and suggested different social activities for the citizens. In February, a talent show was organized and our grade one Drama Buddy class was invited to attend. An *ad hoc* committee organized the event. Auditions were held, acts booked and rejected, rehearsals scheduled and the order of the program created. The show was a success.

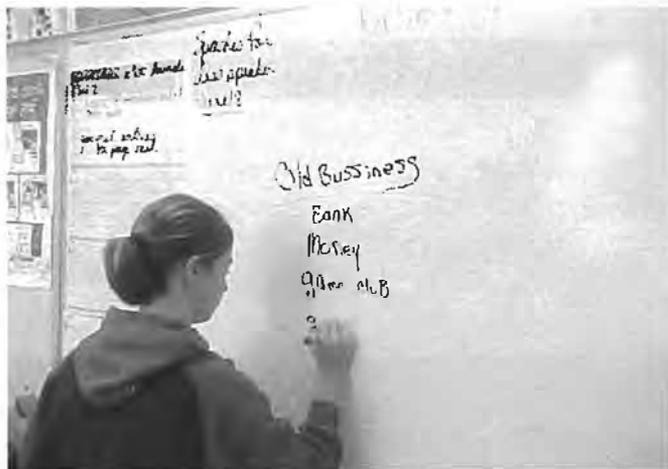
### **The Economy of Scambell City**

The city-state really began to function when the citizens had jobs that generated income. A mint created a currency called Dips. The workers in the mint spent many hours creating and manufacturing the currency. Having a Scambell City currency allowed the citizens to purchase items from the newly opened grocery store. In order to stock the grocery store with imported goods and to pay for excursions outside the city-state, income had to be generated. Citizens exported goods and services to other classes in the school or region. Exporting became the primary means to buy the goods stocked in the grocery store.

The grocery store became a very busy place. Initially candy was for sale. But as time progressed nutritious snacks as well as breakfast became available. Citizens used Dips from their weekly salary to buy cereal, fruit snacks or cheese and crackers. Foreign currency (Canadian) was accepted to bolster sales. Lessons in gross income versus net income and profit margin meant the students made decisions about how much could be reasonably charged for goods. Discussions about supply and demand helped to determine which product could support a higher price.

### **Did the Ends Fulfill the Initial Goals?**

The drama continued to function for the duration of the year. Most of the social studies outcomes were achieved. Citizens of Scambell City were able to explain the rights and responsibilities of citizens, identify sources of authority in the lives of citizens, recognize the purpose of laws, take age-appropriate action to demonstrate their responsibilities as citizens (2000). These are only some of the outcomes of the Citizenship, Governance and Power strand.



**Preparing the agenda**

Outcomes from Language Arts and Mathematics curricula were achieved, but not intentionally. Students were given opportunities to write using different genres, such as advertisements slogans, and minutes. Students who rarely spoke in class delivered speeches and answered impromptu questions at meetings. Students were responsible for pricing export goods, deciding what the profit margin should be, and keeping records for how much income was generated.

The students recognized needs of the city-state and creatively fulfilled them. The establishment of the court was a case in point, with the students telling each other that to behave in a certain manner was unacceptable. One child in particular was continually taken to court. He exhibited rather serious behaviour problems but accepted being taken to court. In comparison to previous years in school, he was suspended fewer times than ever before.

Certainly the atmosphere in the classroom was totally different from the previous year. That there were different children in the room is partially the cause. There had been an influx of twelve new grade fives who had not experienced the animosity of the previous year. Perhaps the grade 6 students didn't want the new students to go through what they had. But I also think that the students used the court system in an effective manner. It allowed them to give a message to each other: "I don't like how you are behaving." Students involved in disputes each had an opportunity to tell their side of the story and to bring witnesses to support them. After the discussion on bias, both the juries and judges tried to be unbiased and to find on the part of the innocent.

Giroux and Freire suggest that students need to have the concrete opportunities to take control of problems and find appropriate solutions. The drama afforded the students this opportunity. The majority of students took the creation of the city-state seriously. Although not all participated with the same fervour, all students engaged with the drama. I saw students disagree with each other, not afraid to state their opinions but at the same time willing to listen to others. I saw students who wanted to control proceedings learn to let others have a voice. I saw students who could look at an issue and debate it from various perspectives. I saw students recognize leadership but reject control. Most students obeyed the laws but some didn't. What I saw was a microcosm of our society, but with citizens who were actively engaged.



**Pay day**

## References

- (2000) Nova Scotia Department of Education and Culture, Halifax NS.
- Boal, A. (1992) *Games For Actors And Non-Actors*, Routledge, New York.
- Boal, A. (1995) *The Rainbow Of Desire : The Boal Method Of Theatre And Therapy*, Routledge, New York.
- Edmiston, B. (2000) *Research In Drama Education*, 5, 63-85.
- Freire, P. (2000) *Pedagogy Of The Oppressed*, Continuum, New York, NY.
- Giroux, H. A. (1991) *Clearing House*, 64, 305-309.
- Heathcote, D., Johnson, L. and O'Neill, C. (1991) *Collected Writings On Education And Drama*, Northwestern University Press, Evanston, Ill.
- Neelands, J. (1992) *Learning Through Imagined Experience : The Role Of Drama In The National Curriculum*, Hodder & Stoughton Educational, London.
- O'Neill, C. (1995) *Drama Worlds : A Framework For Process Drama*, Heinemann, Portsmouth, NH.
- Robert, H. M. and Vixman, R. (1984) *Robert's Rules Of Order*, Jove Book, New York.
- Rohd, M. and Hope is Vital (Organization) (1998) *Theatre For Community, Conflict & Dialogue : The Hope Is Vital Training Manual*, Heinemann, Portsmouth, NH.
- Winston, J. (1997) *Drama, Narrative And Moral Education : Exploring Traditional Tales In The Primary Years*, Falmer, London.

## Biography - Susan Spence-Campbell



Susan Spence-Campbell is a grade six and drama teacher in rural Nova Scotia, Canada. She is currently pursuing her doctoral degree in Drama Education at University of Alberta. Her research focuses on developing the critical imagination in citizenship through the use of drama.



# Kite Theatre & Making Connections

Jane Carpenter, Queensland

**K**ite Theatre is Education Queensland's early childhood theatre-in-education unit. It is a not-for-profit company, funded by a combination of support from Education Queensland, Arts bodies, creative partnerships, sponsorship and box office.

Kite has been providing innovative educational shows for Queensland school children for nearly 30 years. Whether touring into schools and preschools or performing in public venues, Kite continues to be regarded Australia-wide as a peerless provider of entertaining, informative theatre, stimulating extension activity and professional development resources.

'Learning through the Arts' has been consistent as Kite Theatre's company rationale throughout its 30 year career, from its genesis as the 'Early Childhood Drama Project' (1975-83) to its current position as Queensland's pre-eminent provider of theatre for children aged 4-8 years. While this mission has remained consistent, the real-politics of the world in which the company operates certainly has not. And in a climate of what seems like perpetual departmental re-structure, the Kite Theatre team regards budget cuts and re-allocations as part of the scene (so to speak). Positive spin-off of an uncertain existence has been the company's canny approach to operations and necessity for lateral thinking. This desire to maximize growth – the importance of 'getting it out there' to as many teachers and children as possible, at minimal cost – has resulted in Kite's reinforcing its reputation as much more than just a provider of age-appropriate entertainment.

Kite's team members have historically had a strong commitment to the relevance of its product to the early childhood curriculum. Tim Mullooly and Peter Stewart are two registered teachers with extensive theatrical backgrounds and complementary talents. They devise shows collaboratively, employing other theatre and education professionals as required. Entertainment is always a primary consideration, but only within the context of securing strong audience engagement for learning support outcomes.

While the children are laughing at, or interacting with a performance, they are also absorbing a story which is woven around theme: the sense of spiritual journey and place in the Indigenous content of *Murri Time* and *Binni's Backyard*; the importance of friendship and inner strength in *Pablo and the UnderDog*; the need for communication in times of grief in *Motor Mouth*.



## ***New Farm SS, Pablo and the UnderDog, November 2003***

"Hugely entertaining. Very relevant to this age-group. They loved it...Our children generally have very poor comprehension but they displayed understanding and enjoyment throughout...Very appropriate for the wide variety of cultures in our classes." Richlands East SS "Highly appropriate, considered, valuable for SOSE, English, the Arts...suited to the age level; theatre with integrity." S. Hoffman Oakleigh SS

"Children were immersed in a writing session after (the performance) and it was amazing to see how much they did absorb from the performance...covered outcomes that we were presently working through..." Year 1 teacher Warraburra SS, Gracemere

"Had some terrific ideas for children to use in their dramatic play. Lots of values to discuss..." St Joseph's Preschool, Nth Mackay.

Evidence that the shows 'work' is abundantly documented. Particularly satisfying is the feedback about students who are not otherwise being reached but who have engaged with a show's content because of the way in which it has been presented. Important elements are always highlighted by the actors in pre- and post-performance sessions, but the true value of the work is only fully realized if the teachers have thoroughly engaged with the resource material that accompanies each show. Many suggestions for maximizing the cross-curricular applications of the performance are supplied in these documents and if these are embraced, the learning experience becomes even more enriching. Much of the Productive Pedagogies framework, particularly aspects of Connectedness and Recognition of Difference, is covered by a considered use of the performance and its support material.



**“You all know what a catchment is, don’t you?”**

This question is a line from *Round the Bend*, Kite and Pullenvale EEC’s environmental show that was in Kite’s repertoire for four years. It was almost always answered positively by its young audience because the performance was, in many respects, the culmination of the learning experience. It all began with the Teacher Resource booklet, a CD ROM and a Catchment poster. With these and the other suggested resources teachers found that they were able to draw the children deeply into a mystery story while simultaneously achieving core learning outcomes.

Before and after the show, the children were engaged in writing stories, poems, responses, reviews and recounts as well as reading information from newspaper articles, cd ROM generated graphics and environmental information from carefully chosen internet sites. They were also involved in higher level thinking tasks as they deciphered clues, predicted outcomes, articulated their hopes and dreams for the future of the catchment, designed and constructed paper boats and later, models of the catchment. These potential ‘rich tasks’ encompassed outcomes in the KLAs of English, Technology, Science, SOSE and the Arts. Through an email site, the children were able to communicate with characters from *Round the Bend*, so by the time they finally saw the show they felt like they knew them (or at least they thought so).

This is possibly the most successful example of the effectiveness of an innovative and high quality educational experience due to a carefully constructed synergy between teacher resources and a performance.

Kite’s first show for 2004, *Dinosaur Adaptus* marks an attempt to take the integration of the performance one step further by using the performance as a springboard for applying Arts syllabus core content to achieve outcomes across other FLAs and KLAs. Kite’s recently assembled workshop team of teacher/performers Jane Carpenter and Amanda Moffatt, are using the Dance and Drama strands to demonstrate practical strategies for integrated planning.

By the time a class participates in the extension workshop, they will have had the benefit of an integrated arts unit supplied by the teacher resources, the experience of the performance and post-show extension and then a drama workshop which is designed in consultation with class teachers to reinforce areas of interest or to meet particular needs. It is, in some respects almost a return to the roots of the company, tailor-making drama experiences (often Process Drama-based, because this is a technique that many teachers lack confidence with) to the needs of the theatre audience.

Part of the strategy is to use the drama extension, not only to model ways of achieving Arts outcomes or integrating them across the curriculum, but also just to give the children an opportunity to respond to the company’s work in a way that is other than visual or written. It opens up another avenue for representation, which is after all, evidence of learning at its deepest level.

## Biography - Jane Carpenter



Jane has over 20 year’s work experience ranging broadly across arts administration, performance and drama teaching from Early Childhood to Tertiary level. Currently working on publicity and projects with Kite Theatre, she is also conducting a drama workshop extension service that links with the company’s educational program and offers in-service sessions to teachers. Her first play, *Dinosaur Adaptus*, co-written with Nigel Pearn, is about to tour schools in Brisbane and environs.

## THE DRAMA AUSTRALIA RESEARCH MONOGRAPH SERIES



The intention of this series is to describe and critique different approaches to educational practice, consider future directions in scholarship and research, and present a variety of curricula models that teachers and students have found successful.

**ORDER FORM IS ON PAGE 64**

**Monograph 1. Pre-text and Story Drama: The Artistry of Cecily O'Neill and David Booth — edited by Philip Taylor.**

O'Neill describes pre-text in action and illustrates its overall relationship to a drama structure. Booth illustrates how storydrama can open up the world of text and inform language and literacy education.

**Monograph 2: Aesthetic Framework in Drama: Issues and Implications — by Judith McLean.**

This monograph explores how teachers can structure drama experiences for a deliberate classroom aesthetic. The increasing role of critical and cultural theory and its application within current artistic and educational practices is reviewed.

**Monograph 3: IDEA '95: Selected Readings in Drama and Theatre Education — edited by Philip Taylor and Christine Hoepper.**

This collection of papers from the second World Congress of Drama/Theatre and Education gives readers access to a rich and diverse range of arts practice and theory from cultural contexts not always represented in published works in the field.

**Monograph 5: Phoenix Texts: A Window on Drama Practice in Australian Primary Schools — edited by Tiina Moore.**

The image of the phoenix rising serves as a metaphor for the drama practice of seven Australian primary teachers. Each has taken illustrations from the same picture book – *The Mysteries of Harris Burdick* – and transformed them into new art works with a range of learning outcomes.

**Mail order form is at end of this publication.**



## Josephine Fantasia, Western Australia

The older one gets the more aware one becomes that 'innovation' is a very problematic term and that the saying that there is 'nothing new under the sun' just might be true. Certainly, when I decided to set up my 'research and development' company<sup>1</sup> in arts education in 2001 to develop *Wordplay@*, I was not doing so in any belief that I would be making something completely new. On the contrary, I believed that there already existed many areas of innovative thought and practice in 'drama education', 'curriculum integration' and 'literacy' that shared a reformist agenda to place the arts at the centre of the curriculum and of community life.

Working from my own experiences in curriculum reform in Western Australia, I developed *Wordplay* on my evaluation of the fundamental reassessment of Arts Education which I saw occurring in education of 'general education', 'specialised subjects' and 'vocational training'<sup>2</sup>. In shaping it, I also recognised that education systems name and 'package' so-called *generic* and *subject specific* learning outcomes<sup>3</sup> according to their philosophical discourses on 'mind', 'body' (and 'soul') and the relationship these discourses set up between 'language' and 'thought'.

In short, *Wordplay* was developed from the belief that the naming and packaging of 'drama' had particularly preoccupied the attention of those who supported the overturning of the Cartesian duality of 'mind' and 'body' in favour of setting up of a more *embodied* view of learning<sup>4</sup>. Together with these drama educators I believed that it was wrong, amongst other things, to separate thoughts and feelings or give rational thought a superior status over intuitive perceptions. George Lakoff and Mark Johnson (1999) summarises these philosophical errors and the consequence of correcting them in the following terms:

We have inherited from the Western philosophical tradition a theory of faculty psychology, in which we have a "faculty" of reason that is separate from and independent of what we do with our bodies. In particular, reason is seen as independent of perception and bodily movement. In the Western tradition, this autonomous capacity of reason is regarded as what makes us essentially human, distinguishing us from all other animals. If reason were not autonomous, that is, not independent of perception, motion, emotion, and other bodily capacities, then the philosophical demarcation between us and all other animals would be less clearly drawn....The evidence from cognitive science shows that classical faculty psychology is wrong. There is no such fully autonomous faculty of reason separate from and independent

of bodily capacities such as perception and movement...The result is a radically different view of what reason is and therefore of what a human being is.<sup>5</sup>

I believe Lakoff and Johnson's view of philosophy is crucial to the current debate on literacy standards and drama education. In particular, it calls attention to drama education's pedagogical approach to learning literacy which, as Jo O'Mara (2003) argues in her analysis of Freebody and Luke's definition of literacy, looks towards complex notions of audience and modes of communications.

[Their] definition of literacy, widely accepted among Australian literacy educators, is embodied in an understanding of literacy as a social practice – to be literate is to be able to participate in the multi-literacies of Australian society. Preparing learners to take part 'fluently, effectively and critically in various text and discourse –based events that characterise contemporary semiotic societies and economies' has always been the work of drama educators – we teach learners to participate in a range of discourse, we show them how to read body as text, to understand how to read the semiotics of gesture and voice, and to use their own bodies and voices to communicate effectively. Our work centres around 'understanding and competent control of visual images and their relationship to the written word'. Importantly, we teach learners about relationships of power and how discourse of power shape and are shaped with society. Through our work on multiple perspectives and positions in process drama, we teach learners to be both empathic and critical of other voices, to read the complexities of situation and to image other possible worlds. In short, we teach learners many of the skills that that need to be an everyday participant in our diverse and complex literate society.<sup>6</sup>

In short, *Wordplay* is my deliberate attempt to connect generic learning outcomes such as 'creative thinking', 'critical thinking' and 'literacy' to subject specific concepts, processes and skills in drama. Any claim that it might be an 'innovative' approach to drama education arguably lies in the idea of how it challenges young people to connect learning in the Arts with philosophies and practices of in learning literacy and thinking skills. A further extension to this claim is that it also attempts to challenge them to transfer concepts and skills learnt in the Arts across to a variety of 'non-arts' learning contexts. Consequently, developing an 'integrated programme' loomed before me, not through 'themes' but by connecting 'thinking' and 'behaviour' and 'cultural diversity'.

With these things in mind I want to outline for you how I have rethought the position of drama education in 'the big educational picture' and how my research and development of *Wordplay* has allowed me to deal with the following critical issues:

1. Current assumptions about the value of drama education;
2. Finding strategies to unpack the 'embodied' connections between language' and 'thought', 'thinking' and 'doing' in my classroom through *sites of investigation*; and
3. Setting up *Wordplay* as a 'learning community' through 'creative artnerships'.

Ironically, such a curriculum innovation finds me now 'outside a real school', working in a large workshop space which was once part of the original Arnotts Mills & Wares Biscuit Factory in South Fremantle and my students come to *Wordplay* as part of a weekly recreational program.

The journey that brought me to this place is, as they say, 'another story'. It is perhaps enough to say at this point that by 2001 I felt that, despite the current claims about the importance of Arts education, the effects of the 'mind/ body' split continues to marginalise teaching and learning in the Arts and arts practice in theatre for young people.

### **Current assumptions about the value of drama education in the curriculum**

Like other teachers graduating in the mid-1970s, I share an important moment in the history of drama education in Western Australia. That is, I was employed from the outset of my career as a 'Drama Specialist', even while working within an 'English Department'. To arrive at that point, my pre-service training involved completing a Diploma of Education (UWA) with an English Drama Major (and, in my case, a Science Minor) in which I completed a Drama Methodology Unit delivered by Mr Gary Hodge, who was himself a pioneer of drama education in Western Australia.

It would not be an exaggeration to say that my career was significantly impacted on by developments of drama education, both on a national and international scale. For instance, I was highly involved in the setting up a drama studies course that counted towards tertiary entrance. In more recent time, I have been involved in the reforms to an outcomes-based 'Arts Learning Area' for kindergarten to year 10 and as a 'Drama Course of Study' for the post-compulsory years of Year 11 and 12. Most important, these developments show the emerging viewpoint that the Arts, and therefore drama, should be more than just an 'option' but that instead it should play a central role in the curriculum. It is these beliefs that shape *Wordplay*.

#### **a) Arts education is a primary way of learning in ALL subjects.**

How can it be otherwise since the purpose of the Arts is to *make meaning*, both in a communal and individual sense? There is ample evidence that *arts should be placed at the centre of the curriculum*.<sup>7</sup>

• **The Arts enable young people to participate in *purposeful creative experiences*.** At the risk of oversimplification, the use of 'open-ended' learning experiences in drama, and the Arts in general, makes them less about 'control' and more about self-determination. Notions of creativity are related to these open and purposeful qualities. What is often more difficult to evaluate is the transfer of these qualities and the achievements they bring the student across the curriculum. For this reason, I have set up in *Wordplay* a long-term action research study of how learning life-skills is related to a rigorous arts-based program.

• **Arts education is a space that represents 'reality'.** In this sense the Arts have a lot in common with the science 'laboratory'.<sup>8</sup> From my observation the extraordinary dynamics of the drama 'workshop' means that students must engage their *real* personal and cultural values into their learning. The arts workshop thus increases the possibility of achievement and minimises alienation.

• **Arts practices and the basic elements of all learning.** In our up and coming publication on arts based education and curriculum integration, Heather Timms, Felicity Haynes and I<sup>9</sup> have revisited the 'arts elements' and looked at the range of definitions through which various curricula construct 'arts language'. Our survey identifies 6 common elements within the numerous definitions we examined.<sup>10</sup>

Not surprisingly, they still reflect a classical philosophy of representation in terms of 'time, space and action'<sup>11</sup> but they also indicate something of the debate on the social and political purpose of education and the arts since, at least, the early 19<sup>th</sup> century.

c) **Drama Education is most effective when seen as interconnected with 'arts education'.** It is almost facile to say that it is near-impossible to teach drama without serious consideration of other performing and visual art forms or 'drama specialisation', including the demarcation criteria that occurs in a vocational sense 'in the profession'. While there is not the space here to expand on this point, my doctoral research into the formation of the Australian theatre industry demonstrated that, arguably, we live in the shadow of the 19<sup>th</sup> century and the meteoric rise of the theatre entrepreneur in Europe, America and Australia, whose capitalist practices crucially impacted on the unionisation of the performing arts work force and the formation of institutions of 'actor training'. This, in turn, impacted on developments in drama education.<sup>12</sup> It is not accidental, I believe, that the current reforms in education in Australia, North America and in the UK are still concerned with the respective merits of drama education as a vehicle to learn generic 'life-skills' and as a method of 'training actors'.

Ironically, my experiences in 2003 in writing the new post-compulsory Drama Course of Study for the Curriculum Council of WA revealed for me, that in WA at least, Vocational Education and Training is not thought of as part of the mainstream of drama

education in secondary schools. By contrast, the VET sector through Create Australia is presently shaping a new Performing Arts Training Package in response to the growing opportunities in the employment market.<sup>13</sup>

I deal with the tensions between 'education' and 'training' in my research and development of *Wordplay* through 'performance projects'. Performance projects enable me to structure *Wordplay* has fundamentally educational while simultaneously engaging in 'professional' issues which come from performing before an audience. This occurs in *Wordplay* when kindergarten to Year 10 class-based projects culminate in a community event for family and friends in which young people exhibit performances, display art works (visual and literary) and in which teachers also use displays, discussions and performances to describe the creative process in which young people have participated. While this is not unlike the end of term/ semester/ year's *learning journey* presented by many primary schools, the *Wordplay* community event is also a key way through which I advocate the merits of arts education and showcase the unique ways young people can express their ideas and feelings.

For example, in December 2003 we presented *Ricreazione* in the Mills and Wares Park (behind the Biscuit Factory and under the remaining steel frames of the original factory) in which the following performance projects were exhibited:

- Sun stories project (kindergarten to year 1): creation and mythical stories, together with explorations of the spaces around us;
- Disaster story project (year 2 to 4): stories of misadventure, natural disasters and other absurd calamities;
- Extravaganza project (years 5 to 7): a fantastic tale of how 'Young Australia' lost his imagination and the Demon of Dullness came close to overtaking the land (based on an original Australian extravaganza created by Garnet Walch in 1873); and
- Locomotion project (years 8 – 10): an exploration of the absurd nature of obsession and addiction based on the fairy tale *The Red Shoes*.

Parents and friends participated in various movement and voice workshops before and after their child's act but could leave when their child's main performance was over. As it was our first to work in the Mills and Wares Park, we needed to begin from scratch, for instance, connect the park to three-phase power. While the event was rudimentary it showed extraordinary promise.

The sense of celebration and achievement was clearly evident, something which drama educators experience almost on a daily basis, given the imaginative and creative potential of drama pedagogies.

## Developing WORDPLAY®

Unpacking the purpose, meaning and content for students when integrating the concepts, skills and process in arts education, literacy learning and philosophy in the classroom is done in *Wordplay* through six 'sites of investigation' in which specific work is carried out, as it were on a 'building site'.

The sites also focus on

- \* *generic* elements, skills, processes and activities (in Curriculum Framework of WA these are referred to as *overarching outcomes*); and
- \* the social and cultural contexts for communicating to a variety of audiences.

In other words the 'sites' attempt to make obvious through reflective practice how 'language' and 'thought' are interconnected in a dynamic and embodied way. Each site is not only interconnected with each other but put together they aim to ensure that the coherence of the *Wordplay* programme is more than just thematically connected but built around the vitality of engaging in creative and critical learning processes.

It was to this end that in 2002 /03 I devised NONSENSE PERFORMANCE PROJECTS to provoke young people to investigate how 'making sense' is related to the concepts, skills and processes in drama, literacy and philosophy. The motto for the projects come from Dr Seuss, "I like nonsense. It wakes up the brain." In 2004 NONSENSE has been extended to include a sharper focus on 'thrills and spills' and the on-going challenge of learning about *taking risks*.

The following outline of each 'sites of investigation' explains their purpose and the examples that are inserted give something of the flavour that each site brings to the *Wordplay* programme.

### Site 1: Exploring Text

This site sets up an investigation of the human need to create representations of reality through written, oral and visual text. It examines how texts and art works are related, in particular how *text* is a key aspect of the embodied experience in a performative act before an audience. For this reason, the *Wordplay Theatre for Young People* is a *playwright's theatre* since 'playwrighting' creatively demonstrates the building of meaning between text and audience, and performer and audience.

### Site 2: Learning grammar

This site is aimed at enabling young people to investigate the structure and shape of language itself. It introduces young people to the idea of *translation*, of communicating from one language system to another (This is not only true about foreign languages but about the different *englishes* which exist in our culture). The idea of 'translation' is used to enable them to be aware of 'word value', commonly referred to as 'parts of speech' and the way these come together in syntactical structures.

### Site 3: Exploring Dramatic Narratives

This site focuses an investigation for enabling young people to play with form, genre and style - *naturalistic*, *iconic* and *expressionistic* forms, genres and styles - in drama and in other art forms.<sup>14</sup>

#### Site 4: Developing DIALOGUE

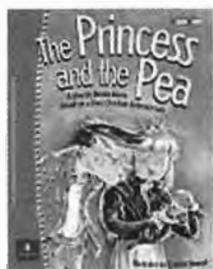
This site focuses the investigation for young people on the importance of informal and formal conversations. It also involves looking at the use of the voice and how the speech organs shape speech sounds, tone and nuance.

#### Site 5: Working in a 'multi-modal' way.<sup>15</sup>

This site is created to enable young people to investigate what it means and what it feels like to move from one mode of communication to another, for instance, images to words, words to sounds and words to movement. It involves practicing and experimenting with the dynamics of creating and responding to different forms of representations.

#### Site 6: Thinking skills and Philosophy in the Classroom

This site aims at enabling young people to examine and apply the structure of creative and critical thinking, including the various techniques of formal philosophical inquiry, particularly the relationship between ethical inquiry and artistic choice. It also aims at enabling young people to understand and experience the way individual and communal values and beliefs influence our perceptions of reality can exist in what Matthew Lipman refers to as a 'community of inquiry'<sup>16</sup>.



17

#### Setting up Wordplay as a 'learning community' through 'creative partnerships'<sup>18</sup>

The terms 'learning community' and 'creative partnerships' are currently popular terms used by various overseas and Australian arts education organizations that seem to recognise the absolute necessity for drama and other arts educators to manage their teaching and learning with local, national and global contexts. For me, the location of South Fremantle is vital because of the City of Fremantle's proactive stance towards community and cultural development. Having said that, it is also clear that the City runs its programmes, like many jurisdictions, on a shoestring budget. Hence any choice to include *Wordplay* in local festivals and forums must be carefully budgeted and managed. So what's new??!!

Well...even after 12 short months in Fremantle, the preparedness of other organizations to discuss together with me what we have in common is exhilarating. For instance, last August I worked with the Children's Librarian at the Fremantle Library during Children's Book Week and provided workshops on playwrighting. I have also begun discussing with DADAA, Disability and Disadvantaged Arts Association (based in Fremantle) the possibility of creating a publication for arts workers as a part of the *Connect* series of publications.<sup>19</sup>

Most interestingly, the Biscuit Factory Arts Centre is attracting various artists who are interested in creating new works for young people. At present, Artistic Director Glenn Hayden, who has an

extensive and impressive record for working with disadvantaged youth, has been employed as the artistic director of the Oresteia Project for teenagers which takes the classical text by Aeschylus and explores 'playing with fire' and how this is related to vengeance/ fury and family relationships.

My work within schools with *Wordplay* occurs in a very minor way, in which I work as an artist-in-residence to stage a local celebration as 'arts and science carnivals'. Like other *Wordplay* community events these highlight the creative process which young people access through the drama and the Arts in general but is also designed to provoke a community discussion on the role of creativity in Science.

The chief way I remain in touch with schools is through the Australian Research Council project "Creative Thinking and The Arts" in which I participate as a research associate in the Graduate School of Education at UWA under chief researcher, Dr Felicity Haynes. The grant is a 'linkage grant' in which we study AWESOME Festival for Young People and their Creative Challenge'. The ARC research project arose out of my pre-2001 research when working on *generic outcomes* in writing and refining student outcome statements in the Education Department of WA. To say the very least, the current "Creative Thinking and the Arts" project has provided me with interesting insights into the creative process.

Undoubtedly also, Felicity Haynes' international reputation in philosophy in education has been instrumental in our work with over 30 schools that have participated in the Creative Challenge in 2002 and 2003. 2004 sees the conclusion and writing up of the project.

Given my personal interests and sense of learning within these academic and artistic contexts, the problem of judging whether or not *Wordplay* is innovative rarely concerns me. I am much more worried about whether or not it is *critically* connected to the vital role of drama education in the curriculum. At this moment, *Wordplay* amounts to nothing more than a small current in the vast ocean of education. Together with others, however, it may just contribute to changing the flow of things.

#### References

- Fantasia, Josephine V. (1996) *Entrepreneurs, Empires and Pantomime*. University of Sydney PhD thesis.
- Fantasia, Josephine V and John Whiteoak (2003) "Entrepreneurs" in Whiteoak, John and Aline Scott-Maxwell (eds) *Currency Companion to Music and Dance in Australia*, Currency Press, Sydney.
- Lakoff, George and Mark Johnson (1999) *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*, Basic Books, New York, pp16 – 17.
- O'Mara, Joanne (2003) "Repositioning Drama to Centre Stage: Drama, English and Literacy" in *NJ Drama Australia Journal*, Volume 27, No. 2, p. 20.

**(Footnotes)**

<sup>1</sup> I registered the company *WOW Worlds of Wonder Research and Development in Arts Education* in April 2001.

<sup>2</sup> In Australia this has involved the reforms to 'outcomes-based education' and, in the Vocational Education and Training sector, the creation of 'training packages' based on 'key competencies'. In short, the reform agendas of K-12 schooling and VET courses show the move since the early 1990s of arts subjects (Drama, Dance, Media, Music and Visual Arts) from the status of 'options' to Arts as a 'key learning area'.

<sup>3</sup> In Western Australia's *Curriculum Framework* they are described as 'overarching learning outcomes' and, by the Vocational Education and Training sector as 'generic skills'. The most common description is 'life skills'.

<sup>4</sup> In Australia this has been the particular focus of David Wright, beginning with his 1998 doctoral research *Creativity and Embodied Learning* (unpublished thesis UWS). I would also refer you related fields of research in ethnography and 'performance research' such as Kate Donelan's article "Embodied Practices: Ethnography and Intercultural Drama in the Classroom" in *Drama Australia Journal (NJ)* Volume 26, No. 2, 2002, pp35 – 46.

<sup>5</sup> Lakoff, George and Mark Johnson (1999) *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*, Basic Books, New York, pp16 - 17

<sup>6</sup> O'Mara, Joanne (2003) "Repositioning Drama to Centre Stage: Drama, English and Literacy" in *NJ Drama Australia Journal*, Volume 27, No. 2, p. 20

<sup>7</sup> A most interest overview of the link between arts education and the wider education is outlined in the 2000 special issue of *The Journal of Aesthetic Education*, "The Arts and Academic Achievement: What the Evidence Shows", Volume 34, Numbers 3 – 4, Fall/ Winter.

<sup>8</sup> I was most interested when presenting at a arts education symposium at *Maggio all'infanzia*, a children's festival run by Teatro Kismet in Gioia Del Colle in Le Puglie (some 40 kms from Bari), how European educators referred to the teaching space as the 'laboratorio', perhaps showing me that Grotowski's conceptualisation of a *laboratory* had a wider cultural currency than I appreciated back in Australia.

<sup>9</sup> The publication is entitled *Connect* and it will be organised as a series for kindergarten to year 10. The first of the series, K – 3, will be published at the end of 2004.

<sup>10</sup> The survey included arts curricula in Australia, NZ, UK, Canada and USA.

<sup>11</sup> For instance, Aristotle's *Poetics*.

<sup>12</sup> Fantasia, Josephine V., *Entrepreneurs, empires and pantomime*. University of Sydney PhD thesis 1996 and Fantasia, Josephine V and John Whiteoak (2003) "Entrepreneurs" in Whiteoak, John and Aline Scott-Maxwell (eds) *Currency Companion to Music and Dance in Australia*, Currency Press, Sydney.

<sup>13</sup> This is addressed by Create Australia's Performing Arts Scoping Report. You can read the report and stay in touch with the development of the training package at <http://www.createaust.com.au/?page=566&select=73>

<sup>14</sup> These three forms are outlined by Eliot Eisner (1991) in *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. New York: Macmillan Publishing Company.

<sup>15</sup> Gunther Kress

<sup>16</sup> Matthew Lipman has numerous publications on philosophy in the classroom. A good orientation to his work and philosophy in the classroom in general is Splitter, Laurence J. and Ann M. Sharp (1995) *Teaching For Better Thinking – the Classroom Community of Inquiry*, Melbourne, Victoria: ACER Ltd.

<sup>17</sup> *The Princess and the Pea* (2002), a play by Donna Abela (illustrated by Chantal Stewart) based on a Hans Christian Andersen tale in the Longman's *VoiceWorks* series

<sup>18</sup> Ken Robinson was the author of National Advisory Committee on Creative and Cultural Education (2000). *All our futures: Creativity, Culture and Education*. London, UK.: DfEE Publications

<sup>19</sup> See footnote 9

4. Symbol, Line, Colour, Texture, Form

5. Voice, Articulation, Modulation, (Pitch, pause, pace etc), Tone

6. Text, Visual (image and written), Auditory, Tactile, Aural (spoken language)

3. Audience, Context, Interaction, Tension

1. Movement, Posture, Gesture, Facial expressions, Dynamics of movement -, (direction, rhythm, tempo, etc)

2. Space, Level, Size, Proxemics, Shape, Proportion, Perspective



Kindergarten to year 1 students participating in *Ricreazione*, a community event in which they showed the Koori story of how the smashing of the Emu's egg in the sky produced a bonfire which lit the world.



Mills and Ware Park, South Fremantle. The park is situated behind the Wordplay workshop studio in the Biscuit Factory Arts Centre.



Example from the 'NO NONSENSE HOLIDAY WORKSHOPS' for upper primary students in which *The Princess and the Pea* (2002) script was used as a springboard for a philosophical enquiry around the following questions and creative activity:

- What does the 'pea test' tell us about being a 'real' princess?
- Was the 'pea test' fair?
- Is there a better test that could have been done?
- Can you show us a scene of how your test would work?
- What makes tests fair or unfair?

For instance, Sarah and Michaela come up with the following test.

Test 1: Let's see you walk my dear?

Test 2: We'll let a lion in the hall, and if you walk slowly you are a princess!

Say: The lion is very good to practise with my dear. Yes No

Example from the Middle Primary Disaster Story Performance Project. This is an example of how Sam used the Australian Children's Television Foundation's animation software to examine the setting of his 'disaster' story, *THE HIGGLETY PIGGLETTY HOUSE*. Working between the creation of his animation and the live presentation of the house enabled him to examine the obvious physical rules of gravity which governs all performances. It also enabled him to investigate what he wanted the live audience to experience about his 'higglety-pigglety-ness'.



Example from Lower Secondary Nonsense Performance Project based around 'Museum of Oddities'. The museum housed interesting artefacts such as an exhibit of lost socks, an exhibit of great excuses and an exhibit of 'things best kept in the dark'. The photograph shows the 'exhibit of lost socks' in which sock hand-puppets are used to examine the conversations between lost and displaced 'characters'.



Example from Middle Primary Class Disaster Story Project in which Lucy T and Lucy R's *Bearial's Story* shows 'merbears' and other sea creatures enjoying Fishskool Primary 'Skool' but finding 'Fish High Skool' terrible. Consequently, Bearial runs away and lives in a cave for four years. The girl's story consciously mixes their everyday domestic world

with the fantastic underwater world of popular cartoons such as *The Little Mermaid*.



Example from the 'Locomotion Project' based around Hans Christian Andersen's *The Red Shoes* which looked at 'walking on the absurd side'. The project played with the *grammar/metalanguage* of the story in three ways:

- Working in pairs, students highlighted through colour coding the 'parts of speech' - nouns, verbs and adjectives/ adverbs.
- Working in small groups, students used the colour coding of the parts of speech to conduct a text analysis leading to the identification of key sounds (phonemes), words, punctuation and phrasing in *Red Shoes* to create individual characters and the setting of the story; and
- Working chorally, students use the findings of the text analysis to also use the language of the story as an ensemble.

Example from the Kindergarten - Year 1 class. The class created 'maps' which showed the travels of an Emu walking around an Emu farm. The children then used the map to move in the space and 'rehearse' the pattern of their Emu's movement.



**Wordplay and WOW Worlds of Wonder are run out of the renovated Biscuit Factory. My workshop space is the original front offices of the Factory, so I named the location the Biscuit Factory Arts Centre.**

### **Biography – Josephine Fantasia**

Dr Josephine Fantasia is past president of Drama West and a Board Member for AWESOME, Western Australia's Contemporary Arts Festival for Young People. She has experience in primary, secondary and tertiary drama settings and is currently the CEO and lead facilitator of the drama-based company **Wordplay**.



## Going Bush

Jane Daley O'Dea, Queensland

A computer is like a pen and paper was to people centuries ago, a camera is a more complex set of oils and canvas. Most students in schools today do not know of a time without them. They just simply exist as part of their world.

The digital world is part of our reality, not distinct from it. Information and communication technology is simply another tool for us to use to communicate, experience, think and feel. So our task is to try and think like the kids - this stuff simply IS, so how do we use it most effectively in our classrooms? We must incorporate it as seamlessly as possible into our lessons and our lives.

While our schools are still struggling to provide the preferred level of ICT resourcing to all learning areas, this also means that we, as teachers of drama, often have to compromise and plan carefully ahead to have access to the equipment and technology that we need. We need to equip ourselves with adequate ICT skills and knowledge. Gone are the times when all you needed was a clever student to tune to TV into the VCR for you. We also need to work within our means - accept our own level of skills and available resources, but within that be innovative and developmental.

As part of our whole school strategy to implement the new P-10 Arts Syllabus, the Arts department at Nyanda has planned an integrated themed approach to our unit planning, assessment, recording and reporting. An important element in this strategy is the integration of the use of ICTs in our classrooms, and a whole department approach to acquiring and accessing the necessary resources. Our current staff includes participants in the ICTs for Learning Innovators Grants, and all have a high level of expertise in and enthusiasm for the use of ICTs in the Arts. It is great to work in such a supportive and knowledgeable team.

The following unit is a segment of a larger unit that covers a semester. The activities can be adapted to any unit of work or content. Take them in sequence or choose one or two to suit your needs. Either teacher or student can operate equipment such as cameras and computers. Your choice will be determined by availability, time and staff/student expertise.

### **NYANDA SHS - JUNIOR DRAMA - YEAR 9 UNIT**

**UNIT:** Going Bush [part 1] - An exploration of melodrama with an Australian theme.

**LENGTH:** 7- 8 weeks [Some activities may be expanded to fill more than one lesson.]

**FOCUS:** To develop understanding of basic melodrama conventions, some acting techniques and a working knowledge of Australia in the 19th century. To incorporate some digital and electronic elements to expand skills of both teacher and student. The 'old' meets the 'new'.

#### **CONTEXT:**

This short unit is part of a broader unit on Australian themed drama. It ties in with similar units taught in the other Arts subjects and allows students to share and develop their work in a cross-curricular setting. Students will explore characters, stereotypes, standard plots and complications. This knowledge then leads into the use of other genres of Australian literature for interpretation, transformation and as stimulus for original student-devised creations. The use of technology in the unit is designed to provide exciting and familiar experiences to lead them into content that is perhaps not so familiar. It is used to enhance their ability to express their knowledge and share it with others. It is used to record student achievement and progress through the course and most importantly to add an extra dimension of fun to the classroom.

As the emphasis of this article is on the integration of technology into the classroom, only activities that specifically use it will be elaborated fully. All other lesson activities will be summarised to show how the unit fits together.

**TECHNOLOGY RESOURCES:**

This unit is designed for the technology available to me in my classroom. Other schools may have more or less; feel free to adapt it to suit your resources. I use:

- Digital camera - capable of recording mpeg videos and jpeg stills.
- Digital Video camera.
- TV & video
- CD/Tape player
- Laptop computer
- Access to colour printer
- Word processing and imaging software.
- Music and sound FX CDs and computer files.

**YOU WILL NEED TO KNOW:**

- How to operate digital cameras and other equipment.
- How to record and transfer data digitally.
- How to resize and manipulate digital images.
- How to create a slide show in PowerPoint.
- How to print images.
- How to edit sound files, and create a folder for sound FX.
- How to record music from a conventional CD to an MP3 file for storage on computer.
- How to connect and display data through the computer or camera on to a data projector or TV.

**OTHER PREPARATION / RESOURCES:**

- Students should already be familiar with the basic ideas of improvisation, acting for an audience, costuming for character, manipulating classroom space and furniture to create suitable settings for dramatic action.
- Students also use a visual diary extensively to record their learning, make reflective responses, create designs, etc. It has become an exciting visual and tactile tool which the students enjoy using and showing to people.
- For this unit I use a huge pile of assorted props, costumes, wigs, hats, sound effects, some makeup, and some brilliant cardboard trains constructed by the art department.
- Then there's the usual butcher's paper, pens, crayons, etc.

**LEARNING ACTIVITIES / EXPERIENCES**

- PowerPoint
- Word processing
- Digital images
- Sound tracks
- Video

**FORMING/CREATING:**

Engage in dramatic play and roleplay; Devise, shape and structure (sequence and focus); Apply elements of drama; Apply dramatic conventions; Improvise; Apply research; Apply design elements; Collaborate; Provide alternatives; Consider audience, context and purpose; Rehearse and refine.

**PRESENTING:**

Perform scripted drama; Apply voice, movement and characterisation in appropriate style; Apply stagecraft; Develop ensemble skills; Perform with awareness of audience, performance space and purpose.

**RESPONDING:**

Describe ideas and feelings; Identify meanings created in and through drama; Interpret drama experiences and presentations. Students make supported critical judgments about the application of dramatic elements, conventions and the context of their own work and that of others.

Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.

Students should, by the end of the unit, have experienced and be able to display competency in the following Level 4 & 5 Core Content areas.

Key Components	Specific Content
Elements	Focus; Symbol; Tension; Relationships; Movement.
Conventions - role	Create roles from given information; Develop roles using status.
Conventions - dramatic action	Sequence and Develop action from given circumstances; Speak thoughts aloud in role.
Forms and style	Improvisation; Published scripts; Student devised scenarios; Written - character profile, plot outline; Melodrama.
Performance Skills	Characterisation - maintain role; purpose and motivation; Movement - for character and blocking stage action; Voice - audibility, pitch and clarity, adapting for character.
Audience	Formal and informal - other year levels, friends and family.
Purpose	Expression; Entertainment.

**ASSESSMENT AND REPORTING INSTRUMENTS:** Teacher observation of performance; Student journals; checklists of skills and tasks.

**COLLECTING DATA:** Discussions with students, recording of performance, collection of journals.

**UNIT PLANNER:** Approximately 21 lessons of 70 minutes each.

**ACTIVITY 1:**

Intro to melodrama - origins, purpose, plots, characters, heightened acting style, audience interaction. Students improvise various situations of hero/villain/heroine, and the class reacts as an audience [cheers, boos, hisses, etc.]

**ACTIVITY 2:**

"Terror Under the Train"

Students read through this small script as a class, then break into groups to act out. Share with the class, debrief and discuss acting styles, characters.

**ACTIVITY 3:****POWERPOINT DISPLAY - HISTORY OF MELODRAMA, FASHION AND LIFESTYLE IN 19TH C AUSTRALIA.**

Teacher exposition.

- Teacher has compiled a PowerPoint slide show of appropriate images from history and theatre that show students fashions in clothing and lifestyle of the chosen time period. *I use a very broad 1800 - 1910 timeframe.*
- Include in the display some moments of historical and literary interest - Eureka, Federation, poems of Dennis, Patterson and Lawson, explorers, etc.
- Discuss how the different clothing might change people's movement and behaviour.
- Include images of different occupations to illustrate styles of dress among different classes. *[With one class, this generated an interesting discussion of the different types of employment then and now. Some students argued that their father/uncle/brother was a boss of his own company, or worked in his own business, and didn't dress 'posh', or come from the upper classes. This lead nicely into another feature of melodrama, namely the fight between good and evil, and what sort of characters could be seen to symbolise these concepts.]*
- Include lyrics and melodies of songs and poems that give create an image of life in Australia, town and bush.

**Brainstorm as a class**

- Melodrama stereotypes - villain, hero, heroine/victim, offsideers to each to these.
- Qualities associated with the stereotypes - physical, personality and behaviour traits.
- Types of people [in particular those you might find in 19th century Australia] you might find in each of the stereotype categories associated with melodrama. Eg, gold digger, showgirl, governess, police officer, drover, squatter, judge, doctor, maid, heiress, widow, farmer, bushranger, blacksmith, cook, sailor, etc.

Students note these in their journals for next lesson.

**LESSON 4:****DIGITAL IMAGES**

- Students choose two or three of the characters they listed last lesson, match them with a stereotype and create a costume or 'look' for the character from the props and costumes available in the drama room. They record in their journals a name and some biographical data for each character and leave a space to later paste in a picture.

- Individual pictures are then taken of each student in costume, using a stance or expression that conveys the main intention of the character.

**LESSON 5:****DIGITAL IMAGES & VIDEO**

- Students have their pictures printed and returned to enter into their journals with an explanation of why they chose the items of costuming and how the expression they used suited the character.
- In small groups, students choose one of these characters to work with, and improvise a new scenario with hero/villain/heroine, set in a colonial situation.
- Scenes are videoed and played back to the class for feedback on the effect of costuming and acting styles.

**LESSON 6:****DIGITAL IMAGES, DIGITAL FOLIOS, SEQUENCING DRAMATIC ACTION**

- Students are given an incomplete melodrama scenario.
- Students are asked to complete the story by themselves in their journals.
- Alternate endings are then shared around the class.
- Groups form and choose one of the student ideas for their own work.
- Groups break down the scenario into steps or actions. Eg, 'squire bursts through the door', 'poor Priscilla swears she will never marry him', etc.
- They then create freeze-frames for each action.
- The freeze frames are then photographed and transferred into student digital folios on the school network.

**LESSONS 7, 8 & 9:****STUDENT DEVISED POWERPOINT SLIDE SHOW**

Groups work together to create a PowerPoint slide presentation of their scenarios, with captions and, if possible, sound effects.

- As the groups already have their frames plotted and titled on paper, the lessons to create the slideshow can concentrate on the technical aspects of using the software program.
- Use a standard template for each group to start with.
- Have the pictures already prepared to a suitable size for use.
- Direct students to simple sound effects.
- Remind students of use of design principles when choosing colours and style for text and background to create a certain mood.
- Teacher assists any groups unable to complete the exercise in allocated time so that the entire class has something to display.
- Slide shows are presented to the class either through TV or data projector, and the group narrates the story, clicking through the slide show.

*[I find this sort of thing is a good choice to display on school assemblies, with the images on a data projector and the narration using a microphone. It displays their work without the vulnerability of having to act in front of the whole school, and makes sure the action is both seen and heard clearly.]*

## **LESSON 10:**

### **CHOOSING ASSESSMENT MATERIAL**

- Students read through a variety of short melodrama scripts around the class.
- They break into performance groups and choose a suitable script for the group.
- Students record their choices in their journals and plan their individual roles in the play.
- Students begin to prepare an annotated script for their character[s].

## **LESSON 11:**

### **BUILDING CHARACTERS**

- Having chosen a character, students work through the script identifying the different emotions and intentions the character experiences. *[I am afraid, I am plotting, I am threatening, I am sad, I am excited, I am shocked, I am distressed, I want to escape, I want to win, etc.]*
- They then devise and build their costume as in the first exercise.
- Students make a list of the feelings shown by their character.

## **LESSON 12:**

### **DIGITAL IMAGES - EXAGGERATED STYLE & CHARACTER**

- Using their list of 'feelings' each student works with another as their feedback and sets about creating a freeze frame for each feeling.
- When students are ready, they have pictures taken of each feeling.
- Pictures are shown back to the class by either connecting the camera directly to the TV, or downloading into the laptop and displaying there. The display image needs to be big enough for the class to see and provide feedback if necessary.
- Reshoot those students who wish to change or improve their images.

## **LESSON 13:**

Pictures are returned and pasted in journals, student write reflections next to each on their effectiveness.

*It is also fun to display copies of some of the memorable ones on the classroom walls complete with captions.*

## **LESSON 14:**

Groups spend time in rehearsal identifying their needs in sets and props.

## **LESSON 15:**

Groups are given a series of responding questions based on their script and characters to be completed in their journals.

## **LESSON 16:**

### **CREATING SOUNDTRACKS.**

- Students work through their scripts identifying points at which they would like to use a sound effect, being reminded by the teacher that it's best to use a few well chosen effects, than to swamp your audience with meaningless bells and whistles.
- Students discuss the effect they want to achieve with the sound and the mood they want to create.
- Students are given a list of available sound effects, and have them played to them by the teacher.
- Students mark off the possible choices as they listen, so they can save time choosing the right ones later.

## **LESSONS 17 & 18:**

### **CREATING SOUNDTRACKS**

- Either students then choose the required effects or background music and copy them into a file themselves, or they work with the teacher to compile what they need and the teacher stores them in the students' digital folios. Rough tapes can be made of the soundtrack for use in rehearsal, with the originals stored on the class computer or laptop to use in performance.
- Students make a list of their chosen FX in their journals with a note about why it was chosen and its desired effect.

*During performance the soundtrack items can be clicked on and played on the laptop, through the stereo by a member of the group not on stage or another student from the class helping out.*

## **LESSONS 19 & 20:**

### **VIDEO FEEDBACK**

Rehearsal feedback. Rehearsals are videotaped and played back to the class for feedback. Students complete a reflection sheet for their own group to improve their play for the final performance.

## **LESSON 21:**

### **PERFORMANCE!**

Students perform for the class and any invited friends.

*[Because of the integrated approach to the arts, Arts classes on the same line will visit other classes in any of the disciplines to share work show support.]*

If you're feeling really clever, you can tape the final performance, convert to digital media, burn onto a video CD or DVD for student take homes, or stream it into your school's intranet!

## FURTHER LINKS:

At the same time, the music classes are studying Australian indigenous and folk music. Link a performance with the music class or use some music students to provide live background music.

Art classes use the digital images to manipulate and translate into artwork on an Australian theme. Art classes may also link in to design costumes or set.

As all the Arts strands complete this unit at the same time, the collected work is displayed either live or through static and electronic displays during a Quality Gallery. Students dress as one of their characters and appear as street performers. This is a regular day of celebrating works of excellence by students at Nyanda.

## Biography - Jane Daley O'Dea



Jane has worked as dancer, actor, singer, director, technician and teacher with a variety of groups including QTC, Qld Ballet, Lyric Opera, La Boite, Toadshow, Arts Theatre, Brisbane Medieval Fayre, Abbey Medieval Tournament, schools and community groups in the U.K., Ireland and Romania. She currently teaches drama at Nyanda SHS, is a Senior Drama district panel member, and also presented at the 2001 and 2002 State Drama conferences in QLD. In 2003 she taught the subject "Applying ICTs in the Drama Classroom" as part of the QUT's Masters course in Drama Education. She is a member of the Drama Queensland management committee [2003/2004] and is their current Technology Officer.

A self confessed technophobe until the late 1990's, Jane decided to learn more about this new 'fad' when she stumbled upon a virtual reality detective game in 1998. It led to a community of other virtual actors building theatres of abstract reality in cyberspace. Armed with an "Idiots Guide to HTML" and a very patient IT staff at school, she jumped in boots and all. From constructing web pages and creating characters, plot and virtual theatre as a hobby, it was a short step to extending these skills and applying them in the classroom. She is eager to share some simple, yet effective ideas with other teachers, confident that anyone can successfully apply ICT skills in the drama classroom with a minimum of equipment and bit of creativity.

## **Call for Units ADEM 2005**

### **DRAMA AND INDIGENOUS PERSPECTIVES**

With the rewriting of Drama Australia's Aboriginal and Torres Strait Islander Policy scheduled for 2004, it would seem timely to publish a collection of resources which support and extend the document into classroom practice. Many educators, including those involved in the field of drama can find it difficult to embed indigenous perspectives into the curriculum. Often this difficulty stems from misunderstanding, fear of doing the wrong thing or lack of resources. Australia's Aboriginal and Torres Strait Islander cultures are alive and a strong part of contemporary understandings of what it means to be Australian. Embedding Indigenous perspectives into dramatic practice enriches students and teachers cultural participation and understandings.

ADEM seeks to publish school and classroom drama units/activities that support and investigate topics and practices that can be bannered under the broad heading of Indigenous Perspectives and drama practice. The publication will be circulated in both the Australian and international drama community through Drama Australia.

#### **Contributions may include:**

- description of collaborative drama-based projects
- artist-in-residence programs
- teaching activities used to support Indigenous-based drama projects and outcomes
- classroom units of work suitable for primary, secondary and tertiary students
- real life learning projects (using drama in real life and life like learning contexts)
- examples of group and individual assessment tasks related to syllabus and curriculum implementation
- teaching and planning materials (not subject to copyright).

The contribution must have practical application to school and classroom contexts, but may be supported by theory and other literature.

Please include photographs, samples of student work and or worksheets that were generated in teaching the unit.

#### **ADVICE FOR SUBMISSIONS**

**COPY DEADLINE:** ADEM 2005 – Drama and Indigenous Perspectives is 30 January 2005.

**COPY TYPE:** IBM, Mac discs or email attachments in text format, MSWord, InDesign, Pagemaker or Quark.

Photographs, designs or illustrations should not be submitted within the text of a document, but in a separate file.

All submissions must include a short biography of the writer/s (50 words) and bibliographic references in Harvard style where applicable.

Units/practical articles should be a maximum of 3000 words or 6 A4 pages in Times New Roman 11 point.

For further information or submission please contact:

**Sandra Gattenhof, Drama Australia Director of Projects, ADEM Editor**

Phone: 07 3864 3596

Email: [s.gattenhof@qut.edu.au](mailto:s.gattenhof@qut.edu.au)



# DRAMA AUSTRALIA

## ADEM BACK COPIES

Back copies of the Australian Drama Education Magazine (ADEM) are available for purchase from the Drama Australia Administrator.

The past years we have published ADEM's focused on a theme as follows :

### 2002 ADEM Number Seven – DRAMA AND SOCIAL EDUCATION - includes:

Editorial	<i>Sandra Gattenhof</i>
Building our Futures : Drama and Social Education	<i>Ellen Appleby</i>
Two Significant Teaching Units to Enhance Drama and Social Education	<i>David L Young</i>
"Well, Bully To You Too!"	<i>Karen Rimmington</i>
Fox : Story, Drama and Archetypal Themes	<i>Kate Donelan &amp; Noel Jordan</i>
Defining Moments: An Approach to Bullying though the Drama Classroom	<i>Helen Cahill</i>
Australian Youth Culture and Sexuality with BLACKROCK as a Pre-text	<i>Josephine Wise &amp; Stephen Matthaïs</i>
The Inscribed Body	<i>Emma Bacon &amp; Beryl Chalk</i>

### 2001 ADEM Number Six – DRAMA AND TECHNOLOGY - includes:

Editorial	<i>Sandra Gattenhof</i>
Drama and Technology: Promises, Wishes and Dares	<i>Robin Pascoe</i>
The Blair Witch Project	<i>Tim Walker &amp; Basil Psanoudakis</i>
Does the Use of Multimedia Technology have any relevance to the Drama Teacher	<i>Hilary Bland</i>
Information Technology in the Drama Classroom: A Beginners Guide	<i>Kym Andrews</i>
Seeing is Believing	<i>Josey Fantasia</i>
The Internet and Theatre Styles	<i>Justin Cash</i>
Is There Life After Year 9 Sewing?	<i>Maggie Young</i>

### 2000 ADEM Number Five – DRAMA AND LITERACY - includes:

Editorial	<i>Sandra Gattenhof</i>
Framing Article: 'Intrinsically purposeful, flexible and dynamic': Literacy and Drama	<i>Jennifer Simons</i>
Enhancing Critical Literacy through Drama: The Dragon of Mith and the Dragon of Wantville – A Process Drama	<i>Julie Porteus</i>
'The Journey Home is the Only Journey'	<i>Beryl Chalk</i>
The Mask and Literacy: A Primary Focus	<i>Barbara Blackburn</i>
'I am the Sun Raising its Shine'	<i>Kerry Gillies</i>
Using Drama to Enhance Phonological Awareness	<i>Margery Hertzberg</i>
Puppetry and the Early Childhood Classroom	<i>Jenny Jayatilika</i>
Ancient Civilisations and Collaborative Learning Skills, Year 7	<i>Mary Craen</i>
'Brick Walls, Quick Thinking and Courage': Shakespeare in the Primary Classroom	<i>Vanessa Hince</i>
Stolen Lives	<i>Partick Donnelly</i>
The Sovereign Hill Experience	<i>Geraldine Peters</i>
Pigs Can Fly	<i>Deborah Ruellan &amp; Madonna Stinson</i>

Also available for purchase are ADEM from 1995, 1996, 1997 and 1998. More information on these publications can be found on the Drama Australia website : [www.dramaaustralia.org.au](http://www.dramaaustralia.org.au)

Please use the Drama Australia Order Form to purchase any of our publications.