

A D E M



**Australian
Drama
Education
Magazine**

NUMBER SEVEN

2002

Drama

and Social Education



drama australia publications

drama australia is the national association for drama education in Australia



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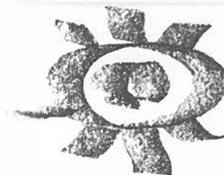
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Editor: Sandra Gattenhof (Qld)

Editorial Group: Beryl Chalk (WA)
Nicola Collins (Tas)
Sue Cox (Vic)

Design and
Desktop Publishing: Ellen Appleby (Qld)
Printing: Go Print (Qld)

Drama Australia Executive Officers

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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:

Australian Capital Territory Drama Association (ACTDA)

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

Drama Victoria

Helen Cahill
Drama Victoria
117 Sturt Street
Arts House
SOUTHBANK VIC 3006
h.cahill@unimelb.edu.au

Drama West

Nicole Stinton
Drama West
PO Box 898
SUBIACO WA 6008
StintonNicole@stbrigids.wa.edu.au

Educational Drama Association of NSW (EDA)

Naomi Walker
EDA NSW
PO Box 872
Leichhardt NSW 2040
nwalker@vtown.com.au

Drama Territory

Peter Stretton
Drama Territory
PO Box 665
NIGHTCLIFF NT
pstretton@hotmail.com

Queensland Association for Drama in Education (QADIE)

Kylie Readman
QADIE
PO Box 215
PADDINGTON QLD 4064
mkreadman@powerup.com.au

South Australian Association for Drama in Education

Kym Hilliard
SAADIE
GPO Box 247
ADELAIDE SA 5001
sirkym@ozemail.com.au

Drama Tasmania

Julie Porteus
Drama Tasmania
PO Box 968
LAUNCESTON TAS 7250
julie.porteus@utas.edu.au

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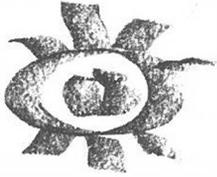
DRAMA AUSTRALIA ADMINISTRATOR PO BOX 163 BRISBANE ALBERT ST BC
QLD 4002 AUSTRALIA Phone : +61 7 3875 5824 Fax : +61 7 3875 6868

email : admin@dramaaustralia.org.au

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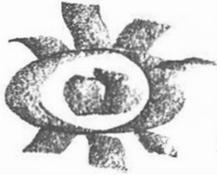
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Editorial

Welcome to another edition of Australian Drama in Education Magazine or ADEM for short. This year's edition showcases the nexus between drama and social education. You will have already noticed that the edition you are holding in your hands is much thicker than usual. This is due to the overwhelming number of contributions received for this publication and therefore, one can assume, that the role of drama in social education processes is of high importance to many drama educators.

As educators we have all been witness to changes in both individuals and groups as a result of engaging with topics that can be bannered under Social Education. But, for educators, there is an urgent need for new meanings to be established in relation to drama and its transformative power.

"Educators will need to see themselves as involved in social and political change processes, and not teachers of information or knowledge. Imagining these solutions is tremendously difficult cultural work, because of the hold that the cartography of positivism has on our maps of the world."¹

An increasingly complex and tumultuous world requires individuals and communities to be able to continually develop and utilize different kinds of knowledge frameworks, value systems, intelligence structures and skills in order to make sense of, adapt to and contribute to change in their social and physical environment in constructive and non-violent ways. Within this broader vision of human consciousness and participation, notions of lifelong learning must take on new meanings. Learning can no longer be viewed as a ritual that one engages in during only the early part of one's life with an occasional refresher course to cater for incidental needs during adulthood. Nor can the value of learning be seen in one-dimensional terms as related only to obtaining a job. The processes of engaging in collaborative, multi-channel and innovative learning is critical for both the development of the individual and the building and linking of culturally diverse communities.

Having said all that, Ellen Appleby's framing article will challenge, endorse and reshape your thinking about the important role drama has to play in providing collaborative and innovative structures to investigate social education topics within a classroom curriculum. Of particular interest will be Appleby's provocation about the role of the aesthetic as proposed by Abbs in terms of broader educational and drama imperatives.

As usual ADEM, a wholly practical publication, is full of wonderful units of work and activities for both primary and secondary drama educators exploring topics such as bullying, gender issues, young people's sexuality, media, environmental education, cultural and linguistic diversity, and civics and law. 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 move ahead. I would also like to pay homage to the Executive of Drama Australia particularly the Director of Publications, Christine Comans, who continues to support the practical side of drama education through ADEM. Lastly, I should make mention of Ellen Appleby who has not only proven her expert writing skills in this publications, but also continues to work as ADEM's desktop publisher. Her skills and keen eye make it an easy passage to birth each ADEM.

So, now it's over to you. Find a comfortable spot and make your favourite beverage and indulge awhile in the work of your fellow drama educators. As usual, I would welcome any feedback or insights that arise from browsing through ADEM.

Enjoy!

Sandra Gattenhof
Editor

(Footnotes)

¹ P.Smith (1999). Drawing new maps: a radical cartography of developmental disabilities. Review of Educational Research, Summer 1999, Vol.96



Building our Futures: Drama and Social Education

Ellen Appleby, Queensland

The social responsibility of all people, regardless of occupation, seems a clear enough thing. It is to exercise conscience, show compassion to the less fortunate, be informed about the body politic and have due regard for the blood and bones of life that feed all the species. Living as we do at a time when the capacity of our tools and the limitation of our wisdom threaten to turn us into interstellar refuse, we all are trying to leave the Earth in a humane, habitable state for our children.

Adapted from Peter Garrett (1990)

As teachers, parents and citizens in our affluent, resource rich, western society, it is hard to disagree with Peter Garrett's words. This social conscience and global responsibility is reflected in our Australian syllabus documents that make explicit democratic process, active citizenship, social justice, ecological and economic sustainability, peace and intercultural understanding (Gilbert, 2001, pp. 16-17). So, as teachers, we are supported at the highest level to design our curriculum to be socially and environmentally responsible. It is somewhat disturbing, although not unexpected, that in our curriculum planning and deliberations we often forget these beliefs and ideals. They become lost as we grapple with the realities of clumsy, paradoxical and constantly changing education systems, syllabii, disenchanted students, overcrowded classes ...

A significant influence on whether our teaching is environmentally and socially responsible is our perspectives as they reflect how we operate on a day to day level. Our teaching perspectives reflect the compromises we are willing to take. And, of course, we often take actions and curriculum decisions that would be different if we had less constraints. Furthermore, many of these compromises are so habitual and taken for granted that we no longer question them. For example, teachers rarely reflect on or question the sociological and political implications of their curriculum choices and their pedagogy.

There are some good reasons why we need to examine our perspectives and compromises. We are swamped with disturbing news reports coming from all corners of the world, and these are not missed by our young people. Recent research on education for sustainability (Connell, Fien, Sykes, & Yencken, 1998) found that schools are not providing students with the knowledge or understandings that underlie sustainable development. It also found the majority of the young people studied, wanted to learn more about the environment and associated issues than their schools allowed: they had deep concerns about the future of the planet. This study also uncovered that most high school students believed their actions would be ineffective and therefore were most likely to do nothing towards making their concerns heard within the broader society.

These findings suggest that education policy makers, school administrators and teachers need to be more creative in developing a curriculum that promotes all aspects of a responsible social and environmental education. It comes as no surprise to drama educators that drama might be one such creative approach. Drama can be a curriculum integrator that can challenge and motivate students to achieve not only improved social education outcomes, but oracy, literacy, maths and other KLA's as well.

In this and past copies of ADEM and other drama publications, teachers have written units that show how drama can tackle an impressive range of social education areas, such as bullying, HIV, conflict resolution, Aboriginal issues and history, Australian history after white settlement, vandalism, migrant women, environmental education, youth suicide, sexuality, effects of war, effects of natural tragedies and children's rights. A deeper look at these units reveals socially critical outcomes which are an important aspect of recent curriculum development in social education.

Is it too much to expect that teachers in general could embrace drama as a teaching approach towards social education? Madelaine Grumet (1998) thought this possible, as she said "Drama is a way of knowing, an exploration and a performance of understanding, it needs to be at the very heart of classroom inquiry" (p.10).

Social Education Curriculum

So let's backtrack for a moment and examine the development of the Australian social education curriculum. The development of this curriculum has come a long way since the 1960s when it was concerned with rote-learning information about the world, and an authoritarian and moralising approach that "told" students what was right and wrong according to the moral beliefs of patriotism and the British Empire.

In the next era of this curriculum development, investigative problem-based curricula proliferated, an approach that still dominates many social education and environmental education documents. At the same time teaching for personal and social development began to appear.

More recently social education focussed on the preparation of our young people for effective participation in society. This is reflected in the National Curriculum for Studies of Society and Environment which has been adopted by most States and Territories. The more conservative, normative view on effective participation promotes that individuals know their place in society and are expected to operate passively within these constraints.

The most recent social education curriculum promotes a more socially critical view that is linked to involvement in social or environmental action. If students are to be active and informed citizens they need to develop skills and understandings about critical thinking and effective participation to enable them to take appropriate action about an issue or concern. If we acknowledge that *active* participation in society is ultimately a personal decision, then as educators we can only provide support so our students can examine their understandings of society, the environment and themselves, so (a) they are in a more informed position to find their own values and beliefs and (b) they have opportunities to gain the competencies to participate more effectively within our democratic society. (Gilbert, 2001, pp. 9-12)

Curriculum Deliberations in Social Education

Do teachers, then, have a special identifiable quality that affects their social responsibility? . . . The task for the teacher at this moment is the same as it has always been, only now it seems more urgent, more important. We seem to be in tidal wave times and the issues that bedevil and threaten us are understood but do not seem capable of being solved. So the task of helping us understand a little more about ourselves is critical. We need to glimpse how we came to be in our present state. We need to dive into the big questions about the nature of humans and their condition. And, most importantly, we need to explore the kind of common ground we might jointly seek to cultivate in order to sustain creation.

Adapted from Peter Garrett (1990)

Social education is a difficult and challenging area to teach well, and one reason is because the topic is broad, complex and the ground is continually shifting. A summary of the aims and objectives of social education at a global level is summarised in Fig 1. In addition, a socially critical curriculum often means challenging the status quo. Gilbert (2001) illustrates this point:

" . . . school organization may make sexist assumptions about girls' interests while the curriculum is trying to combat sexism. Teaching materials may express untested opinions as if they were facts while teachers are trying to promote critical thinking. Discussion topics or assessment questions may assume particular cultural experience which are not shared by all students, despite intention to be fair and open." (p. 4)

To help our students understand the myths and structures of society and find some real hope for the future, teachers themselves need to find better ways to not only deliver their curriculum, but to deliberate and reflect on it.

As teachers, we have to make choices, so what curriculum choices can we make so we do not become didactic or moralising and

allow students to find their own informed perspectives and voice them? Do we need to "look into ourselves" and ask some hard questions about our own values, beliefs, educational and life perspectives? We might ask how can we be more aware of the value judgements we make every time we select our curriculum and pedagogy. Even though we cannot avoid privileging some knowledges above others, how can we allow our students to see that we are doing this? How can we present our curriculum so that facts are refutable and problematic? Are we promoting a way of thinking that accepts knowledge as truths that are not to be questioned? Are we perpetuating a paradigm within which change can only happen within "accepted" norms? Are we being socially responsible educators who are designing a truly empowering curriculum?

In developing such a curriculum, an awareness of how our pedagogy is affecting our students' thinking is helpful. Are we promoting thinking that:

- perpetuates the status quo, ie. learning that is concerned about how to be a functional human through adapting and maintaining the current state of society within existing societal structures and norms;
- enables students to be metacognitive about their learning

AIMS, OBJECTIVES AND PRINCIPLES FOR GLOBAL SOCIAL EDUCATION

Knowledge of self, others and the world

Awareness of self
Other cultures
Awareness of perspective
Inequalities within and between regions and nations
Interdependence
Change and development

Values for personal and social development

Positive self image
Acceptance of, and respect for others
Open-mindedness
Empathy
Concern for justice
Respect for human rights
Commitment to democracy

Skills of critical reflection

Enquiry
Critical thinking
Communication
Decision-making and problem-solving
Social skills
Political skills

Values and strategies for participation and action

Willingness to be involved
Identifying alternative courses of action
Evaluating likely consequences
Personal commitment
Taking appropriate action
Evaluation the process and effects of action.

(Fien & Williamson-Fien, 2001, pp.135-136)

(Fig 1)

and engage in critical reflection. Students might learn about their strengths and weaknesses using the theory of multiple intelligences, or they might critically select and transform their research to new situations;

- c) supports students to see things differently, and promotes creative re-visioning. To achieve this we need to ask if our students are able to:
- increase their awareness of alternative worldviews and ways of doing things;
 - potentially shift consciousness, and transform values, beliefs and behaviours.

All these forms of thinking are important in education, but it is the latter that holds most potential to move our society towards a more sustainable future (Sterling, 2001, p. 15).

To tackle some of these challenges and questions, whether we are a drama or social educators (or both), we need to seek ways to broaden our curriculum perspectives, understandings and pedagogical knowledge. One place to start is to become more familiar with some of the literature and resources on social education particularly the exploration of how education itself can be more sustainable¹.

Educating for Active Citizenship

Education for active citizenship and democratic classrooms has generated some interesting debate. On one hand, the official approach to citizenship education is the "Discovering Democracy Kit" (Curriculum Corporation, 1998a, 1998b). In a recent critique of this kit, Gill and Howard (2000) commented "The package is essentially bland, and carefully skirts 'dangerous' topics by opting for accounts of past history and the facts of civic organization" (p. 36). The kit has been widely accepted by teachers as the "one stop answer" to citizenship and civics education.

On the other hand, the following Senate Standing Committee's statement clearly states that citizenship education goes far beyond the Discovering Democracy kits:

To be a citizen is to participate in the public practices that sustain, and to a large extent define, a community. These practices ... relate to aspects of social organization, legal, economic and other power relationships and the distribution of goods and services within that community ... Such an active citizen can only be constituted through an education which

- encourages reflection
- provides knowledge of the community's public processes and institutions and their relationships to private individuals, and
- enables students to develop the skills, confidence and imagination for transformative public (and private) action ...

(Gilbert, 1998)

This raises the question whether citizenship education should be confined to a block of time within the timetable, or should it permeate the whole of the curriculum to encourage active, creative and critical

participation that begins in the classroom and extends into the school and larger community.

If we strive to provide learning environments where students are able to participate and engage in informed dialogue then our curriculum deliberations must essentially consider issues of power at both micro and macro levels. While teaching resources often support learning "about" how power works at a macro level, I believe it is at the micro level that students can learn most about how power operates in their own lives, and how they can effectively use their power. To achieve learning environments where students can explore the capacity of their own effective power, teachers need to develop better understandings of the forms of power, and explore alternative and new modes of classroom relationships that are not based on domination and submission (Freire & Shor, 1987, p. 35).

The exploration of alternative power relationships in the classroom is enormously problematic. Teachers are reluctant to relinquish dominant classroom power because traditionally, students exert their power in subversive, disruptive ways (Manke, 1997). The belief that teachers need to keep "control" is usually unquestioned, and both teachers and students tacitly accept this relationship. This sets up a pedagogical dilemma, for if a teacher is dominant in the classroom, then students have no space to experiment with constructive alternative power roles. If a teacher relinquishes control, then students are often unable to deal with this freedom in appropriate ways, and teachers feel they are not being responsible educators. So teachers need to seek safe pedagogical structures that can tackle this dilemma of classroom power. When drama is brought into the pedagogical arena, appropriate experimentation with and explorations of students' power can occur, and I will explore an example of this in the next section.

Drama as a Vehicle for Change

What happens when a teacher uses drama to explore social and environmental education? As drama educators we use drama in many ways. At one end of the dramatic spectrum is "play" where there is no audience except the players themselves. At the other end is scripted "theatrical performance" with an external audience. In between there is a complex range of dramatic forms from drama as a learning medium to group devised work, mime, physical theatre, puppetry, visual theatre and many more. In any of these forms, as teachers, we make value-laden choices, for example we select a theme, topic or script to be explored. We take on roles of playwrights in the classroom setting by deciding on the dramatic framing, the dramatic strategies, the emergent narrative of the dramatic action or the process of dramatic exploration of a script. We also control the extent that the students guide the dramatic forms and structures. Engagement of students is of primary concern as we choose from a range of strategies and structures to challenge and pose problems within the dramatic contexts. We use improvisation to provide spaces for students to express their opinions, to find their authentic voices or develop the voices of other characters.

In the drama education literature, it has been linked to

¹ Some such recently developed resources are:

Damianian, J., & Fien, J. (2001). *Teaching and learning for a sustainable world* [CD ROM]. Paris: UNESCO also available at <http://www.unesco.org.au/education/tisf>

Fien, J. (2001). *Education for sustainability: reorientating Australian schools for a sustainable future*. Fitzroy, Vic: Australian Conservation Foundation Inc. available from ACF, <http://acfonline.org.au>

Sterling, S. (2001). *Sustainable education: re-visioning learning and change*. Totnes, Devon, UK: Green Books Ltd.

There's a Bunyip in our Classroom!

A true story by 4A and their teacher, Jacqui Andrews, Greenbank State School, Queensland

One day 4A decided to build a bunyip cave.
"Maybe a bunyip might come and live here," said Shona
'We'll leave him some food and water," said Jodie.
So the bunyip cave was built and 4A waited.

The next morning 4A saw something amazing. 3 GIANT bunyip footprints. "A bunyip has come!" cried Emma.
Bree quietly crept to the cave to see if the bunyip was there but all she found was Bomber Bear* with a little scratch on his face.
Bomber Bear told Miss Andrews a frightened bunyip had spent the night but left before the children had arrived.
"Ask him to stay next time," pleaded Zac.
But the next time he came he didn't stay.

A few days later Miss Andrews was worried.
"I've heard strange noises," she whispered to the class. "I think there's a bunyip."
"I'll go and see," said Lucas bravely. And in he went.
He quietly crept over to the cave and pulled back the door. Inside, asleep was a bunyip! He looked scared. Tally went over to the cave.
"Hello!"
"Who are you?" stammered the bunyip.
"I'm Tally from 4A. This is our classroom. Would you like to come out?"
The bunyip shook his head.

Shona, Zac, Trevor and Mitchell also tried, but no luck.
Finally the bunyip peered out of the cave.
"Hello bunyip," said Miss Andrews.
"Oooo big person!" the bunyip cried. "I don't like big people!"
He scampered back into the cave.
"And I don't think I like buniyps," muttered Miss Andrews.

Slowly the bunyip came out of the cave.
"There's a lot of people here," he said.
The class talked to him for a long time and asked him many questions. He was very shy and lonely. He didn't have any friends.
After a while he got sleepy and went back to his cave, but said he might come back another day.

4A decided to show the bunyip how to be a friend.
"Maybe we could do a play?" suggested Matthew.
In groups the class made up little plays that showed them being friends. They also wrote letters saying how much they liked him.
Everyday they checked, but he was never there.

One afternoon 4A heard more strange noises.
"The bunyip!" shouted Kelly, and went and looked. This time he was not quite as scared and came out rather happily. The class sang him a song.
"I love songs!" bellowed the bunyip.
All afternoon he laughed as the children showed their plays and talked with him.
"I'm never leaving here," he said, "you are all so friendly."

It seemed things were going fine. The children and the bunyip were happy. But one day ...

4A had a visit from a very strange lady. Her name was Ranger Park and she was looking for a bunyip.
"There's no bunyip here," said Sarah.
Ranger Park searched the classroom and the children were not sure what to do, but they did know they weren't about to give away their bunyip's secret.

No yet anyway.
The ranger found the bunyip cave and asked many questions which the children tried to avoid. She thought she could smell a bunyip.
Emma told her that everyone knew that bunnies smelt the same as buniyps.
Eventually she left.
"I wonder why she wanted to know about the bunyip?" asked Chantel.
"I don't know," replied Alex "but maybe we should find out."

The children organised for Ranger Park to return to the classroom and talk to them about the bunyip.
"What would you do if there was a bunyip?" asked Matthew.
The ranger explained that some people she worked with wanted to find the bunyip and put him in a zoo.
"I just want the bunyip to be safe," she explained "and I want to return him to the creek where he belongs. A school is no place for a bunyip."

The children had a quiet talk amongst themselves.
"We need to tell her," whispered Teagen "the bunyip is in danger."
The children explained how the bunyip had come to live in their cave, and told her how unhappy he'd been.
"I don't know how we will convince him to go back," worried Naomi, "he said he's never leaving."
"You have to try," said Ranger Park.

A few days later the children invited the Ranger back again.
"We have a list of instructions for you, on how to look after the bunyip," said Shona.
"We're going to convince him to return to the creek."
She handed Ranger Park a long list of things to do.
"You seem to know him really well!"
"He's our friend and we're going to miss him," said Luke sadly "but we know it's for the best."

The next day the children dismantled the cave. They made cards for the bunyip explaining that it wasn't safe to live at the school anymore and he would have to stay at the creek. When they were finished they attached them to a big heart and left them where the cave used to be.
Rebecca wished hard. "I hope he comes tonight."

The next morning when the children arrived at school they noticed that the cards were gone. In their place was a storybook with a note attached.

Dear 4A
Thankyou for your cards. I am ok and am going back to the creek. Read this story and find out how I've made some friends. I love you. Thankyou for your help. I'll miss you.
Love Bunyip.

"What does the book say?" asked Luke.
Miss Andrews sat the children down and read the story. It was a lovely tale of their bunyip and how he made a friend at the creek. She was a girl bunyip.
"There might be lots of buniyps here one day," laughed Mitchell.

"I miss him," Jodie said one day.
"We all do," Miss Andrews replied.
And on some hot days when the sprinklers** are on, and other days when strange noises are heard, the children fondly remember their friendly bunyip and hope he always remembers them.

* Bomber Bear is Miss Andrews' teddy bear friend who whispers to her and is often cuddled by the children.

** The children discovered that if buniyps get their toes wet they might get very sick and even die.

considerations of power relationships and structures. For example Heathcote (Johnson & O'Neill, 1984) strived to "bring power to [her] students and draw on their power." (p. 20). O'Toole (1992, pp. 18-19) acknowledged that the constructs of high and low status, either implicitly or explicitly within the dramatic context or outside it, provides teachers and students with the tools to deconstruct and experiment with power relationships.

Strategies such as "mantle of the expert" and "teacher in role" provide opportunities for students to accept the rules of the fictional play and engage in mutual power relationships (Balais, 2002). These strategies support students to share decision making, experiment with dominant or coercive behaviours, explore issues from a range of perspectives, develop communities of learners, find out how relationships work, forge new connections, and create personal meaning out of a complex situation. These are all conditions that lead to more democratic classrooms (Hart, 1997, pp. 40-51).

To illustrate how drama can work within the expanded conception of active citizenship education and recent trends in social education that I discussed earlier, this paper will now deconstruct a drama unit that I recently devised with a year 4 teacher at Greenbank State School, Jacqui Andrews.

There's a Bunyip in our Classroom!

The year 4 class involved in this unit, were low level literacy achievers. Jacqui is an experienced teacher, but this was her first attempt at drama education. The unit was inspired by the picture book by Jenny Wagner and Ron Brooks called "The Bunyip of Berkeley's Creek" (1973), although we did not use the book until the last frame: it was the book the bunyip gave to the students after he had returned to the creek.

To develop effective engagement with the dramatic world, the children needed careful preparation for their roles. This was established through a slow process of building trust in the drama strategies, developing understanding of the limits of their dramatic freedom, and building belief in the emerging story. They needed to understand how they could contribute appropriately within the fictional play.

We began with a tentative direction for the drama which changed significantly as we responded to the children's engagement and interests and built in extra resources as they came to hand. I supported Jacqui initially in planning and by leading some of the drama lessons, as well as taking on the role of the bunyip. As she gained confidence and skills through taking on the role of the ranger, I slowly withdrew until she was running the drama sections herself².

In the dramatic world, the children slowly developed sensitive and caring relationships with the bunyip who had sought refuge in their classroom. The children worked together to help the sad bunyip by

- showing him how to make friends
- preventing the ranger from discovering the bunyip
- helping the ranger understand why the bunyip was sad and
- convincing the bunyip to go back to the forest.

By the end of this 8-week unit, the children had demonstrated a range of literacy, social, environmental, drama and human relationships education outcomes including:

- a literature review of bunyip stories both modern and traditional;
- writing several letters, including one to the bunyip about their own feelings of being rejected, sad and without friends;
- enacting short scenes about behaving in friendly ways;
- writing and articulating persuasive arguments, including letters to convince the bunyip to go back to the forest;
- writing and illustrating a collaboratively devised story book (see opposite page - they were enormously proud of this work);
- discussing and giving insightful talks about the problems and dilemmas of keeping native animals in captivity.

Jacqui commented that, in her view, this group of low literacy achievers displayed a far higher level of complex literacy outcomes, both oral and written, than through more conventional, prescriptive pedagogies. The students writing in role and out of role and their oral reflections gave her some powerful tools for determining the breadth and depth of her students' understandings. Jacqui was also excited (and surprised) about how her students totally engaged with her in role. They reflected about and recalled the events of the drama as if they were real, including their references to the characters that were played by the teachers. They had truly suspended disbelief.

While Jacqui was excited about the curriculum-based outcomes the students achieved, another layer of learning experiences and outcomes closely linked to recent literature on social/environmental education was also occurring within this unit. These outcomes, some of which are listed below I believe were a direct result of the strong engagement the children made with the story and the characters. The children developed a strong emotionally charged reason for participating in this drama: they cared about the bunyip and wanted to protect it. Some of the outcomes we observed during this drama were characteristic of a transformative pedagogy (Sterling, 2001, p. 38). These included:

- sophisticated and creative thinking as the children juggled different ideas and worked within different frames of reference, and saw problems from different points of view;
- complex oral language and ideas needed to articulate persuasive arguments;
- posing questions, solving problems, actively communicating and making decisions to protect their friend;
- guiding the dramatic action within the dramatic frame or providing the teachers with ideas of where to take the drama next;
- examining and changing their views as new evidence and arguments were assimilated into their understandings;
- using prior (and tacit) knowledge about being friends and communicating this in creative ways;
- using power in constructive and appropriate ways.

Additionally, in the process of the drama they thought about the complexity and emotions of the issues associated with keeping native animals in captivity and therefore could quickly understand and discuss

² This model of inservice professional development in drama education has been developed by Griffith University's Flying Drama School, Centre for Applied Theatre Research.

the real life version of this.

A memorable moment in the drama was when the children had to work out what to tell the ranger: should they tell her about the bunyip? As the story unfolded, they realised why the ranger has been looking for the bunyip and discovered she was trying to help him. But it took a while for them to be sure they could trust her. They decided they would give her a list of instructions to look after the bunyip - they were totally in control of the drama at this point.

They also had to deal with their own feelings as their views about the return of the bunyip changed. Not all the children wanted him to go back to the forest. They met the ranger again and learnt more about her intentions, and began to discuss the problems of keeping native animals in captivity. The children slowly began to make sense of this new information and their views changed as they realised what was best for the bunyip. It was a wonderful example of the power of authentic dialogue in developing and changing beliefs and values.

A process of collaboration between the teacher, visiting teacher and children occurred as this unit unfolded. The drama structure provided the scaffolding to enable students to gain competence as active collaborative participants in their learning and investigations. It also allowed them to use their power appropriately and effectively. Through a range of drama strategies the *teachers were able to engage with the students in meaningful ways to achieve an enacted narrative that they believed in and wanted to happen*. Ideas were shared, views expressed, dialogue occurred and decisions were enacted. The classroom became more democratic as the unit progressed.

This drama was a complex and an educationally rich encounter. It was not just "role-play" but an interwoven unit of work where each component had a pedagogical purpose to lead into the next moment. In addition, the students were practicing the skills of active citizenship within a safe environment. And finally, but not trivially, the teachers and the students enjoyed it. It was serious play, usually no one was laughing, but everyone was engaged and committed.

The Extra Dimensions of Drama

While drama offers social educators a wealth of strategies and structures, drama is also an art form. Social educators, however, rarely mention or appreciate the benefits of engaging students artistically. To use drama as a pedagogical device, teachers need to acknowledge that drama has the potential to challenge and support students to work artistically and poetically. The transformation of meanings and understandings into artistic/poetic forms supports important learning outcomes as students intertwine rational thought with feelings and imagination. Students gain deeper meanings and personal insights and essentially use higher order thinking.

In addition, the intensity of concentration and focus needed in drama work, may create states of heightened awareness and aesthetic engagement (Csikszentmihalyi & Robinson, 1990, pp. 178-179). This may enable further insights and understandings to be gained. What is "taken-for-granted" may be revealed and individuals may become

more perceptive, thus gaining new critical perspectives and realities (Greene, 1978, pp. 171-173). While there is no guarantee that even with careful planning, an aesthetic experience will happen (McLean, 1996, p. 60), within many drama experiences, there are moments of magic that are felt by everyone involved.

In the Bunyip drama, a special moment was when the children were gently coaxing the bunyip out of the cave, the atmosphere was focussed and intense. Another special moment happened when the ranger was looking for the bunyip cave. The students were articulating their creative persuasive thinking in highly appropriate ways and were thinking on their feet. Jacqui and I thought that their insightful reflections after these special moments were far more perceptive and forthcoming than in most classroom discussions. I don't know if the students felt as exhilarated as I did during these moments, but their reflections suggested they were.

Some Challenges for Drama Educators

Culture ... has a central place in the complex notion of sustainability - and whatever form the future takes, it will be shaped at the local level by the mosaic of cultures that surround the globe and which contribute to the decisions that each country, community, household and individual makes.

Source: UNESCO (1997) Educating for a Sustainable Future: A Transdisciplinary Vision for Concerted Action, paragraph 111-112

As drama educators tackling social education, it is important that we do not become complacent. Our curriculum deliberations need to consider how we might move our students beyond the content and themes, beyond personal and social development and into the socially critical. By doing this we are most likely to support our students to gain a range of competencies and experiences to enable them to contribute in small but important ways to take the global society towards a more sustainable future. It is important to remind ourselves that we can never empower another person; we can only put in place building blocks so that individuals can take action to improve their situation if they choose to. These building blocks are complex, multi-layered and interwoven, and it is difficult to predict if we have been effective. We can only have faith that our research, observations and experience gives us insights into how we might support our students to become more effective and informed global citizens.

I want to finish with two challenges for socially responsible drama educators. The first celebrates and extends the work we, as drama educators are already doing in the field of social education. We need to continue to examine and develop drama practice and become better arts educators and artists, looking for rich pre-texts, stories, drama structures and scripts that extend and examine social and environmental issues of concern to our young people and the wider community. If we deepen our understandings of social education and its many facets we will enhance and expand our practice and pedagogy in important ways. Furthermore, our drama practice needs to be taken into the wider education community through publications, papers and

conferences.

My second challenge is not so comfortable. Peter Abbs (1994, pp. 117-137) has expressed concerns that drama is an aesthetic medium, and to teach drama well is complex and artistically demanding, possibly beyond the capabilities of most teachers. While this is an important point, if we adopt this stance, I suggest we are being too precious. If we consider the bigger picture within which there are convincing arguments for teachers to adopt drama education as a tool for social investigation then maybe we need to soften this position, after all, we all were beginning drama teachers once.

Socially responsible teachers in all disciplines are actively seeking more transformative pedagogies. *Social educators are using role-play*, albeit in a limited way and drama educators are well aware of serious misunderstandings by non-drama teachers about drama education, particularly drama as a learning medium. By using drama, teachers are venturing into a paradigm of education that is in opposition to traditional teaching approaches, and this is extremely difficult for many teachers, not only to implement well, but also to understand.

As experienced drama teachers, our training, interests and passion means that we design artistically-charged learning environments to support students to be more creative, active decision-makers, problem-posers and artists. We work within a dialogic and engaging pedagogy where students create, synthesize and communicate personal meaning within social worlds. And we do this very well. But we only reach a comparatively small number of students.

Outside of our drama world, we exist within an education system where innovation, creative teaching and teaching partnerships are often discouraged or perceived as being "too difficult" by many teachers. But drama teachers are used to challenges as we have overcome years of resistance to establish drama to where it is today. So I challenge you, the drama teaching community of Australia, to take the next step and move drama into a bigger educational arena.

I suggest that just as social educators need us, as drama teachers, to gain deeper understandings of the social education curriculum, we also need to find "windows of opportunity" to enable social educators to improve their use of drama education. If we are to be truly transformative, socially responsible drama educators, let us move outside our comfort zone, and seek appropriate and effective ways to support non-trained drama teachers to use drama well. In drama, we demand that our students work outside their comfort zone, so maybe it's time we demanded the same of ourselves.

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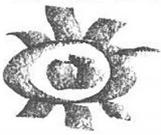
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Biography - Ellen Appleby



Ellen began her graduate studies as a mathematician at The University of London, which lead her into thinking about the meaning of life and related esoteric meanderings. Seeking a more meaningful existence, she moved to New Zealand and lived an alternative life-style on an idyllic commune and became a gardener, textile artist, puppeteer, community arts worker and mother. She now focuses her creativity and passion towards using the arts, particularly drama, to educate for a more sustainable future. She is currently working as a program designer and teacher at Pullenvale Environmental Education Centre just west of Brisbane, as well as undertaking PhD studies at Griffith University.

Ellen has recently taken on a new direction as the Executive Officer for *The Centre for Applied Theatre Research* at Griffith University. She continues to support QADIE, Drama Australia and IDEA by designing and producing their websites and other publications.



An Outline and Rationale for Two Significant Teaching Units to Enhance Drama and Social Education

David L. Young, British Columbia, Canada

Observing itself, the human being perceives what it is, discovers what it is not and imagines what it could become. It perceives where it is and where it is not, and imagines where it could go. (Boal, 1995, p.13.)

If we as teachers believe strongly enough, trust enough, and respect our students enough to enfranchise them with the opportunity to explore drama as a vehicle for social change, critical awareness, and enhanced learning — we will be helping to give young people an important voice in a world that they all too often feel peripheral and isolated in. Unfortunately too many schools in too many regions (worldwide), view the arts and drama education as a curricular frill or educational fluff, especially when considered for funding, schedule planning, or when compared to the core subjects. This makes it even more important for drama teachers at all levels to plan units for and with their students that go beyond silly little skits, cutesy warm-up activities, whimsical musicals, or improv comedy. There is certainly a place for the aforementioned activities, but when we use drama and the drama classroom as a venue for social change, we are playing a vital role in the development of an empathetic and reflective young person.

It is within the confines of this unique environment that students get a rare chance to utilize each of their senses, their emotions, and their human capacity for basic inquiry. As I watch my students enter the drama room, I feel fortunate that unlike any other teacher in the school, I am about to embark on a journey of reality and dramatic play and personal growth with them. It is the time that we can create a limitless communal experience while exploring...the political and social issues of the day. (Young, 2000, p. 113).

Unit #1 — For Grades 4 to 8 (Ages 9 to 14)

Beginning, Middle, and End

Understanding Violence and Emotion in Newspaper

Photographs

I like to cut out photographs from newspapers and magazines that display raw physical emotions, with a mixture of both subtle and exaggerated facial expressions and body gestures. Most times you will see pictures of war zones or the aftermath of some sort of violent or catastrophic event, possibly even where people are carrying guns or are captured engaging in horrific things. I give the students these photographs, and I get them into small groups of about four or five, and over the course of four classes I have them create a beginning, middle, and an end. The middle has to be a five to ten second 'freeze' or tableau, which recreates the 'actual' frozen picture that they have from the newspaper or magazine. The beginning and the ending are both thirty to sixty seconds in length, and must create a contextual justification as to why the photograph was taken, and then they must

create and/or display what they think happens or happened directly after the photograph was taken.

The students have to be very creative in order to justify WHY the photograph was taken, and in the process of presenting their work to their peers there is a great deal of discussion about the current events and issues surrounding the photograph. An interesting adjunct to this unit, is that through the process of the dramatic role play of these photographs, younger students actually start to pull away and become demobilized and disinterested in 'actual' violent behavior. This is due to the analytical manner in which they have to justify the violence in order to create the frozen tableau, which spawns some amazing discussion and side coaching adaptational opportunities to manipulate and alter the photograph to find alternative solutions to the documented problem. When the violence has lost its cachet, as well as the rough mindless energy that many children incorporate in their violent behaviours — these violent problems becomes amazingly solvable, with unlimited potential for creative thoughtful resolutions and alternatives.

Unit #2 — Grades 9 to 11 (Ages 14 to 17)

Collectives and Socio-Dramas

Collectives or Socio-dramas are serious group productions, where the drama students have to research, create, and write plays dealing with important social issues. Students create incredibly evocative and meaningful pieces of theatre, with issues and topics ranging from conflict resolution, community involvement, the environment, abortion, date rape, sexual orientation, substance abuse, peer pressure, teen suicide, to bullying and domestic violence. In many cases these Collective productions will document actual events, which can be presented as a series of small group scenes on a theme threaded together by a transitional device such as music, movement or media, creating a cohesive sequential story.

With more than twelve years of teaching, producing, and facilitating these projects, I can honestly say that the students find incredible moments of truthful authenticity with an unbelievable empathy and passion to share their stories and potential solutions with an audience. I have toured these productions for presentation to educational conferences, parent organizations, and for other schools, while at the same time I have been able to receive important funding through government and private granting agencies for this work. The

simplicity and honesty of exploring important and valuable social issues with your students is the most basic lesson, one that prepares them to be critical, connected, and active citizens within their immediate as well as world communities. Enabling young people to create these Collectives and Socio-dramas can give them an important voice to not only believe that they can make a difference in their world, but can also help them reconcile the variegated and capricious world we live in. Nothing could be truer than a recent Collective my students toured to eight different elementary schools for Canadian Remembrance Day (November 11th) which was a moving piece of theatre, choreography, multimedia images based on the events of September 11, 2001.

STEP #1 — TOPICS DISCUSSION (2 classes)

Examples:

- The Environment
- Violence in Society (crime, gangs, etc...)
- Substance Abuse
- Domestic Problems (parents, family, etc...)
- Physical or Psychological Abuse
- Teenage Sexuality (pregnancy, abortion, relationships, etc...)
- School (peer pressure, cliques, attitudes, etc...)
- Sexual Orientation
- Teen Suicide
- Single parent and dysfunctional families

STEP #2 — POSITIVES AND NEGATIVES (2 classes):

Obviously you and your groups can break down these topics in many different areas. In your "support groups" improvise and *make note* of the 'breakdown elements' of each individual topic. Create a list of brainstormed elements, in two separate columns titled: "POSITIVE" and "NEGATIVE". Hand this work in at the end of the period.

STEP #3 — CHOICES (3 classes):

Decide on your topic by choosing something relevant and interesting to the group, so that EVERYONE feels comfortable dealing with and exploring it. In your groups you should begin to brainstorm and improvise the possibilities related to ALL aspects of your topic. Hand in a progress report, which will consist of a paragraph from each group member on the work and progress that they made.

STEP #4 — IMAGES (2 classes):

Each group brings in photographs or clippings that somehow relate to your topic. Share these with your group, and discuss how they make you feel. Note your emotional and "gut" response to certain things, and discuss those feelings. Try to act out or improvise these feelings, and/or the scenes in the clippings and photographs. Try to create SUSTAINABLE themes, and moments. Make note of what does and does not work. Begin to cast the story with people from your group. Explore each group member in different roles by improvisation and discussion. Hand in a cast list agreeable to every one, as well as a two-sentence description of each character.

STEPS #5 — TAKING SHAPE (6 classes):

Make a rough draft or story outline for your Collective. This process should involve as much discussion as it does improvisation. Your group should continuously go back and forth between the two. Hand in the rough draft/outline at the end of class, (signed by all group members).

REHEARSE your project and fully flesh it out. Start to bring together your production values (costumes, props, sound, music, and lighting). It is also important to remember that these are NOT to be memorized scripted projects. The end product will be 'rehearsed improvisation' as you and your group members will be fully aware of your relationships and structure, as well as a number of key moments or lines that you might use consistently.

STEP #6 — PERFORMANCES (as many classes as it takes):

Each Collective or Socio-drama should be a minimum of ten minutes to a maximum of thirty minutes in length.

Summary

These units can be used successfully by teachers with students from a wide range of ages, and can link with a multitude of strong curricular connections. I also believe that the key to being successful in the teaching of these units is to be a facilitator and not a teacher. Give the students full ownership of the projects, with a clear set of expectations, and you will be overwhelmed at the resulting success. Be careful that you as 'teacher' don't impose your own views, ideas, or solutions to these issues. Sometimes we as teachers feel that we should have or know all the answers. The trick is to take a step back... allow ourselves to be surprised... admit that we don't have all the answers... and let our students become the teachers — making meaning for themselves, for us, and for others.

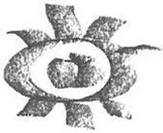
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Biography - David L. Young



David L. Young has, for the past ten years been the Visual and Performing Arts Department Head and Drama Teacher at Aldergrove Community Secondary School, near Vancouver, British Columbia, Canada. He is currently completing his PhD in Arts Education (focusing on Drama) at Simon Fraser University. David is a professional playwright and director with numerous productions to his credit.



“Well, Bully To You Too!”

Karen Rimmington, Queensland

People of all ages, at some time in their lives, are either victims or perpetrators of bullying. Within the schooling system, in particular, the occurrence of bullying is highly prevalent. Rigby (1996, p15) in Education Queensland’s ‘Bullying No Way’ (1998) defines bullying as “repeated oppression, psychological or physical, of a less powerful person by a more powerful person or group of persons”. Evidence of bullying in schools may include: physical behaviours, such as hitting and kicking; verbal and physical threats; teasing and exclusion (Dept. of Education, 1998). As bullying is usually continuing, and often hidden from the gaze of adults, it is imperative that students are equipped with the necessary skills and awareness to deal with conflict situations if and when they arise.

This unit focuses on providing students with opportunities to contribute their feelings, emotions and experiences on the subject and to fully explore the many dimensions of bullying. By incorporating dramatic elements and strategies it is intended that the unit will provide further opportunities for students to express themselves about the issue in a safe, supportive and non-threatening environment. It allows a variety of cross-curricular links to occur therefore integrating concepts throughout most KLA areas. The unit is particularly relevant to Studies of Society and Environment as, at the time of writing the unit, the students were immersed in a study of ‘Australia’s Contact with the World’, which deals with issues of racism and discrimination. Also, within Health and Physical Education, the students were working in a unit that dealt with personal relationships and anger management.

Core Learning Outcomes in the Unit “Bully To You Too!”

DR4.1 – Students select dramatic elements and conventions to collaboratively shape improvisations and role-plays.

DR4.2 – Students present devised and scripted dramas using performance skills appropriate for a variety of purposes and audiences.

DR4.3 – Students make supported critical judgements about the application of dramatic elements, conventions and the context of their own work and that of others.

(from Years 1-10 The Arts Syllabus, Qld School Curriculum Council, 2001)

Core Content (Level 4)

Elements

- Focus
- Mood
- Symbol

Conventions

- role-reversal
- speak thoughts aloud (in role)
- develop action from given circumstances

Forms and Styles

- improvisation
- published scripts
- student devised scenarios
- written – character profile, plot outline

Performance Skills

- characterisation – maintaining appropriate role
- experimentation with different performance spaces
- movement – varies appropriately for character and stage space
- voice – audibility, pitch and clarity, adapting projection for

different spaces

Audience

- formal or informal – other year levels, family and friends

Purpose

- entertainment
- information

Core content relevant to this unit

Elements

- focus
- mood
- symbol

Conventions

- speak thoughts aloud (in role)
- develop action from given circumstances
- role-reversal

Forms and Styles

- improvisation
- student devised scenarios
- written – character profile, plot outline

Performance Skills

- characterisation – maintaining appropriate role
- experimentation with different performance spaces
- movement – varies appropriately for character and stage space

Audience

- informal

Purpose

- information

Cross curricular links

English – apologies, personal letters, action letters, poems and songs of social comment, personal and imaginative recounts, report writing, newspaper articles

Studies of Society and Environment– racism, discrimination, cultural diversity, social justice and equity

Art – class collage of a bully and a victim, Values vine

Science – identifying, listing and classifying attributes

HPE – Personal Development Strand (personal relationships and dealing with conflicts)

Unit objective/s

On completion of this unit students should have:

- achieved the core learning outcomes for Drama Level 4
- developed an awareness and sensitivity to the issue of bullying
- enhanced interpersonal and collaborative skills with fellow peers
- created conceptual links with other subject areas

Assessment

Anecdotal observations

Observational checklist of achieving Core Learning Outcomes

Criteria sheet for assessing student performances

Unit Evaluation

Student evaluation – PMI chart

Teacher evaluation – checklist and reflections

Internet Resources

Kids Help Line

<http://www.kidshelp.com.au/ISSUES/BULLYING/bullyingnews.htm>

Bullying Organisation

<http://www.bullying.org/poem>

Conflict Resolution

<http://www.geocities.com/Shalyndria13/conflict.htm>

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When Will It End?

by Dani

I try to run, but have no where to run.

I see you coming. I try to hide but there is no where.

Most hate me knowing you're near makes me fear that bell ring for lunch or play.

I don't like that feeling.

I take all you glve.

and I don't tell a sole.

My heart aches with all the pain.

My feelings shattered like glass over and over.

When will It stop?

I hope one day it does. I want, I need a life. MY life. The one I had before you set onto me.

Before I walked down that hall in fear.

Before I saw that note you gave to all of them.

Before I was told I was nothing, Before I was spat on.

Some day I'll be free and I will walk far away for you, so far you'll never find me.

Source: www.bullying.org



www.bullying.org

"Where You Are NOT Alone!"



LESSON PLANS

Corresponding Syllabus level – 4

Duration of unit – 4 weeks

Lesson – 4 x 90 minute

Lesson 1: "Goodbye"

Lesson Objective:

Students should be able to create a character profile and sculpture of a bully (forming and presenting), create a small group re-enactment using freeze frames (forming and presenting) and, develop critiquing skills by responding to others and own performances (responding).

Pre-lesson

Teacher has pre-arranged classroom

- desks and chairs are overturned and the classroom is in a slight disarray as if the result of someone's anger and frustration
- a sealed red envelope is propped up on the chalk ledge of the blackboard

Dramatic Conventions: Using symbol and pre-text

Classroom resources: Sealed envelope with poem

Frame 1

Students and teacher enter the classroom after lunch (students are surprised at the state of the room - teacher in role as being shocked and surprised also).

Teacher and students engage in discussion about what could possibly be going on:

'What has happened?' Did anyone see anything or anyone here at lunchtime? Who was in the room? What do you think is going on here?

Teacher waits for a student to notice the envelope (or leads the students to it if they haven't found it yet).

'Oh my goodness, what could this be about? Perhaps it will tell us what is going on.'

Teacher in role builds the tension and intrigue by looking at the envelope, turning it over and over and asking questions out loud but in a quiet almost scared voice...

'Who could this be from – what has happened here – should I open this or take it to the Principal?'

Dramatic Conventions: Teacher in role, creating tension, speaking thoughts out loud, building belief-enroling

Grouping: Whole class

Classroom resources: Sealed envelope with poem

Assessment: Observation

Frame 2

Teacher requests help from the students to work out what could be

going on before they decide whether to open the envelope or not.

- In groups, students brainstorm all possible ideas about what has occurred onto shared paper (2 min maximum)
- Class re-forms to share ideas and identify plausible events that may have happened

Grouping: Small groups

Resources: Spare paper and pens

Assessment: Observation of group work and participation in activity

Frame 3

Teacher still undecided about whether to open the envelope, organises students into 2 lines (yes and no) and involves the class in a conscience alley exercise.

- Teacher asks the question at the top of the alley 'What should I do about this envelope – open it or take it to the Principal?'
- Teacher (still in role) walks down the alley and each student in turn provides an opinion from her conscience
- At end of the alley the teacher has decided to open

Drama convention: Conscience Alley

Grouping: Whole class – 2 groups

Classroom resources: Envelope

Teacher cautiously opens the envelope and quickly skims the contents – *displays shocked emotions and looks up slowly at the members of the class*

- Teacher informs the class that it is a very distressing poem and proceeds to read it with emotion to the class
- Students are given 1 minute to brainstorm what the poem is talking about
- Think-pair-share (students pair up and share ideas)

Drama conventions: Building belief, tension

Grouping: Whole class, pairs

Classroom resources: Envelope and poem (see attached to lesson plan)

Assessment: Observation

Frame 4

Class discussion about the poem – identifying the issue at hand (Bullying)

- Teacher discusses with the students that the victim could be anyone of us – all it takes to be a victim is a BULLY!
- Teacher rolls a large sheet of butcher paper into the middle of the classroom and organises students around the paper with pens and asks the question *'Now, how do you think this young person felt when faced with this situation etc?'*
- Students have one minute to list all the possible emotions they think the victim may have been experiencing leading up to writing the poem

- Emotions chart is displayed on wall

Drama conventions: Teacher narration – predicting feelings and behaviour in certain situations

Grouping: Whole class, individual

Resources: Butcher paper and pens

Frame 5

Teacher instructs students to form a circle with their chairs (tight circle) leaving one chair empty.

- Teacher informs class that the empty chair represents the bully - not a real person but real enough for us to focus our attention on
- Aim of the circle is to create a character profile of the bully (as already mentioned - we know what it takes to make a victim but what does it take to make a bully?)
- Teacher asks: 'What is this bully like? What is the sex? The appearance? Physical size?' (teacher keeps notes)

Each question is an opportunity for students/teacher to voice any experiences of bullies (the empty chair is used by the teacher to refocus the class back to the imaginary bully)

- Decisions of attributes are decided on a rough consensus
- Then, teacher asks questions about what the bully has done 'What happened? How did you feel? What happened next?'
- Then, about the bully personally 'Does he/she have any friends? Family background? Sporting/academic achievements? Older/younger siblings?'
- Finally, 'What can be done? Is it something we can deal with on our own or is help required?'
- In pairs, students create sculptures of the bully and each pair presents to the class – each pair has an opportunity to reflect on their sculpture or others
- Students then work together to create a large outlined figure containing all the information they have decided upon during the Bully circle session)

CLOs: DR4.1 , DR 4.2, DR 4.3

Drama conventions: 'Bully' Circle, creating profile of a character (Written character profile), sculpture, role on the wall

Grouping

Whole class, chairs, pairs

Resources

Paper, pens, scissors, thumb tacks

Assessment

Observation of participation, questioning and discussion, observation Checklist for CLOs

Frame 6

Students form groups of equal numbers (approx. 4 in each)

- Groups sit in circles and take turns to voice a personal experience (if they want to) related to bullying (5 min)
- Groups decide on one story and create a 3 slide freeze frame of the event (beginning, middle and end) (10 min)

CLOs: DR4.1

Drama conventions: Freeze frames and re-enactments

Grouping: Small groups

Assessment: Observation checklist

Groups take it in turns to present their freeze frames to the rest of the class

- one group is chosen to respond to a particular group that is presenting until all groups have had a chance to both present and respond
- the responding groups need to try and identify what is occurring in the drama

CLOs: DR4.2 DR4.3

Drama conventions: Freeze frames and re-enactments

Grouping: Small groups and whole class

Resources: Classroom furniture and objects if required for the frames

Assessment: Observation checklist of CLOs

Frame 7

Class discussion to derole from the lessons drama

- students can reflect on any part of the lesson
- discuss implications of the lesson
- identify areas that the students may want to take up in the next lesson
- write down all the feelings that were evoked during the lesson onto a large paper sheet and then screw it up and throw it away to remove all negative and anxious emotions before going home/next lesson/play etc

CLOs : DR4.3

Drama conventions: Talking out of role, Reflection

Grouping: Whole class

Resources: Large blank paper and pens, Rubbish bin!

Assessment: Teacher reflection

Lesson 2: "Break It Down!"

Lesson Objective:

Students should collaboratively devise an improvisation of a conflict situation utilising the technique of alter-ego (forming and presenting), be able to reflect on the experience (responding) and begin to devise a script (including soundscape) to represent a chosen section of the pre-text poem (forming) for an intended audience (informal – family and friends).

Frame 8

Teacher informs students to lay on floor in a comfortable position with their eyes closed.

- Teacher plays music in the background (slightly haunting and sad music Eg. Readers Digest collection of background mood music – 'Haunting moods')
- Teacher reads the poem aloud in a clear, slow and subdued voice

- Students are instructed to think about situations that may have occurred between the bully and the victim
- Allow time for class to 'adjust' after opening their eyes

Drama conventions: Dream sequence and visualisation

Grouping: Whole class – individual exercise

Resources: Stereo and CD or tape, poem

Students to form groups of 4

- teacher asks students to create a short conflict improvisation (2 min) based on the victim and the bully depicted in the pre-text (if necessary, scenarios could be taken from 'Bullying-No Way' kit – video)
- 2 students take the character roles and the other 2 students in the groups adopt the role of alter-egos
- the alter-egos or conscious shadows reveal the feelings and hidden meanings behind each spoken line
- students to focus on maintaining role in character

CLOs: DR4.1

Drama conventions: Improvisation, alter-ego

Grouping: Small groups

Resources: Victim emotion chart and bully role on the wall

Assessment: Observational checklist

Frame 9

All groups to reform

- groups to take turns at presenting their improvisation to fellow class members
- fellow peers respond to drama by asking questions and attempting to explain the scenario
- if time, a hot-seat with the bullies could be done to enhance the use of alter-ego (giving students more insight into their characters as they respond to questions)

CLOs: DR4.2 DR4.3

Drama conventions: Improvisation and hot-seat

Grouping: Whole class

Assessment: Observational checklist for CLOs

Frame 10

Whole class disperse again to reform original groups

- this time the alter-ego students restate the revealed feelings and meanings of the victim and bully while the conflict pair face each other and react nonverbally to what their partner's later-ego is saying
- teacher to allow time for students to reverse roles in this activity also

CLOs: DR4.1 DR4.2

Drama conventions: Alter-ego, nonverbal improvisation, role-reversal

Grouping: Small groups

Assessment: Anecdotal observation of student participation

Class discussion

- teacher to ask 'In what ways did you react differently to your partner versus your partner's shadow?' 'How do people

hide their feelings and what can we do to bring them to the surface?'

- Conduct a sharing circle to hear all class members idea

CLOs: DR4.3

Drama conventions: Sharing circle, Whole class, Discussion

Frame 11

Teacher to re-read the pre-text and have students help in 'breaking down' the poem into 5 significant sections

Drama conventions: Pre-text

Grouping: Whole class and small groups

Resources: Poem

Students to form into five equal groups (each group is allocated a section from the pre-text)

- Students are to devise a performance (2-3 min) using dramatic techniques of their choice to best represent their section of the pre-text – to include a soundscape
- While working collaboratively students are to reflect on their choices and identify the best techniques for their intended purpose and audience when developing their written plot outline
- Teacher to issue students with their performance criteria sheet to enable them to work towards the task effectively and knowledgeably

CLOs: DR4.1 DR4.3

Drama conventions: Students choice soundscape

Grouping: Small groups

Resources: Drama information – techniques etc

Assessment: Observational checklist

Frame 12

Students to lie down on floor, close eyes and listen to relaxation music to derole from the lesson and release emotions that may have been conjured up during the learning experiences

Drama conventions: Deroling

Grouping: Whole class

Resources: Stereo and relaxation cd

Assessment: Teacher reflection

Lesson 3: "Put it in Perspective!"

Lesson Objective:

Students can present their devised performance to other year levels, justify their chosen drama techniques, comment constructively on others choice of techniques and, participate in a learning exercise as bullying experts for students in lower year levels.

Teacher to begin lesson with a dramatic game to help relax any

student feeling nervous about performing and to improve group comraderie

- Newspaper volleyball game (students to participate in their drama groups)

Drama conventions: Game

Grouping: Whole class

Resources: Newspaper and board

Frame 13

Students organise their performance space/s and rehearse performances.

Grouping: Small groups, per student group choice

Frame 14

Representatives from other year levels arrive (eg. Year 6) and are organised into audience area

- Student from the year 7 introduces the performances with a brief talk about bullying and the effects it has on people
- Audience is informed that the class has been working with a poem as pre-text and this is predominantly what the performances are based on

Grouping: Year 7 representative

Presentation time

- Each group takes their turn at presenting their devised scripts and soundscapes to the audience (perhaps 2 of the group are characters and the remaining students provide the soundscape etc)

CLOs: DR 4.2

Drama conventions: Presenting devised script to an intended audience

Grouping: Small groups, Per student group choice

Assessment: Criteria assessment sheet for DR4.2

Presentation time continued

- A large poster with the words of the poem is displayed to the side of the 'stage' and as each group performs their section of the poem those lines are revealed to be read by the audience

Frame 15

Following the performance all groups (and visiting students) have the opportunity to reflect on their devised scripts and discuss their choice of techniques, soundscape & plot outline

- Teacher will lead the reflection time around each group trying to ensure all students are involved in the process

CLOs: DR4.3

Drama conventions: Responding

Grouping: Whole class in small groups

Assessment: Observation CLO checklist

Frame 16

Teacher leads the entire group of students into another game to transition from the performances to the next activity

- Career game (using rhythm)

- Students in two lines – one line asking the questions the other line responding

Drama conventions: Game

Grouping: Whole class, room to move!

Regroup all students – Year 7 to stay in their performance groups and adopt the role of Bully experts

- Other year level students are divided into equal groups and allocated to a specific Year 7 group
- The groups engage in a mantle of the expert with the Year 6 students having to ask specific questions *'What is bullying? Who does it happen to? Where does it happen? What can be done about it?'*
- Year 7 students are to provide the information

CLOs: DR4.1 DR4.2

Drama conventions: Mantle of the expert

Grouping: Both groups of students in small groups. Sufficient room space (may move outside if necessary)

Frame 17

Year 7 students lead the other students (with sufficient teacher guidance) through some scenarios dealing with bullying from the 'Bullying No-Way' kit

- Students are focusing on finding alternative scenarios to conflict situations
- This lesson is the start of a peer-tutoring program in the school
- Students are to decide on actions from the given circumstances
- Lessons in the future will allow time for the techniques to be developed and for the Year 7 students to peer mentor the lower year levels in developing their own dramatic presentation of how to deal with bullies. Any techniques that the students feel may be appropriate

CLOs: DR4.1 DR4.2 DR4.3

Grouping: Small groups, scenarios

Assessment: Observation

Frame 18

All students to lie on floor listening to relaxation music to derole from the learning experience.

Drama conventions: Deroling

Grouping: Whole class

Resources: Stereo and cd

Students (year 7) to complete unit evaluation sheet

Assessment: Teacher reflection

RESOURCE 2

Criteria assessment for student performances

Criteria for student performances- Devised drama for bullying pre-text				
Outcome DR4.2 - Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.				
Student name:			Class:	
Criteria	E	C	B	NA
Students have prepared for the performance by writing a plot outline stating chosen techniques				
Students have incorporated effective soundscape into their performance				
Students maintained chosen roles and focus throughout performance				
Students were aware of the audience and performed accordingly				
Use of dramatic technique and convention was effective in portraying the specific section of the pre-text				
Students incorporated mood and symbol into their performance				
All members of the group appeared to have contributed equally				
Overall assessment				
Comments				
				
<p>Key: E-established C-consolidating B-beginning NA-not apparent</p>				

RESOURCE 3

Student evaluation of unit "Well, Bully To You Too!"

Write a few comments in each column to tell me how you felt about the Drama unit you have just completed.		
Plus 	Minus 	Interesting 
<p>Areas for improvement:</p> 		

Biography - Karen Rimmington



Karen gained a B.A. in 1995 specialising in Geography, Sociology, Recreation/Tourism from CQU Rockhampton and a B.Ed. (Primary) in 2001 from QUT Kelvin Grove, Brisbane.

Currently, Karen is a Swimming Coach and Learn-to-Swim teacher for a large Brisbane swimming club. Her previous career was in caring for people with an intellectual and physical disability (adults). Karen's inspiration for teaching developed after the birth of her son 3 years ago. After studying drama for only 4 weeks at Queensland University of Technology she finally developed a true love of teaching and now feels better equipped to deliver information and facilitate learning in children. Karen has twin cats, a meat-eating fish called Percy and a love affair with Cabernet Merlot blends.

Fox: Story, Drama and Archetypal Themes

Kate Donelan and Noel Jordan, Victoria



This is a workshop that was inspired by the work of PETA [Philippine Educational Theatre Association] whose creative arts workshops are designed to empower children living in difficult situations. The workshop is based on the text **Fox**, by Margaret Wild and Ron Brooks, a book that won the 2001 Australian Picture Book of the Year. It involves participants in theatre games and a range of drama conventions and playbuilding strategies to explore the archetypal themes of the story: friendship, loyalty, risk and betrayal. Since the workshop was first conducted with drama teachers at the Drama Australia conference in Melbourne in October it has been successfully trialled with year five, six and seven classes in primary and middle schools in Victoria, Queensland, ACT and Tasmania.

At the Drama Australia conference the session began with an explanation of PETA's approach to their drama workshops with young people who have experienced physical and emotional abuse and social deprivation. Kate discussed her recent visit to the Philippines to work with PETA and her observations of drama and creative arts workshops in orphanages, with street children and with victims of sexual abuse.

PETA workshops always begin with Theatre Games. This creates a playful and engaging atmosphere that encourages participation in team based cooperative and competitive activities. A range of creative arts activities is integrated into the theatre workshop structure to provide opportunities for participants to explore and express their experiences and emotions individually and communally. The second phase of the workshop focuses on identification of personal and social problems and their representation through images and dramatic story telling. The third phase involves a process of critical analysis of the collectively identified problems within a contemporary social and political context. The final phase of the workshops encourages individual and group reflection through participation in ritual structures that build a sense of collective meaning making and celebration.

This workshop arose from our excitement when we first read the wonderful picture story text **Fox** and our desire to explore its possibilities as a pretext for a drama structure. It draws on our varied experiences of working with Australian young people in drama. In both its content and form it has been influenced by our experiences of the work of PETA.

Resources:

Picture Story Book:

Margaret Wild and Ron Brooks, [2000] *Fox*, Allen and Unwin, NSW.

Music:

Riley Lee and Matthew Doyle, *Wild Honey Dreaming*, New World Productions, Qld, Track 2.

Kronos Quartet, *Requiem for a Dream*, Track 3

Workshop Outline

Evolution Game

- Explanation and sharing of traditional hand-game of paper/stone/scissors.
- Whole group physicalises four evolutionary life forms in the following sequence: cockroach, bird, monkey, human.
- Whole group moves around the space playing paper/stone/scissors.
- The aim is to move up the evolutionary life forms by winning paper/stone/scissors. All start as cockroaches. If you lose a game you revert to a lower life form.
- Stop the game when some participants have reached human form.
- Groups join with their own kind.
- Each group makes a physical image of the essence of their life form.
- Share these images.

Dog Bird Fox game [adaptation of Evolution game]

- Show on OHP images from **Fox** of Dog, Magpie, Fox.
- Discuss the qualities of each animal.
- Introduce concept of damaged animals: one-eyed dog and one winged magpie.
- Display on OHP the sequence of animals that will apply to this version of Evolution game:
 - Dog.*
 - If lose: One-eyed Dog*
 - If win: Magpie*
 - If lose: One-winged magpie*
 - If win: Fox*
- Go backwards if lose.
- Stop game when there are a few foxes.
- Group with your own kind and physicalise your creature.
- Magpies and dogs group in the centre of the space.
- Foxes to circle the room in silence looking at the groups of magpies and dogs.

Law of Nature Game

The aim is to avoid being eliminated from the game.

Respond in action to the following key terms.

Fire: whole group physically link, spread out to fill the space and move as if a bushfire.

Heatwave: lie down and crawl into shade.

Drought: pick someone else off the floor. Eliminated from the game if lifted up.

Dust storm: make a shelter in threes that protects everyone in the group. Anyone left out is eliminated from the game.

Predator: try to put your hand on top of someone else's head - and to protect your own. Eliminated if the top of your head is touched.

Whole group practice responding to each term as it is called out.

Play the game by responding to the terms when they occur in a story about the Australian bush told by the workshop leader.

Stop game when a few people are left.

Offering and Rejecting Help

- Show first few pages of the book.
- What are our expectations of the dog and the bird from these images?
- Read first page of text: from *Through the charred forestmelting into blackness*

Pair improvisation:

- In pairs select a situation similar in human terms to the one being described in the book ie related to offers of friendship or help that is rejected.
- A - offers B - rejects.
- Improvise your scenarios.

Key moments:

- Select a key moment from the improvised scene that best captures the essence of the offer and rejection. Reduce to an exchange of a couple of lines.
- Set up pairs in a whole group circle.
- View the key moments in sequence around the circle.

Forum:

- Select a couple of exchanges to work with.
- Audience assists A in making the offer in a way that B may accept.
- Try a couple of versions.

A Sense of Flight

- Read next four pages of text: from *Days, perhaps a week later.....through Summer, through Winter.*
- Groups of 4.
- Form a physical conglomerate structure that represents a strange new creature that can move. The aim is to create a sense of flight. Consider lifting group members off the ground.

Music: *Requiem for a Dream*, Track 3

- Perform the Flying Creatures simultaneously to the music.
- Arrange in large circle and view each one in sequence around the circle.
- Choose one for the next task.

The Fox

- Read next four pages of text: from *After the rains..... rage and*

envy and loneliness.

- Show Fox's eyes on OHP
- Put one of the Flying Creatures representing Dog and Magpie in the centre; the rest of the class represent Fox.
- Two members of the Flying creature are intimidated by Fox and two feel comfortable about his presence.
- The group as Fox move in a circle around the Flying Creature three times: the first time in silence, the second time they verbalize the inner thoughts and sounds of Fox, the third time they circle in silence.

The Temptation

- Read the next three pages of text: from *Magpie tries to warn Dog....."I am ready"*
- Form groups of 3.
- Identify a situation involving a temptation; the scenario involves a trusting and naïve character [Dog], a tempter [Fox] and a character in the middle [Magpie]
- Develop a scene that conveys the phases of temptation through the use of space. Use minimal language.
- Tempter makes three offers until the character in the middle succumbs
- Perform each one.

Abandonment

Read next four pages of text: from *While Dog sleeps.....He turns and looks at Magpie, and he says,'...*

- One volunteer plays the Fox and another the Magpie.
- The rest of the group form a circle around the Fox and Magpie.
- Fox is given a card with text from the book. "*Now you and Dog will know what it is like to be truly alone.*"
- When the time is right, Fox says these words to Magpie and leaves the space.
- The circle of participants voice the inner thoughts of Magpie after the Fox has left - trying to make sense of what has occurred.
- Continue until there is silence.
- The workshop leader narrates the following words from the text: *In the stillness, Magpie hears a faraway scream. She cannot tell if it is a scream of triumph or despair.*

The Scream

- Groups of four.
- Discuss various interpretations of the scream that Magpie hears.
- Create a physical [moving] image of the scream. Add a soundscape if required.
- Arrange groups in a large circle with one volunteer as Magpie in the centre.
- Each group in turn recreates their image of 'the scream'.
- After the final group image all turn their back on Magpie.
- Silence is held for 20 seconds.

Ritual Journey on desert stones

Read final three pages of text: from *Magpie huddles, a scruff of feathers adrift in hear Long journey home.*

- Each participant is given a piece of paper cut in the shape of a

- large desert stone.
- Each writes one word or phrase or draws symbol or image that would be meaningful to Magpie and would support him on his journey home.
 - Lay out the desert stones in a large spiral or open-ended circle.
 - Each participant makes the journey on the desert stones in silence.
 - Read or look at each symbol before stepping on the next stone.
 - Each participant is met by workshop leader on reaching the end of the journey.
 - Large Group Choral Poem
 - Each participant reflects on the journey of the workshop and chooses a phrase or word that seems significant and/or crystallizes the experience for them.
- Form two groups facing each other at opposite ends of the room.
 - Within each group participants stand close together.
 - One person volunteers to start the choral poem and one volunteers to be the final contributor.
 - Poem is created spontaneously through people speaking their words randomly. They can speak more than once.
 - Each group performs the spontaneous poem to the other group.

Reflection

Responses to the workshop are shared.

Biographies - Kate Donelan and Noel Jordan



Kate Donelan is Head of Drama in the Department of Language, Literacy and Arts Education at the University of Melbourne. She is an experienced secondary and primary drama teacher who has worked in teacher education for the past 15 years. She trains drama teachers for primary and secondary schools, teaches qualitative research methods for arts educators and supervises post-graduate drama research students. Kate has been a member of the Executive of the International Drama/Theatre and Education Association [IDEA] since 1992 and has held the positions of Vice President, Congress Director and Director of Projects. She is a former President of Drama Australia and is currently the Director of International Liaison for both Drama Australia and for Drama Victoria.

Noel Jordan has extensive experience as a teacher, artist in residence, actor-devisor, writer and director of Theatre for Young People. Noel currently works as a Drama Lecturer in the Faculty of Education at the University of Melbourne and recently performed in Arena Theatre's 'Schnorky the Wave Puncher' as part of their Australian & Canadian tours.



Playbuilding as a Process to Explore the Issue of Bullying

Julie Porteus, Tasmania

Bullying is a part of everyday life in schools. Bullying amongst children primarily occurs in the school environment. Lind and Maxwell in Sullivan (2000) state that '90% of the incidents of emotional abuse and most of the physical violence between children occur at school' (p.5). Using a process of playbuilding the following lesson outline aims to explore the issue of bullying using dramatic structures. This playbuilding sequence was developed for Grades 3-6, but could also be adapted to suit middle school students.

The playbuilding structure aims to cover a variety of issues related to bullying. By specifically focussing on types of bullying, the work strives to broaden students' understanding of what constitutes bullying behaviour. The work moves on to take a closer look at both the bully and the victim. This experience enables the focus to shift to the individual and their behaviour, creating in students a greater empathetic awareness of both the bully and the victim.

The outline below forms a structure around which two approaches may be taken. The work may operate as a 'one off' series of lessons, where involvement in the process will provide students with new insights into the issue of bullying. Alternatively, the structure Tarlington & Michaels (1995) defines as 'framing, sequencing, rehearsing and performing' (p.26) may be used to produce a final performance product. The refinement of the structure into a play has not been referred to in this text. This process is often influenced by the age and experience of the students and the teacher's learning objectives.

I have included in each step of the process an explanation of the activity and the rationale behind the choice for each strategy.

Frame 1: Introduction:

The students are asked to either sketch an individual portrait of a bully or students together make a group sketch of a bully, a 'collective drawing' Neelands (1990, p.14). The purpose of using visual representations is to establish whether students hold a stereotypical image of a bully as physically strong, unattractive or menacing. These portraits could be incorporated into the play through the use of computer-generated images.

Frame 2: Verbal bullying

This activity involves the group brainstorming the words or phrases a bully may use, often these words are accompanied by a gesture. Each student then presents an example of verbal bullying to the whole group as Tarlington et al (1995) describes as a 'one-liner' presentation (p.42).

This activity may prove confronting for students as they are asked to share words and actions that are often 'concealed' from their teachers! However the process itself enables students to share together in a supportive environment what they may hold in fear - this group disclosure can often prove to be empowering for the participants.

Frame 3: Physical Bullying

After discussing forms of physical bullying with the class, students work in small groups to create a still image depicting physical bullying.

A still image is used for this process to ensure students don't cause any physical harm to each other and allows the group to focus on the importance of conveying meaning through the use of their body. This activity provides students with the opportunity to reflect on the impact of physical bullying through the creation of powerful visual forms.

Frame 4: Extortion

Discuss with the students various forms of bullying involving extortion. Invite half the students to work in small groups to prepare a role-play that illustrates an example of bullying involving a threat or bribe. The other half of the class prepare in small groups a role-play where the bullying is an act of exclusion.

These role-plays allow students to explore beyond the stereotypical idea of physical and verbal bullying and investigate the realms of non-physical bullying. Sullivan (2000) states that research has shown 'girls were more likely to experience indirect forms of bullying, such as being purposely left out and having false rumours spread about them' (p.20).

Frame 5: The Bully

Discuss with the group the circumstances that may lead a person to become a bully for example, bullied by parents or siblings, an unstable home life or poor academic achievement. In groups, the students create a role-play that gives an insight into the everyday experiences of a child who is a bully.

This process allows students to reach a new level of empathetic understanding into the kind of life experiences that may motivate a bully's action.

Frame 6: The Victim

The group needs to discuss what opportunities there are for the victims

of bullying to share their feelings of fear and powerlessness. Students work in pairs, creating conversations between the victim and the person to whom they seek advice and comfort such as a family member, friend, teacher or counsellor. Through this experience students are able to see beyond the victim's vulnerability and explore positive ways to seek help. This dramatic form enables students to 'experiment' in ways they may deal with bullying problems in a constructive manner.

Frame 7: Bullies in Fairy Stories

Students discuss characters in fairy stories that behave like a bully. Through the strategy of role-play students recreate a scene from a fairy story that highlights the bullying behaviour in the narrative. This process was included in the structure to provide a more light-hearted look at the issue of bullying.

Activity 8: Bully Rap

Students work in groups to write and perform a rap about bullies. This activity enables the students to reflect on their learning in the playbuilding process as well as experimenting with an alternative way to present performance material.

Conclusion

This framework of drama strategies provides a structure through which the topic of bullying may be explored. The playbuilding process examines the various types of bullying as well as considering ways to deal with the experience of being bullied and new ways to view the bully. The extent to which these activities are built into a play format will depend on the individual teacher's rationale and time frame.

References:

Neelands, J. (1990) *Structuring Drama Work* Cambridge University Press
Sullivan, K. (2000) *The Anti-Bullying Handbook* New Zealand: Oxford University Press
Tarlington, C. & Michaels, W. (1995) *Building Plays* Canada: Pembroke Publishers

Web Site

This comprehensive web site as a wonderful information resource when dealing with the issue of bullying.
<http://www.indigenet.unisa.edu.au/bullying/>



Biography - Julie Porteus

Having only recently left primary classroom practice, Julie is a lecturer in education pedagogy and drama in education at the University of Tasmania. She is also a Ph.D. student undertaking a narrative inquiry into primary teachers' training and implementation of drama in their classrooms. Julie is the Drama Australia Liaison Officer for Drama Tasmania.



“Is it Ever Okay to Break the Law?”

Rebecca Foster, Queensland

UNIT OVERVIEW

YEAR LEVEL: 7

This unit is to be implemented as part of an overarching classroom unit looking at the Australian legal system. In Studies of Society and Environment students will examine the need for laws and how the legal system operates. This unit of drama is the springboard for the Studies of Society and Environment (SOSE) unit and will be implemented during the first week of the SOSE unit over four consecutive days. It allows students to question whether or not it is ever okay to break the law through the medium of drama. To come up with a definitive answer to this problem is not the unit's aim, nor is breaking the law in anyway condoned, as would be outlined in a letter to parents. As well as acting as a springboard into SOSE, this unit also create opportunities to examine genres such as letters to the editor, news reports in their diverse forms and to stimulate debate in English. In addition, other arts such as media can be readily integrated as students apply media languages and technologies to such genres to construct media texts that use the content of the drama unit as stimulus.

LEVEL STATEMENT

Students, individually and in groups, prepare and interpret student-devised scenarios and scripts, and published scripts. They collaborate to select and apply dramatic elements including mood, focus and symbol, and selected conventions appropriate to the form or style, to shape and manage dramatic action. The stimulus for drama is drawn from school and community issues, and historical or fictional contexts. They present devised and scripted drama to entertain and inform specific audiences including other year levels, family and friends. They adapt vocal expression and movement to convey characters within a range of performance spaces. Students use drama terminology when making critical judgments about their own drama and that of others.

(from Queensland School Curriculum Council, 2001).

CORE LEARNING OUTCOMES

Forming

DR4.1

Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.

Presenting

DR4.2

Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audience.

Responding

DR4.3

Students make supported critical judgments about the application of dramatic elements, conventions and the context of their own work and that of others.

CORE CONTENT

Elements

- Role
- Focus
- Mood
- Symbol
- Movement

Conventions

- Role
- Create roles from given information
- Dramatic action
- Develop action from given circumstances
- Speak thoughts aloud (in role)

Form and styles

- Improvisation
- Student-devised scenarios

Performance skills

- Characterisation - maintain appropriate role
- Experimentation with different performance spaces
- Movement - vary for character and stage space
- Voice - audibility, pitch and clarity, adapting projection for different spaces

Audience

- Informal: teacher, peers and self

Purpose

- Information

ACTIVITY OVERVIEW

Frame 1

Introduce issue with *teacher-in-role* and *headlines*. Students devise alternative headlines and create an appropriate *still photograph* to illustrate it.

Frame 2

Students identify feelings the delivery driver may be feeling through *teacher narration* and *tapping in*.

Frame 3

Students assess risks and consider consequences of intervening through participation in a *conscience alley* and decide whether or not they would intervene.

Frame 4

Students explore possible ways that the delivery man may have assisted the taxi driver through *improvisation*.

Frame 5

Read extract from newspaper article. To gather additional background details and to develop main characters further, students participate in *mantle of the experts*.

Frame 6

Students participate in *interrogation session* with *teacher-in-role* as Sergeant to find out more about the main characters' motives, values and beliefs.

Frame 7

Students clarify the details of the event through *reportage* in character.

Frame 8

Students consider more objectively the choice made by the delivery driver during the process of a *whole class drama*- an *improvisation* of the delivery man's trial.

Frame 9

Students reflect on the verdict of the trial as part of *interviews* with the delivery man, taxi driver and one of the men.

Frame 10

Students reflect on the entire event through group *tableau* and *thought tracking*.

ASSESSMENT STRATEGY			
CLO	Source of evidence	Technique	Recording instrument
DR4.1	Group activities Individual and group performances Roleplays	Observation Focussed analysis	Anecdotal records Checklists
DR4.2	Individual and group performances Roleplays	Observation Focussed analysis	Anecdotal records Checklist
DR4.3	Drama journals Peer/Self-assessment sheets	Focused analysis Peer/Self-assessment	Checklist Peer/Self-assessment sheets

RESOURCES

- Newspaper article from *The Sunday Mail* (09/09/01)
- A newspaper
- Enlarged headline
- Blu-tack
- Butchers' paper and markers
- Teacher narration scenario
- Students' drama journals
- Chalkboard and chalk
- Role cards
- Variety of props selected by students from the classroom
- Gavel
- Checklist
- Anecdotal records proforma
- Peer-/self-assessment sheets

REFERENCES

Cusworth, R. and Simons, J. (1997) *Beyond the Script: drama in the classroom*, NSW: Primary English Teaching Association.

Queensland School Curriculum Council (2001) *The Arts: Years 1 to 10 Syllabus*, Qld: Queensland School Curriculum Council.

Queensland University of Technology (2001) *Drama Readings for AAB914: Visual and Performing Arts: Drama*, Qld: QUT Publications.

OPPORTUNITIES FOR INTEGRATION

The Arts Media: Presenting the case through the construction of various media texts

English Letters to the editor, news reports, debates

Studies of Society and Environment Systems, Resources and Power: Studies of the Legal System

LESSON PLANS

Lesson 1: The Good Samaritan

RELEVANT STRAND AND CORE LEARNING OUTCOMES:

Forming

1.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.

Presenting

1.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.

Reflecting

4.3 Students make supported critical judgments about the application of dramatic elements, conventions and the context of their own work and that of others.

LESSON OBJECTIVES:

Through the implementation of this lesson, students should:

- Identify possible thoughts of main character
- Assess risks and consider consequences of possible interventions in a threatening situation

CLASSROOM ORGANISATION:

Students will participate in a variety of small group and whole class activities.

RESOURCES/EQUIPMENT:

- A newspaper
- Newspaper article from *The Sunday Mail* (09/09/01)
- Enlarged headline
- Blu-tack
- Butchers' paper and markers
- Teacher narration scenario (Appendix B)
- Checklist (Appendix D)
- Anecdotal records proforma (Appendix E)

OPPORTUNITIES FOR ASSESSMENT OF CORE LEARNING OUTCOMES:

During group work, group improvisation and roleplay:

- Observe students' abilities to implement various dramatic elements and conventions
- Observe students' abilities to collaboratively shape the improvisation

During students' performances:

- Observe students' abilities to employ a range of performance skills

When reviewing journal entries:

- Analyse students' abilities to reflect on theirs and others work

Recording instruments: anecdotal records and checklist

Warm-up Activity

Start the lesson by having students participate in "Clumps" whereby students have to walk around the room and get into clumps of a certain number that the teacher calls out. Not only is it a warm-up, but it helps to organise groups for Frame 1. Finish with clumps of 4/5 and have students sit down where they are.

Frame 1

Have enlarged headline blu-tacked across the chalkboard. The teacher enters role as newspaper boy with a newspaper held in their hands and paces in front of students: "Extra! Extra! Read all about it! Hero pays a high price! Man helps cabbie being attacked by gang!" Repeat. Turn to the class and ask in role: "How could it be? What could have happened? What was the price?" Moving out of role, explain to students that they now have to come up with an alternative headline based on the headline and information provided. Once they have decided on their headline they are to write it in large, clear letters on the strip of butchers' paper provided. The next step is to create a still photograph that illustrates their headline- all students should be involved, one or two may hold up the headline. Inform students they will be sharing their efforts with the rest of the class in the form of a slide show of headlines. After preparation time is up groups present their headline and photograph. Work out the order of groups and outline presentation format:

- groups will present in a common space
- the audience closes their eyes and the performing group is counted in "3, 2, 1 click"
- the audience opens their eyes on the click
- with another click the audience closes their eyes, the first group sits down and the next gets up and is counted in
- continue until all groups have presented.

CLO - DR4.1 DR4.2

DRAMATIC CONVENTIONS - Building belief, Teacher-in-role, Headlines, Still photographs

Frame 2

Students will identify feelings of the delivery driver through teacher narration and tapping in. Ask students to find their own place in the room and get comfortable. Invite students to close their eyes and to listen. Start teacher narration. On completion, have students return to a seated position (if lying down) and ask them to remain quiet.

DRAMATIC CONVENTIONS - Teacher narration, Tapping in

Frame 3

Ask students to form two lines in preparation for conscience alley in which students can assess the risks and consider the consequences of intervention. Ask for a student to volunteer to be the delivery man who has to decide whether or not he is going to help the man being

bullied. One student with their hand outstretched can stand at the end of the alley representing the man in danger. The delivery man can either take the man's hand or look down and walk away. In this activity each line can be a mixture of consciences, both positive and negative. Repeat several times for willing students.

DRAMATIC CONVENTIONS - Conscience alley

Frame 4

Discuss with the class the feelings and thoughts that the delivery man may have experienced as revealed in the prior activities. Explain that while some of us decided they would intervene and some of us decided they would not intervene, we know that the delivery man in the newspaper article did intervene. Outline the next activity- a small group improvisation exploring one way that the delivery driver may have assisted. Students should also consider and include possible consequences of that action. Ask students to include the thoughts of the major characters by speaking them aloud. Remind students of vocal qualities needed in performance. Previous grouping can be maintained. Encourage students to consider the best way they can utilise the space they are in and the movement of characters. Provide students with preparation time and then have groups present their interventions to their peers.

CLO - DR4.1 DR4.2

DRAMATIC CONVENTIONS - Improvisation

Conclusion

To conclude this lesson, assist students to de-role since some strong emotions may have been experienced in the prior activities. Provide students with time to write their immediate reaction (thoughts and feelings) to this series of activities.

For homework students will reflect further on this lesson in their drama journals, taking into consideration:

- the thoughts and feelings that the lesson provoked
- their own performances
- the performances of others
- their group's ability to work collaboratively
- drama conventions, skills or elements developed

CLO - DR4.3

DRAMATIC CONVENTIONS - Taking out of role

Lesson 2: Gathering Evidence

RELEVANT STRAND AND CORE LEARNING OUTCOMES:

Forming

1.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.

Presenting

4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.

Reflecting

4.3 Students make supported critical judgments about the application of dramatic elements, conventions and the context of their own work and that of others.

LESSON OBJECTIVES:

Through the implementation of this lesson, students should:

- Further develop the main characters involved, gathering evidence including the characters' motives, values and beliefs
- Clarify the details of the event

CLASSROOM ORGANISATION:

Students will be involved in pairs, small group and whole class activities.

RESOURCES/EQUIPMENT:

- Butchers' paper
- Markers
- Chalkboard and chalk
- Role cards
- Pens and paper
- Checklist
- Anecdotal record proforma

OPPORTUNITIES FOR ASSESSMENT OF CORE LEARNING OUTCOMES:

During group work, group improvisation and roleplay:

- Observe students' abilities to implement various dramatic elements and conventions
- Observe students' abilities to collaboratively shape the improvisation

During students' performances:

- Observe students' abilities to employ a range of performance skills

During group discussions and when reviewing journal entries:

- Observe and analyse students' abilities to reflect on theirs and others work

Recording instruments:

Anecdotal records and checklist

Warm-up Activity

Students play a game of "Prisoners and Prison Guards" to warm up and mix up the class, in preparation for group work involved in the next frame.

Frame 5

Review progress made in the drama so far. Discuss students and characters thoughts and feelings, as well as possible interventions. Read the second excerpt from the newspaper article to reveal to students how the delivery man assisted.

Students will gather evidence and additional background details through participation in a mantle of the experts. In groups of

4/5 determined by counting off around the circle, students devise a list of questions that they would like to know the answers to eg.

- Who were the men bullying the taxi driver?
- Why didn't anyone else intervene?

This list is written on a sheet of butchers' paper.

Groups then pass their questions onto the group to their left. For each question they receive from the group to their right, the group writes the names of experts or people who could possibly provide the answers eg. the counter assistant in the 24 hour store, a psychologist etc. Inform students that the delivery man, the man in danger and the gang of men are not available for questioning.

Students regroup as a whole class and contribute the names of experts that the teacher writes up on the board. Together they create a list of experts who could shed more light on the event.

Students then break into pairs. Distribute role cards for students to complete. Each student selects a different expert that they feel confident roleplaying and fills in the role card appropriately. They also fill in the press card, creating another character, a journalist. Students then take it in turns to be the journalist and their chosen expert.

Once students have had sufficient time roleplaying each role, they will re-form as a whole group. The teacher then selects volunteers who will create a panel of various experts for the journalists to interview. In role as the panel chairperson is the teacher who remains in charge of the press conference's proceedings, reminding students of the correct press conference procedures. Throughout the press conference, details and background information about the event should unfold. As the chairperson, summarise the findings to conclude the conference.

CLO - DR4.1

DRAMATIC CONVENTION - Interviews, Role cards, Roleplay, Teacher-in-role, Mantle of the Expert

Frame 6

While the mantle of the experts may have provided additional personal details of the characters (the delivery man, the taxi driver, the gang of men) through conjecture, the purpose of this frame is allow students to gather information regarding the characters' motives, values and beliefs from the characters themselves via a police interrogation.

Select three volunteers to roleplay each character, that is to work together as a collective character. One member of the gang of men will be interviewed. In a drama such as this where all the main characters are male, ensure equal participation by the female members of the class. The rest of the class roleplay police constables. When not roleplaying their collective character, those students can also be police constables. The teacher is in role as the police sergeant to oversee the interrogation, keeping overzealous constables in check whilst encouraging less vocal constables to participate. Students take it in turn to ask questions or to interrogate the characters to find out more about their personal details and the event. The sergeant can summarise the characters' statements at the end of each

interrogation.

CLO - DR4.1

DRAMATIC CONVENTION - Interrogation, Teacher-in-role, Collective character, Roleplay.

Frame 7

In groups of three, students are then to write a report on the situation thus far. This report will be read out in character as a newsreader/reporter by one of the students selected by the teacher at the time of presentation, so all students should be given the chance to rehearse it.

CLO - DR4.1, DR4.2

DRAMATIC CONVENTION - Reportage, Roleplay

Conclusion

To conclude the lesson, discuss the dynamics of the lesson and allow students time to jot down any notes relating to the characters and events. For homework students are to complete an entry in their drama journals, reflecting on the day's lesson. Remind students of the key considerations from the last lesson.

CLO - DR4.3

DRAMATIC CONVENTION - Taken out of role

Lesson 3: Judgment Day

RELEVANT STRAND AND CORE LEARNING OUTCOMES:

Forming

1.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.

Reflecting

4.3 Students make supported critical judgments about the application of dramatic elements, conventions and the context of their own work and that of others.

LESSON OBJECTIVES:

Through the implementation of this lesson students should:

- Consider the case of the delivery driver more objectively through evidence gathered
- Use this evidence to decide on a verdict and appropriate sentence
- Review and practice the dynamics of a courtroom trial

CLASSROOM ORGANISATION:

Students will participate in small group and whole class activities.

RESOURCES/EQUIPMENT:

- Paper and pens
- Chalkboard and chalk
- Variety of props selected by students from the classroom

- Gavel
- Checklist
- Anecdotal record proforma

OPPORTUNITIES FOR ASSESSMENT OF CORE LEARNING OUTCOMES:

During group work and whole class improvisation:

- Observe students' abilities to implement various dramatic elements and conventions
- Observe students' abilities to collaboratively shape the improvisation

During class discussion and review of journal entries:

- Observe and analyse students' abilities to reflect on theirs and others work

Recording instruments:

Anecdotal records and checklist

Warm-up Activity

Students participate in a game of "Concentration" whereby one person leaves the room while another keeps the beat in a variety of ways for the rest of the circle to follow. This must be done discreetly without speaking, while the person sent outside returns and has to pick the leader. This warm-up activity helps prepare students for the concentration needed in the next frame.

Frame 8

Review what has happen to date. Invite several students to re-read their report constructed in the last lesson.

Divide the class in half. In role as the main partner of Johnson, Jackson and Sons call the meeting of solicitors to order and inform them that the firm has taken on the case of Mr Scott Pilcher who has been accused of dangerous driving. Briefly outline the client's case. Inform the solicitors that the case is soon being brought to trial, so they have to start working on their defence. Ask the solicitors to decide whether Mr Pilcher will plead "guilty" or "not guilty". They are then to devise a list of people they would like to call to the stand and to create a list of questions, or line of questioning, they would like to ask of them. Write these questions down on paper. Students can work as a large group or break into smaller groups.

Repeat this process as the main partner of Digby and Jones Associates with the other half of the class. This half will be the prosecution, representing a group of young men whose spokesperson is a Mr Bradley North.

Bring both sides back together as a whole class out of role. Brainstorm people who will be at the trial: judge, jury, solicitor for the defence and for the prosecution, witnesses etc. The role of the judge

will be taken by the teacher so as to maintain order and to prompt where necessary. Allocate roles to volunteers, encouraging those less willing but able. Questions devised by each firm are handed to the relevant solicitor. Remaining students will be the public. Inform students that while a group of students has taken on the role of a jury, the whole class will decide on the verdict and sentence.

As a class review court proceedings, language and courtroom layout, calling on students knowledge from TV shows, movies etc. Invite students to organise courtroom setting using props available in the classroom.

Give students a few minutes to organise themselves in the courtroom and call the courtroom to order. Take the lead and start the improvisation. Once questioning has finished, the trial will be adjourned.

Out of role break the students into groups of around 5 to decide on a verdict and sentence. Having come to a conclusion, the verdicts and sentences of each group will be presented to the others. The most common verdict will be the one used in court. If Mr Pilcher is found guilty by the class, they will then vote on the proposed sentences.

Resume the improvisation of the court trial and read the verdict and sentence and then close the trial.

CLO - DR4.1

DRAMATIC CONVENTION - Reportage revisited, Teacher-in-role
Whole class drama Improvisation

Conclusion

5 minutes

To conclude this lesson, de-role by discussing the improvisation just completed. Encourage students to consider the content, thoughts and feeling experienced, anything that worked well/didn't work well. Invite students to write anything they are not comfortable sharing with the whole group in the drama journals which they will write in for homework.

CLO - DR4.3

DRAMATIC CONVENTION - Taking out of role

Teacher Narration for: "IS IT EVER OKAY TO BREAK THE LAW?"

"Relax and clear your minds. We are about to go on a drive. While we are on our drive I want you to think about words which describe how you are feeling. I may tap you on the shoulder and when I do say your word or phrase. If you don't wish to share your word just say pass.

It's just before daybreak, around 5 am on a Saturday, and you're driving home from work. You've been up since midnight rolling and putting rubber bands around newspapers to deliver as part of your job as a newspaper delivery person. Your back is aching and you're feeling very tired since you didn't get much sleep before you had to get up to go to work. It's quite cool this morning so you've got the heater going on your feet, but the window's down a little so the cool morning air helps to keep you alert. Your eyelids are heavy and you start thinking about the nice hot shower you'll have when you get home before you go back to bed to try to catch up on some sleep. The radio's tuned into your favourite station and you listen to the news as it comes in after one of your favourite songs. It seems there is no good news today, more stories of home invasion, armed hold-ups and yet another senior citizen has been mugged and beaten for the sake of a few dollars. 'What's the world coming to?' you think to yourself. You turn into the main street of town and get stopped at the first set of traffic lights. You look around checking out the last few party-goers from the night before. You look up ahead only to see the next news headline about to happen - a man standing by a cab is surrounded by a bunch of men, and is being punched by one of them. Some people just stand by and watch. Nobody is helping. You feel: *(start tapping in)*. The traffic light turns green. What are you going to do?"

RESOURCE 1

CERTIFIED EXPERT

NAME: _____

TITLE: _____

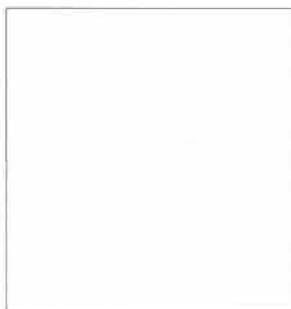
OCCUPATION: _____

AREA OF EXPERTISE: _____

ATTITUDE TO THE EVENT: _____

Adapted from: MODULE 2: Contexts through Drama WR 8 (Handout - Role Card)

PRESS CARD



NAME: _____

MEDIA ORGANISATION: _____

OCCUPATION: _____

SIGNATURE: _____

Adapted from: MODULE 2: Contexts through Drama WR 8 (Handout - Press Card)

Pretext

from the Sunday Mail September 9 2001

Town backs brave delivery man who lost his job

Hero pays a high price

By IAN HABERFIELD

WHEN Gympie newspaper delivery man Scott Pilcher saw a taxi driver being attacked by a gang of men, he did not think twice about going to his aid.

As cabbie Ted Casper was surrounded by four men, with one punching him, Mr Pilcher made a split-second decision to drive his car slowly into the group and break up the melee.

But Mr Pilcher's actions were not appreciated by the authorities. He was charged with dangerous driving, lost his licence for six months and fined \$900.

With no licence, Mr Pilcher lost his job.

And, to rub salt into the wounds, Mr Pilcher's former employer, Connelly's Newsagency, informed him one of the four who had been menacing Mr Casper had sued for \$10,000.

The turn of events has angered Gympie residents who have rallied around Mr Pilcher, launching a dollar drive to pay the fine and raise funds for an appeal.

"I couldn't believe it when they took my licence off me and fined me," Mr Pilcher said.



GOOD SAMARITAN: Scott Pilcher (left) with the Gympie cabbie he rescued, Ted Casper

continue what they started and Scotty and I were both relieved when the police arrived."

The four passengers were not charged with any offence.

Mr Casper said he was furious that a good samaritan had been so harshly dealt with.

"I've got no doubt that I was in for it had Scotty not intervened," he said.

"Scotty has gone to the aid of someone in trouble and then been penalised for it while the others go free."

North Coast regional crime co-ordinator Inspector Jeff Oliphant said police were still investigating the incident and taking statements from those involved.

Federal member for Fairfax, Alex Somlyay, donated \$50 to the appeal.

"I just felt sorry for the young man because he went to the aid of someone in trouble and has finished up being penalised," Mr Somlyay said.

"What did they expect me to do... just drive past and watch these blokes flog the taxi driver?"

"If I had just got out of the car and tried to stop it, it still would have been four against two and we both would have got a flogging."

"The police said I used unreasonable force, but I'd

like to know what would have been reasonable force in those circumstances because other people were standing around watching and no one was breaking it up."

Mr Casper told police he had ordered four men - in their late teens or early 20s - out of his cab because

they were throwing food. One of them abused him and refused to leave the cab.

"I grabbed him and started to pull him from the cab and he came out throwing punches at me," Mr Casper said.

"He appeared to have been drinking and I was

just blocking his punches but the others were crowding around and I was getting a bit worried.

"That's when Scotty arrived and bowled us over. He wasn't going any faster than walking pace and we were all back on our feet straight away.

"The others were keen to

RESOURCE 2

Core Learning Outcome Checklist for "IS IT EVER OKAY TO BREAK THE LAW?"

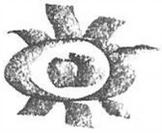
CLO	STATUS			
	E	C	B	NA
DR4.1 The student: <ul style="list-style-type: none"> - Maintains role in forming process - Applies choices about language, space and place - Applies tensions in order to create mood - Selects specific props or object to focus action, enhance mood and convey character - Works collaboratively to create an improvisation or roleplay 				
DR4.2 The student: <ul style="list-style-type: none"> - Maintains role during presenting process - Rehearses and presents improvisations and roleplays - Adapts voice (audibility, pitch, clarity) for different spaces - Uses movement and gesture appropriate to character - Utilises space to demonstrate where action takes place - Demonstrates an awareness of audience 				
DR4.3 The student: <ul style="list-style-type: none"> - Evaluates learning through drama activities - Makes supported critical judgments about the dramatic work of self and others - Responds orally to work presented in class - Uses correct drama terminology when reflecting on drama 				

Student name: _____

Key:

- E established
- C consolidating
- B beginning
- NA not apparent

Adapted from Criteria Sheet and Class Profile provided by Sandra Gattenhof (2001)



Defining Moments: An Approach to Bullying through the Drama Class

Helen Cahill, Victoria

Three lessons from the *Defining Moments* unit published within the *MindMatters* resource are reproduced here with permission from Commonwealth Health and Aged Care (Commonwealth of Australia 2002). I developed these lessons along with a range of other education materials as part of the *MindMatters* resource for secondary schools. The additional lessons and the complete resource can be downloaded from the *MindMatters* website www.curriculum.edu.au/mindmatters. The *MindMatters* project was funded by Commonwealth Health and Aged Care as part of the National Mental Health Strategy and the National Suicide Prevention Strategy. The resource was developed and piloted by a consortium from Youth Research Centre, University of Melbourne, Deakin University, Sydney University and ACHPER. Information about state and territory dissemination and professional development or purchase of the resource from Curriculum Corporation can be obtained on ph 03 92079600 or email: sales@curriculum.edu.au.

Drama is an ideal mode in which to explore concepts of status and power and the effect of inclusion and exclusion from groups on the individual. The three drama sessions included here are drawn from a larger unit provided in the *MindMatters* resource.

They are structured around the use of warm up games, acting exercises, improvisation, and the use of naturalistic and anti-naturalistic acting techniques to examine the issue of bullying and harassment.

The lessons are designed to assist students to explore the body language of status and power, to identify and enact common human responses to messages of welcome or rejection, and use a range of dramatic devices to depict and examine the stories and experiences of oppression. Students experiment with forum theatre techniques and work in groups to make, shape and present dramas exploring the theme of bullying and utilising anti-naturalistic drama conventions.

Session 1: Power and status

Intention:

In this session it is intended that students should:

- explore the body language of status and power
- use a range of dramatic devices, including tableau and paired improvisation to create depictions of power imbalance in relationships
- examine the effect of rejection signals and welcoming behaviours

Resources:

space to move, chairs

MindMatters uses a whole school approach to mental health promotion and aims to enhance the development of secondary school environments where young people feel safe, valued, engaged and purposeful. Social and emotional wellbeing has been linked to young people's schooling outcomes, their social development, their capacity to contribute to the workforce and the rate of youth suicide. The *MindMatters* resource includes materials to guide school leadership teams in promoting a positive school environment and in addressing the issues of suicide prevention. It also contains a rich collection of curriculum materials developed for use in the Health and Personal Development, Drama, English, and Study of Society and Environment learning areas. The materials explore themes of Enhancing Resilience, Dealing with Bullying and Harassment, Grief and Loss and Understanding Mental Illnesses.

Activity 1 : Warm Up

A. Walk it Talk it

Mingle around the room, walking/talking in the manner of:

1. TOUGHS - slouch, swagger, call out across room to mates.
Pair up on command : 30 seconds to boast about your latest tough deed.
2. TIMIDS- scuttle, dart, make little greetings as you pass.
Pair up on command : 30 seconds to ask for directions.
3. STARS - saunter or strut, greet your fans, stop to pose for cameras.
Pair up to boast about your latest movie or engagement.

B. Snapshot

Mingle. Make groups of 5. Each group to make a still picture showing:

- 1) The star hits town
- 2) Louts hang out on local street
- 3) First day in the new school

Design picture. Display to the group.

In discussion, comment on differences in body language. Collect and record useful language for describing what is seen.

Sample Questions:

- What differences in body language did you see in those pictures?
- Were the bodies more open or more closed?
- Where was the focus of that picture?
- How was it made more interesting by use of levels, angles, proximity of one character to another etc ?

Activity 2 : Power Pairs

A : simultaneous scenes

- 1) Pair up. One person brings out a chair and sits on it.
- 2) Show a tableau of the bully (standing) demanding money from the other (sitting). Upon instruction, bring the scene to life with a line from the bully :

"You know what I want - so give it to me !"

- 3) Swap roles. Now the person sitting is the bully. Show a tableau of the bully lounging on the seat and the partner arriving to find their seat taken. Upon command, bring the scene to life with the line;

"Excuse me, but that's my seat ..."

B: lightning looks

Have all pairs play at once.

Then freeze them and activate one or two pairs at a time to take Lightning Looks at their scenes.

Talk about body language of power. Look at how power and status is conferred.

Replay - Ask for some partnerships to replay the scene, but as characters of equal status.

Discuss what differences you notice in what is done/said.

Sample Questions:

- What are the bully characters doing with body/voice/choice of language/positioning to claim power ?
- What are the victim characters doing with body/voice/choice of language/positioning to bestow status or to give away power ?
- What difference do you see when they are played at equal status?
- How do actors create images of power and status? Point out how role is both created and bestowed by the reactions of others.
- When/where do you see this happening in real life?

Activity 3: "Human Guinea Pig" Scenarios.

Explain that the scenarios will be a form of "experiment" designed to examine inclusion and exclusion by groups.

Form groups of 4. Nominate one person to be the "guinea pig" and ask him/her to move away from the group. (Take care not to choose someone who is regularly excluded by class members).

Each scene is to begin with the others acting as friends gossiping about the weekend. Upon a command the "guinea pigs" arrive into their groups. Four variants are played in the following order (Maintain the order so as to finish on a positive note) :

the arriving person is ignored

- the arriving party is blamed for something
- the arriving party is actively welcomed and included
- the arriving party is treated as a celebrity.

Sample Questions:

Explain to the class that there are things to be learnt both about human beings and acting from the "Human Guinea pig" experiment.

Ask :

- What was it like to be ignored, blamed, welcomed or fussed

over?

- What emotions do these different responses trigger in real life ?
- How did each affect the character's behaviour ? (voice, body, dialogue)
- If this was real life, rather than pretend, how would these experiences affect someone?
- In real life, what are some of the reasons why groups hand out different sorts of treatment?

Teaching tips:

Use simultaneous scenes to energise, protect and build confidence . Later take lightning looks or "channel surf" around turning individual scenes on an off for a brief moment. If students are low in confidence, turn two or three "channels" on at once.

Nicknames avoid using nicknames for students, unless they are a preferred abbreviation of their name. Nicknames are often a putdown in disguise. Students do not always feel free to say they don't wish to be called by a nickname. Ask all students to use regular names when in class - even if they don't do that elsewhere. The classroom is a public space and hence rules of courtesy apply.

Classroom rules: Have "No Putdowns" as a rule for every class. Act when you hear infringements on this rule. Ignoring breaches can be interpreted as condoning the action.

Ingredients of an apology:

An effective apology can be designed around the following ingredients:

- Acknowledge what was done
- Describe the hurt, harm, offence or effect of that action on the other person(s)
- Say what was intended by the action
- State what the future intention is, (offer to fix/pay for damage, promise not to do it again)
- Say sorry

Workbook:

Journal: Describe the key activities of the session.

How did you see status and power being expressed?

Homework:

Observe signs and signals of status in the people around you, on TV .

Session 2: Scenes from stories

Intention:

In this session it is intended that students should:

- use stories and experiences as the basis for creating a drama
- use forum theatre techniques to explore key themes of status, power and oppression, and to coach a victim or oppressed person.

Resources:

room to move

Activity 1 : Warm up

A. Mirror pairs.

1. Face your partner. Person A is the leader, person B is the mirrored reflection. The leader moves, and the reflection mirrors the action. Aim to move/mirror with such synchrony that an observer could not tell who is initiating the movement.
2. Swap parts. Play in slow motion.
3. Have half the class observe the other, then swap.

4. Discuss dramatic effect and skills and attitudes required to make this activity work. Use sample questions as a guide.

B. Synchronised class.

1. Stand in a circle. Aim to have the whole class sit in slow motion and in synchrony.
2. Repeat the challenge without a cue to start. Aim to have players observe and respond to whole group.
3. Highlight that commitment to work as part of a team can enable people to produce extraordinary outcomes.

Sample questions:

- What is the dramatic effect of synchronised movement and of movements in slow motion?
- Why/ when might you choose to use this effect in creating a drama?
- What skills must the players use to make this activity work?
- Note that synchrony is the reverse of conflict. What does it take for two people to work in this high level of partnership on a task?
- Why is this commitment to good partnership so important in a drama class?
- When/where else in life is it important?

Activity 2 : Storytelling

1. Explain to the class that dramas are often based on real life stories and actors often draw on their remembered experiences to help them create a true to life character. A good actor has to understand people and know how they might feel and react in lots of different situations. The class will be asked to find some stories from when they were little and use some of those stories as the basis for creating small scenes.
2. Lie down. Close your eyes and remember a time from early primary school when :
 - Someone you knew or knew about was picked on.
 - Remember a time when someone picked on you.
 - Now remember a time when you picked on someone - maybe it was name calling or teasing, or something you did to a brother or sister.
 - Remember a time when you were friendly towards someone and they appreciated it. That might be a recent memory, or an old one. If you can't remember, make up a scene in which you show friendship towards someone, and they really appreciate it.
 - Remember a time when someone else did something friendly towards you. If you can't remember one, make this scene up too - like a daydream.
3. Out of the things you've thought of - find a story you are happy to share with a partner. You might choose a memory of someone being picked on, or a memory to do with something that happened to you, or one of the stories you made up. Small stories or memories from primary school are fine. In a minute you are going to tell the story to a partner. So no one's feelings get hurt, and so as no one gets laughed at, don't use names, and don't use this as a time to put someone down.
4. Organise class into trios.
5. Give each person one minute to tell their story in the trio.

Activity 3 : Collecting material

1. One person from each trio shares one of the stories with the class.
2. Ask the class what they noticed from hearing these stories. What are the common things that happen in these scenes or stories?

Activity 4: Making a scene from a story.

1. In groups of three or four, the students choose one of the stories they've heard as the basis for a short drama. They may change the stories a bit. Each scene is to start as a picture, and then be brought to life for ten seconds. That ten seconds can show the main part of the story.
2. Allow time for group to talk, plan and design their picture.
3. Have each group set up their pictures and then upon a signal, all play their play their scenes simultaneously. Use another signal upon which they freeze.
4. Try stopping and starting the scenes as if pushing the pause button on a video.
5. Re-play scenes one at a time taking a short look at each.
6. Discuss the dramatic effect of the stop/start, and the series of scenes echoing the theme of positive or negative friendship experiences.
7. Play with the sequencing , location and stop/starting of scenes to create a dramatic collage.

Activity 5: Coaching for liberation

1. Tell the class that they will be engaging in a technique called forum theatre where a problem is examined and attempts made to explore or solve the problem through audience suggestion, involvement and replaying of the scene.
2. Choose one of the scenes to use as the basis for a forum theatre.
3. Replay the scene, asking the "spect-actors" to take on the job of advice to the victim. What can he/she do ?
4. Try out these suggestions in replays using volunteer actors to demonstrate how the suggestion might work.
5. Use sample questions as the basis for exploratory discussion or replay.

Sample Questions:

- Will this suggestion work ? Show us how it would happen (replay).
- In real life what is often done, what else can be done ?
- Who else can play a part in the scene to help solve the problem ? Show how this can be done. (replay)
- In real life, what are some of the things that stop people from choosing these actions or finding solutions ?
- In this school or neighbourhood, who can help ?

Workbook:

In their journal, ask students to write either:

- a) a letter of advice to one of the characters shown who was being bullied,
- or
- b) a letter of explanation from one of the victims telling what was happening and explaining why he/she has not told anyone about

it up until now.

Collect the research and journal entries. Photocopy some of the letters to use as text in following classes.

Teaching tips

Social status Be sensitive to social status of those in the class. Discuss fictitious or general examples rather than local incidents or personalities.

It's OK to tell In serious situations, no one should be left to deal with things on their own. When some one is sending warning signs that things are really bad or that they are having a tough time, it is important to tell an appropriate adult.

Don't blame the victim: Be aware that some school-wide practices may punish the victim more than the perpetrator.

'Protective Interrupting' is a teaching strategy designed to protect the person telling the story from disclosing into the public arena, or from damaging their reputation

those who the story is told about - they have a right to privacy the class members - from distress at hearing a disclosure, or from covert pressure to be engaged in social activities or 'high status' risky behaviours

the course and the teacher - from sidetracking of the discussion activity, or from allegations that the course is an arena for gossip or intrusion upon the privacy of others.

Getting it said Acknowledge that knowing what to do is one thing but that actually carrying out the planned action is the real challenge. Sometimes communicating can be a challenge, requiring courage and assertion.

SESSION 3: Belonging

Intention:

In this session it is intended that students should:

- identify and enact common human responses to messages of welcome and rejection
- act out a range of different strategies people use to pursue their wants in situations of conflict or status difference

Resources:

room to move
masks

Activity 1 : Warm up

A. The Grouping Game

Actors mingle. On the call of a number they group to that size. This repeats number of times, with the emphasis on speedily finding a group of the right size.

Sample Questions :

- What thoughts/feelings/reactions come up when we have to get in groups, can't find a group, aren't chosen, are chosen?
- When/where else in life do these thoughts/feelings come up?
- Why do you think messages that tell us we are welcome or belong are so important to us?
- Why is a sense of belonging, being included and being free from put-downs so important in a drama class?

B. Gang Greetings Game

In this game, students form pairs, and design a gang style greeting ritual and practice and perform it.

1. Class mingles, and upon signal find partner in the crowd and do

the greeting.

2. Mingle. Get a new partner. Design a new greeting with a new partner.
3. Mingle. Find and greet both partners in turn.
4. Repeat, adding new partnerships or small groups to the sequence.
5. Encourage groups to design whacky and wondrous greetings involving noise, movement and contact.

Sample Questions :

- What is it like when you find and greet your partner(s) in this game ?
- When/where else in life do we get given signs of belonging or welcome?

Activity 2 : Conflict of Wants - acting exercise

In pairs, actors play an interchange based around a conflict of wants. The scene is played many times over, each time with one of them using different strategies to pursue the want.

eg: get what you want by

- whingeing,
- pleading,
- ordering,
- bribing,
- hinting,
- requesting,
- teasing,
- complimenting etc.

Set the who and what for the exercise. eg

- Younger sibling wants to go to movies with older sibling and his/her friends.
- Child wants parents permission to go out.
- Older sibling wants to borrow money from younger sibling.
- A wants B to lend bike.

Sample Questions :

What difference does the change of strategy make :

- in the way the scene turns out,
- on the other character,
- to the actor's body, voice, use of space, tempo, volume etc.

In real life, where do you see these different sorts of strategies being used ?

Activity 3 : "Enter New Kid "- small group improvisation

1. Set groups to prepare an improvisation around the title "New Kid". Distribute different tasks to each group, eg
 - a new kid approaches a group in the yard and is welcomed
 - a new kid is introduced to the "wrong" group by a teacher
 - a new kid is called over to the group and given a celebrity welcome
 - a new kid boasts about previous exploits
 - a new kid is tested out by the group
 - a new kid is reassured by parents on his/her first day
2. Allow students time to talk through, cast and try out their scene.

3. Present the scenes to the class.
4. Use sample questions to explore the material exposed in the scenes.

Sample questions:

- What different sorts of messages were sent by and to the “new kid”?
- How were those “messages” of welcome or rejection sent (eg body position and signals, what is said, intonation etc) ?
- What would it be like to be the new kid in each scene?
- Reality test - how do those scenes compare with what might happen in real life - eg in this school ? Were they true to life, stereotyped, soap operas?

Activity 4 : Mask it move it

1. Ask actors to replay the “New Kid” scenes, wearing masks.
2. What difference in dramatic effect do you notice ?
3. Set up replays in mask using gibberish and exaggerated movements.
4. Discuss the effects on style and the different aesthetic impact. Notice the dramatic effect and the movement in style towards anti-naturalism.
5. Use sample questions as a guide.

Sample questions:

Which of the techniques used today would be better suited to depicting a nightmare or someone’s inner fears?

Which of the scenes give an audience the most powerful insight into the core experience? Why? What was working dramatically to make this happen?

Workbook:

Choose some of the discussion questions to guide students in completing a journal entry.

Teacher tips:

Belonging Point out that for human beings belonging is very important. We all fear exclusion and often think it means there is something wrong with us if we do not get chosen.

Conflict of wants This not only works as an acting exercise, but also as an awareness raising experience about some of the ways humans seek to manipulate or gain power over each other. Explore the issue of manipulation and use of power to get what you want. Use sample questions to guide discussion.

Handling stress or challenge

Stress or challenge can be seen by some as an opportunity, by others as a nightmare. People who can imagine or visualise themselves handling their challenges or stresses in a positive way, with an image of themselves having some power or control are able to bounce back better after tough times. Top athletes often use mind pictures to visualise themselves conquering a challenge. Regular people can also work at inventing or imagining pictures of themselves succeeding and this can help them to get on with things or to be their best in a situation where they fear failure, embarrassment or hard work. Think how easy it is to get pictures in your mind of yourself failing or stuffing up. It takes mental muscle for humans to build up the opposite pictures.

Referral If you are concerned about a student in your class, follow up afterwards. Talk to the student. Refer the matter to the welfare teacher. Continue to monitor the students.

Mandatory Reporting Under mandatory reporting laws, the teacher is obliged to report an ongoing situation which places a student at serious risk. Be aware of the procedures for reporting and referral used in your school.

For sessions 4 – 8 refer to your school’s copy of the MindMatters resource or access the website on www.curriculum.edu/mindmatters

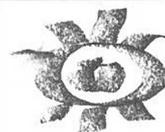
Biography - Helen Cahill



Helen Cahill is research fellow at the Youth Research Centre, Melbourne University. Drawing from her background in drama and health teaching in secondary schools, she works as a health education consultant, researcher and curriculum writer and provides professional development for educators and health professionals specialising in the use of drama techniques and forum theatre in health promotion. Helen is an active member of the Drama Victoria committee and was conference director for the 2001 Drama Australia conference.

Drama at the Centre of Learning

Tiina Moore and Geraldine Peters, Victoria



The story of drama at Eltham College's Junior School is a particularly layered one. For nearly a decade, drama has been placed at the centre of the curriculum in Years 4 and 5. This story will be told by Geri (a primary teacher) and Tiina (a drama specialist) with guest appearances by students and theorists. The curriculum processes which are described in this paper seem to fall into three indistinct stages of collaboration. The headings might mundanely appear as Past, Present and Future, but in anticipation of the importance of 'environment building' to the work of the collaborators, they will be described as:

Foundations, Bricks, & Skylights.

FOUNDATIONS

TIINA

I came to Eltham College almost ten years ago with a fragmented 20 years of experience under my belt - none of it in primary school. You can imagine how fragile my expertise rapidly became when I encountered two year 5 classrooms, one fully decked out to resemble a society living underground in caves of stalactites and fossils and the other set up as mission control for a space station. My specialist Drama course hadn't even started and these children with their teachers 'in role' were integrating all their Key Learning Areas by means of the characters they had selected for themselves, the elaborate settings they were creating, and the common story into which they were all somehow fitting. It was obvious that I was going to have to 'lift my game' if I was going to teach drama to anyone at this school. To be fair, the junior school had been significantly influenced by Kieran Egan's 'story form model'. Egan's framework guides teachers and children in the exploration of content as characters in a story. Story frameworks and 'role' are crucial to Egan's notions of engaging children affectively by means of an active investment in their own learning (1988).

Our need for fiction-making or stories is addressed by Robert Fulford in *The Triumph of Narrative* within the development of the Massey Lectures Series (1999):

A story that matters to us, whether it's ...ancient... or modern... becomes a bundle in which we wrap truth, hope and dread. Stories are how we explain, how we teach, how we entertain ourselves and how we often do all three at once. They are the juncture where facts and feeling meet. And for those reasons, they are central to civilization.
(p. 9)

GERI

My approach to teaching has always been holistic as opposed to the notion of subject-based disciplines. Fictional frameworks support an integrated approach as they concern themselves primarily with human interactions and dilemmas.

The narratives we participate in each day, like games, are bracketed from real-life and as such, contain their own built-in rules. Bolton (1986) has always been enthusiastic in the way that "... play actively both constrains and liberates. The constraints are in the form of rules which require a disciplined commitment...[and yet] are liberated from the moral and legal consequences that normally temper freedom of response....[i.e. life](p. 55).

The rules of play in our class fictions might be those experienced within a space station, an underground community, a fishing village, a Venetian square at the time of the Renaissance, in Papua New Guinea, or the Victorian Goldfields. These are all environments whereby nine and ten-year-old students have been engaged in learning across the curriculum. Student journals with family trees, maps, family crests, tribal symbols, measurements, portraits and letters attest to the range of literacies which naturally evolve through story experiences

TIINA

And so, I came to learn that building environments (and I do mean real hammer and nails building), was an important stage in the motivation, autonomy, self-esteem, teamwork, maths and language skill, listening, following instructions, cultural awareness, etc, etc etc. of the children's work. It was several years on in my experience that it further occurred to me that building environments was also building belief, (1976) a stage of drama work that teachers normally have to work quite hard to achieve and without the benefit of extended periods of time. Wagner's seminal text on Heathcote describes the notion of belief in her work:

The first thing Dorothy Heathcote goes for in getting a drama started is belief - her own as well as that of the class. Everyone involved must at least try to accept "the one Big Lie": that we are at this moment living at life rate in an agreed-upon place, time and circumstance and are together facing the same problem. (p. 67)

THE BRICKS

GERI

The early days of our collaboration enjoyed an exhilarating variety of themes and environments. The partnership with drama further solidified when I took over the year-long modern Australian history curriculum in year four. The Goldfields unit is the culmination of a year's work that begins with Convicts and uses drama as the vehicle for learning. It has been refined and extended over the last four years. Students take

on roles as miners in the year 1854 on the Victorian Goldfields. I am in role as The Commissioner at the Goldfire Hill diggings. We arrive from all corners of the world with our own stories. In Goldfire Hill our stories become intertwined with each other's and our narrative with its daily dramatic tensions is a lived experience.

The large sand tray in the middle of the classroom is the



Students 'map' the Goldfields.



Geraldine Peters and students working in-role.

place where the miners toil for gold. Good and bad luck determines their future. As gold is converted to real wealth, timber is bought and the sound of hammers and nails are heard all over the school as the township starts to emerge. Many who come to the goldfields for a fresh start in a new land become disillusioned as they thought they had left their various power hierarchies behind. The commissioner is perceived by the miners as a racist tyrant imposing unfair license fees in a quest for control and power.

Our bustling township has sprung up near a creek where thousands of miners are trying their luck panning and digging for gold on every available piece of dirt. Dominating the skyline (the windows of the classroom) is a sea of tents housing predominantly men from all over the world.

In one section of this chaotic world is a large group of tents ordered in rows and very different from the rest. A red temple situated near these tents gives the strong visual image of difference. 'Coolie' hats have been strategically placed around the room to signify a new presence. The Chinese have arrived, thousands of them with a uniformity of appearance and a formidable work ethic. With their own food supplies and medical techniques they are self sufficient, setting them apart. They are working over the tailings left by the other miners. The abuse shouted at them only seems to take energy from those giving it. They work on regardless, heads down, safety in being faceless.

As the commissioner I challenge the European and American miners to work harder as the Chinese miners are a threat to our very existence.

When Tiina pressed a student (out of role) to clarify whether she ever felt confused about the attitude of Mrs. Peters (Geri) and those of the commissioner, the reply came quickly and confidently: 'I'm never angry at Mrs Peters, but I'm always angry at the Commissioner.'

TIINA

For the years of the Goldfields, I succeeded in securing a home base for drama at Eltham College. As a room smaller than most classrooms, and odd in shape, it had been used for After School Care, Reading Recovery, small group work and it prophetically, went by the name of The Playhouse. I have always found large spaces to be my enemy for the intimacy required to engage young children and so I took delight in thinking of this room as the Story Room. Secure in the same building as Geraldine, there was no doubt that her Year 4 Australian history curriculum and my Playhouse – slowly filling with simple lights, rostra and blackout curtains - would take another leap forward in the placing of drama at the centre of the curriculum.

While Geraldine busily built belief through the creation of family histories, goldfields settlements and the nastiness of her character- the racist commissioner of the goldfields, I extracted the dilemmas, frustrations and injustices that took place in their community, shaping the content, the skills, and the refinement of the aesthetic qualities. This is how she remembers the way that her class made the transition from her classroom village to the Playhouse.

GERI

Thursday afternoon November 15th 2001:

Groups gather in our township to discuss the day's news. Individuals write journals, make lists and set up spaces for trading. The bank officers are sorting bank notes and making posters to detail how the citizens will be taxed. There is much to talk about. The Eureka Hotel has burnt down and a miner named Scobie has been murdered. The troopers relentlessly check miners' rights. The unrest in Goldfire Hill is tangible. It is time for our weekly Drama lesson. The citizens of the town walk out of the door in single file.

The drama room is cosy with its subdued lighting. Two large green flat boxes provide a raised area on the vinyl floor. There is a sense that anything might happen in this space. The citizens state their name clearly, produce their miner's right and take a seat in the classroom where Tiina seated at a table with quill and ink is ready to begin as the circuit judge presiding over a hearing. The background information gained in the classroom is used by the 'citizens' in the replay of the evidence in the Drama room. Scobie's murder is the subject of the enquiry. The 'hearing' strategy gives Tiina license to hear contradictory stories from the groups of witnesses who offer to either 'tell' or 'show' what they believe to have happened to Scobie. A discussion had previously been held about the difference between fact and hypothesis as well as the notions of vested interest, memory, and circumstantial evidence.

For the next forty minutes I observe the magic that happens in the Playhouse. Tiina is able to draw on class knowledge and with selective use of drama structures, deepen the students understanding of the issues that are happening in their town.

Back in class the events of the hearing contribute to the building of The Eureka Stockade and students are led to reflect on the social issues of then, and now. Personal reflections extend into children's writing, letters being a compulsory genre of the year four English curriculum. As a character in a narrative, there is never a shortage of events to write home about.

Holly, writing as her character Matthew Murphy describes the excitement of life on the goldfields:

Dear Mother and Father

My health and monetry [sic] affairs are in order. I am working in the General Store. I hope you are well. The miners are very angry about the increasing price of miners rights. It is unfair so the miners built a barricade and had a shoot out with the soldiers. Luckily I escaped.

A man named Peter Laylor was shot in the arm and since the battle, has been on the run. The Eureka flag still stands....A town meeting was held and the Deputy Commissioner said we only have to pay one pound for one miner's right each year now. I have not seen a trooper since. Life on the goldfields will be easier now.

From your loved son,

Matthew Murphy

TIINA

We came to think of the class work as the floodlight on the daily lives of the community, and the drama work as the spotlight, which unravelled the inner lives of the characters within the bustling public domain.

Mantle of the Expert came naturally to Geraldine although initially, she would not have been familiar with the term. Casting children as experts in a community to empower them to become independent learners would simply have been common sense. Her Teacher in Role strategies electrified the classroom. The self-directed learning of her students is always noted by visitors and reinforced in the writings of Heathcote and Bolton in *Drama for Learning*:

It is characteristic of the mantle of the expert approach that it involves pupils in classroom tasks – reading, sorting information, writing, arts and crafts, science, math and so on- just the kinds of activity they are typically invited to engage in by all teachers everywhere... Because students are to be in role in a fictional context, they will bring a sense of responsibility to their learning, with the result that the teacher is able, through the drama, to make greater demands on the students than if this alternative trigger to learning were missing. (p. 46)

TIINA AND GERI

Parents who might have been sceptical about the (role) play approaches to curriculum became more and more delighted with their children's enthusiasm for history, the pride in their journals and the complex maths woven naturally into the story of the Victorian gold rush.

Our partnership developed children and teachers as co-learners and led us to new visions for performances using artists in residence and broader collaborative relationships with Art, PE, Music and Lote. The Lote language at Eltham is Chinese and so calligraphy, Chinese folktales, warrior and ribbon dances and music became part of the children's learning and performing repertoire. The Chinese cultural focus foreshadowed their 4th term excursion as Chinese miners to Sovereign Hill, a living museum in Victoria. The full account is described in the 2000 edition of ADEM.

TIINA

As researcher, I would try to get the children to confess to frustrations with the pressures of extended role-play, in informal focus groups, but unqualified enthusiasm for learning in role was universal.

You learn because things happen to you.... So you remember.... You feel like you're living a life, but you write the part.

You actually learn how they [the Chinese miners] felt.... When you feel it you feel it in your heart; if you're getting it out of a book, it's just in your head.

SKYLIGHTS

The growth and the confidence in the collaboration came at the same time as an administrative change, which encouraged and funded **Innovation in Curriculum**. We submitted a proposal which requested support for our work as teacher-researchers. The proposal was named the hiSTORY CENTRE to acknowledge the maturity that the collaboration had reached through the development of the Year 4 program. In our minds however, the emphasis for the future would rest in the 'story' part of HISTORY.

GERI

The hiSTORY CENTRE was conceived as a space dedicated to using drama as the core discipline for unlocking learning. I envisaged an extended collaboration beyond 40 minutes a week in the Playhouse where our teaching skills would co-exist in a single space based on the premise that children learn best when they are actively engaged in a fiction using a range of literacies, intelligences and voices.

I imagined a place without a two-hour literacy block where time restraints did not alter or dictate the natural flow of our story. A range of modules or units of work would be designed and offered within the year four framework and revised for other grades, local schools and wider audiences. Tiina envisaged an expansion into teacher training.

TIINA AND GERI

The timing of the proposal was perfect. The program had been formally recognised by Drama Victoria as innovative and had been accepted as a workshop for the World Congress in Bergen, Norway. The proposal was approved and supported in its intentions with funding for artists, excursions, and state of the art technologies to use as learning resources and research tools.

The original concept was extended by the administration to include two year levels. Home rooms for years 3 & 4 with a purpose-built centre for all classes to come together as a community are under renovation at the time of writing. Five teachers will take the vision forward using the existing year four program as a mirror for its application across two year levels.

The Playhouse, where the drama skill base was carefully developed, will cease to exist. An integrated arts specialist will teach drama and dance in the early years and Tiina's role will become two-fold: a co-facilitator of the hiSTORY CENTRE and a specialist drama teacher in years 5 and 6 in a yet to be determined space and timetable.

The enthusiasm for the hiSTORY CENTRE at the team planning stages has been heartening as ELTHAM * moves into the 21st century. While our roles will need to alter significantly as the hiSTORY CENTRE moves from concept to reality, the challenge will be in making the most of the rapid expansion of resources, personnel and opportunities to learn.

The distance travelled over the last nine years has been

enormous. We have developed our partnership slowly and organically and our programs have benefited from our contrasting strengths and approaches. It is collaboration where we can say most enthusiastically that the sum of our work exceeds its parts. The gift that we have been given is the trust that has been placed in us. We welcome the next challenge that is the hiSTORY CENTRE.

- * Eltham College has officially changed its name in the last year to ELTHAM: College of Education and is now simply referred to as ELTHAM

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Biographies - Tiina Moore and Geraldine Peters



Tiina Moore has been working at ELTHAM: College of Education in Victoria as the primary drama specialist. Her formal training began over twenty-five years ago in Canada. She has taught primary, secondary and tertiary students in Canada, the UK and Australia. With her colleague Geraldine Peters, she has won a Drama Victoria award for "Innovative Curriculum" for their work based on the Chinese miners in the Victorian goldfields. She has coordinated a monograph for Drama Australia entitled *Phoenix Texts: A Window on Drama Practice in Australian Primary Schools*. Tiina lectures in Arts Education at Melbourne University and RMIT. She is enrolled in the PhD program at Griffith University.

Geraldine Peters has been a classroom teacher at ELTHAM: College of Education in Melbourne for 10 years. She has given workshops at National and International Conferences of Drama in Education and is currently undertaking post graduate studies in the Masters program at Melbourne University. In 2002 her integrated curriculum design and nine year collaboration with Tiina Moore has been extended into a team teaching situation in a space called the hiSTORY CENTRE.



You Can't Stop Progress!... Or Can You?

Using Drama to Teach Civics and Environmental Education

Michael Boyle, Queensland

Environmental disputes are one way to integrate citizenship knowledge and processes into the Studies of Society and Environment (SOSO) classroom by using Drama as teaching method. This unit integrates Geography, Drama and Civics to investigate future development on Lord Howe Island although it could be easily adapted to other locations and encompass other development conflicts. Activities within the unit are heavily influenced by Middle Schooling philosophy and the Discovering Democracy project, emphasizing student participation, investigation and communication. From this unit, students will learn how citizens may work for change and how local government becomes involved in environmental/development conflict. It allows students to participate in a "real life task" through Drama.

This unit comprises part of the Year Ten Studies of Society and Environment course at St John Fisher College. It has been organised in three stages rather than specific lessons in order to provide greater flexibility for the classroom teacher.

Core Learning Outcomes:

Studies of Society and Environment (Queensland School Curriculum Council):

Conceptual Strand 2: Place and Space

Level	Core Outcome
6.1	Students use criteria and geographical skills to develop conclusions about the management of a place.
6.4	Students use maps, tables and statistical data to express predictions about the impact of change on environments.
6.5	Students make clear links between their values of peace and sustainability and their preferred vision of a place.

Conceptual Strand 4: Systems, Resources and Power

Level	Core Outcome
4.3	Students enact democratic processes in familiar settings using knowledge of representative government.
6.5	Students apply understandings of social justice and democratic process to suggest ways of improving access to economic and political power.

Phase 1 – Exploring Phase

In this exploring phase of the unit, the learning is focussed upon the following questions:

- Where is the location of Lord Howe Island?
- What natural and human features can be found on the island?
- Why would the island attract tourism?

In this phase of the unit the students work in groups of three or four to gain an awareness of the general location of Lord Howe Island. The student groups complete learning centres in which they review tourist and topographic maps of the region in order to identify major landforms and vegetation, examine tourist brochures of the region to make a list of natural and human features which would attract tourists, and review aerial photographs to identify major and minor land uses of the area.

In this phase, the students co-operate to take responsibility for their own learning and act as tutors for their peers. This means that they must appropriately communicate with each other and even set their own homework and set deadlines.

Phase 2 – Developing Phase

In this developing phase of the unit, the learning is focussed upon the following questions:

What is the proposed development?

- What is the scale of the proposed development?
- Who are the stakeholders involved in the development?
- What are the consequences of the development?
- Why do the stakeholders have different views concerning the development?

This stage of the unit allows students to adopt the role of a stakeholder involved in development on Lord Howe Island. In small groups, students must research their view towards the development and present a persuasive argument at the public meeting. Consequently, students will be required to research the environmental, social and economic impact of the development and to take on a believable, convincing role. It is suggested that students use internet sites to gather information and they should be encouraged to use a variety of methods to present data. These may include OHTs, PowerPoint presentations, audio-visual materials, charts etc.

Before the task is presented to the students, it is important

for the teacher to review the purposes of public meetings and their role in civic participation. In addition it is vital for the teacher to work with the students to create credible roles and to emphasize the need to stay in role. The teacher also models the adoption of role by taking on the role of the chairperson who controls the public meeting.

Situation of the Drama:

The local council wishes to produce a document called the *Lord Howe Island Tourism Plan* and has invited the community to become involved. Interested groups are to put forward their proposals on how they envisage future tourism development, if any, on Lord Howe Island. The meeting will be held later this year at the Lord Howe Island Community Centre. Each group concerned with the development of tourism is to make a presentation to the council members, local residents and other interested groups present. A presentation will outline the group's recommendations for the development of tourism on Lord Howe Island and will be supported by visual data in the form of maps, sketches, graphs, photos and any other data available to you. Following each group's presentation, a discussion session will be held during which members of the community may ask questions and raise concerns.

Procedure for the Drama:

1. Form groups of 3-4 people.
2. Read the outline of the role you have been assigned.
3. Study all of the data provided on Lord Howe Island and the surrounding shire and, in particular, the summary of the report on the effects of tourism on Lord Howe Island.
4. Within your role, decide on your response to the development of tourism on Lord Howe Island. Formulate clear aims for your group under the heading of: 'How we envisage future tourism developments on Lord Howe Island', in order to guide the development of your proposal. Consider such aspects as economic concerns (competition between businesses, profitability), environmental concerns (vegetation, animal life, pollution, erosion), and social concerns (crime, community/neighbourly relationships).
5. Discuss and write your proposal using arguments from the material supplied, as well as your own ideas.
6. Prepare your presentation, which may be accompanied by graphs, maps, sketches, taped interviews and video presentations. Submit your written documentation to the Chairperson of the community meeting.

The Roles:

Local residents (ratepayers)

You have lived on Lord Howe Island for most of your lives. Much change has been occurring in recent years as the beauty of Lord Howe Island becomes known to an ever increasing number of people. Many improvements have occurred on the island because of tourism and there are a variety of facilities, services and recreational activities you may use all year. You are pleased that your land has increased in value but you are not impressed

with the increased rates you are now paying in order to fund the development of the town's infrastructure for tourism. You are concerned about changes which occur on a seasonal basis. Prices increase and there is a possibility of congestion and crime in some parts of the island during peak holiday times. The social impact also concerns you. You feel that tourism in Lord Howe Island should be carefully planned and building permits should be issued only after very special consideration. Buildings should not be higher than two storeys and all developments should take place away from the beach. You believe that a large percentage of land, in the area should remain undeveloped and that care should be taken with zoning to guard against rezoning for the sake of development.

Regular holiday visitors and tourists

Each year you return to Lord Howe Island to relax in the quiet, sleepy-town atmosphere. You have been visiting Lord Howe Island for the past five years and during your stay you take advantage of the natural surroundings as you walk early in the morning along the wide ocean beaches, scuba dive or snorkel, go birdwatching and travel to forests in various parts of the island. You have no interest in commercially oriented tourist areas such as the Gold Coast and are horrified at the thought of Lord Howe Island developing to that extent. You like the idea that the island operates on an honesty system and that there is no need to lock doors. You support the conservationists and try to warn the local residents and business people of the dangers inherent in large-scale tourist developments.

Chamber of Commerce

Your group represents local shopkeepers and businesses on Lord Howe Island. During the holiday period your business flourishes as tourists flood in. They purchase a variety of goods and participate in a wide range of social and recreational activities. You argue about the great economic benefits of tourism and suggest careful development to ensure that tourist expenditure does not leak from the local business community but benefits the local economy as much as possible.

Local business people

Your group represents a small group of local shopkeepers and businesses on Lord Howe Island that disagree with the Chamber of Commerce. During the holiday period your business flourishes as tourists flood in. They purchase a variety of goods and participate in a wide range of social and recreational activities. You argue about the economic benefits of tourism but are also concerned that the unique lifestyle of the island should not be lost. You argue that Lord Howe Island could benefit by promoting itself as an alternative tourism destination where ecotourism and a laid back lifestyle are encouraged. You see the benefit of promoting the island as a destination for birdwatching, observing marine animals, and relaxation/health activities such as aromatherapy, massage, facials, weight reduction, and stress relief. However, with any tourism venture, you argue that development and tourist numbers will have to be controlled so that factors such as the crime rate, congestion, and pollution will not increase.

Property developers

Your Sydney based company wishes to develop a number of high rise apartments and hotels on Lord Howe Island. You can see the potential of Lord Howe Island as a tourist destination and believe that there is a great deal of money to be generated through developing the area further. In your vision, you see the growth of a smaller version of Surfer's Paradise and plan to produce a centre which will attract wealthy international tourists through bringing in specially trained staff and exotic foods to create a luxurious and thriving industry. It is imperative that you gain the support of the local residents and business people, so you argue by highlighting the wealth of economic developments which will occur as tourism increases in the region.

Travel agents

As a travel agent you are keen to see the further development of tourism on the island. With an increase in tourist numbers, the services you offer will also increase and so will your profit. Your area of expertise is the arrangement of tours to locations such as forests, beaches and ocean sites. You also organise recreational activities such as para-sailing and scuba diving. While you wish to see the growth of tourism on Lord Howe Island, you feel that too much tourism will result in your business being pushed out by larger tour operators and hotels which may organise their own trips to surrounding areas.

Conservationists

Lord Howe Island represents a unique environment which so far has experienced relatively little detrimental impact. Your group is representative of conservationists living on Lord Howe Island and concerned people from mainland Australia. You argue strictly for no further development whatsoever on Lord Howe Island and outline how tourism can affect the environment in dramatically negative ways. The economic gains, you feel, are far outweighed by the environmental impact caused by the tourists during the holiday season.

Chairperson (Teacher)

You are a member of the Lord Howe Island Council. You are in charge of chairing the meeting. As the meeting proceeds, you should take notes and summarise the proceedings. Your specific tasks are to:

- introduce the speaker of each group.
- take charge of the session that will follow each group's presentation and allow a brief but fully developed array of questions to be asked.
- at the end of the hearing, provide a summary of the different

proposals which have been put forward.

- outline three distinct proposals for the future development of tourism on Lord Howe Island. These proposals should be based on the presentations which have occurred.
- conduct a vote in which each student, within his or her role, votes for one of the three proposals.

Phase 3 – Culminating Phase

In this culminating phase of the unit, the learning is focused upon the following questions:

- What can be done to improve the development?
- How can the development be evaluated?
- How can the development be managed?
- What alternatives to the development should be considered?

This culminating phase allows for reflection outside the drama of the community meeting. Using Resource One, each of the proposals presented by the stakeholders at the community meeting, is evaluated for its positive, negative and interesting features. This activity is a significant one for it allows the students to evaluate the development and consider how development should be managed. Most importantly, it presents an opportunity for students to clarify their own values.

The second activity in this culminating phase requires students to take on another role. After input from the class teacher concerning the role and responsibilities of local government and elected members of council, the students complete a writing in role activity. The students take on the role of a member of council to write a business letter to the mayor in which they state the development proposal that they endorse and outline reasons for their decision. Such an activity allows for clarification of preferred visions for Lord Howe Island and the students' own values of peace and sustainability.

The final activity in this unit comprises reflection upon the value of community meetings, influence of special interest groups in the development process, and the role of elected politicians. Such reflection needs to centre around why individuals and groups have differing levels of power and access to democracy.

Resource 1 : Evaluation of Development Proposals

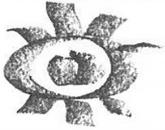
Development Group: _____

Criteria	Positive	Negative	Interesting
<p>How does the proposal discuss economic concerns such as:</p> <ul style="list-style-type: none"> • Competition between businesses? • Profitability? 			
<p>How does the proposal discuss environmental concerns such as:</p> <ul style="list-style-type: none"> • Vegetation? • Animal life? • Pollution (including air, water, noise, visual)? • Erosion? 			
<p>How does the proposal discuss social concerns such as:</p> <ul style="list-style-type: none"> • Crime? • Community / Neighbourly relationships? 			

Biography - Michael Boyle



Michael Boyle has been Academic Co-ordinator - Social Science/Drama at St John Fisher College, Bracken Ridge, QLD for eight years. He holds a Master of Educational Studies degree and his thesis considered how Drama teachers may plan for aesthetic learning. Michael serves on the QADIE management committee and is interested in using Drama as a method of teaching Studies of Society and Environment.



A Unit exploring

Australian Youth Culture and Sexuality with BLACKROCK as a Pre-text

Josephine Wise and Stephen Matthias, Queensland

Consulting the Map – Home Truths: Blackrock

This unit exists within a work program that has *Chronology of Truth* as its through line. In year 11 *Home Truths* is the second term unit of work. By exploring watershed plays and texts that connect directly with Australian youth cultures our aim is to develop students' awareness of Australian cultural heritage as well as providing a structure in which the students can critique their own place within their cultural context. They are required to reflect on the cultural perceptions expressed by key playwrights as well as question their own developing cultural ideology. *Blackrock* is a key text in this unit. *Away*, *Removalists*, *Brilliant Lies*, *Summer of the 17th Doll*, *Cake Man* and *Blood Orange* are plays also explored in this unit.

This unit has become a confident and powerful resource due to several years of collaboration and highly productive relationships between Rosemary Gore, Jo Wise, Stephen Matthias and QUT Pre-service teachers Karolina Sveiby and Imogene Douglas. We also acknowledge the influence of the work of Sue Davis, Louise Hollingworth, Backbone and the Parameter Pilots. For further information about implementing this unit please contact Jo at buckwise@ozemail.com.au or Stephen, s.matthias@stpeters.qld.edu.au.

Ideological perspectives that underpin this unit:

How young people develop their ideological perspective concerning **femininity and masculinity** is central to the activities in this unit.

We focus on the relationship between young men and women in our contemporary Australian society. We consider the interrelationship between, an ideological perspective that legislates for the rights of women and supports an evolving community conscience concerning the status of women, and men's perception that they are increasingly threatened in their roles as providers, dominators and activators of sexual conduct.

Focus on young men

The unit is designed to expose the misogynistic underpinnings of a masculinized society and how the status quo is enforced through objectification, rejection, intimidation, violence and rape. It is also to address the concept of mateship. It examines the struggle for men to continually re-instate 'man' as a separate sex, definable and

referable in terms of what is good for the male. It questions why the alternative is perceived to be a blending of genders, blurring of sexual boundaries, questioning entrenched social constructions and emphasises the outcome as ultimately a loss of identity. This unit challenges the belief that a man must have activities that prove unequivocally that he is what he believes he is and should be. He must then surround himself with likeminded fellows to protect and reinforce this closely held belief.

The 'pack' mentality explored in *Blackrock* through the notion and institution of 'mateship' provides sufficient detachment from an increasingly "feminised" community. It provides solidity, union, safety, sets codes of conduct that are exclusively male and defines what is appropriate for men and women.

The way in which this ideology is subscribed to and viciously supported by men and women in the *Blackrock* community is central to this unit.

Focus on young women

An exploration of young women's cultures and their public exploration and expressions of sexual power and sexual independence are also central to the ideology explored through the activities in this unit. These activities are designed to emphasise the paradoxes that emerge for young women as they struggle to develop their sexuality identity and how this is reflected in their relationships with each other and the men in their lives.

Contradictions are examined as we compare young women's perceived independence, control and self-determination as they develop their identity and the community's explicit and implicit judgement of young women's appropriate sexual and personal expression. We challenge the perceptions that lead to young women being seen as responsible for provoking the sexually aggressive behaviour in men and young women's perception of themselves as victims of sexual violence in the community.

The unit also identifies the contradictions that emerge when young women are objectified and celebrated for their sexual attractiveness. This unit explores the origin and impact of the perceptions that lead to women being blamed for taking risks or communicating their identity and desires to young men in a "confusing fashion".

Why Blackrock?

Blackrock offers the students the opportunity to question well-learned constructions of masculinity and femininity within the Australian culture. Reminiscent of the community in the 1987 Australian movie 'Shame', the fictional community of Blackrock suffers cruelly under the fear and tyranny created by young men who are unable to see their lives and futures as anything more than a daily struggle to stay in control. The young women of Blackrock are determined to be seen as sexually independent, but they are also punished by and blamed for the sexual violence perpetrated by young men.

Resources:

- Biddulph, S. (1995) *Manhood, An action plan for changing lives*. 2nd Edition, Sydney, Finch Publishing, pp 1 – 17.
- Enright, N. (1994) *Blackrock*.
- Owens, D. (2000) *Gender Experiences in the Drama Classroom*. *NADIE Journal*. 24:1, p 55.
- Stoltenberg, J. (1989) *Refusing to Be a Man*. USA, Breitenbush Books Inc.
- *Shame*. (1987) Australian movie.
- *Maddy's Story*, Process Drama, Sue Davis
- *Blackrock teachers notes*
- State Educational Gender Equity Statements and Documents, SPLC School Sexual Harassment policy documents and other information from SPLC Lifeskills and Health and PE curriculum kits
- Rosemary Gore class notes
- Lesson ideas and summaries from Karolina Sveiby and Imogene Douglas

With a unit focus in such an intensive and involved area, a great deal of wider reading and research has been undertaken by the faculty who teach it. These frames are only a sample of a wide range of activities undertaken by the teachers of this unit. Activities were modified or extended according to the culture of the group.

Frame 1

Setting up the drama space. Girls are given a box of artifacts that would 'belong' in a teenage girl's room and boys given a box of artifacts that would 'belong' in a teenage boy's room. Groups are asked to curate / arrange these objects to show a typical room (could possibly reverse the roles i.e. girls get the boy's box and boys get the girl's box). Items to include such things as condoms, the pill, pinup posters, magazines, clothes etc. May also include pieces specific to the play such as postcards from Ricko, netball trophies, surfing trophies, surfboard etc. Emphasis should be made on the presentational quality of some artifacts over others that would be covert or 'hidden'.

Analysis of the rooms; what would we understand about the occupants of these spaces? What are the most important features and what do these tell us about the occupants? What is the Cultural Context? List the gender specific items in each room. How do the

rooms reflect specific genders? What is the Human Context? Write a brief character profile of the occupants. What could the Dramatic Context? Short improvisations based upon the characters and their relationships to peers and family. Thinking of potentialities of the situations.

These boy and girl "rooms" remain set up in class for the entire unit. Improvisations, other effigy work, hot seating and butcher's paper posters etc can also be added. Students add to these spaces as the unit continues. Other spaces, which may be created are a Surf club and a rocky outcrop with beach sand.

Frame 2

Teacher in role ushers students into the room enrolling them immediately as potential models for the "Blackrock Palms Shopping Town's 2000 Model Quest." Cash prizes will be given and the winner will become the public face of Blackrock Palms for the next year. This is a pre-selection meeting and successful candidates will qualify for a public cat-walk in the shopping centre. Give students a number, and they are called forward in groups of 4. A panel reviews the students, asking them to turn, answer questions about height and whether they would be prepared to model swim wear etc.

Practice cat-walk section by all candidates who are required to walk tall, work the audience, look natural, look young, look fresh, only the best will do etc.

Hot-seat students by asking them to consider what their role would have been thinking of an hour before the call. What or who encouraged them to participate? Then hot-seat the students again but this time it is an hour after the call. How do they feel about the process? Are they going to continue to pursue the Model Quest? Students improvise interaction's with parents and friends who encouraged or discouraged their involvement in the quest.

Frame 3

Students to bring in print media advertisements (or teacher provides them) that use the body to help sell the product or attract attention. Discussion about denotation / connotation / fantasy creation / naturalization / active / passivity / male gaze etc.

Teacher provides a range of ads that feature muscular and 'masculine' men. These pictures are each stuck onto a clean sheet of butcher's paper. Students are to repeat denotation / connotation fantasy creation / naturalization activity. Focus questions include: What is masculinity? How is it defined? What are we being told it is? How do we learn to be masculine? What are the institutions or 'temples' of masculinity in our society? In groups, students write their responses on butcher's paper around the pictures.

Students take their pictures with notes on them and create a 'World Around Us' style documentary on the human male. Use conventions of narration, movement, freeze-frames, slow motion etc.

Briefly enrolle the group: Welcome to the alien 2020 universal

conference. We meet this light year in the Milky Way Galaxy in a small solar system of 1 yellow sun and 9 orbiting planets. Of these satellites only one is known to have substantial and sustainable life forms. We are here to observe the recent studies about the highest in the biological chain on planet Earth, the human male...

Frame 4

Students read from 'Manhood' by Steve Biddulph, (1995), 2nd Edition, Sydney, Finch Publishing, pp 1 – 17.

Focus questions include: "What is the reading suggesting is happening to young men?"

Frame 5

Show a variety of lingerie and swimwear images of women. What does this type of image do to women and the perception of women in the society?

In groups, create improvisations based upon women being objectified in the work place, in the home, in the street. What does objectification mean and how can we identify when it is happening to us? How does it feel to be objectified? How are we perpetrators of objectification?

Show images of different femininities such as Julia Roberts (hairy armpit), Susie O'Neil (in evening wear), Female body builders etc. Construct improvisations based upon individual images and what people would say about these women.

Question which of these women the students find beautiful. Who sets the standards of aesthetic appearances? Why are we all ready and able to judge these women so quickly?

Frame 6

Read the play *Blackrock* by Nick Enright. Deconstruct with class as they go.

Frame 7

Improvising the following scenes around the text in pairs and groups.

- Discuss the journey of Ricko's life. Create character profiles for Ricko and Tiffany that describe 3 key moments in their younger life and how these may have impacted upon their present attitudes and behaviours. Pay particular attention to the 'construction' of gender; that is how one *learns* to be masculine or feminine. Also consider how much *control* Ricko has had to influence his growth, experiences and destiny. Find pictures in magazines that resemble these characters.
- Ricko wins the 1994 Blackrock Surf Classic. Conscience corridor as Ricko goes up to collect his trophy
 - Ricko's mates
 - Tiffany
- Ricko and Tiffany meets after his victory.
- Ricko's family. Consider who they are and their relationship to one another. What sort of life has Ricko had at home, is this justification enough

for his actions in the play?

- Ricko approaches Tiffany to tell her he is leaving school. Ricko asks Tiffany to leave with him and go North.
- Ricko meets Jared.
- Tiffany is given the role of coach of the Blackrock Netball Squad. Tiffany has to select the team. She has asked Ricko to come and help her. Ricko keeps eyeing off the girls and makes suggestions based on their looks not their ability.
- Ricko's first act of violence.
- Ricko tells Tiffany he's had enough

Frame 8

- Mold partners into the following gallery: surfer, stud, bloke, SNAG, sleaze, father, sage.
- Mold partners into the following gallery: virgin, goddess / princess, whore, super woman, mother, crone.

What do you think about these categories? Do you fit any of them? Do you use them to identify people? Do you use them to judge people? Put the names of the characters into a hat, pull them out one at a time and put them into the categories provided.

Divide into three groups and reorganize the list of characters according to:

- In which category would the boys in the play put the characters?
- In which category would the girls in the play put the characters?
- In which category would the parents in the play put the characters?
- What type of masculinity is most highly regarded / admired in the play?
- Why is this type so highly regarded?
- Why do they follow Ricko?
- Why does a person with these qualities require a pack to follow him?

Students are asked to bring in an object of significance that would be precious to either Tracy or to Ricko. Discuss these as a group. Improvise short scenes around objects emphasizing the symbolic significance of the object to the character.

Frame 9

Discuss and improvise what Tracy and her mother may have talked about before she left for Toby's party.

Discuss and what a father in the Blackrock community might say to his teenage daughter about parties, alcohol and boys. What might a father say to his teenage son? Does alcohol make a difference in what is acceptable behaviour? Is it more accepted for boys? Are females supposed to control themselves more than boys or is it something they do naturally?

Write on the board – "How does a virgin act?"

In small groups write a virgin's code of conduct especially for females who have supposedly no idea. What are some commonly held myths surrounding the concept of virginity?

Improvise around the text.

- Getting ready for the rave, exploring ritual. Should be set in the spaces created by the students in frame 1. Tracy and the girls are getting ready to go out. What are their expectations for the night? Focus on tension of mystery and relationship.
- Arriving at the Surf Club. Interactions between partygoers, early in the evening. How was Tracy acting at the party? Touch and talk reactions from the crowd to her.
- Movement / dance party sequence based upon the line "You douse yourself in kero, then start playing with matches, you can't blame anyone else when you catch yourself on fire."

Ask students to incorporate repetition, own cultural dance, abstract movement, symbolic images, sound scape, text, words, etc.

Frame 10

The class is shown a large rock and silver hoop earring. They are also given the reading from Stoltenberg.

Half of the class are asked to enrol themselves as friends and relatives of Tracy Warner. They are asked to write an address to be read at the funeral service. They are given some poetry from 'Refusing to be a Man' by John Stoltenberg to use as a part of their address.

Take half of the class away and enrol them as reporters from a national news / current affairs program. They have only one objective: to get a story, using what ever means necessary, that exposes how bad things really are in Blackrock. It will be titled 'Shame Blackrock Shame'. They are to write an opening address to the camera and some questions that they are to try and get answers for from the family. They are to watch silently from a distance until the congregation begin to move to the cemetery.

Teacher in role as pastor.

"We open this service in the name of the Father, Son and Holy Ghost, Amen. Dear relatives and friends and guests who gather to say goodbye to Tracy under the gracious eyes of God. There are times in our lives as individuals and as a community that seem to rock us to the core. None more so than tragic and seemingly senseless brutality. We come together aghast at the fragility and fear that must have encompassed Tracy's last moments in this world. And still we put our trust in God that he will bind her wounds and cleanse away her fear in his eternal kingdom. Let us pray. Our father who art in heaven....

I hand the congregation over to those who have tributes to Tracy.

We will sing as we leave the chapel. Ladies and gentlemen there are reporters outside, if we keep together then it will be easier to pass by them. We go in the name of the Father, of the Son and of the Holy Ghost, Amen."

Lead the congregation singing 'Amazing Grace' exit the chapel and reporters confront family.

- Who does the community blame for this tragedy?
- Why are the press so interested in this kind of story?

- How does Enright reflect on the role of the media in the play?

Frame 11

One volunteer to be Ricko who goes and waits in his cell, at one end of the room defined by butcher's paper on the floor, there is a seat in there. The rest of the class are outside and are enrolled as Tracy, she is dead. They are told to be absolutely focused and to go quietly in and stand at the opposite end of the room to Ricko and watch him, stare at him. After about a minute they are to walk slowly towards him whispering 'Tracy'. When they get up close to him they are to move into a conscience corridor. At the end a chair is placed. Ricko goes down the conscience corridor of Tracy. When he sits the group sits around him and rock and earring are to be placed in his hands and lap. They question Ricko to determine why he committed the rape and murder and if he is sorry for what he has done.

Students are asked to write in role as Ricko. They are given a piece of paper and pencil. They are to write a letter to Jared from their prison cell. Put letters in the centre and read them one at a time.

Forum activity: Two characters one is Ricko, the other can be Jared or Tiffany. Ricko is dead and is visiting the other character to convince them that they are worthless and/or as guilty as he is. They should therefore join him. At any point an audience member may call stop and enter the drama to take on the role of Jared or Tiffany.

Debrief through discussion and reflection on particularly references in the text.

Frame 12

Begin with a relaxation and visualization activity around a beach / surf theme.

Begin enrolling process as a young person from Blackrock sleeping in before going to farewell ritual for Ricko or Tracey. A surfboard and wetsuit, a small native tree and netball trophy are placed at opposite ends of the room and a gravestone and flowers with Tracey's name on it in the centre.

Students "wake up" with a photo of either Tracy or Ricko in an envelope next to each student. These envelopes also contain individual role information described below. The picture defines which of the characters the students are to support and which ritual they will attend. Students are to write onto the photo what they would like to say to Tracey or Ricko as a farewell statement about their friendship.

Students then reseal envelopes and move to either ends of the room.

In role students begin the farewell ritual by placing their hands on the objects and saying one or two words then laying their envelope on the tree or board. The ritual may develop they may move the board lift it up, the tree may be moved etc, students may sing etc. This is a more intimate friendship ritual than the funeral that was affected by the media coverage.

When performed the rituals can happen simultaneously and then be repeated for the other group, or performed once, one after the other with Tracey's group observing the Ricko group first. Tracey's group may go outside and have to watch through the windows or from a distance. The groups swap. An individual, during the Tracey's ritual will be given the instructions that they are to go and desecrate the gravesite as per role card information. Tracey's group is frozen as this occurs. They will be allowed to listen only with backs to the others. The Ricko group leave the grave. The Tracy group will turn back in to witness the destruction.

Role card information in the envelope with photo

Ricko's send off group

You are best mates of Ricko and you are really cut up by his death. He needs to be given a proper sending off. You have been given his board and suit and you have to organize a ritual tribute to his honor and memory that will be performed on the beach.

Tracy's send off group

You have risked a lot of humiliation to raise enough money to buy a tree for Tracy's gravesite. You and some close friends have decided to create a ceremony in Tracy's honor and memory. You have a few other pieces to use to make a tribute to her. You should choreograph a ritual to be performed at the cemetery.

Ricko's send off group –ring leader

You are really sad and angry that your hero, and mate, is dead. You see a group of girls coming out of the cemetery and call names to them and threaten them until they run away. Later you move into the cemetery to take care of Tracy once and for all... (the headstone needs to tell everyone that Tracy was a slut, and the tree could easily be uprooted. You should make as much noise as you can and be very disrespectful) The marker pen in your envelope is to be used to desecrate the gravestone.

Allow both groups to come and face each other in two lines. One by one across the line they are to express their feelings in role toward the member of the other group. Freeze.

De-role and debrief. This is a very important step after this work. One technique used was to let students speak out of role with their opposite member from across the line in the previous activity about their feelings.

Discussion: If they continue to idealize Ricko, what will the future be for these young men? How powerful or powerless did the girls in this town feel after this send off? How is Cherie's vandalism of Ricko's car related to these feelings? What is the future of the relationships between these young people?

Frame 13

Teacher in role as Sexual Education Officer hosting meeting 6 months after Tracy Warner's death. It is a joint parent and student meeting. Parents and students are asked to evaluate sexual harassment, sexuality and gender documents and curriculum overviews the school is considering implementing. What needs to be taught in order for this not to happen again? Should the classes be single sex or mixed? Is it safe for girls at night? Why/why not? Is it safe for boys at night? Why/ why not?

Frame 14

Students are presented with three contemporary advertising images. The ones used at SPLC included a women's shaving product that used a naked body hairless woman standing in a bath with a 100km / hour speed sign referring to speed with which smooth hairless skin can be achieved. The second was from a surfing magazine. The product was surf wear shoes. The image showed a woman shot from low and behind in a g-string and topless looking towards a juxtaposed image of man in full wetsuit surfing a large wave. Third image was for a diet jelly product showing size 8 or smaller female silhouette from navel to knee in a bikini from with the slogan, "jelly without the wobbly bits". Discussion in role occurs as to which ad should appear on a billboard outside school gates. Roles may include students of Blackrock SHS, then parents, then advertising agents.

Frame 14 – Assessment

Forming

Students are presented with aural, visual and written pretexts from a gallery constructed in the classroom. This gallery included

- A surfboard
- Chest X-rays for Diane Kirby
- Jack Daniels key-ring with letter R on it
- A blue crystal key-ring with the letter T on it
- Spray cans, smokes and empty beer bottle
- Pregnancy testing kit
- Phone message from Dianne Kirby to Maryanne Ackland asking to meet and discuss
- Jared and Rachel,
- Broken Cup with "Jared" on it
- Invitation to Rachel to attend her father's award dinner
- Letter from Ricko's dad from the Marrickville Correctional center sent after Ricko's arrest
- Counselor's report and student behaviour profile of Jared reflecting on drops in marks and changes in behaviour

Students in pairs were given a lesson and overnight to form 2-3 minutes of dramatic action devised from the pretext. The pretexts could be related to events that may or did occur before, during or after the play narrative. The scene the students create must be in an original context and not simply an extension of a dramatic moment presented within the play script. Students are required to create a single scene, which clearly explores the cultural issues, as well as reflecting the elements of

drama. It must extend the narrative of the play. The choice of pretext should determine how they shape their dramatic action. The actors in role should clearly establish context, mood, tension, roles/relationship and situation. An intervention can be applied during performance or after the performance.

Responding Task

Students prepared several short answer written responding activities throughout the unit, reflecting on the cultural relevance of the text in a season of young peoples theatre as well evaluating the playwrights use of character to explore role/relationship and cultural context. This analysis based on focus questions given by the teacher emphasized the exploration of issues related to masculinity and femininity in the text.

Biographies - Josephine Wise and Stephen Matthias



Josephine Wise has been a drama educator for 10 years. During that time she has presented at many State and National conferences and been published regularly in QADIE Says. Dramaturgy has often been the focus of this work. During her career Jo has worked on the QADIE executive as Vice -President, NLO and the QLD teacher Fieldwork Liaison Officer for IDEA '95. In 2000 Jo completed her Masters of Education at QUT with a focus on Mentoring and Pre-service Education in Drama. Jo and Stephen have been working together for three years at St Peters Lutheran College, Brisbane where Jo is the Head of Performing Arts.

Stephen Matthias is currently Acting Head of Performing Arts whilst Jo is on maternity leave. He graduated from QUT with a Grad Dip Ed. (Sec) in 1998 after having completed the acting program in 1994. He directed "A Midsummer Nights Dream" in 2000, and "Medea" in 2001 for St Peters. Stephen presented workshops at the QADIE conference and the National Conference in 2000.



“It Feels Like ...”

Jane Daley, Queensland

This unit of work was originally devised with a group of year 10 students to perform for the “Voices From the Edge” seminar, hosted by the Youth Affairs Network of Queensland. The original group of students came from a diverse range of cultures and backgrounds and were themselves a rich source of material in devising their final piece of work. Students reported an increased awareness of the issue and more importantly of the experiences of their fellow students by the end of the work. This unit visibly strengthened the support network and friendships within this group of students and positively affected the way they related to others in our school community. Resources were extracted from handout sheets from YANQ. These handouts summarised findings from surveys of young people and their carers from culturally diverse backgrounds now living in Australia. These quotations from real people, though anonymous, were used as a stimulus for extended improvisation and scenario development. The students add their own experiences to these. Teachers may wish to add their own stimulus materials, and adjust lesson timing to suit their own needs.

A conscious decision was made in the final presentation to not refer to any cultural or religious group specifically. The word ‘church’ was used generically to indicate the religious community surrounding a character, it was not used to represent any specific church or religion. The presentation was designed to highlight the problems these young people had in common, no matter their cultural backgrounds.

UNIT OVERVIEW

LENGTH: 5 - 6 weeks

FOCUS: To develop tolerance and understanding of diverse cultures by exploring the common experiences of young people from diverse backgrounds.

TEXTUAL FOCUS / CONTEXT: This short unit is intended to allow students to investigate the experience of and problems facing teenage migrants and refugees in our community. It originally culminated in a performance of a student devised dramatic statement before an audience of youth and medical workers, at a seminar held by YANQ (the Youth Affairs Network of Queensland).

PREPARATION / RESOURCES: Students should already be familiar with the basic forms of monologue and scenario work. Reference materials provided by YANQ consisted of records of interviews and surveys of migrant and refugee youth from across Australia, and from a diverse range of linguistic and cultural backgrounds. “Scattered People” CD, and stories from the “Scattered People” Website.

LEARNING ACTIVITIES / EXPERIENCES

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; Collaborate; Provide alternatives; Consider audience, context and purpose; Rehearse and refine.

PRESENTING: Perform student devised 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 should, by the end of the unit, have experienced and be able to display competency in the following Level 5 & 6 Core Content areas.

Key Component	Specific Content
Elements	Focus: Symbol; Tension; Contrast; Relationships; Role
Conventions - role	Role-reversal; Develop roles using status; Convey roles from differing points of view.
Conventions - dramatic action	Develop action from given circumstances; Speak thoughts aloud in role; Dramatic monologue
Forms and style	Improvisation; Student devised scenarios; Written - character profile, plot outline; scenarios; Documentary drama
Performance Skills	Characterisation - maintain role; purpose and motivation; Experimentation with different performance spaces; Movement - for character and blocking stage action; Voice - audibility, pitch and clarity, adapting for character and different performance spaces; Script interpretation - who, what, where, when and why; plot analysis, subtext; Given circumstances, context, character, motivation.
Audience	Formal and informal - other year levels, family and friends; Formal and informal - specific target unfamiliar audience.
Purpose	Information; Education; Challenge; Empowerment

ASSESSMENT AND REPORTING INSTRUMENTS:

Teacher observation of performance; Student reflective writing.

COLLECTING DATA: Feedback from audience and conference organisers, debriefing with students, if possible recording of performance.

LESSON PLANNER

Approximately 15 lessons of 60 minutes each, followed by performance and debriefing.

Lesson 1

Stimulus Statement 1:

"I came to Australia with my family on a refugee basis. We left Somalia because of the civil war." Male, 23. Somali Community.

Students discuss the following stimulus questions in relation to the statement above.

- How would you feel if you had to suddenly leave your home and travel to a new school, community, etc?
- What would you miss the most?
- Have you ever been frightened in your own home?

Teachers should monitor this discussion closely, as there may be students in your class who have been in a refugee situation. Once the students have explored their own "what ifs" of the situation, bring the discussion to how refugees are treated in our community.

- Do you know any refugee or migrant people?
- How do you feel when you first meet someone from another culture?
- Why do we react this way?

It is quite important at this stage, and in our current social climate that the discussion not be sidetracked by thoughts on whether or not we should be accepting refugees into Australia. The focus is on the experience of young people from refugee or migrant backgrounds already living in our community.

Students form small groups and brainstorm reasons/scenarios for people to leave their homes: financial, social, family, politics, violence, war, abuse, hope for a better life - these reasons can apply to anyone, not just refugees and migrants. By thinking of the reasons that may apply to them, it helps them to relate to the refugee and migrant experience. Students choose a speaker to share their findings with the class.

Each group choose one of their scenarios to improvise and share with the class. Follow up with peer discussion and feedback - is the scenario believable, etc.

Homework - ask students to find out where their ancestors came from - are they indigenous or are they from the original migrants to Australia?

Lesson 2

Discussion of homework topic with speculation on the reasons those with non-indigenous ancestors may have come to Australia.

Stimulus Statement 2:

"I am constantly depressed, alienated and lonely. Not even the church can help me. I feel so worthless not being able to speak English well and I cannot make friends because they are all so different to me." Female, 21. Chinese Community.

Divide the class into two groups. Either let each group devise their own rules / customs or give the students a list of rules for each group. This will depend on the ability of your students, or on time considerations. The groups are to arrive at a set of social rules that must be strictly adhered to, e.g., always look down when address talking to someone; strict separation of the group by gender / eye colour / hair colour / height; volume of speech (always whispered or shouted); taking a step back when meeting someone; etc. These rules are followed strictly by all members of the group, and cause great offence if not followed. This can be very interesting if each group has greatly contrasting rules, e.g. one group always makes physical contact when talking, and the other group is strictly no contact.

Choose one volunteer from each group to be the 'migrants'. The next stage of the exercise can be carried out by both groups at the same time in separate parts of the room, or one group at a time with the non-active group as an audience. The migrant (still acting out the rules of their own group) enters the host group, which is engaged in an agreed activity and attempts to make contact, establish friendships, find food and shelter, but they are unaware of the host group's special rules and customs. The group does not inform the migrant of what the rules are, the migrant must try to work them out by observing, interacting and then adjusting their behaviour according to the reaction they get. The teacher can make suggestions to the students, but must not give the rules away. Little teacher intervention is preferable. The aim is to show how difficult it is to fit into a group when you don't know the rules and consequences, and how frustrating and stressful it can be for both migrant and host group. When the migrant student has either determined the rules or given up and left the group, swap active groups, or end the exercise.

Debrief:

- How did the groups feel when someone new came in who wasn't 'one of them'?
- Were some members of the group more helpful than others to the newcomer?
- How did the migrant student feel?
- Could they get what they wanted?
- How hard was it to work out the new rules?

Homework: Journal Reflection - Write about an experience you have had where you felt like you didn't fit in, your feelings, actions and how you coped with the experience.

Lesson 3

Discussion of homework with volunteers to share their writings.

Stimulus Statement 3:

"My son .. found it difficult to adjust to the schooling system when he first got here. He was very depressed for the first year. He has changed from a happy, chattering young boy into a withdrawn, overly serious young adult. He smiles only occasionally and doesn't talk to us about the problem." Carer, Mother Chinese Community.

Stimulus Statement 4:

"I had an Australian girlfriend in the past and that alone caused so much trouble between my family and me. My parents did not approve of me going out with someone who was not Cambodian. I wanted to stay with this girl for a while but because of my parents things never worked out. I experienced a lot of stress, anxiety and depression because of my parents and my break up with my girlfriend." Male, 21. Cambodian Community.

Stimulus Statement 5:

"My problem in the past was high school. I was in a co-educational school, so my friends were both boys and girls. My family didn't like the idea because in their country they have high school for boys and girls in a separate high school. I was unable to attend social events with my friends, which made me mad because I was a very popular person. I talked to my friends about it and I suffered a lot of stress from it." Female, 23, Arabic Speaking Community.

Stimulus Statement 6:

"In my country the husband is the head of the family and the roles of husband and wife are well defined. I find it difficult to cook which is the role of the wife in my country." Carer, Father, Sudanese Community.

Stimulus Statement 7:

"I am very proud of my culture. I dance in a traditional dancing group that Mum has established. I love the food. I don't understand when people forget their background. I think it is something we should keep. The most difficult thing to practice here is the language. It's easy over there because everyone speaks the language. I value most the family concept. I've noticed that most Anglo-Australian families don't have the closeness that we have where everyone has a place, a role. Australians let their children do what they want." Female 16. Spanish Speaking Community.

Prepare the above statements on separate cards. You should make two or three copies of each depending on the size of your class. **In small groups (3 or 4) examine the statement on your card.** Prepare a series of 3 freeze frames which illustrate a possible scenario for this statement. Each actor will prepare a single sentence statement for each freeze frame. These sentences may be about how they feel, what they want, etc. For example, "I just want to be with my friends", "Children should respect their parents", "I don't understand why they don't like me".

Share and discuss the message in each group's work.

Lesson 4

Repeat Lesson 3 but swap the cards around the groups, to work with a new statement.

Lesson 5

Repeat Lesson 4, but instead of freeze frames, the groups should present their scenarios using one of the following techniques: narration, interview, news report, re-enactment.

Lesson 6

Stimulus Statement 8:

"As John Lennon would say: Imagine there is no country ... for the moment home is here." Carer, Father. Spanish Speaking Community.

Stimulus Statement 9:

"Australia is my home, because I have nothing to return to." Female, 19. Former Yugoslavian Community.

Stimulus Statement 10:

"No major problems now, I am able to stand on my legs. I was generally very depressed about the initial situation (war) and then uncertain about life in Australia. Things at that stage were more difficult but slowly I am feeling more confident. I can see a future here now, it's much better than back home." Male, 16 Former Yugoslavian Community.

Stimulus Statement 11:

"Malaysia of course. We are here for our children's future. But home is always better." Carer. Mother, Chinese Community.

Stimulus Statement 12:

"The thing that I value about Australian culture is that everybody is different, but still lives as one." Female, 22, Sudanese Community.

Discussion

- What makes a place home?
- How do you make a new place feel like home?
- What happens when your home life is in conflict with your school or social life?

Using all of the statements above, define some of the areas where the home and social lives of refugee or migrant teenagers may come into conflict, and give possible examples. Class brainstorm on whiteboard. Divide situations into school / community / home and list problems that may occur in each heading. In small groups choose one of the problems to improvise. The group will develop two scenes - the problem and a possible solution. Share with the class and if time permits repeat with a different problem.

Lesson 7

Teacher in role as talk show host

"I want to fit in, but they don't like my skin"

Many teenagers know the expected format of the popular American talk shows such as 'Ricki Lake', 'Jerry Springer', etc. Teachers should familiarise themselves with the format before attempting this lesson. Sometimes you will have a particularly perceptive student who may be able to take on this role, but generally it is best for keeping control of the activity and the content if the teacher leads. Prepare character

cards first for students are to be guests on the show.

Guest Group 1 - Teenager who doesn't have any friends at school. Parent of student. Schoolmate. Teacher.

Guest Group 2 - Teenager who is dating outside their culture. The girl/boyfriend. Parents of both teenagers.

Guest Group 3 - Teenager who is seeking part time employment, but had little success. They think this is due to their culture. Prospective employer. Other Anglo-Australian employee.

Introduce the guest groups one at a time, and get their stories, before allowing them to interact with other guests in their group, or audience comments.

BE AWARE THAT THIS ACTIVITY CAN GET VERY LOUD, ACTIVE AND SOMETIMES QUITE HEATED.

Teachers must keep a tight control over the comments and not allow students to step out of role into a personal dynamic. When done effectively, this is a wonderful and fun way for students to really explore the strength of emotion behind this issue and often surprisingly supportive attitudes emerge. The activity should always be followed by a careful debriefing.

Lesson 8

Discussion - what might cause a young person to harm themselves. Again a sensitive discussion and needs careful compassionate handling. The aim of the discussion is to relate general reasons for self harm to a specific refugee or migrant experience. Methods of harm should not be dwelt on, but the circumstances that might lead to the causal emotional state. Students should have by now explored a wide variety of scenarios and problems from which to pose possible reasons.

Students now choose final working groups of 3 or 4 students.

Each group is to devise a situation based around a central devised character. They should explore how this character acts in a number of different places - school, community, work, home. Only one of these will be explored in depth per lesson. Groups devise a problem scenario for their character in one of these places. Share with the class.

Then working individually, each student writing in role as the character they portrayed in the improvisation. Write a short monologue (150 - 200 words) about that character's actions in the scene. Why did they say, do what they did? What are their hopes and fears in that situation? What has happened to them before to influence them now? This writing may take some time if students take it seriously. Finish for homework.

Lesson 9

Working in pairs, share the monologues written last lesson. Give feedback to each other on content or performance. Volunteers to share with whole class. Return to groups and repeat the process for another situation. Students should take on different roles in the group, but maintain the same central character. Thus, all members of the group will experience and develop the central character.

Lesson 10

Repeat of Lessons 8 & 9, further developing the extended scenario of the main character.

Lessons 11 - 12

Student groups work on a final scenario for their main character following them through a number of stressful situations.

Lesson 13

Stimulus Statements:

13. *"My advice to young people with similar problems is that there is no better place than home and home is where your parents are. Obey your parents. Listen to their advice. They always know what is best for you."* Carer, Mother Somali Community.
14. *"Religion helped me most and my personal optimism. None of the other things were helpful."* Male, 22 Former Yugoslavian Community.
15. *"Music, new friendships, social activities, just not to be at home alone helped. Getting involved in activities helps to get the mind off the problems that we have experienced."* Male 16 Former Yugoslavian Community.
16. *"To involve them in some activities, to give them responsibilities which will keep them away from their problems."* Carer, Mother Former Yugoslavian Community.
17. *"You see, when they come here very young, they tend to forget how hard life is over there. Once they lose that perspective they make a storm out of a little problem."* Carer, Father, Spanish Speaking Community.
18. *"I value a lot of things in my tradition, but the most noble ones are dressing mode and my religion. It is difficult to wear traditional clothes such as the scarf and it is hard to get prayer rooms in schools."* Female, 22. Somali Community.

Groups re-examine their scenarios in the light of the above statements to explore possible solutions to the problems of their main character. Devise a closing scene for their pieces that shows possible positive outcomes.

Lesson 14

Groups rehearse their completed scenarios. These are not scripted to enable more authentic responses and reactions in the work.

Lesson 15

Test audience of other students and teachers, feedback and final adjustments to the performance.

Lesson 16

Performance & audience feedback, debriefing of students about how they felt about their performance, the subject matter and how they responded to the audience feedback.

Comments from seminar organisers on the performance of students:

Youth Affairs Network Queensland (YANQ) recently conducted a seminar covering the issues of suicide and self harm for young people from culturally and linguistically diverse (CALD) communities. The seminar was entitled 'Voices From The Edge', and was held on the 12th & 13th November 2001. The keynote speakers and other presenters, engaged for the seminar, came from a variety of services and backgrounds, and included a group of drama students from Nyanda State High School.

The students created a number of short presentations portraying circumstances that can lead to suicide and self-harming behaviours for young people from CALD communities. These presentations were

hugely successful and completely relevant to the seminar. They were entirely written and conceived by the students themselves, which increased their relevancy and potency. The students' contribution was impressive and highly valued by the seminar organisers and participants alike.

Dramatic interpretations of some of the social difficulties faced by young people not only enhanced understanding of the issues for the seminar participants, but also allowed the students to address the matters in a non-confronting environment.

Gregory Daley & Angie Dunbavan
Seminar Convenors
YANQ

Biography - Jane Daley



Jane has worked as dancer, actor, singer, director, technician and teacher with a variety of groups including Queensland Theatre Company, Qld Ballet, Lyric Opera, La Boite, Toadshow, Arts Theatre, schools and community groups in the U.K., Ireland and Romania. Directing credits include 'Heartbreak Kid' (1998), 'Blackrock' (1999) and 'Arturo Ui' (2000). She presented at last year's "Beat the Drum" QADIE conference, currently teaches drama at Nyanda SHS and is a Senior Drama district panel member.

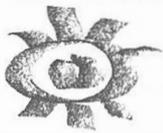


"I am constantly
depressed, alienated and
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Female 21,
Chinese Community

"I can see a future
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Male 16,
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Community



"The thing I value
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“Shakespeare in the Block Corner or Boys Will Be Boys? Exploring Masculinity and Violence”

Barbara Blackburn and Beryl Chalk, Western Australia

This unit of work for secondary and tertiary students investigates the endemic male-to-male and male to female covert and overt violence which boys demonstrate to become masculine. Beryl has drawn on the research of Bev Murffin¹ and Susan Danby² who both investigated the discourse of masculinity in very young children. Barbara has drawn on her years of teaching Drama and Literature to upper secondary students.

Content in this Unit

- Exploration of strategies used by boys to affirm maleness and masculinity to all.
- Intimidation of those ‘lesser than’ either physically or in power relations by the use of body in space.
- How language constructs the masculine or feminine and its use in maintaining positions of power.

Warm Up to Unit:

Status Game-Pairs with Balloons

In this paired activity **A** is to dominate **B** who is to take on a passive/subordinate role.

Games begins with **A** ordering **B** to blow-up and tie balloon (this is the punishment weapon)

A takes the balloon and asks **B** to perform a number of demeaning tasks. **B** must respond

With an appropriate body movement i.e. a bow or repeat a demeaning phrase on each request.

e.g., ‘kiss my foot’, ‘Give me your back to sit on’ (acting here- no weight to be applied, ‘carry this heavy box for me’.

Whilst this can be played for pure fun with students - teachers should remain at all times in control - no laughing or refusal to carry out instructions. Keep it tight but light!!

Possible endings

A makes a mental note of tasks not carried out satisfactorily and when all have completed the exercise **A** punishes **B** by hitting with the balloon on the back or buttocks *in front of the whole class* OR **A** ‘punishes’ **B** throughout the game.

Roles are then reversed.

Reflection: reflect on and discuss the tasks, the feelings experienced when in power and when subjected to demeaning tasks. Students recall experiences in their own childhood or youth in which they were required to carry out tasks that gave an inferior feeling e.g., assisting with washing-up or laundry, doing some form of service for older siblings

etc. (some gender specific expectations may be mentioned here). What emotions were involved? What has stayed with them? Do they ever pass them on as adult? In what situations do they now use their adult power?

Activity One: Playground exploration

‘I Want What You’ve Got!’ (a non-vocal exploration).

This is to establish two physicalities

- Leadership
- Domination of weakest by threat.

The ‘Leader’ has 4 or 5 members to support who are of lower status, i.e., younger or weaker.

The group devises a scene based on the above title and engages in role-play with no language! Keep it simple, e.g., I want your lunchbox, I want to join in the game, I want to be first in the line etc. The group back-up the leader using body language and /or collective movement.

The role-play is concluded by the intervention of an outsider, picked at random prior to the exercise beginning, who reacts to the situation from feelings aroused by the scene.

Deconstruction: explore both structures used by discussing the physicality of both leadership and domination. How was the subordination expressed physically? How was the domination expressed physically?

Encourage students to refer to their own childhood experiences - personal or observations. What was the current terminology for put-downs? How were these related to the cultural mores of the time? What were the influences or image patterns? What has remained with them, what was discarded? Are there any subconscious influences or group behaviour still present in society of school, home, culture and literature?

Activity Two: Anger Progression

Warm-up: in a circle, bean bag throw to each other while saying words which express anger

Anger Progression

Keep this activity going at a pace; it may also need a few attempts. Set up three groups who place themselves around the drama space. Each group is to have a ‘victim’.

Home group with victim; School Yard group with two victims a younger child and a girl.

The home group has a few minutes to plan their role-play in which

they improvise a breakfast scene where one member of the family uses demeaning language and aggression to younger siblings, e.g., 'do what I say! Eat all that toast! Tidy your room!'

The 'victim' then moves to the 'mates' group in the playground and 'takes it out' (verbally) on a younger child and a girl (the pre-designated 'victims') e.g., 'get lost, you can't play here!'

These two victims then move to either the group of younger children or the all girls group and engage in passing on the aggression.

Reflection: If the groups had defused the anger would it have been passed on to the other groups? How can you diffuse anger? How often do you take your anger out on another situation or person? What can anger mean when we feel it? What is it telling us?

Conclusion: students shout a phrase or word in anger and 'freeze'. Ask them to focus on their bodies;

What part of the body is most tense? Students walk around and say a word or phrase of happiness or contentment and 'freeze' in the moment. How does the body feel?

Activity Three:

Shakespeare in the Block Corner

Preparation: phrases from the block corner (Danby, 1998, p.154), phrases from Richard III to be copied onto small pieces of card or paper.

and now loud howling wolves arouse the jades that drag the melancholy night - the tiger has seized the gentle hind - a hell-hound does hunt us all to death - sin, death and hell have set their marks on him - he bites and when he bites - his venom tooth will rankle to the death - to catch each other by the throat - let the earth be drunken in our blood; - staring full ghastly like a strangled man - what sights of ugly death within thine eyes.

Block Corner Pre-School

We'll just bash you right off the floor (*swing fists*)- well I'll just throw you through the television right over there (*make throwing movements*) - And I'll kick ya right through the window - And I'll get the police, - And I'll piss on him and then I'll get the police, Yeah, and you'll be going to jail (*clap hands close to small child's face*) - No, I'll get a crocodile to get ya (*swing arms at small child* - , We'll send a robot monster down to eat you up - I'll get a big crocodile to eat you up (*child slowly circles small child*) - I'll get a shark an electric robot monster crocodile animal (*grips smalls child's arm and shakes it*) - We'll just bash you right off the floor (*swing fists*) - Well I'll just throw you through the television right over there (*make throwing movements*)

Warm Up:

Phrases from Richard III

Students select one phrase and do the following; read it out loud five times as you walk around the room, read it as you sit down and stand up, read it as you weave in and out among people, eye contact not necessary, do it very slowly emphasising consonants, find a partner and face each other as you create a movement which uses a lot of

space, say your phrase as you do the movement, stand back to back with a partner and try to push your partner across the room as you shout the phrase.

The Improvised Play: Richard III Scene I

Students form into groups of three as two older princes and a younger prince.

The two older princes fling a barrage of phrases at younger prince using intimidating body language.

How does the young prince feel?

Enter the Female Nurse Scene II

Replay the scene but this time the nurse intervenes and on seeing the young prince cowering tells the older princes to hug him so that he feels better NO DIALOGUE but as each older prince hugs they make a threatening gesture to the younger prince which is unseen by the nurse she walks away.

The Older Princes Affirm the Discourse of Masculinity Scene III

Replay the above scene but as the nurse walks away the older princes say, 'you know we were just tricking you, it was only a game' as they do this they 'chest bump' the younger prince.

Reflection: how does the young prince feel? Who holds the power? Where is the female nurse situated in this power? Why are the older princes so violent towards the younger prince in terms of what students know about Shakespeare's tragedies?

'Shakespeare in the Block Corner'

Repeat the above procedure in its entirety using the phrases from the block corner, but substitute the female nurse with a female teacher.

Reflection: what do you think is going on? Who has the power? This can lead to discussions on violence and bullying and that child's play is not innocent but used to establish power within masculine and feminine discourses.

Activity Four:

An Investigation of Control and Domination - Setting up New Paradigms

Role-play: a nuclear destruction has made planet earth almost uninhabitable. A space ship has previously been sent to Zerco a planet that can support life. Those on board have been sent to prepare for the survivors from planet Earth. They must decide on the practical applications of the following with the understanding that the issues identified from the three previous activities are not suitable for this new culture. How will they keep order? Will there be a ruling body and if so how will it be structured? What will 'education' look like? Consider job designation, associated food and shelter.

How will things be managed/governed as more humans arrive needing food and shelter? Will the language stay the same (some investigation

of metaphor would be interesting?

AND any other issues the group feels would be important, as the above are guides only.

Groups can then prepare an enactment for presentation from any concept or issue which has been discussed. This could lead to play-building and formal scripting.

Reflection after presentations: to what extent did you apply your insights from the drama work of the first three activities?

Suggested Further Studies

Critical Literacy: develop a unit of work that explores the powerful influences of language in both family and school cultures and how this language helps to maintain inequalities and oppression.

Make careful choices of texts that allow for resistant readings and debates that discuss alternative readings and views. Explore the text discourse rather than plot and narrative. Students can devise a drama from texts for a moral exploration of the attitudes and values that might explain the behaviour and action of the characters.

Investigating Means to Dominate: set up scenes of a classroom setting where the boys talk across the girls or use the girls as assistants and ignore their input and /or borrow equipment from the girls and /or the use of body language to intimidate or silence girls in the computer lab.

Language

Students collect the language of sub-cultures, which may or may not be gender specific.

Look at the words and put them in categories, which re-enforce or

demonstrate language as a power to intimidate and silence.

Drama Activity – groups are given the words and phrases and devise appropriate cultural environments and settings while in character in which they can use this language to dominate others.

Students will need time to plan this and *care needs to be taken in debriefing*, as the drama may be intense.

When all presentations have been completed students can complete an oral or written evaluation of the effect of the power of language and suggest how these practices may be changed to redress unequal power relations.

Suggested References:

English Teacher's Association of WA (1994). *Interpretations. Special edition: boys in English.* 27 (2)

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¹ Murffin, B. (1996). *Perspectives as indicators for change.* Unpublished M.Ed.manuscript, Edith Cowan University, Perth.

² Danby, S. (1998). *Interaction and social order in a preschool classroom.* Unpublished PhD manuscript, University of Queensland, Brisbane.

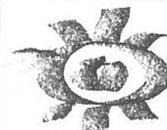
Biographies - Barbara Blackburn and Beryl Chalk



Barbara worked in professional theatres in the UK and Sydney. Since living in Western Australian she has taught Drama and Literature in primary and secondary schools. Recently retired she is active in producing plays and voice coaching adults and students. A long-standing committee member with DramaWest she is now a life member.

Beryl teaches Drama in Education and Literacy in Early Childhood Studies at Edith Cowan University. She completed her M.Ed (drama studies) at ECU and is a PhD candidate at University of Western Australia researching drama and identity.

Different From Me: Waving the Banner for Diversity in Regional Queensland



Chris Pye, Queensland

A Different View

When, in August 2000, I was invited by Queensland Arts Council (QAC) to introduce the model of Forum Theatre to their 2001 regional secondary schools tour, I felt I was being offered an opportunity to address my fundamental concerns about how schools respond to the question of difference. I remembered how, as a boy of ten, I had felt stranded between the sporty group and the intellectual high achievers, deprived of the reassurance that there was value in just being *me*.

It is suggested by radical educationists such as Ivan Illich (1971) and John Holt (1976), that schools have a vested interest in the suppression of social diversity in order to preserve the dominant culture and maintain institutional control. At a tender age we are thrown together in this microcosm of society to compete for power and, based on our strengths and weaknesses, be assigned rank. Driven by our need to belong, we are shaped more by the values and attributes we reject than those to which we subscribe. Those who by their mere 'otherness' challenge our emerging world view are perceived as a threat.

In an environment where such issues are ignored, oppressions are born and flourish - oppressions based on *Race, Gender, Sexuality, Body Image* and *Status*. As agents of the system, our job is made easier by students' internalised oppression. Status quo is maintained and policed for us and the relevance and appropriateness of our teaching methods and styles remain fundamentally unchallenged. As *Educators*, however, attempting to create enriched learning environments for young people, we face a steep challenge.

'*Different From Me*' is the Forum Theatre production I created in collaboration with two Brisbane actors, to challenge notions of social homogeneity in schools and assist students in exploring responses to the oppression of difference in their own peer groups. Although the process of devising *Different From Me* involved consultation with a broad range of students and educators, it wasn't until October of last year that I had the opportunity to venture out to the town of Roma, to find out if the ideas I had carried from my native England to Brisbane were still culturally relevant in regional Queensland. Here, then, is a reflection on my recent regional experience and some thoughts on the potential role of drama in the transformation of school cultures.

A Different Town

Often considered the 'Gateway to the West', Roma is a regional centre with a population of approximately 6,500. I was invited to Roma to work for three weeks with as many groups of young people as possible, raising awareness of community drama processes and skills.

Previous Community Drama projects in Roma had largely

focused on the performative; the casting, rehearsal and production of a traditional stage musical. I was hoping to offer another model; one that was process lead, without a prescribed goal, but anchored in the realities of participants day to day lives. As a Community Drama practitioner with a background in both commercial theatre and Community Education, my particular passion for drama lies in its use as a medium for encouraging people to explore their social, political and spiritual contexts through their interaction with one another.

The Year Seven Group

It is not to the different that one should look for understanding our differences, but to the ordinary (Goffman, 1963:152).

With a mixed gender year seven group at the local middle school I ran a series of six workshops aimed at exploring oppression based on difference. We began by identifying all the possible differences people display, upon which oppressions are based - clothes, looks, abilities, race - and then discussed the various ways we go about oppressing one another in relation to these differences. Suggestions ranged from the subtle - ignoring or excluding from peer groups - to the more overt - name calling and physical violence.

Using a variety of modalities including *Image Theatre, Process Drama, Forum Theatre* and *Drama Games* we created and analyzed a number of scenarios which represented situations of oppression familiar to the students involved. Much of the session time was spent openly exploring various questions which the work raised. These included:

- Is it O.K. to make fun of Asian people if there are none present?
- What kind of teasing is O.K. / not O.K.?
- Who is hurt by our racist, sexist & homophobic language and actions?
- How does it feel when people make fun of us?
- What is normal?

In discussions of multiculturalism and diversity it is often a temptation to focus on minority groups or those who we perceive to be different from the norm. By asking 'What is normal?' we begin to put our own dominant social culture under the microscope. Students who are not from an identified minority group may never before have been asked to articulate what constitutes their culture and how they feel about it.

For these year seven students who were new to working with Drama in this way, it was important that the sessions remained fun. Exercises and discussions were peppered with drama games which assisted group cohesion and kept people engaged in the process.

A Different World

As I would be returning to Roma in 2001 with *Different From Me*, this project gave me some valuable insights into the social life of the town and how it differed from Brisbane, where most of my recent work with young people had been conducted.

In an urban environment the great diversity of cultural representations becomes normal for those who are immersed in it. We are accustomed to seeing punks with pierced lips, Hindu women in Saris, barefooted hippies and same-sex partners holding hands. The more visible these cultures are, the more we know and accept them as part of the world we live in. When we see that our own culture and identity does not fall apart by our very acceptance of this diversity, then we realize that our differences need not represent opposition to one another - just difference.

Coming from Brisbane, the absence of a proliferation of diverse cultures in Roma was initially quite sobering, despite the warm hospitality I received. I have taken refuge in cities throughout my adult life, feeling able to fully be myself in the chaos and the anonymity which takes all-comers and slots them in somewhere. Here, back in a provincial town, I was the ten year old boy again, stranded between the 'Sporties' and the 'Brainies' and faced with that old oppression to 'toe the line' or face ostracism.

Whilst in the wider community these oppressions are thinly veiled, in school classrooms and playgrounds they are out there, naked. I wondered what the lone aboriginal boy in the year seven class did with his 'otherness' amidst the racist ideology I heard expressed by his classmates. I wondered about the fate of those students just discovering a 'different' sexual orientation in a society awash with negative stereotyping.

Being in Roma compounded my concerns about what happens to 'difference' in schools. What I saw in Roma is what I have seen in schools all over. The important distinction that most large cities enjoy is that the classroom oppressions based on racism, sexism & homophobia are constantly challenged by the multiplicity of cultural representations which permeate the school environment. If difference is to be challenged head on in regional classrooms it is the teachers who must take the bull by the horns. As Bell Hooks states in *Teaching to Transgress*,

"Multiculturalism compels educators to recognize the narrow boundaries that have shaped the way knowledge is shared in the classroom. It forces us to recognize our complicity in accepting and perpetuating biases of any kind. (Hooks, 1994:44)

A World of Difference

If school teachers are best positioned to challenge adolescent oppressions of difference, then perhaps drama teachers hold a particular responsibility. In the drama session we have an opportunity to create an oasis, amidst the clamor for academic and physical excellence, where we can reflect upon our world and our place within it. Whether we are working with set texts or our own devised work, our most valuable resource is always ourselves. The better we come to know ourselves and our social, political and spiritual contexts, the better we are able to engage fully with our work as actors. To challenge the oppressive elements in our schools and our societies we first need to see them. If, as Drama Educators, we are awake to the inherent oppressions of our school environments and ignore them, not only do we abandon those students who feel 'different', but we add to the continued impoverishment of a society which could be so enriched by embracing its natural diversity.

Different From Me will tour regional Queensland in school terms one and two this year. Our challenge will be to connect directly with young people, through the wonderful medium of Forum Theatre, and help them to discover that there are innumerable ways of being and that we *do* have choices in the way we respond to attempts at oppressing our individuality. For me, drama provided a safe space between the 'Sporties' and the 'Brainies'; a place where I could be me. Perhaps in the future drama could help to create whole school environments where everyone can feel safe all of the time.

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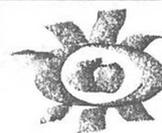
Biography - Chris Pye



Chris Pye studied Drama at AMDA in New York and received a B.A.(Hons) in Community and Informal Education from the University of Kent. He worked as an actor in commercial theatre for a number of years before moving into community based drama work. Chris moved to Australia from the U.K. in 1998 and set up Inter Action Drama, in order to develop his work in schools and community organisations throughout Queensland. Chris has worked in partnership with organisations such as Youth Arts Queensland, Access Arts, Queensland Association of Drama in Education (QADIE), Brisbane City Council and Queensland Theatre Company. Chris has recently returned from Community Theatre projects in Roma, Charleville and Cunnamulla.

The Inscribed Body

Emma Bacon and Beryl Chalk, Western Australia



This unit of work, presented as a series of lesson plans, focuses on the performative nature of gender using physical theatre as the locus for investigation.

Introduction

Drama has long been a site for the critical reflection of gender and how males and females are socialized into masculine and feminine modes of behaviour. Through this series of lesson plans we provide a means for students to investigate the construction of gender, drawing on Judith Butler's theories of gender as 'a corporeal style, an 'act'...which is both intentional and performative, where 'performative' suggests a dramatic and contingent construction of meaning' ¹

The following activities utilise the devices of parody ² and Brechtian Alienation Effect ³ to produce an *engaged* body which is aware of the social expectations placed upon the individual e.g., females sit with legs crossed, males sit with legs apart.

These activities have two major learning outcomes:

- An understanding of the social processes that underpin the individuals gendered behaviour in the social arena,
- An understanding of drama as a site to subvert or disrupt the unquestioning acceptance of gender behaviours which are seen to be determined by biology.

It is suggested that students who undertake this unit of work will already have a developed working knowledge of the skills necessary for group work, improvisation, and critical analysis of the media.

Materials

- Video recording of a 1950's dance duet e.g., Ginger Rogers and Fred Astaire.
- Video recording of a current mainstream R&B/Rap music video.
- Magazines – a selection from both men and women's and pop culture.
- Neutral masks.
- Bands of wide elastic, approx. 50-60cm long, sewn together to form loops or alternatively strips of fabric– enough for half the number of students to use at any one time.

Activities

The Social Arena

If time permits students are to move around their campus or school observing the bodily behaviour of males and females.

In as much detail as possible, describe the physical actions of the "performers" – their gestures, movements and posture – taking into account whether they are "performing" alone or interacting with members of the same/opposite sex. Ensure focus is only on the

description of the physical movement eg. tiny steps, stiff back, arms very active.

Ask students to identify which movements they would define as masculine and feminine. Are there re-occurring themes for each gender? Did the students notice any changes in their own or others movements when they were interacting with other performers?

Conclusion: Partner Sculpting: In front of the group have students in pairs 'sculpt' their partner into what they would consider to be a masculine or feminine pose.

1. Moving Representations

Analyse a dance duet from an old Hollywood movie. Take note of the movements utilized by each dancer and the way they interact. What are the actions of each partner intended to convey? What can you tell about their characters from the way they move? Does this coincide with what you know of the social expectations placed on men and women during that era?

Now view a music video from a current R & B / Rap outfit. Again, analyse the actions of both the male and female performers and the meanings attributed to these. Do you think the behaviours represented in the music video are reflective of behaviours common to your society and culture?

Compare this video to the Hollywood dance duet. What are the similarities and differences between the behaviours demonstrated for each gender and what meanings do these convey?

Conclusion: Have students in pairs or groups emulate the style of dance from either video and present it to the class.

2. The Frozen Image / Inscribing the Body

Cut out pictures of men and women from magazines. Identify which stereotypes begin to emerge within your collection. (Mother, Sporting Hero, Adventurer, Party Girl, Child etc) Separate the pictures into their appropriate categories and discuss and record the main defining attributes of each stereotype.

- How do the "frozen" physical gestures and actions of each picture convey the attributes associated with their stereotype?
- Are there any pictures that don't fit in with a stereotype? If so, discuss the reason for this.

Students to select a stereotype from the list they have compiled. Without verbalizing they begin to move around the space mimicking the bodily behaviour associated with their stereotype. They remain non-verbal, concentrating on how to best physically represent the stereotype.

When the students have finished their exploration, choose two at a time to interact within a scene as their stereotype. Pick scenarios

that are "realistic" and common to everyday life i.e., Going clothes shopping, waiting for a bus, picking up the car from the mechanics etc. Each improvisation should be acted out using the neutral masks, without the use of "intelligible" language (gibberish is fine) and as realistically as possible.

After each improvisation discuss the bodily gestures of the characters.

- What attributes were conveyed through their movements?
- Was the stereotype obvious?
- Was it believable?
- What was the power relationship established within the scene and how did the physicality of each character aid/hinder this?

3. Social Ritual, Gender as "Stylized Repetition"

Have students choose four actions or gestures they consider representative of their stereotype. Connect these gestures into a sequence so that their movements begin to flow, similar to a dance. When students are confident with the order and flow of movements, they can begin to experiment with the size of their actions, working through a scale of small to large and then back again.

Encourage students to focus on which body parts are utilized more than others and how the gestures feel.

- Does the sequence feel awkward when spatially constrained or more comfortable?
- At different points in the scale, do they notice a change in the meaning attributed to a gesture?

Conclusion: Students present their sequence to the group.

4. The 'Ideal' Body

Have students compile an individual list of attributes they associate with their "Ideal" man or woman. Divide the list into physical attributes, personality traits and interests/hobbies.

In pairs and without discussion, one partner reads out their list one trait at a time, while the other 'acts' it out. (This is a good activity to do in front of the whole group). Once one partner has finished, swap and repeat the exercise. Discuss as a group the outcome of imposing 'ideals' on to a body.

Repeat the exercise again but this time have one partner place the elastic loops around different parts of their body – the ankles, knees, hips, stomach and chest.

- How does the material restrict their movements?
- What actions needed to create the 'ideal' are most effected and how?

Again in their pairs, have students physicalise the ideal attributes of one gender and then simultaneously mime actions associated with the other e.g. the ideal woman with long legs and high heels changing a tyre, ideal man with big arms and chest knits a sweater.

Footnotes:

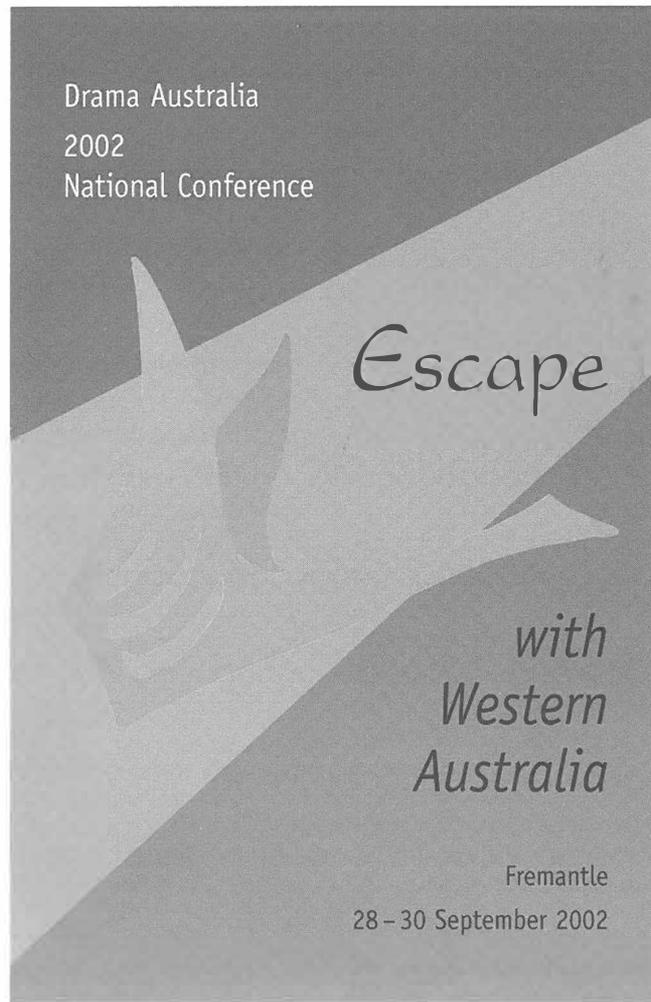
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- ³ Diamond, E. (2001). Gestic Criticism. In C.Counsell and L.Wolf (Ed.), *Performance Analysis: an introductory coursebook*. London: Routledge.

Biographies - Emma Bacon and Beryl Chalk



Emma is a regular performer in Perth, her main interest being Physical Theatre. She has a BA in Theatre and Communications from Murdoch University and is the co-convenor for Sacred Theatre Workshops in Perth.

Beryl teaches Drama in Education and Literacy in Early Childhood Studies at Edith Cowan University. She completed her M.Ed (Drama Studies) at ECU and is a PhD candidate at University of Western Australia researching drama and identity.



NOTRE DAME UNIVERSITY, FREMANTLE
WESTERN AUSTRALIA

ESCAPE is a provocative term for drama educators and practitioners because it is loaded with meanings such as 'losing sight of reality', 'being fanciful and frivolous'. Yet to 'escape' is also seen as vitally recreational, life-giving and liberating.

DramaWest challenges drama educators and others to consider the following themes around ESCAPE:

- New visions for drama education
- Re-vitalising and re-creating a sense of community through drama education; and
- Creating new partnerships between drama educators and others to bring together different perspectives in the Arts and Education.

A sense of excitement about moving beyond limitations is guaranteed at the conference. Enjoyment and celebration are also part of the offering. The conference will offer keynotes, invited presenters and a wide array of workshops and papers that will be generously offered by a range of teachers and artists. There will be much to see and do in the heart of Fremantle and the surrounding areas, including some unique theatre experiences by local companies such as Deckchair Theatre and Black Swan Theatre Company.

Contact the DramaWest Website for full details.
<http://dramawest.iinet.net.au>



CALL FOR UNITS ADEM 2003 DRAMA AND COMMUNITY CULTURAL DEVELOPMENT

The Editorial Group (comprising representatives of Drama Australia state and territory associations) wish to publish school and classroom drama units/activities that support and investigate topics and practices that can be bannered under the broad heading of Community Cultural Development. Contributions may include: **descriptions of collaborative community-based projects, teaching activities to support projects and outcomes, activities for project skill development, examples of group and individual assessment tasks related to the project, teaching materials (not subject to copyright) and project planning materials.**

The Community Cultural Development project may be a community celebration, issue-based work, skill develop unit, Artist-in-Residence program, community outreach project or a cultural maintenance activity.

What is Community Cultural Development?

Community Cultural Development (CCD) is about people working creatively together. Communities, artists, individuals, and organisations all working in collaboration to enhance the cultural and artistic life of our streets, neighbourhoods, towns, cities and regions. CCD is a community-based arts practice—it is not an art form—that involves the collaboration of professional artists and communities to create art. It is a collaborative process where the community and artists are equal contributors.

CCD encompasses a broad range of community participatory processes and arts practices. Just as communities are diverse and different across the country, so are the range of projects under the broad banner of community cultural development.

CCD is not an art form, but an arts practice. That means it is not about artwork so much as ways of doing any form of artwork. CCD activities can incorporate a range of practices and methodologies which are often developed specifically for each project. This includes using the latest new media or exploring the traditional cultural activities of people from any background. Unlike other forms of enjoying the arts, CCD provides communities with the chance to express themselves, and to create and manage the projects in which they participate. Activities tend to be identified as CCD if they feature at least some of the following aspects:

- community members and artists/art workers working together with the community members being active participants in cultural activities, rather than passive audience members, and the artists/art workers providing their expertise through facilitating the cultural activities which the community wants to undertake;
- community culture being expressed, explored, interpreted, presented or developed;
- community members gaining new skills and being exposed to new challenges; and
- social and developmental changes taking place alongside artistic outcomes - i.e. something changes through the exposure of ideas, issues and community members to arts and cultural activities. Examples of these changes might be the addressing of community issues, the development of new skills, increased communication and networking, or self-representation of the community to themselves and to others.

Through these collaborations communities are assisted to maintain or reclaim their culture, to address issues of concern to them and to create contemporary artistic works which reflect the richness and diversity of Australian communities and their cultural life.

**Information on CCD has been drawn from the following websites: Australia Council, Online Resource for Community-based Arts and DARE 1997 National CCD Conference, Brisbane.*

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.

ADEM publishes units of work/activities for use with early childhood students, primary students, secondary students and students at tertiary level. The publication will be circulated in both the Australian and international drama community through Drama Australia.

The copy deadline for ADEM 2003 is 30 January 2003.

Copy is accepted on either IBM or Mac discs in text format, Word , InDesign, Pagemaker or Quark, or you may email the document to:

Sandra Gattenhof
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217 Kedron Brook Road
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Illustrations or graphics will be scanned so please send a good clear hardcopy of jpg file as an attachment.

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 75

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.

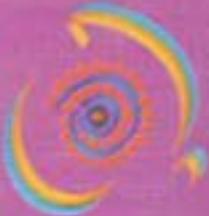
Monograph 3: IDEA '95: Selected Readings in Drama and Theatre Education —

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.

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