

# A D E M



**Australian  
Drama  
Education  
Magazine**

**NUMBER ELEVEN**

**2006**

**DRAMA AND CROSS-CURRICULA  
APPLICATIONS**



**drama australia publications**

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## EDITORIAL

*We, the drama converted, know that drama is one of the best integrating devices when it comes to dynamic, lived curriculum experiences. Need I say more about why this edition looks at applications for learning in drama and learning through drama? If this is the first time you have picked up an ADEM then you will be delighted to see a variety of units for early childhood, primary and secondary students. The majority of these units have been written by pre-service primary teachers and secondary drama teachers. They are at the leading edge of curriculum design and take learning beyond the one dimensional approach used with traditional curriculum models. These units encourage students to be innovative thinkers, active investigators, effective communicators, responsive creators and complex thinkers.*

Our framing article writer Richard Sallis picks up on these skills in his article about Essential Learnings and notes a 'trend towards a cross-curricula approach to planning units of work, and how drama can form part of this strategy'. Many educational authorities are rewriting curriculum according to the Essential Learnings which may according to Sallis 'transcend the key learning area categories'. The essential learnings 'movement', for that is what it appears to be, has spread around the country over the past few years. Tasmania, South Australia, Northern Territory and Queensland have all implemented or are about to implement variations of essential learnings. Of course this revolution in education will only occur with planned professional development for educators and funding to allow those changes to occur at school level. From discussions with other state and territory members at the national conference in Launceston last year, it would seem this is where the sticking point is. Whatever happens, we know that drama as Julie Dunn in her framing article for *Drama and Innovative Education* states, already uses 'skilful and challenging pedagogies'.

I recently heard Pat Kane the author of the wonderful book *The Play Ethic* say that play is biological, that is, we all have the ability and potential to be players, creative thinkers, creative problem solvers. If you haven't read this book it is a must. It positions play as the creative force of the 21st century. Drama has 'play' at its heart. This is more evidence for placing drama at the heart of curriculum planning and design.

Enjoy this ADEM, use elements of units from this ADEM and be brave by contributing to ADEM 2007 – Drama and Early Years Education. Details about submissions can be found at the back of this publication.

Warm wishes,  
Sandra Gattenhof  
Editor



## An Invitation to Cross the Curriculum – The Possibilities for Drama and Cross-Curricula Applications

Richard Sallis

For drama educators, two relevant questions in regards to curriculum planning are, what can drama contribute to other areas of the curriculum, and how in turn can it be enriched by them? According to the 'Champions for Change' (Champions for Change [CFC], 2006) James Catterall's research reveals that students who participate in the arts out perform those who do not, or whose exposure to the arts is limited. What this indicates, and what is an important philosophical premise of, 'Champions for Change' is that 'learning in the arts has significant effects on learning in other domains' (CFC, 2006, p.2). This is in part because learning in the arts is multifaceted and incorporates many competencies. The research conducted by the various 'Champions for Change' studies has also found a related and highly significant aspect of learning. Learning in the arts can be supported by, learning in other domains. This in turn 'stimulates learning in a complex web of influence' (CFC, 2006, p.2). Some other findings of 'Champions for Change' are significant to a consideration of drama and cross-curricula applications. They are that the arts:

- Transform the environment for learning
- Encourage self-directed learning
- Promote complexity in the learning experience
- Reach students who are not otherwise being reached

### Cross – Curricula Applications in Prep to Year 10

Primary school teachers have known for a long time the benefit of planning integrated units of work, which have a cross-curricula approach. My very first day in primary school was 'set' in the mythical land of Namia. Ms Jones, taught all lessons that day in role, as the White Witch. At the end of the day I left through the wardrobe door which led to the school corridor beyond, full of wild imaginings and a love of school. Come to think of it, maybe that's why I became a Drama teacher! Much more recently, I have worked as a Cluster consultant as part of Stage 2 of the BELS (Boys' Education Lighthouse Schools) project (Commonwealth of Australia, 2003) funded by the Australian government and managed through the University of Melbourne. In this role I worked with a group of several primary schools (and one secondary school) in the Kew area of Melbourne. What became evident to me is that primary teachers are adept at planning rich

tasks integrating two or more curriculum areas such as The Arts and English or Science and SOSE and so on. I was also struck by the drama methodologies employed such as Teacher In Role, role plays and negotiated tasks. Talk of 'rich tasks' was common in the primary school staffrooms I visited and I suspect this is often the case across the country. Integrated units of work are becoming more commonplace in secondary schools as well, even up to the year 12 level. Part of the impetus for cross-curricula approaches to pedagogy is coming from contemporary curriculum frameworks (curriculum outlines written by education departments for use in schools).

A scoping exercise of state and territory Prep-10 (i.e. the preparatory year, before Grade 1 up to the end of year 10) curriculum documents reveals a trend towards a cross-curricula approach to planning units of work, and how drama can form part of this strategy. In most states and territories the Prep-10 curriculum frameworks apply to government schools. Non-government schools have the option to use them directly or indirectly in their curriculum development. However, the pedagogical and social benefits that can spin off into the school community by taking a cross-curricula approach out weigh whether or not such an approach is mandated.

For schooling up to the end of year 10 in Western Australia, South Australia, the Australian Capital Territory and Queensland there are eight 'key learning areas' with Drama being a subject within 'The Arts'. In Queensland, the 'core content' of the Drama syllabus from years 1 to 10 is specified, yet it provides plenty of scope for teachers to develop integrated units of work (Queensland Studies Authority, 2005). In Western Australia there are a number of references to planning cross-curricula units of work incorporating drama (DE&T, WA, 2005). In the ACT each school develops its own curriculum based on a set of pedagogical principals. One of the principals is 'across curriculum perspectives' (DE&T, ACT, 1994). In the South Australian 'Curriculum Standards and Accountability Framework' within the Arts strand at each level there are exemplars of how the generic arts outcomes can be met through Drama (DETE, SA, 2001).

Drama is part of the Creative Arts learning area in New South Wales (Board of Studies, NSW, 2000). There is scope in the curriculum at both the primary and secondary levels (to the end of year 10) for units of work which integrate art forms and as well as incorporate other

subject areas such as Human Society and Its Environment, English and Health & Physical Education.

The (Prep-10) curriculum in the majority of states and territories in Australia is either 'essentials' based or has a parallel essentials stream running alongside the key learning areas. The common understanding of 'essentials' is that they are the essential elements required in student learning, which may transcend the key learning area categories. For example while the 'Curriculum Framework' for students up to year 10 in the Northern Territory (NTDE, 2002) is based in part on eight learning areas, of which The Arts is one, the framework also requires teachers to plan units of work which incorporate a number of other components. These include: learning domains (creative learner, inner learner, collaborative learner and constructive learner) technologies, English as a Second Language (ESL) and Indigenous Languages and Culture.

Similarly, the new Victorian Essential Learning Standards (VELS) (VCAA, 2005) encourages a cross-strand approach. There are three strands; 'discipline-based learning', 'interdisciplinary learning' and 'physical, personal and social learning'. The Arts is one of the discipline-based learning strands and Drama is one of the areas within this strand. In the supporting documentation to the curriculum framework there is a strong emphasis on a cross-strand approach.

The Tasmanian curriculum, which has arguably the country's most fully formed 'essential learnings' approach appears on the surface to have eliminated key learning areas altogether (Department of Education, Tasmania, 2002). On first inspection what may appear to be absent are recognisable domains such as (English, Mathematics, Science, Studies of Society and the Environment and so on) and within them any discrete Arts strand. However, they are all present in one way or another, linked to one or more of the 'essentials': 'Thinking'; 'Communicating'; 'Personal futures'; 'Social responsibility' and 'World futures'. Drama is part of the 'Communicating' essential as a 'key element outcome - being arts literate'. With its 'essential learnings' rationale the Tasmanian curriculum is strongly cross-curricula based, with teachers encouraged to plan learning sequences incorporating two or more 'essentials'. As a result it appears that many drama learning sequences of work incorporate one or more curriculum strands as a matter of course.

What is evident when examining the various governmental education frameworks for Prep to 10 is that, increasingly schools are being given more flexibility in regards to the curriculum they develop for their students. However part of this move has seen subjects like Drama become an *option* within The Arts, especially at the primary level. While schools are required to provide arts experiences for their students, what is taught within this domain is left to the school. This is particularly so in those states and territories which have generic arts outcome statements; the message being conveyed seems to be that as long as the overall outcome is met, it is not so important which art form(s) are applied to achieve it. This should not necessarily be interpreted as a negative statement. As Drama educators know only too well, our arts area is one that utilises many forms of knowledge,

a range of skills as well as personal and social competencies. As Julie Dunn wrote in her framing article for the ADEM entitled *Drama and Innovative Education* we should be showing off 'the skilful and challenging pedagogies we already engage in' (Dunn, 2004).

And there certainly are opportunities for drama educators to create imaginative courses which creatively cross curriculum boundaries. Within the Drama component of the Prep-10 frameworks there are in-built incentives for drama educators that encourage us to develop cross-curricula units of work. Perhaps the most noticeable link is that between Drama and other art forms. For example:

- 'Learning and teaching programs [involve arts disciplines] individually or in combination' (VCAA, 2005, p.7)
- '[using] classroom materials to create props and sets' (QSA, 2005, p.26)
- 'using paintings as a stimulus for drama' (DETE, SA, 2001, p.16)
- 'produce in and across several arts media' (DOE, Tasmania, 2003, p.06)
- '[teaching and learning using] combinations of arts forms (DE&T, WA, 2005).

Links to humanities subject areas are also encouraged. 'Cultural', 'social' or 'historical' contexts are mentioned in a number of frameworks as providing a stimulus for drama activities which:

- 'make connections across cultures' (DETE, SA, 2001, p.29)
- '[develop] 'an understanding and appreciation of the diversity and commonalities of cultural values within Asia and Australian societies' (NTDE, 2002, p.9)
- '[develop] a consideration of ways that drama reflects, constructs, reinforces and challenges 'personal, societal and cultural values and beliefs' (VCAA, 2005, p.6)

There are implied links to subject areas not ordinarily thought of as having a connection with drama. For instance, links to science, mathematics and the environment, while perhaps less prevalent, are none-the-less included in some frameworks. For example:

- 'investigation of environmental issues can be integrated across all Learning Areas' (NTDE, 2002, p.8)
- '[students] 'investigate and discuss the contribution of the arts to society and other disciplines, such as Mathematics' (VCAA, 2005, p.20).

## **Integrated Units at Years 11 and 12**

It is not only at the Prep-10 levels that cross-curriculum planning is taking place in schools. The years 11 and 12 curriculum documents, produced by the state/territory senior curriculum boards, provide the potential for cross-curricula perspectives in drama pedagogy as well. In the senior curriculum statements it is significant that the cross-curricula approach is built-in to a number of the courses through the inclusion of set texts, recommended resources or required ways of working. Below is a sample of the references to cross-curricula components which appear in the various Australian curriculum documents for years 11 and 12:

State/Territory	Course	Example of Cross-Curricula Components
ACT	Drama	Students study how drama shapes and reflects attitudes and values from various historical and cultural perspectives with reference to gender construction, identity, work, the environment and the intrinsic rights of the individual
Victoria	Unit 3 Drama	Students develop an ensemble performance based on a variety of sources including poetry, stories, myths, legends, music, paintings, sculpture, current and historical events and characters
Queensland	Senior Drama	A study of culturally diverse play texts from (at least) Africa, Asia, Europe and the Americas
South Australia	Stage 2 Drama	Students engage with different views, cultures and societies
Western Australia	Yr 12 Drama Studies	Students study two set texts in detail from a list of Australian drama from 1960 onwards and other World Drama from 1900 onwards
NSW	Stage 6 Drama	Students study the role drama/theatre makes to Australian and other societies through examination of historical, social, cultural and political contexts
Tasmania	Drama Stage 5	Students study how drama can change, shape and be influenced by prevailing values. They are required to present dramatic work based on various forms of literature (e.g. poetic, prosaic)
International Baccalaureate	Theatre Arts	Students complete a 'research commission' based on a theatrical tradition, which is distant from their own time and/or culture

(Refer to Bibliography for references)

In the above courses there is often reference to group devised or solo devised/interpreted works. These are usually created from a rich and diverse range of subject matter. The most common resources from which the students can create drama come from literature, cultures (the students' own or others) contemporary, or past societies and various art forms and artworks. The senior courses also emphasise competencies that students develop while studying drama. These include collaboration, communicating ideas and information, inquiry, reflection, problem solving, planning and organisation, negotiation and teamwork.

### Working Across the Curriculum

From Prep to year 12 working across art forms is perhaps one of the more obvious, but none-the-less important ways in which drama educators engage in cross-curricula pedagogy. This may occur at a classroom level, for instance when a drama teacher gets her students to draw a picture of a location or a character as part of

a process drama. It might occur as part of a theatre production when a senior theatre class devises music for a play or creates a multi-media landscape for it. In some schools, especially those that have adopted the middle-schooling model the various arts teachers may come together and develop a rich task where students engage in a variety of arts based activities around a central theme or concept. The outcome may be a performance which integrates art forms. Or, as in the case of a high school in Hobart I visited recently, the students might begin a unit by taking part in a process drama which in turn provides the stimulus material for a number of other visual and performing arts experiences that follow.

Drama has much to offer the domain of English, as our British colleagues know only too well, given the close association between the two subjects in that country (Toye and Prendville, 2000; Winston and Tandy, 2001; Kempe and Nicholson, 2001; Kempe and Ashwell, 2000). Many drama teachers utilise the cross over potential of Drama and English. As well as the obvious curriculum links between the two

subject areas. This may in part be because so many of our teachers graduate from teacher training institutions as a Drama/English teacher. It is not uncommon for units of work in Drama to draw from 'stimulus materials', which are literature based, such as poems, novels, film-as-text, short stories, oral and written myths and folk tales. There are also modes of writing in Drama which have a cross over with English such as analysis tasks, personal reflection, the writing of fictional narratives. Some of the skills required by students in Drama to perform monologue and solo performances use expressive skills which have a link to the oral and other presentational skills germane to English.

Some schools engage the services of an artist or author in residence. Often the brief is for the author or artist to work with a diverse range of students and teachers at the school, tailoring various activities or components of the one project, around the needs, interests and methodologies of the each subject area involved. The teachers in the BELS (Commonwealth of Australia, 2003) cluster of schools I worked with in 2003-2005 devised an Author-in-Residence program to help disengaged writers in years 4-8. The author and the program took a cross-curricula approach. The forms of writing that the students engaged in ranged from poetry, to cartoons, play/film scripts, descriptive writing, reflective writing, reviews and analytical tasks. Across the 12-session programme, the students, read, wrote, discussed, debated, devised, performed characters and filmed an animated cartoon based on the screenplay they had written. As such the programme traversed a number of subject areas including English, SOSE, Drama, Media, Visual Art, Mathematics and Music; a very rich task indeed.

## Drama Enhances the Curriculum

What my experiences as a writer of the drama component of the new VELS (VCAA, 2005) has shown me is that there are strategic ways in drama educators can capitalise on the continued interest in cross-curricula planning for the early, middle and later years as a way of 'showing off' the multi-faceted and multi-layered learning experience we know is an integral part of drama pedagogy. I have come away from this project with an enhanced understanding of ways in which drama (either as a discrete subject or through the use of drama methodologies used within classes elsewhere in the school) can enhance a range of other domains, disciplines and competencies. Below I provide some examples of ways in which this can be achieved. The terminology I have used in the examples is sourced from that used in the VELS (VCAA, 2005), however the concepts can apply to Drama in any state or territory.

Some ways drama can enhance learning across the curriculum

Drama techniques and processes can assist the development/acquisition of:

- *science-based learning* by:
  - Developing skills in observation, inquiry and problem-solving
  - Providing opportunities for students to express their scientific knowledge
- *humanities learning* by:
  - Developing students' understandings of the world on both a

local and global level and their place within it,

- Engaging students in activities which explore notions of culture and society,
  - Developing students' understandings of how societies are formed,
  - Exploring how artists, past and present have commented on society within their drama/theatre presentations,
  - Examining the impact that drama/theatre has had on societies/cultures past and present.
  - *English learning* by:
    - Engaging students in activities which promote vocal/speaking and listening skills,
    - Engaging students in activities which promote multiple literacies associated with English as well as others such as visual and spatial literacy,
    - Providing opportunities to apply and develop skills of critique, analysis and evaluation through responding to drama works,
    - Providing resource material which may be used as a stimulus for English activities,
    - Dramatising works of literature being studied in English.
  - *Mathematics learning* by:
    - Using mathematic skills and techniques when engaged in the design, making and presentation of drama,
    - Experimenting with notions of time, space, rhythm and line.
  - *LOTE learning* by:
    - Engaging students in activities which promote vocal/speaking and listening skills,
    - Developing understandings of spoken, written and body language as essential forms of communication,
    - Providing opportunities to explore the dramatic arts from a variety of cultures and peoples including their own,
    - Providing opportunities for students to take part in activities based on their own and others cultures, peoples and places.
- Then there are the ways in which Drama can assist in the acquisition and/or the development of skills pertaining to personal/social competencies (which are now a common feature of Prep-10 courses, especially those which are 'essentials' based).

Drama techniques and processes can assist the development of,

- *Interpersonal development* by:
  - Providing opportunities for students to work in pairs, small groups as a whole class,
  - Developing students' vocabulary to express how they feel when working with others,
  - Developing students' problem solving and collaborative skills, for example negotiating skills,
  - Developing empathy for the skills, beliefs and abilities of others through the roles and characters students portray.
- *Civics and Citizenship* by:
  - Providing opportunities for students to gain an understanding

- of Australian culture and other cultures through the characters and roles they take on.
- Studying the cultural contextual background of plays.
- Engaging students in activities which require them to take on a leadership role and to support others in this role.
- Devise drama works based on local issues and perform these to their local community.

*Health and Physical education by:*

- Developing students' motor skills by participating in physical activities using their body.
- Providing opportunities for students to explore emotions through the roles/characters they take on.
- Engaging students in activities where they explore social situations based on their own experiences and that of others.
- Developing an awareness in students of drama as an art form and how it contributes positively to their physical environment.

*Personal learning by:*

- Developing a sense of personal identity.
- Providing opportunities for students to reflect on the world as they see it.
- Developing awareness in students of how they successfully complete tasks and the ways to work collaboratively with others.

And then there are ways in which Drama can assist in the acquisition and/or the development of skills pertaining to interdisciplinary learning (which are now a common feature of Prep-10 courses, especially those which are 'essentials' based).

Drama techniques and processes can assist the development of:

*Communication by:*

- Developing students' skills of listening and speaking.
- Developing students' skills of discussion, analysis, evaluation, responding and explaining.
- Developing students' expressive skills such as voice, gesture and movement.
- Developing students' vocal and non-vocal drama/theatre language.
- Providing opportunities for students to explore presentation of work for different purposes and audiences.

*Thinking by:*

- Providing opportunities for students to use their imagination and creativity to explore ideas.
- Engaging students in activities using inquiry-based and reflective thinking.
- Developing students' higher-order thinking skills such as creative problem solving, decision-making and conceptualising.
- Developing students' meta-cognitive thinking skills associated with planning, considering, organising and problem solving.

- Developing students' aesthetic sensibilities
- Engaging students in activities where they experiment with ideas, analyse the effectiveness of them and plan solutions to problems they identify.

*Design, Creativity and Technology by:*

- Providing opportunities for students to apply skills, processes and art works from other art forms.
- Providing opportunities for students to apply concepts and processes of design to their drama.
- Developing an awareness in students of elements of design which may aesthetically enhance their drama/theatre performances and helping students to plan ways to incorporate these.
- Engaging students in activities where they use theatre technologies associated with design, making and presenting
- Develop students' understanding of the ways in which design is integral to contemporary drama/theatre.

*Information Communication Technology by:*

- Providing opportunities for students to use the Internet as a resource for ideas.
- Providing opportunities for students to creatively integrate ICT into drama/theatre presentations through mixed/multi-media.
- Developing students' use of ICT when they are required to gather and store information associated with drama/theatre activities/presentations through the use of data-bases, blogs, on-line journals, on-line chats, web-casts and texting.
- Engaging students in activities which experiment with the use of ICTs from other art forms.

As the above charts indicate, drama is well poised to help in the teaching of a wide variety of subjects, essentials and competencies. Sometimes as drama educators we can take this for granted and, to our detriment, can assume that other educators do as well. We need to continue to spread the word of drama's potential and this can be achieved by ensuring that drama is, rightfully a central element of cross-curriculum planning.

## Conclusion

Course outlines in each state and territory for Prep through to year 12 level include at least some reference to Drama intersecting with other key learning areas and with learning 'essentials'. By its very nature drama pedagogy draws on a variety of subject matter from a whole range of sources. Far from diminishing the role of drama in schools, integrated units help to strengthen it. Arguably few other subjects can so convincingly enhance student learning as Drama can when it draws on content from other subject areas or when drama methodologies are used in other areas of the curriculum. Cross-curricula units incorporating drama are encouraged in curriculum documents from which planning for learning takes place. The invitation is there, it is up to us to accept it with confidence. There are still possibilities we have yet to explore and there remains room for units of work which push the boundaries even further, when we cross the curriculum.

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**Richard Sallis**

Richard is the Immediate Past President and the current Director of Projects of Drama Australia and the Secretary of the General Meeting Council of IDEA. He is a board member of the Australian Script Centre and has written and directed a number of plays. He is currently working on his PhD at the University of Melbourne encapsulating his research interests of drama, gender and ethnographic performance. He also lectures in drama education at the University. Richard is a regular adviser to the Victorian Curriculum and Assessment Authority (VCAA) on drama theatre curriculum issues.



## Doing Serious Stuff

Sophie Hart

*For those of you who attended the 2005 Drama Australia National Conference in Launceston, Tasmania you might remember Sophie. A very articulate young woman who bravely told us her drama story. I was captured by this speech and asked Sophie if I could publish it. The words sitting two dimensionally on the page don't really do Sophie justice, but I hope you can catch some of her energy and passion.*

*Sandra Gattenhof, President Drama Australia*

**H**i my name is Sophie Hart and I'm a grade 10 student at Kings Meadows High School in Launceston, Tasmania. You'll have to forgive me; I get a bit nervous speaking in front of people. I get a bit tongue tied so what I'm going to do, if it's alright with you, is pretend to be someone else while I make this speech to you all. I'm going to channel someone confident, articulate and poised.

Right, ok then. Now I think I'll give you the spiel on my life in Drama to date. I have always loved Drama. When I was little, we had a home video camera and I always used to jump in front of it - no one else got to be in front of the camera while I was around! Then when I got to Primary school I didn't have the chance to do any Drama type work. The grade 6 end of year play was my first real taste of it. I still remember it "Jack and the Jelly Bean Stalk" I was so excited, but my dreams of playing the mean older well sister came crashing down when I volunteered to read in as Mrs Giant and got stuck with the role! I was a bit upset.....I still remember the lines I would have said had I been given the character I liked.

Grade 7 was my first opportunity to take Drama as a subject; I remember being totally in my element. I loved Drama; it was a chance to be other people, put on accents and just get outside myself for a while. In grade 7 we also had a school production called 'The School for Ghoul' in which I played a monster student and got to wear a big fuzzy wig and horrible makeup. It was the first time I had ever been involved in anything like this and I just loved the feeling of being up on stage, trying to make people laugh. I've always been into comedy! We also competed in the Launceston competitions where I got to perform in front of people I didn't know. We got to devise our own work and see what people in other schools were doing.

Because of these experiences in grade 7, I was keen to find other avenues to pursue my love of Drama. I joined second Story Youth Theatre and have been a member ever since. Initially I began by learning skills associated with performance and acting like breath and articulation etc. then as our skills developed we got to perform whole length plays. Last year I played Alison Ashley in 'Hating Alison Ashley' and I am about to start another season as Buffy the game show host in 'The Cards of Fate'.

In grade 8 we nearly lost Drama at our school, I was so upset and mum was about ready to let me change schools. I practically cried when they said they wouldn't have Drama. But the students and parents made a big fuss and we got a new Drama teacher although my class didn't have the new teacher. We had an English teacher who had only done some Drama. I wasn't sure how this would go because our Drama room was being redeveloped and we had to be in a classroom. I thought it might be a bit dodgy but it turned out to be one of my favourite years. We did a lot of improvisation and theatre sports which I loved because you had to think quickly and cooperate with people who you might not usually work with. The new Drama teacher also asked me to be in a TV commercial for Youth Week. It was something I'd never done before. In that year I also did a NIDA workshop at Launceston College which was great but opened my eyes as to how difficult that sort of thing would be as a career.

In grade 9 I was in a class with older students and this was the first time I'd felt intimidated by people in a Drama class. It was weird because I wasn't used to it. We also did verse speaking which I hadn't done before and some multimedia type work. This was the first year I had to do serious things and I did not enjoy it much, I just wanted to be funny all the time, but I have since come to really enjoy doing more serious types of Drama work. We did a documentary drama on Body Image, this was the first time I had done anything with research involved.. I didn't think Drama would ever have to have research involved. I thought research was something you did in subjects you didn't like, and I thought my teacher was a bit odd.

In grade 9 I was also involved in the school Rock Eisteddfod. It was the first time I had ever been involved in anything like it - especially anything with dance. I loved being involved in something so huge, I was lucky enough to have a good role in it and I worked with heaps of people that I had never worked with before. There were about 80 of us and it was amazing to be a part of a performance with that large a cast. I didn't realise how many people it would take or how much work would go into creating it. After the performance I had to speak on stage which was scary. I got tongue tied and said fantastic a lot, but I couldn't help it because that was how I felt.

I am doing Drama again this year for the 4th year in a row, still with that odd teacher who makes me do serious stuff! At the start of the year all our teachers explained to us about the Essential Learnings and what that might mean to us. In Drama it has meant being assessed on things we might not have traditionally done in a Drama class. We don't get told what to do anymore; there is more investigation and thinking. I thought it was strange at first but I am learning new things and am enjoying new challenges. This year I also have a lead role in our school production, I am very excited about it and yes it is a comedy!

I didn't realise until I wrote this speech that I have been so involved in Drama, I guess my whole life is influenced by Drama. You are all in the Drama area so I don't have to tell you how much it helps with confidence, public speaking, commitment, organisation and group work skills. I wouldn't be able to carry out my prefect duties as well without those types of skills. But for me Drama is also inspiring, challenging, an escape, confronting and most of all fun - no where else do I get to feel so important, accepted, supported and valued.

In the future I'd like to be an actress, a writer or perhaps a Drama teacher, mainly because of the positive experiences I've already had in Drama and the other types of Performing Arts I've been involved in. But whatever I become, the types of skills I've gained will help me with interviews, with risk taking - Drama is always about trying new things and going to different places in yourself - that can be a scary thing.

Drama is my favourite subject, hobby and pastime. I look forward to it and I love it. Thank you for loving Drama too and giving students like me a chance to be a part of something so empowering.

## Biography - Sophie Hart



Sophie Hart is 16 years old. She lives on a farm in a small country town called Evandale (near Launceston) in Tasmania. Sophie has two sisters, one who is 18 and one 13. She is a grade 11 student at Kings Meadows High School, which she has attended for the past five years.



# Drama Gets You Thinking

Richard Sallis and Jane Bird

## Background

This unit of work, comprising of three activities, is based on a practical workshop that we developed in 2005 for delegates at the Drama Australia and Drama Victoria conferences. It is based on Levels 5 and 6 (years 7-10) of the Interdisciplinary Learning Strand of 'Thinking' and the Discipline Learning Strand of 'The Arts: Drama' in the new Victorian Essential Learning Standards (VELs) curriculum document which is being implemented this year. The conference workshop featured interactive drama activities that, in accordance with the VELs 'stimulate, encourage and support skillful and effective thinking.' Of particular focus were activities based on 'creative problem solving, decision making and conceptualising'. The workshop also explored how drama encourages students to reflect not only on their art making but on their own thinking skills and processes (meta-cognitive thinking).

## Introduction

Through engagement in drama activities, students develop a range of skills pertaining to some of the essential modes of thinking. In an increasing number of curriculum documents for students in years Prep- year 10 (e.g. New Basics, Queensland, 2000, Essential Learnings, Tasmania, 2001, VELs, Victoria, 2005) 'thinking' is listed as an 'essential' along with others such as 'communication', 'personal learning', 'civics and citizenship' and so on. The relationship between modes of thinking and drama pedagogy is rarely fully developed in such curriculum documentation, however it often takes place in the Drama class. We are aware that some Drama educators are now being required to create learning programs and/or audit existing ones to demonstrate more clearly how engagement in drama enhances thinking.

This unit demonstrates a range of activities that promote various modes of thinking. The activities can be used with your students, but also serve to demonstrate the connection between the various thinking modes and Drama.

The main modes of thinking we look at here include: inquiry-based thinking, reflective thinking, creative thinking, critical thinking and meta-cognitive thinking.

## Part One:

### An Activity Based On Howard Gardner's Multiple Intelligences

Gardner's 8 'Intelligences':

1. Logical/mathematical Intelligence – Number smart (the scientist, philosopher)
2. Interpersonal Intelligence – People smart (the counsellor, teacher)

3. Bodily/kinaesthetic Intelligence – Body smart (the athlete, dancer, actor, surgeon)
4. Music/Rhythmic Intelligence – Music smart (the entertainer, musician)
5. Intrapersonal Intelligence – Self smart (the poet, efficiency expert)
6. Linguistic/verbal Intelligence – Word smart (the writer, orator, lawyer)
7. Spatial/Visual Intelligence – Picture smart (the architect, engineer, sculptor)
8. Naturalist Intelligence – Nature smart (Farmer, naturalist, anthropologist)

Task:

Preparation

- On the walls round the room blu-tac posters, with each one giving details of one of the eight 'intelligences'. For example, 'Interpersonal Intelligence – People Smart (the counsellor, teacher). You process information by relating to others. You are a 'people' person. You understand yourself and the world by relating to others. You make friends easily. You are a good negotiator. You have good communication skills and you love to talk. You are sensitive to others' body language/gestures and you recognise and empathise with others' feelings and emotions'.

Thinking mode: Inquiry based thinking

- Students walk around the room
- When instructed they have to go up to one of the signs and 'take in' the information.

Thinking mode: Critical thinking/creative thinking

- Then, when instructed, they have to go up to another student (with a different 'intelligence') and try to solve the problem which is called out (i.e. trying to solve the problem using the attributes of their combined two 'types' of intelligence)

Problem #1:

*The two of you are trying to work out what to buy a friend for her/his birthday*

- On another command the students go back to the wall and learn about another intelligence. (You can skip this step if you like, and have the students keep the same 'intelligence' as before).
- Like before they go up to another person (with a different 'intelligence') and try to solve the problem, which is called out.

Some other problem examples:

- *Your family has a vacant block of land out the back of your house and you are discussing how best to use it*
- *You want to find a hobby that the two of you can do together*

- A strange package has been placed on your doorstep. What do you do?

Thinking mode: Reflective thinking/meta-cognitive thinking

❖ Reflection (meta-cognition) –

Questions to ask the students:

- How did you solve the problem?
- Depending on your 'intelligence' were certain problems more, or less, *important to you?*
- Were certain intelligences *better than others* for solving certain problems?

## Part Two:

### Edward De Bono's Café

N.B. Edward De Bono does not really run a café. We just made it up!

Introduction:

This drama activity is based on De Bono's thinking hats and on developing students' meta-cognitive skills. According to De Bono we can, and should, move through the wearing of the various hats whenever we (individually or as a group) need to make a decision, however this exercise personifies the various hats and sets one up with another.

#### WHITE HAT

- + Neutral
- + Information and data
- + Focus is on information available
- + Objective FACTS
- + 'What is needed...'
- + 'How can XXX be obtained?'
- + Questions

#### RED HAT

- + Fire
- + Warmth
- + Emotions
- + Feelings
- + 'This is what I feel about it...'
- + 'This is my gut feeling about it...'
- + Intuition
- + Hunches
- + Present views without explanation or justification

#### BLACK HAT

- + The stern judge
- + Wearing the black robe
- + Judgemental
- + Critical
- + Why something is wrong
- + Cautious
- + Does not want to make mistakes

- + A logical, negative view
- + 'This can't be done because...'

#### YELLOW HAT

- + Sunshine
- + Optimistic
- + 'How can we get this done/make this work?'
- + Logical positive view
- + Looks for benefits
- + 'What's good about it is...'
- + Works out how things can be achieved

#### GREEN HAT

- + Down-to-earth
- + Lush growth
- + Creative – 'Let's tackle this creatively'
- + New Ideas
- + Looks for alternatives
- ❖ 'What about we do XXX instead?'
- + Puts forward possibilities and hypotheses

#### BLUE HAT

- ❖ Sky
- + Cool
- + Control of process, steps, other hats
- + Chairperson
- + Organiser
- + Sets the agenda
- ❖ Thinks about (and comments on) the thinking that is going on
- + Asks for summaries, conclusions, decisions
- + Can suggest other ways of thinking about an issue/problem

Thinking mode: meta-cognitive thinking

- ❖ In preparation for the activity, arrange pairs of chairs facing each other in a 'café' configuration around the room. On each pair of chairs put the SAME 'hat card' type on both of the chairs. The hat card has information about ONE type of hat. Across the room ensure all six types are represented.
- ❖ Inform the class that the setting is a café and the main action will involve a conversation between two people based on Edward De Bono's 6 Thinking Hats.
- ❖ We are pretending that each pair of chairs is positioned around a table in a café.

Thinking mode: Inquiry-based thinking

- ❖ The students walk around the room passing each set of chairs to some appropriate music (e.g. Cirque du Soleil 'Quldami', Track 5).
- ❖ Stop the music. The students now need to go up to a vacant chair, take off the 'hat card' and sit down. They must first read and digest this information. Once they have had a minute or two to do this they are given a topic of conversation.

Thinking mode: Creative thinking

- ❖ Explain to the students that when they hold their conversation (in

their pairs) they should do so informed by the information on their 'hat card'.

- ❖ First they must decide who is 'A' and who is 'B'
- ❖ The conversation between the pairs of hats will be based on 'A' trying to convince 'B' to join you on an expensive holiday this year.

Thinking mode: Meta-cognitive thinking

- ❖ After about two minutes, stop the conversation. Ask each pair to discuss their conversation in light of the hat they were each wearing. What did they learn about the thinking hat through having this conversation?
- ❖ Now HALF the students stand up and walk around the room once more to the music. When it stops they sit next to a DIFFERENT partner. This time they are ensure that the person they sit opposite has a DIFFERENT type of hat to them (e.g. a 'White Hat' might sit with a 'Green Hat')

Thinking mode: Creative thinking

- ❖ Again, the students work out who is 'A' and 'B'. This time the topic of conversation is that 'A' asking 'B' what subjects you should choose in Year 12.
- ❖ The conversation begins. After two minutes, stop the conversation.

Thinking mode: Meta-cognitive thinking

- ❖ Ask each pair to discuss their conversation in light of the hat they were each wearing. What did they learn about the COMBINATION of the two DIFFERENT thinking hats through having this conversation?

Thinking mode: Creative thinking

- ❖ Each pair is asked to quickly rehearse a 30 second grab of their conversation to show the rest of the class. The 30 seconds should highlight how the hats they were wearing influenced their conversation.
- ❖ Depending on the size of the class you may wish to see all of the pairs. If not, then it would be useful for the class to see at least one example of each of the 6 kinds of hats.

Thinking mode: Inquiry-based thinking

- ❖ Once again HALF the students stand up and walk around the room once more to the music. When it stops they sit next to a DIFFERENT partner. Again they are ensure that the person they sit opposite has a DIFFERENT type of hat to them and that they have not sat next to the same type of hat previously (e.g. a 'White Hat' who in the previous exercise sat next to a 'Green Hat' might now sit next to a 'Red Hat')

Thinking mode: Creative thinking

- ❖ This time they are to have a conversation where they have to decide which 'set menu' to order. (The three set menu choices should be projected onto a screen for everyone to see)

- ❖ The conversation begins again. After two minutes, stop the conversation.

Thinking mode: Meta-cognitive thinking

- ❖ Ask each pair to discuss their menu choice in light of the hats they were wearing. What did they learn about the meeting of the two thinking hats through having to make this decision? Which menu choice did they choose (if they managed to agree) and why?
- ❖ Briefly hear feedback from each pair.

### Part Three:

#### The Mysterious Parcel - Using Various Modes Of Thinking

Introduction:

This activity encompasses:

1. A number of drama processes that are germane to Drama teaching in the middle years.
2. The modes of thinking that are covered when students engage in Drama.

In this activity sometimes more than one thinking mode may be operating at any one point. For the purposes of this activity we emphasise the main thinking mode at each stage. When planning a learning sequence/unit for Drama it can be useful to try to incorporate the various thinking modes across the unit - just as we have incorporated them in this activity.

While the drama activity we have written here was constructed for a conference workshop, you could adapt it to suit a Drama class that you teach in the middle years. It could be run in a double period or could form the basis for a larger unit of work.

Thinking mode: Creative thinking to explore possibilities

- ❖ The class divides into several groups (ensure if possible that there are an even number of groups)
- ❖ Using a data projector or overhead projector, project a series of stimulating visual landscapes (these can easily be accessed from the Internet e.g. Google-Images). Play some reflective music as students sit quietly; the various landscapes are projected during his listening time. The music and projected paintings are the stimuli for imagining a small community of people.
- ❖ Each group is shown the visual stimulus and they are instructed to think of a small community; a town, a group of friends, a work environment, a holiday destination or anything they want as they view the images. At this stage they just need to think of the community, not the individuals within it.
- ❖ When the music stops each student is to share their 'community' ideas with the others in their group. The group then must select ONE community to create. This could be simply taking one person's idea or by combining ideas.

Thinking mode: Inquiry-based thinking

- ❖ Now each group member thinks back to a character they have portrayed previously in either the De Bono or Gardner thinking activities.

- ❖ Play the music again to help stimulate ideas for the characters and to refocus groups on the creative stimulus for their communities.
- ❖ Working in pairs from within each of the small groups, the students work to develop their characters. The pair works together on each character. Each pair decides who is 'A' and who is 'B'. Starting with A's character - B asks A a series of questions about their character (like 'hot seat'). The pair then changes and A asks B questions about his/her character.
- ❖ These questions could be:
  - What are the most important things in your life?
  - What makes you angry?
  - What issues would you fight for?
  - Who are your friends and why?
  - What do you do to relax?
  - What do you work for?
- ❖ Each group member now quickly writes down 3 key points about his/her character that he/she intends to bring to the drama
- ❖ Back in their small groups each pair briefly introduces themselves.
- ❖ Each group is asked to create a two dimensional visual representation of its community using the projected painting within their visual representation (i.e. as a background). Each group can select where in the room they would like to create their scene with the projection and using the characters in frozen positions. The tableau should try to highlight the individual characters as seen in their particular community.
- ❖ Each group shows these images to the rest of the class.

Thinking mode: Creative Thinking exploring possibilities

- ❖ 'The mysterious package' - a parcel wrapped in brown paper and string is brought into the room. Each 'community' is told it wants the parcel.
- ❖ In their groups, each 'community' holds a meeting to discuss the parcel (now playing the characters they have developed). Does someone naturally take charge? How will the meeting be run? Let your characters determine this. In role the group must discuss what they believe the parcel to be (this does not mean they are right though, it could be something different) and why their community needs/wants/deserves the parcel.
- ❖ Explain to the students that they are to imagine that one month has passed and that their group has won the right to have the parcel. The package arrives in their community and they hold another meeting.
- ❖ Before holding the meeting, on butcher's paper each member of the community draws a picture and/or writes something in words that shows the likely significance of the contents for them. The students are to consider:
  - How would your character react when the parcel is opened?
  - How will the contents of the parcel affect the life of your character?

- ❖ Now each member of the community places his/her pictures/words on the floor and discusses it with their group.
- ❖ Now the meeting is held.
  - What is discussed at the meeting:
    - Why do you think your community was chosen to have the package?
    - What do you think is in the parcel?
    - How will the parcel be opened, when and by whom?

Thinking mode: Creative thinking exploring possibilities

Using all the available information the students have generated so far in this activity, each group puts together a short performance piece, which others in the class will see based on:

- ❖ The reason(s) why your community wanted the parcel
- ❖ The arrival of the parcel
- ❖ The meeting you held about the parcel
- ❖ The discovery of what was in the parcel (the groups make up what is inside)
- ❖ The effect the contents had on the community

Each group is to select and use one piece of music and one of the visuals (shown at the start of this activity) in its performance.

Thinking mode: Reflective/Creative/meta-cognitive thinking

The class watches the performances. Each group is paired with another group.

The two groups discuss each other's performance.

They discuss each other's performance in light of:

- ❖ The community that was formed from the *stimulus visuals*
- ❖ How the *thinking* of the characters (e.g. being a 'Red Hat' or displaying 'interpersonal intelligence') influenced the development of the drama
- ❖ How and what the group chose for the content for its performance.

## Appendices

This document was created as an adjunct to the practical workshop we look at the Drama Australia and Drama Victoria conferences in 2005. It may be useful to any drama educator who wishes to demonstrably include notions of 'thinking' in their curriculum planning at the primary and secondary level. The 'thinking' related terminology we have used here is from the VELS documentation in Victoria and might not be the same as that used in curriculum documentation in your state/territory so please read it keeping in mind your local variations. Below we have constructed a list based on the 'essential' or 'competency' of thinking and drama pedagogy. In one column we have listed some of the key modes of thinking. In the other we have listed ways in which each mode might be explored through drama related ways of working. The list is by no means exhaustive, however it may provide a good starting point for curriculum auditing and development.

Thinking mode:	May occur in drama in activities which,
Inquiry-based thinking	engage students in: finding out, researching, investigating, questioning, interviewing, surveying, reasoning, analysing, evaluating and transforming information
Reflective thinking	require one or more of the following: sorting out, brainstorming, questioning, analysing, synthesising, evaluating, explaining, justifying, hypothesising, empathising, appreciating, journaling
Creative thinking	involve: brainstorming, imagination, creative inquiry, creative exploration, taking risks, initiating ideas formulating new ideas & concepts and thinking in innovative ways
Critical thinking	engage students in transferable problem-solving skills eg: conceptualising, considering possibilities, negotiating, contributing ideas, processing information, reasoning, predicting, making decisions, arriving at solutions
Meta-cognitive thinking	engage students in monitoring and reflecting on their thinking (individually and in groups), its acquisition, refinement and use. Activities may include discussions and journal writing.

### Biography - Richard Sallis



Richard Sallis is the Immediate Past President and the current Director of Projects of Drama Australia and the Secretary of the General Meeting Council of IDEA.

He is a board member of the Australian Script Centre and has written and directed a number of plays. He is currently working on his PhD at the University of Melbourne encapsulating his research interests of drama, gender and ethnographic performance. He also lectures in drama education at the University. Richard is a regular adviser to the Victorian Curriculum and Assessment Authority (VCAA) on drama/theatre curriculum issues.

### Biography - Jane Bird



Jane Bird is currently a Lecturer in Drama Education at The University of Melbourne. She teaches in both undergraduate and post-graduate studies of Drama Education. She has a broad experience in planning and presenting professional development for drama teachers and developing curriculum support for teachers and students. Jane has taught in a range of secondary schools both government and independent. She is currently completing her Masters of Education at the University of Melbourne.



16th ASSITEJ World Congress  
Adelaide, Australia, May 6-16 2008  
*Old Knowledge, New Word*

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“

We look forward to welcoming national and international guests whose work is dedicated to the cultural lives of children and young people.

”

Aunty Jodie Aglin  
Kurna Elder,  
Karruru Indigenous Youth Performing Arts

*Na Marni, Kurna Yerta Towilla Tarndayungga Meyunna.  
Greetings, come to Kurna country,  
to the spirit of the Red Kangaroo, to the place of story.*

We'd like to invite all Drama Australia members to a major event in May 2008 in the world of theatre for children and young people – the 16th ASSITEJ World Congress and Performing Arts Festival. If you are involved in programming, presenting, critiquing or producing performances for children or young people, you simply can't miss the ASSITEJ Congress.

### ASSITEJ

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### Old Knowledge, New Word

The Congress and Festival – with the theme *Old Knowledge, New Word* – promise to turn the world on its head, swinging the spotlight onto the Southern Hemisphere and to Australasia.

The Congress Festival will gather Australia's finest Theatre for Young People companies in a showcase of work from every state and territory of our broad continent, presenting theatre, dance, circus and puppetry works for early childhood audiences, children and teenagers. Up to fifteen more performing arts works will be programmed from across the world, showcasing the excellent work of long standing ASSITEJ members from outside the Asia Pacific rim to Australian audiences, while showcasing Asia Pacific work to the world.

**To find out more, bookmark and visit  
<[www.assitej2008.com.au](http://www.assitej2008.com.au)> over the coming months.**

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## Lesson Plan (Orientating)

**Module Title:** Working Emus  
**Lesson Title:** "I have some news!"  
**Level:** Level 1 / Yr 1  
**Time allocation:** 45-60 mins

**Focus/Context for Learning:** By engaging in story-drama, role taking and game playing students consider work roles in the family and out in the workplace. This activity uses a children's storybook as the pretext for drama, and to discuss and process information on perceptions of gender roles in the home and in the community. The key pre-text is a picture book called *Edwina the Emu* by Sheena Knowles and Rod Clement. Students explore the roles of husband and wife as they take a closer look at their relationship, when Edwina leaves the nest to search for a job.

Students explore the story of 'Edwina the Emu' and consider the outcomes and feelings of the central characters, Edwina and Edward, on hearing the news that they are about to have 10 baby emus join the family. The students think about how Edward and Edwina may have felt about Edwina going out to work. The students consider the attributes/skills needed for different jobs/occupations and consider Edwina's feelings when she misses out on each job. Through taking on and exploring the role of Edwina auditioning for various jobs, while Edward stays at home to take care of the babies, the students discuss perceptions of gender roles in the family (home) and out in the workplace.

The students listen to the story of *Edwina the Emu* in sections, and respond to the story through oral responses/group discussion and through different dramatic conventions. Key drama techniques used include, story-chair, teacher-in-role, think-pair-share, circular drama, collective character, freeze frame, thought tracking and re-enactment.

### Students:

- Listen to the story of Edwina the Emu in sections
- Respond to the story through oral responses/group discussion and through different dramatic conventions;
  - the role of Edward: (i), on hearing the news of the ten little baby emus, and (ii), reflecting on his day with the baby emus.
  - the role of Edwina: (i), on missing out on the job as a chimney sweep, (ii), auditioning for the job as a ballerina, and (iii), as a waitress serving customers
- Create frozen images of other jobs Edwina might try
- Identify aspects involved in looking after a baby, through discussion and drama (movement)

- Respond to the teacher in role as Edwina
- Write in role as Edward
- Reflect/write about their drama experiences in their Drama think book.

This lesson draws upon content from SOSE, English and HPE, which is activated in a dramatic environment to explore understanding related to engagement with gendered stereotyping, gender equity and cooperative responsibilities.

**Cross-Art Applications:** Students express object and feeling through movement with and without music. Students create drawings to communicate/represent ideas for the final scene of the story drama (reflecting intended outcomes/feelings).

**Links to English:** Students listen and respond to stories that explore family roles. Students explore concepts using a variety of formats to represent/record ideas.

**Links to HPE:** Students demonstrate speaking, listening, sharing and cooperation skills to interact effectively with others. Identify and demonstrate behaviours that assist positive interactions with others.

**Links to SOSE:** Through exploring various media and participating in discussion sessions, students examine the perceptions of gender work roles in various settings.

### Focus Core Learning Outcomes: Level 1 Drama

Core Content:	Drama
Elements:	Place, role
Conventions:	Role - accept the role, whole and small group role-play
Forms and Styles:	Dramatic play
Performance Skills:	Participate in role, participate with the group in a classroom setting
Audience:	Informal - peers and teacher
Purpose:	Exploration, play.

Phases of Sequenced Activities	Resources	Gathering Evidence
<p>The teacher sits the students on the floor in a circle at the beginning of each drama lesson. This is called the "magic carpet", where all story telling, dramatic play and imaginative and creative thinking takes place. The teacher explains that s/he is going to talk a lot about the different jobs men and women do, both at home and at work. The teacher sets the mood and identifies the objectives for the first lesson.</p>	<p>Open space, large enough for whole class play</p>	
<p>The teacher models an occupation/job through a quick warm-up activity (game) called the "merry musicians", to help relax the atmosphere and reduce student inhibitions. The students stand in a circle while the teacher demonstrates how to create each musician's job using body and voice. The drummer is made by making a rat-a-rat-tat sound on pretend drums in front of the body, the guitarist plays the air-guitar and makes strumming noises, and the flute player holds a pretend flute out to the side and makes a high tooting noise or whistle. Once the group has practiced each job the teacher calls out a musician at random and the students make the shape of that job. See teacher consideration (1).</p>		
<p>The teacher models storytelling and accepting role by using the <i>story chair</i> convention. The teacher sets aside a special chair and explains to the students that whenever the teacher sits in the chair she/he are enrolled as storytellers and the group are enrolled as listeners. See teacher consideration (2). The teacher moves to the story chair and begins reading <i>Edwina the Emu</i>. Students are called upon to read the little out loud and predict the nature of the story, after looking at the cover and seeing the first illustration. The teacher may ask: what do you think the story is about? Why do you think this? Who/what are the main characters of the story? What do you know about Emus? What do they do/look like? After this brief discussion, the teacher reads the first 4 pages.</p>	<p>Story chair made distinctive by colour, shape, size, covering, or labeled as the story chair.</p>	
<p>'YEEK!' shouted Edward, he seemed to be choking. <u>Ten</u> little emus? You've got to be joking!' (pretext p4). The teacher moves away from the story chair and asks the students to participate in a brief <i>think, pair, share</i> activity to answer the following questions. What was Edwina's news? How did Edward react to the news? Why do you think this? Encourage students to share/discuss if they have experienced a change in <u>their</u> family, for example, a new baby, a new pet, a relative coming to stay, moving house, and so forth.</p>	<p>Children's story book <i>Edwina the Emu</i> by S. Knowles &amp; R. Clement (Refer to separate document / photocopy of the book).</p>	

Phases of Sequenced Activities	Resources	Gathering Evidence
<p>As a whole class activity, the students are required to (simultaneously) show/practice feelings such as happy, surprised, sad/depressed using their facial expressions, voice and hand gestures. The teacher then explains that they are all going to play the role of Edward to show how he might have felt on hearing the news of the ten little baby emus. The students need to show 'surprise' and need to choose whether they will be excited or upset. "Imagine you are Edward, how would you feel?" This activity makes use of <i>circular drama</i> so that everyone gets a turn of playing Edward, while the teacher uses narrative from the text (pretext p4) as teacher-in-role as Edwina. For example each student is to stand up, in turn, and cry "Yeek" or "you've got to be joking" or something similar to express surprise, and use facial expressions, sound and body movement. Encourage students to speak clearly when in role, and to listen carefully and focus attention when watching others perform in-role. Provide positive feedback to all students.</p> <p>The teacher continues with <i>think, pair, share</i> by asking questions: From the story, what does Edwina say she's going to do? OK. Imagine you are Edwina, how would you feel about going out to work, away from your nest? Who in your family goes out to work (or who's mum goes out to work)? The teacher to explore gender considerations and reinforce that everybody, both men and women, do go out to work, and that all families are different.</p> <p>The teacher moves back to the story chair and continues to read the next 18 pages about Edwina out at work. Orally the students are then asked to recall the types of work/jobs (from the story) that Edwina tries. Why did she try these jobs? What might a ballerina, chimney sweep, waiter/waitress look like? OK. Imagine you are Edwina. Why would you be good at those jobs/what skills do you need/have? Can both boys and girls do this? Why/why not? Is this right?</p> <p>The inner thoughts of Edwina are revealed by the students (as observers) as the teacher (in-role as Edwina) has just been turned down by her second job as a chimney sweep. This activity then uses the <i>thought tracking/venting</i> convention to help deepen awareness and understanding of feelings and outcomes. The whole group is asked to demonstrate venting for a few seconds. Now <i>imagine you are Edwina</i>. How would you feel being spoken to like that? The teacher explains that sometimes we think some people can only do certain things – for example, only girls cook or do ballet, boys are tough, or only women should do chores in the home. These are called stereotypes and we have to be careful not to believe they are the only ways to view people and the work that they do.</p>		<p><u>Students may:</u> Participate in the role-playing led by the teacher Respond to teacher-in-role, by speaking in role</p> <p><u>The teacher may use:</u> Teacher observation</p> <p><u>Recorded in:</u> Observation notes</p> <p><u>Do Students:</u> Accept conventions like teacher-in-role? Use expressive voice, gesture to convey role? Listen, watch, and speak in turn as the dramatic action requires? Focus attention by watching and listening?</p>

**Phases of Sequenced Activities**

In small groups, the students are required to re-enact a scene from the story, as the teacher reads or improvises from the text. This helps the students to build confidence performing in front of an informal audience. The scene chosen is p5-8. The students are instructed to play the role of Edwina auditioning for the job as a ballerina. The movements the students choose must give the audience the feeling of a graceful dancer. The teacher may want to support the students' creative work by providing simple props (for example, a feather boa for the students to wear during their audition, and/or by playing recorded music that inspires the feeling of lightness and grace). The teacher asks the class what other things could be used to enhance the role (responses may be wearing a tutu/tights, wearing ballet shoes, playing music, etc). Once each group has practiced, they perform their actions with the music. Students are encouraged to compliment/respond positively to the performances of others.

The students simultaneously in *collective character*, speak and demonstrate movement, as they portray Edwina as a waitress serving a customer a drink/meal. The class is divided into two, one half plays the role of Edwina, while the other half play the role of customer. The roles are then switched so that the whole class can be involved in dialogue. There doesn't need to be conformity in the responses/ dialogue they make. Encourage students to think about different aspects of their performance, so as to communicate their ideas. For example, the *customers* may want to order their favourite food and think about how they might show the audience they are really hungry/looking forward to enjoying the meal. Similarly, when playing *Edwina*, the students might want to think about how they would show that they are being very careful not to spill anything when taking the food/drinks over to the customer.

The students are encouraged to share their ideas about what other jobs Edwina might try. Imagine you are Edwina, what job would you try next? Students to either write down their responses or the teacher to record their responses on the board/ butchers paper. The teacher directs the discussion and challenges any gender stereotypical responses.

**Resources**

Music that inspires a feeling of graceful ballet dancing

Simple props to enhance the sense of being in character, for example a feather boa/scarf

Use of simple props - optional (e.g. menu, serving tray, cups, plastic plates and cutlery)

Posters and pictures of various occupations displayed around the classroom/ play-space. Butcher's paper / markers

**Gathering Evidence**

Students may:

Participate in independent dramatic play alone and with others in the play-space

The teacher may use:

Teacher observation

Recorded in:

Anecdotal records

Do Students:

Accept role as needed to develop the drama? Choose materials provided by the teacher to signal role? Give compliments/ positive encouragement to others?

Students may:

Participate in whole class discussions

The teacher may use:

Teacher observation

Recorded in:

Informal observation / anecdotal records, students' written responses

Do Students:

Participate and contribute to teacher/ student discussion?

Phases of Sequenced Activities	Resources	Gathering Evidence
<p>The students and teacher return to the story chair. The teacher asks the students to work in small groups to create a frozen picture of another job (of their choice from the list above) that Edwina might try. Each group needs to collectively agree on a job and create a frozen image. See teacher consideration <sup>(1)</sup>. The teacher encourages the students to consider the conventions of a freeze frame (for example, everyone's faces clearly seen). "Let's think about what we need to do in a freeze frame". The frozen pictures are shared using the eyes open eyes closed convention where the rest of the class close their eyes while a group gets ready, then opens their eyes once that group has frozen. The teacher leads a class discussion: <i>What do you see first? What is happening in the picture?</i> The teacher may tap selected students (in the group) on the shoulder and they are able to speak their thoughts aloud to the audience to help explain their movement. As each group takes their turn, remind the audience to watch respectfully and attentively. The teacher to model feedback and elicit/encourage positive comments from the rest of the students</p>	<p>Use of simple props eg. hats (optional)</p>	<p><u>Students may:</u> Participate in drama with others?</p> <p><u>The teacher may use:</u> Student-teacher consultation</p> <p><u>Do Students:</u> Accept conventions like freeze frame? Form groups effectively? Agree to interact to create frozen images? Focus attention? Watch and show appreciation of the work of others?</p>
<p>The teacher moves back to the story chair and continues to read the next 2 pages. The teacher asks students to predict on the text. Where might Edwina be going now as she gets into the taxi? Why? (Do you think she might be thinking about her babies back home?) The teacher elicits quick responses from the students. The teacher then finishes reading the storybook.</p>		
<p>This activity is called "looking after baby". The students are asked to pair up. One student enacts the role of a parent and the other becomes the baby. The parents gently lead the babies around the space, settling and soothing them in calm and restful ways. The teacher is to encourage boy and girl pairings. The teacher encourages the 'parents' to speak to their babies in quiet tones as they quietly move about the space together. On the sound of a bell (or something similar), all the babies settle down on the floor and pretend to sleep. On a second bell, they slowly wake up and gently journey around the space again. It is useful to swap roles so that everyone has the opportunity to be a parent and a baby. During the performance, ask students to think of other ways they might help to calm the baby. Ideas may include singing a lullaby, pretending to wrap their baby in a blanket, feeding or changing the baby. Encourage students and provide positive feedback.</p>	<p>Bell or something similar to signal a change in movement</p>	

Phases of Sequenced Activities	Resources	Gathering Evidence
<p>The teacher returns to the story chair. "How do you think Edward felt when Edwina decided to return? Why do you think this?" The teacher explains the <i>role circle</i> convention. In this activity, the students are all playing Edward and the teacher is Edwina. The teacher moves around the circle and discusses with individuals their ideas and concerns about how their day (as Edward) was like looking after the 10 little babies on their own. The whole group takes turns in responding in role as Edward. "Imagine you are Edward, what would you do all day?" The teacher may ask the first student - <i>what is your name</i>, the second student - <i>where are you</i>, the third student - <i>who is there with you</i>, the fourth - <i>what have you been doing</i>, the fifth - <i>what else have you been doing</i>? Other questions may include: <i>was it easy or hard? How did you feel? Did you need help?</i></p>	<p>Laminated card on the classroom wall showing key points, pictures or symbols that remind students how to be good listeners</p>	<p><u>Students may:</u> Participate in role-play 'ed by the teacher. Respond to teacher-in-role cues by speaking. Actively listen and take note of others as they share parts of the drama. Discuss the drama identifying ideas and feelings.</p>
<p>The students are asked to reflect on the pretext and <i>consider/ develop ideas for a new ending</i>. If we were to continue the story further, what do you think Edwina will do the next day/ from now on? As Edwina, will you go back out to work as a waitress? Will you look for another job? Will you stay home? What will Edward do? <i>Writing-in-role</i>: After taking a few responses from the group, students are asked to write their ideas in character (as either Edward or Edwina) and illustrate with a drawing. For example, writing in the role of Edward "Edwina, today I am going to spend the day ....., and you are going to ..... The teacher collects all student responses and explains that some of the ideas will be used in a later lesson to develop/ create and perform a new ending to the story drama.</p>	<p>Writing in Role</p>	<p><u>Teacher may use:</u> Observation <u>Recorded in:</u> Checklists <u>Do Students:</u> Accept roles? Communicate clearly? Be respectful to the ideas of others? Participate and take turns? Focus attention by watching and listening?</p>
<p><i>Taking out of role, reflection</i>: Students write about their drama experiences from the lesson, in their <i>Drama Think Book</i>. For example, how did you feel when you played Edwina out at work? What did you like or dislike doing most/least? What did you enjoy about your own performance and/or the performances of others?</p>	<p>Students' Drama Think Books</p>	<p><u>Students may:</u> Accept conventions like writing-in-role. Record ideas for the drama in written form. <u>The teacher may use:</u> Focused analysis <u>Recorded in:</u> Annotated work sample <u>Do Students:</u> Transform ideas into written form and/or drawings?  <u>Do Students:</u> Talk about how they felt during the drama experiences and/or record reflections in written form?</p>

### Teacher Notes (Lesson 1):

- (1). The teacher may decide to allow the students to select their own musicians, for example, a keyboard player, trumpet player, singer. Alternatively, a similar game can be played to include jobs other than musicians, such as bus drivers, athletes and so forth.
- (2). The teacher explains that good listeners sit with their legs crossed and arms folded, mouths closed and eyes to the book.
- (3). To help the students think of a freeze frame, the teacher may refer to/show posters and pictures of various occupations displayed around the classroom/play space. Alternatively the teacher may provide props to help demonstrate/identify a given job chosen, for example, using hats.

## Lesson Plan (Enhancing)

**Module Title:** Working Emus  
**Lesson Title:** "All in a day's work"  
**Level:** Level 1 / Yr 1  
**Time allocation:** 45 mins

**Focus/Context for Learning:** The students consider the different jobs men and women do in the community and explore what work is done and how these jobs help people. With teacher assistance, they discuss which jobs they believe can/should be done by a male, female or both. The students identify occupations that Edwina might try, additional to those depicted in the story.

Students participate in problem-solving as Edwina loses her job at the restaurant. They create a simulated workplace and participate in small group drama. The students make use of simple props, objects, materials or costumes while in role. Students take turns in role, and share ideas and feelings about the drama, individually and with others.

As the events of the drama continue, a teacher-led scene finds the students taking on the roles of Edwina and the famous Jamie Oliver, as they work in pairs to prepare for and conduct brief job interviews.

Key drama techniques used include: freeze frame, story-chair, teacher-in-role, freeze frame, individual role-play, small group drama and role of interviewer.

### Students:

- Create frozen images and share/explain them to others, as part of a warm up activity
- Discuss the types of jobs men and women do, how they help people and consider attitudes about gender and work roles
- Identify and discuss other occupations that Edwina might try
- Respond to the teacher, in role as the restaurant manager as tension is created in the drama for them (in role as Edwina) at work.
- Create drama drawings and perform individual role-play to portray Edwina working as a restaurant cook
- Participate in problem solving as Edwina loses her job and must try for another. The students must choose other work for Edwina. They create a simulated workplace and interact with others in small group drama.
- In pairs, prepare for and conduct a job interview (in character as Edwina).
- Participate in a game linking to different occupations.
- Reflect, both orally and in written form, about their drama experiences in their Drama link book.

This lesson draws upon content from SOSE, English and HPE, which is activated in a dramatic environment to explore understanding related to engagement with gendered stereotyping, gender equity and cooperative responsibilities.

**Cross-Art Applications:** Creation of simple drawings to express experiences, feelings and ideas to be used for the purpose of a scene in the story drama

**Links to English:** Students listen and respond to the pre-text. Students speak/communicate clearly using a variety of formats to represent/record ideas. Students develop their vocabulary.

**Links to HPE:** Students demonstrate speaking, listening, sharing and cooperation skills to interact effectively with others. Identify and demonstrate behaviours that assist positive/supportive interactions with others

**Links to SOSE:** Through exploring various printed media, role and dramatic play, and participating in discussion sessions, students develop an understanding about gender stereotyping and begin to challenge this way of thinking.

### Focus Core Learning Outcomes: Level 1 Drama

<b>Core Content:</b>	Drama
<b>Elements:</b>	Place, role
<b>Conventions:</b>	Role - accept the role, whole and small group role-play
<b>Forms and Styles:</b>	Dramatic play
<b>Performance Skills:</b>	Participate in role, participate with the group in a classroom setting
<b>Audience:</b>	Informal – peers and teacher
<b>Purpose:</b>	Exploration, play.

**Phases of Sequenced Activities**

**Resources**

**Gathering Evidence**

The class moves to the "magic carpet" to begin the lesson. Commence with a fun and engaging warm up activity called "mannequins on show" to help the students become comfortable with their bodies, learn to express ideas and emotions kinaesthetically, and learn to trust each other. It also helps them to develop their skill and confidence when carrying out freeze frames. Firstly, divide the class into pairs. In each pair, one student is the 'mannequin' (or statue) and the other the 'artist'. The artist "sculpts" his or her partner's body into a statue of his/her choosing. The artist may do this by physically moving the partner's body into position, or by showing the mannequin how to stand. The artist pays close attention to even small details like facial expression or the position of a finger. When the mannequin is finished, she or he freezes. Once all the artists have finished their creation, the mannequins remain in place around the room, while the teacher (in role as a tour guide) conducts a tour of the "show room." At each work, the artist steps forward to show-off/ describe/explain his or her work to the group. Once a mannequin has been viewed, she or he may relax and join the group on the rest of the tour. Once the tour is finished, the partners switch roles and the process is repeated.

The teacher models storytelling and accepting role by using the story chair convention. The teacher re-reads the pretext story (5 minutes). Find opportunities for students to choral speak the text, such as the repeating rhyme:

"Yeak!" Shouted ....., he seemed to be choking,  
 "....., you've got to be joking!"

Recap the jobs that Edwina tries out for in the story. Ask students to provide examples of other occupations that Edwina might try (ie. from teacher provided materials and the list the students created in the previous lesson), and discuss what work is done and how these jobs help people. Explore which jobs the students believe can/should be done by a male, female or both. Encourage students to give reasons for their answers. For example, what makes a good nurse, bus driver, shop-keeper? Can both men and women do these jobs? Why/why not? Discuss. Where necessary, challenge student's stereotypical responses about gender and work roles as appropriate. The teacher to reinforce that everyone should have the opportunity to like the same things/jobs/occupations.

The teacher may wish to use a simple costume (e.g. coat and badge) to symbolise role as Tour Guide

Use of prize ribbons for best "mannequins on show" (optional)

Story chair (from previous lesson)

Picture books, posters, magazines, photographs of various community workers

**Phases of Sequenced Activities**

Return to the story-drama. Create a dilemma that the students in role will encounter that will provide tension in the drama → The teacher explains that she/he is going to play the role of the Manager of the Restaurant and the students are to play Edwina. *"Edwina, the Town Mayor is coming to the restaurant today with 20 of his friends, and he wants to eat pancakes. However, the cook is sick in bed and cannot come to work. Edwina, I don't need you to wait on tables today, instead I need you to come in and cook some pancakes for everybody. And they better be good ones, too! I know you haven't made pancakes for a very long time, and you might be nervous, so you better come to work straight away and get started!"* The teacher explains that the students are to portray Edwina making pancakes for the Mayor. "Imagine you are Edwina. What are you going to do? Do you know how to make pancakes?" Remind/discuss with students that they will need to do many things, for example, gather the ingredients out of the fridge, pour the ingredients into a bowl, mix the batter, pour the pancake mix into the fry-pan, flip the pancakes, and serve them onto the plate. Students need to think about what topping they are going to serve and to calculate how many pancakes they will make. Encourage students to reflect on their own experiences, and imaginations to help them create detailed images and feelings. "Remember a time when you may have helped make pancakes or some other food at home? What was that like? What did you do? Was it hard? How did it feel?" The students are asked to first draw a picture of themselves (in-role) as Edwina, making pancakes.

Students *individually* and simultaneously imagine they are Edwina and *role-play* making the pancakes for the Mayor. The teacher (in role as the restaurant Manager) moves around the room observing the students hard at work and asks questions about what each student is doing and to enhance the tension/atmosphere. The students are asked to first draw a picture in role as Edwina, making pancakes.

The teacher returns to the story chair in the role of Restaurant Manager to deliver news that will enhance the tension. *"I'm afraid Edwina, that the Mayor didn't like your pancakes very much. He said they were nice to taste but they were too thick. He was so full when he finished eating them that his buttons popped on his shirt and went flying across the room. He was so embarrassed he had to go home in a hurry. Maybe you are not quite right for this job, Edwina. However, I have a friend who has just the job for you. But you must hurry, they need you to start this new job immediately!"* Imagine you are Edwina. What is this new job? Do you know how to do the work? Do you want to do it?

**Resources**

Poster sized / sample recipe for pancakes

**Gathering Evidence**Students may:

Respond to teacher-in-role narrations/ directions by speaking and interacting with others.

Do students:

Accept role? Agree to help solve a problem involving Edwina in the restaurant?

Students may:

Participate in role playing led by the teacher. Respond to teacher to explain their dramatic actions during enactment. Perform Individually, teacher-led drama.

The teacher may use:

Observation

Student-teacher consultation.

Recorded in:

Observation notes

Student drawings

Do Students:

Show awareness of audience (teacher) as they participate in the story-drama? Maintain the role and focus for the duration? Participate in student/teacher discussion during the dramatic-action?

Do students:

Listen and focus attention to teacher-in-role? Accept role? Agree to help solve a problem involving Edwina and work?

Phases of Sequenced Activities	Resources	Gathering Evidence
<p>In this activity, the students will create a simulated workplace in which they can interact with others in <i>small group role-play</i> depicting work roles. Example scenarios may include working in a grocery store, an office, a farm, a hospital, Indian restaurant, and so on. Once decided by the students, the teacher writes a number of key roles onto cards and participating students are allocated specific roles (or to lucky dip their roles). See teacher considerations <sup>(1)</sup>. Example occupations and role cards include:</p> <p>NURSE – Roles: doctor, nurse, patients.            SHOP OWNER – Roles: shop assistant, customers.            BUS DRIVER – Roles: bus driver, people on the bus, people waiting at various bus stops.</p> <p>Assign a 'speaker' for each group, while the remaining students are given a specific role to play. See teacher consideration <sup>(2)</sup>. Try to allocate roles to students to challenge gendered stereotypes, for example male nurses and female bus drivers. Participation should encourage students to interact peacefully in cooperative learning situations, as well as show respect for ideas and attitudes different to their own. Each group will act out a different work scenario. Time permitting, swap roles within groups and/or rotate work scenarios for each group to act out, and repeat the process. See teacher consideration <sup>(3)</sup>. Encourage discussion/reflect on student performances.</p>	<p>Role cards, coloured markers.            Simple props to help create the simulated workplace, eg.  <u>Hospital:</u>            bandages, nurse's hat, thermometer, pillow/blanket  <u>Shop:</u>            money, grocery items, shopping bag, toy cash register.  <u>Bus / Bus Route:</u>            driver's hat/coat, horn, sign to symbolize bus stop locations, and toy steering wheel.</p>	<p><u>Students may:</u>            Participate in interactions and conversations with others. Discuss the drama identifying ideas and feelings explored</p> <p><u>The teacher may use:</u>            Observation</p> <p><u>Recorded in:</u>            Checklists            Digital photos/video</p> <p><u>Do Students:</u>            Choose materials provided by the teacher to signal role? Accept role, such as nurse, bus driver? Play various work roles in response to the simulate workplace set up in the play-space? Start and stop play as appropriate? Listen, watch, move and speak to convey role? Form groups affectively and take turns? Participate and contribute to class discussion during and after role play scenarios?</p>
<p>The teacher returns to the story chair in the Role of Restaurant Manager to deliver Edwina more news in the form of a letter. <i>"Edwina, I have changed my mind. I am so sorry. If you would still like to work for me, the job is yours. You are a good worker. It was unfair of me to ask you to make all those pancakes on your own. You just needed some help. I would like you to come back and I would like you to interview/hire an assistant to help you. Please come to the restaurant and interview someone for the job as a helper in the kitchen."</i> The students are to imagine they are interviewing the celebrity Jamie Oliver to help Edwina in the kitchen. "Imagine you are Edwina. What questions will you ask Jamie in the interview? The teacher may want to provide badges that signify the <i>role of interviewer</i> and perhaps toy microphone to help enhance the atmosphere of an interview. Explain that they are going to working in pairs. See teacher consideration <sup>(4)</sup>. In each pair, one student is Edwina and the other is in the role of the celebrity cook being interviewed. The questions will start with <i>who, what, where, when, how</i>. For example, <i>who are they, what can they cook, what do they like cooking the most, where have they worked before, when can they start, why do they want the job or how much cooking have they done?</i> The teacher explains that this type of questioning is also good practice, as a guest speaker will visit the class during the next lesson. Swap roles after 2 minutes. Encourage students to speak clearly and use positive body language during the interview – that is, they are pleasant, nod, smile, face the interviewee. For this age group, recommend the teacher to first demonstrate/model the role of interviewer and/or interviewee.</p>	<p>Sample letter from the Restaurant Manager, addressed to Edwina.</p> <p>Badges and/or microphone to signify role of interviewer</p> <p>Poster of Jamie Oliver to familiarize students with this celebrity chef</p> <p>Teacher developed resource for scaffolding/ sample student interview questions</p>	<p><u>Students may:</u>            Interact in role as Edwina (interviewer) and Jamie Oliver (interviewee) within the drama.</p> <p><u>The teacher may use:</u>            Observation, consultation</p> <p><u>Do Students:</u>            Accept convention – role of interviewer? Choose materials to signal role eg. microphone and badge to indicate role of interviewer? Accept roles and respond to teacher guidance/cues? Interact with peers in role? Use expressive voice? Maintain the role and concentrate? Interact with peers positively and supportively?</p>



## Lesson Plan (Synthesising)

Module Title: Working Emus  
 Lesson Title: "Help is on the way"  
 Level: Level 1 / Yr 1  
 Time allocation: 45-60 mins

**Focus/Context for Learning:** Students identify and share their ideas and feelings about how work/jobs are shared in the home. Through drama drawings, writing in role, and participating in individual and small group drama, students link their own life experiences with the character of Edward. Students initiate and play roles in response to real-life incidents (the family home), through various teacher-structured and student-structured workplace scenarios.

Students individually create ideas and collectively develop/select/perform a final scene for the story-drama to encourage/develop/demonstrate attitudes towards gender equity, and to the importance of cooperation and shared responsibilities. Students also develop knowledge, skills and self-confidence through a performance activity on Australian Aboriginal dancing and culture.

Key drama techniques used include, story-chair, teacher-in-role, individual role-play, small group drama, telephone conversation, circular drama, writing-in-role and out of role/reflection.

### Students:

- Listen to a guest speaker (community worker) and ask questions about the work they do
- Identify and share their feelings and ideas about how chores are carried out in their own home
- Complete a worksheet depicting what jobs are done at home by family members
- Identify special jobs they do at home:
  - work both individually and cooperatively through drama using simple props
  - individually create drawings and use these as stimulus for teacher-structured enactment
  - individually in role as Edward reflects on his day and communicates needing some help
  - writing in role as Edward
  - small group drama
- Students identify outcomes and feelings of sharing/not sharing various work roles in the home, through teacher-led small group drama (in-role as the central characters)
- Create and enact/perform a final scene for the story drama
- Out of role, reflect on the drama activities and complete a self-assessment sheet.
- Students watch a short video presentation on Australian Aboriginal family/work life and use body movement to perform a special celebration dance.

This lesson draws upon content from SOSE, English and HPE, which is activated in a dramatic environment to explore understanding related to engagement with gendered stereotyping, gender equity and cooperative responsibilities.

**Cross-Art Applications:** Creation, and explanation to others, of visual displays to express experiences and observations of familiar environments (home/family). Performance of dance components, through physical, expressive and interpretive movements in an informal setting.

**Links to English:** Students use speaking to communicate with others, using group work in different contexts.

Students use written recording (writing-in-role, drama reflection notes, and self-assessment) to communicate/share ideas and feelings with others.

**Links to HPE:** Students demonstrate speaking, listening, movement and cooperation skills to interact with others. They identify and demonstrate behaviours that assist supportive interactions with others.

**Links to SOSE:** With guidance, students are given opportunities to develop awareness and respect for cultural diversity, and challenge stereotypes. Perceptions of gender roles and stereotypes about work roles may be challenged in a non-judgemental and non-threatening way through these exploratory role-plays.

### Focus Core Learning Outcomes: Level 1 Drama

<b>Core Content:</b>	Drama
<b>Elements:</b>	Place, role
<b>Conventions:</b>	Role - accept the role, whole and small group role-play Dramatic action – finish the given story
<b>Forms and Styles:</b>	Dramatic play
<b>Performance Skills:</b>	Participate in role, participate with the group in a classroom setting
<b>Audience:</b>	Informal – peers and teacher
<b>Purpose:</b>	Exploration, play.

Phases of Sequenced Activities	Resources	Gathering Evidence
<p>[The teacher invites a guest speaker to the class, for example a female police officer, to talk briefly to the students about what they do and how they help the community. The teacher introduces the guest and asks students to think about questions they may have for the guest to ask afterwards. With assistance, the students are encouraged to ask questions– about the work they do, skills and the training involved.]</p> <p>The class moves to the 'magic carpet'. Begin the drama session with a <i>warm-up</i> activity to relax the atmosphere, build student confidence for drama and prepare students for work. The teacher to provide a set of laminated picture cards. Start the activity by showing the students a picture card of different jobs done in the home and/or various occupations, while saying "I like to....." and include the name of the activity. Encourage the students to (individually or in pairs) move around the play-space demonstrating the action, for example, working as a police officer, a gardener, washing the car, working on the computer, talking on the telephone, cleaning their bedroom. Repeat a number of times with different laminated picture cards/work activities. See teacher consideration <sup>(1)</sup>.</p> <p>Share the following rhyme at the beginning:</p> <p><i>Teacher: Can you see, can you, something you would like to do?</i></p> <p><i>Students: I can see I can see, something that is right for me.</i></p> <p>Group discussion: At the end of the game, have the students return to the floor and encourage the students to share/reflect on their own experiences. How do the members of your family share the work/chores at home? What are the jobs and who does what? Get the students to complete the "How we work at home" work sheet. Discuss how everyone should share, help out in the home and have the opportunity to do different jobs. Encourage students to talk about gender roles in their own family and assist them to become aware of the diverse and multiple roles of family members. How do you feel when you have a special job to do at home? Can boys do work in the house, too? Are there some jobs that only girls or boys seem to do at home? Why? How would you feel if all the chores were done by you and not shared?</p>	<p>Guest speaker / community worker</p> <p>Laminated picture cards of different jobs done in the home and/or various occupations</p> <p>Large display of the rhyme for students to refer to, to help them learn the words</p> <p>'How we work at home' worksheet.</p>	<p><u>Do Students:</u> Focus attention by watching and listening? Ask questions?</p> <p><u>Students may:</u> Participate in role playing. Respond to teacher cues by moving and interacting with others. Reproduce rhymes.</p> <p><u>The teacher may use:</u> Observation</p> <p><u>Do students:</u> Start and stop play as required? Make good use of the play space and respect the personal space of others? Role play optimistically and Safely? Use their imaginations?</p> <p><u>Students may:</u> Participate in whole class discussion.</p> <p><u>Do Students:</u> Respect the ideas and views of others? Pay attention?</p>

## Phases of Sequenced Activities

The students participate in *independent dramatic play in small groups*. The students are asked to act out the different jobs carried out in the home. The drama space is carefully marked out into different locations (corners) of the play space. For example, each corner represents different rooms of the home, such as the kitchen, the bedroom, the living area and outside. Only a few simple props are provided, such as tea towels and plastic plates in one corner, empty plastic bags and small brooms in the second, some toys in the third and clothes and school bags in the last corner. The students are divided into 4 groups and use their imaginations to create a 30 second scene showing themselves at work in the various rooms. Encourage students to place their bodies so that others can see what is happening. Teacher moves around the space to help guide the students, through effective questioning.

**Drama drawings:** Ask each student to draw a picture of themselves engaged in one of the activities they do at home. Do you help mummy/daddy at home? What helping things do you do at home? This could be walking their dog, helping with the grocery shopping, helping to cook in the kitchen, tidying their room, playing with their little brother or sister, and so forth. Students show and discuss their drawings to the rest of the class while in a circle. The teacher to collect the drawings.

The teacher selects one of the student drawings and shows it to the class. The students are to stand up and (simultaneously) enact the activity depicted in the drawing, without the use of props. If they wish, students can join with a friend or two and create a group enactment of the drawing to share with the class. This process is repeated with a number of drawings. Encourage students to respect the work (drawings) and performances of others as required.

## Resources

Open space, large enough for whole class play

Simple props (kitchen, living area, bedroom and outside). Eg. tea towels, pots, plates, toys, duster, garbage bag, broom, etc.

Paper and drawing/ painting materials

## Gathering Evidence

Students may:

Participate in independent dramatic play with others.

Teacher may use:

Observation, consultation

Recorded in:

Checklists, Photos/video

Do Students:

Accept roles given? Carry out role playing enthusiastically? Choose materials provided to signal role? Use voice, gesture, props, and movement to convey role? Interact with others while in role? Show awareness of informal audience as they role play? Place their bodies so that they can be seen by others? Form groups effectively and take turns? Watch other groups attentively and applaud as appropriate?

Do Students:

Transform ideas or feelings into Drawings? Share ideas, feelings and experiences?

Do Students:

Show appreciation / compliment the work of other students?

Phases of Sequenced Activities	Resources	Gathering Evidence
<p>Use <i>telephone conversations</i> to enhance the tension/dilemma: The teacher returns to the story-drama: The teacher reminds the students that they last left off with Edwina working in the restaurant interviewing celebrity Jamie Oliver for a job as a helper in the kitchen. The teacher then explains that she/he is going to play the role of Edwina, calling to see how Edward is coping at home with 10 babies to look after. The teacher (as Edwina) pulls out a mobile phone and sits back on the <i>story chair</i>. The teacher asks the students to close their eyes and listen carefully. Using <i>teacher-in-role</i>, she/he speaks to the class as Edwina. "I wonder how Edward is going with our little babies. I think I will call him". The students, as listeners, hear one side of the telephone conversation. The teacher may improvise the phone call, such as "Hello Edward, it's Edwina here. How is your day going, dear? Ohh, is that right? Oh dear ..... oh dear .....that sounds like very hard work. You have been kept busy. Perhaps I should come home to help?" The teacher steps out of role and asks the students: what do you think might be happening at home? Students are encouraged to use their imaginations and to draw on their own home-life experiences.</p>	<p>A phone for the teacher</p> <p>Use of simple prop, such as a feather boa/ scarf to help students get into character as Edward the emu</p>	<p><u>Do Students:</u> Accept conventions – telephone conversation? Listen, watch and speak in turn as the dramatic action requires? Focus attention by watching and listening?</p>
<p>Moving around the circle (<i>circular drama convention</i>), the students are to, in-role as Edward, take turns to explain over the phone what is happening at home. Imagine you are Edward. What have you been doing? What's the problem? How do you feel? The teacher may want to use a toy phone to pass around the circle, to help the students get into character. The teacher moves back into role as Edwina for the phone conversations, by repeating with each student "Hello Edward. What is happening at home, dear?" and improvising to help draw out student responses. Encourage students to speak clearly so that they can be heard and understood by the group, and to respectfully watch and listen to all student responses as they share the drama.</p>	<p>A phone for the teacher and another phone to pass around to each student</p>	<p><u>Students may:</u> Participate in teacher-led Drama and respond to teacher-in-role. Use simple props provided, to enhance own performance.</p>
<p>The students are then asked to write down two things that could be happening at home requiring Edwina's help. For this activity, they need to <i>write-in-role</i> as Edward. The teacher then sits back in the <i>story chair</i> with the phone, in-role as Edwina and reads out all student responses.</p>	<p>'Edward's day at home' phone conversation sheets.</p>	<p><u>Recorded in:</u> Checklists, consultation</p> <p><u>Do Students:</u> Accept conventions – teacher-in-role, Circular drama, telephone conversation? Use expressive voice and gesture when in role? Speak clearly? Use their imaginations? Listen to others and take turns?</p>
<p>The teacher selects one or two workable ideas and gets the students to act them out in pairs. One student plays the role of Edward and the other student plays the role of one of the little baby emus. <i>Did Edward have the easier job staying at home and looking after the 10 little emus?</i> The students then collectively decide whether or not Edwina should stay at work or go home to help Edward.</p>		<p><u>Do Students:</u> Accept conventions – writing-in-role?</p> <p><u>Recorded In:</u> Students' work samples</p>

## Phases of Sequenced Activities

Moving out of role, the teacher asks the students to imagine that when Edwina does arrive home, the living room is a mess with toys, clothes, books and empty feeding bottles all over the floor. The baby emus are playing everywhere; some are even dancing on the furniture. Edward looks very tired and sad trying desperately to tidy up. The teacher spreads coloured counters all over the floor and puts down four empty containers. The teacher asks the students to imagine that the counters represent all the toys, clothes, books, etc over the floor of Edward and Edwina's home. The students go back into role and work in small groups to demonstrate one member of the group as Edward doing all the work while the other(s) play the role of Edwina and the little baby emus, either doing nothing or playing/making more mess. In a second scenario, the students are to move into role as either Edward or Edwina, and demonstrate working together/sharing the job of cleaning up. During the scenarios, the teacher may use a bell (or something similar) to stop the play and call upon students to explain what they are doing and how they are feeling. Help the students perform in character by asking questions such as 'Edward, how might you show with your face or body movements that you are feeling very tired and weary?' or 'Edwina, how might you show that you are happy to help with the tidying up?'

The students participate in a *moment of truth* technique, where the group must devise a final scene for the drama. With teacher guidance, the students engage in reflective discussion of the major events and tensions in order to create a sharp focus for the final scene. The students need to decide how they, taking on the role as Edward, Edwina and their new family, will spend their day and how they will best cope with the workload from now on. *Will/should Edwina go back out to work? Imagine you are Edwina. What do you want to do? What about Edward? How will the job of looking after the baby emus be shared? How can we solve this problem?* The teacher brings out some of the students' ideas developed in the first lesson. These have now been displayed on the board/butcher's paper. The class is then to decide which scene will be used. The teacher to encourage gender equity and challenge gendered stereotyping. Once agreed, the class is then split into small groups to act out their chosen/selected final scene. See teacher consideration <sup>(2)</sup>. Allow enough time for all groups to explore/practice (simultaneously), and to then perform, one group at a time, for the rest of the class (about 30 seconds per group). Encourage each group to speak clearly and to move their bodies so the audience can see them. Remind the audience to take note of others as they share parts of the drama and to display appropriate forms of appreciation (e.g. show good watching and listening skills, and applauding at appropriate moments). Example final scenes representing the next day may include *both Edwina and Edward are at home playing with their 10 little baby emus, or Edward has gone out to work and Edwina is at home, or the whole family has gone to the park, or the children are visiting relatives and both Edward and Edwina are at work, or Edwina works in the morning and Edward works in the afternoon?* See teacher consideration <sup>(3)</sup>.

## Resources

Coloured counters / blocks and empty containers

A bell, tambourine, whistle or something similar to signal start and stop play

Student written responses/ ideas for a final scene, from first drama lesson

Butcher's paper / markers

## Gathering Evidence

Students may:

Participate in dramatic action with others.  
Participate in interactions and conversations with others.

Take note of others as they share the drama.

Recorded in:

Observation notes

Checklists

Do Students:

Accept scenarios?

Use their own experiences and imaginations to participate in dramatic action? Use props provided to enhance role play? Move around the Play-space safely? Be mindful of others during play? Start and stop play as required? Work alone and with others as required by the dramatic action/scenario? Show awareness of audience (teacher)?

Students may:

With guidance, finish a given scene within the story-drama. Actively listen and take note of others in the drama.

The Teacher may use:

Focused analysis

Recorded in:

Observation notes, checklists

Do Students:

Accept conventions –  
moment of truth?

Agree to problem-solve?

Share ideas for final scene?

Work together to agree?

Form groups quickly and peacefully?

Create and accept roles to enact the final scene? Maintain role and concentration for the duration? Interact cooperatively with others? Use gesture, movement, voice and expression to communicate role to audience? Give compliments and encourage others? Take turns and watch and listen to others respectfully?

Phases of Sequenced Activities	Resources	Gathering Evidence
<p>Students out-of-role <i>reflect</i> on their experiences in the drama activities by discussing ideas and feelings with others in pairs (<i>think, pair, share</i>) and whole class discussion. Teacher to provide structure/ direction and encouragement as appropriate to help draw out students' thoughts and reflections.</p> <p>Students <i>record</i> a personal response in their drama think book. This may be in a visual or written form. What did you enjoy most about the drama? What new things have you learnt? Students complete a self-assessment sheet.</p> <p>Congratulate the students on their hard work and creativity, and for working well together.</p> <p>[Consider having a class <i>morning-tea</i> the next day with pancakes/ pikelets to conclude the story-drama and to symbolise Edwina's hard work cooking. Alternatively, students can imagine they have been sent over from Edwina and Edward as thanks for helping them with the problem-solving scenarios developed/presented in the drama!]</p> <p>Conclude the lesson with a fun activity involving video. The students watch a short 5 minute extract from a video showing (i). the roles of men, women and children in an Australian Aboriginal family, as well as (ii). a special Aboriginal <i>ritual/celebration dance</i> done by a small group. The students are then asked to re-create the dance movements presented in the video (that symbolize/mark traditional Australian Aboriginal family life, culture and gender roles in the home). To music, the students simultaneously perform the dance steps of (a). the emu, (b). gathering berries/cooking and (c). the nesting magpie. The students are encouraged to use both facial expressions and head movements as well as larger body movements. <i>What else could you do to demonstrate the magpie? How do you think the dances make them feel/you feel? How is this family similar/different to yours? How is the work shared?</i></p>	<p>Students' Drama think books</p> <p>Self-assessment sheets.</p> <p>'Pikelets for morning tea and/or present a thank you card to the class from Edwina and Edward</p> <p>Use of school multi-media/ multipurpose room</p> <p>Middar Documentary Video on Australian Aboriginals in a unique display of Nyoongah dancing and culture.</p>	<p><u>Students may:</u></p> <p>Discuss the drama identifying the ideas and feelings explored and experiences. Participate in individual, paired and whole class discussions.</p> <p><u>The Teacher may use:</u></p> <p>Observation, consultation Self-assessment</p> <p><u>Recorded in:</u></p> <p>Students' oral responses, teacher developed checklists, student self-assessment sheets, entries in Students' Drama think books.</p> <p><u>Do Students:</u></p> <p>Participate in discussion after dramatic play? Recognise and share ideas and feelings? Talk about how they felt during the drama? Write reflections in Drama think books? Complete self-assessment sheet?</p> <p>Communicate using basic drama language/elements? Communicate key moments and/or roles / ideas they enjoyed the most/least, or comment the involvement of others positively?</p> <p><u>Do Students:</u></p> <p>Watch, listen, move/dance, and/or speak as the dance sequence requires?</p>

### Teacher Notes (Lesson 3):

- (1). To increase energy levels, the teacher may want to have a couple of blank cards to incorporate additional work activities that reflect the students' own ideas.
- (2). Given the age group, the teacher provides a suggested overview of what is required from the participating students (and ongoing guidance as required) and reminds everyone of appropriate behaviour.
- (3). During each group's performance, the teacher may choose to freeze the action and tap students on the shoulder to give a word or sentence to explain what they are doing and how they are feeling. Unfreeze the action and let the fun continue.

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## CORE LEARNING OUTCOMES FOR LEVEL 2 DRAMA

### Level Statement

Students, individually and with others, explore and use selected elements and conventions while in role. Stories are drawn from fables, traditional tales, picture books, storybooks and personal experiences. Students make choices about language, space and objects while building dramatic action within whole group roleplays appropriate to the selected form or style. They use simple props and costume to establish role. They re-enact events for informal audiences of peers and small groups. They use developing performance skills in voice and movement to be seen, heard and understood by others. Within teacher-guided responses, students express opinions and exchange viewpoints with others about drama experiences and presentations.

- DR 2.1 Students make choices about and develop roles to build dramatic action.
- DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood
- DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.

### Core Content Level 2 Drama

#### Elements

- language
- objects
- space

#### Conventions

- create roles from simple props and costume
- whole-group role as expert
- build narrative
- use available materials to define drama space

#### Forms and Styles

- story drama
- written (writing in role)

#### Performance Skills

- awareness of cues and turn taking
- demarcation of and awareness of performance space
- movement - awareness of who needs to be seen and where
- voice (volume and pace for a classroom setting)

#### Audience

- informal, peers, teacher, small group

#### Purpose

- re-enactment of events

## CORE LEARNING OUTCOMES FOR LEVEL 2 DANCE

### Level Statement

Students deliberately select and order dance components in the creation of sequences to express feelings and relationships and to communicate narratives. They communicate the intended meaning of movement sequences through facial expression and body language in performance. Students work individually and with others. They recognise and identify dance components when they respond to dance. They respond through various communication methods, such as writing, talking, moving or drawing. Students demonstrate safe warm-up techniques in preparation for movement.

- DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.
- DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.
- DA 2.3 Students identify dance components when responding to their own and others' dance.

### Core Content Level 2 Dance

#### Space

- pathways through space
- personal and general space

#### Time

- duration
- metric accent

#### Energy

- sustaining
- suspending
- vibrating

#### Form

- binary
- contrast
- narrative

#### Action

- locomotor and non-locomotor movements

#### Function

- personal expression

#### Analysis

- recognition and description of dance components and visual and aural elements

## Lesson Plans

**Unit Title:** *Tiddalick: The frog who caused a flood*  
**Lesson Number:** One  
**Lesson Title:** From wet to dry  
**Year Level:** Year 2  
**Syllabus Level:** Level 2  
**Time duration of lesson:** 40 minutes

**Aim:** Students will be introduced to comparisons between wet and dry materials. Through movement, students will explore the transition of wet to dry materials, such as moisture being drawn from a leaf.

**Objectives:** By participating in this lesson students individually and with others should be able to:

- Explore body, space, time and energy to create simple dance movements and formations.
- Learn to cooperate and contribute ideas in the creation of short movement sequences.
- Share their movement sequences in an informal manner to the rest of the class.

### Assessment techniques and instruments:

Focused analysis

### Teaching Resources:

- Materials table
- 2 x sponges (wet and dry)
- A variety of wet (healthy, green) and dry leaves.
- Moisturiser
- Music: an old record

### Focus Core Learning Outcomes for this Lesson

#### The Arts

**Strand:** Dance

**DA 2.1** Students select dance components to create movement sequences that communicate feelings, relationships and narratives.

**DA 2.2** Students perform short sequences that communicate feelings, relationships and narratives.

**DA 2.3** Students identify dance components when responding to their own and others' dance.

#### Other Key Learning Areas:

- Studies of Society and the Environment (SOSE)
- Science

### Focus Core Content for this Lesson

<b>Space:</b>	(level 1) • Direction • Levels • Shape (level 2) • Pathways through space
<b>Time:</b>	(level 1) • Fast and slow (level 2) • Metric accent
<b>Energy:</b>	(level 1) • Low level to high level (level 2) • Percussing
<b>Form:</b>	(level 1) • Repetition
<b>Function:</b>	(level 1) • Exploration
<b>Analysis:</b>	(level 2) • Recognition and description of dance components, visual elements and aural elements.

Time	Phases of sequenced activities	Classroom organisation/ Safety considerations	Gathering evidence
15 mins	<p><b>Orientate</b></p> <ul style="list-style-type: none"> <li>Students will be introduced to wet and dry materials.</li> <li>Table 1: <i>wet sponge/dry sponge</i> – students explore the effects of water on the sponges, describing how it looks, feels etc</li> <li>Table 2: <i>green leaf and dry leaf</i> – students compare the texture of the two leaves and the sound that each leaf makes as it is crushed between their hands.</li> <li>Table 3: <i>moisturiser</i> – students discover how moisturiser affects their skin, describing how it makes their skin look, feel etc.</li> <li>Discuss students' responses to this task, emphasising the difference between wet and dry materials.</li> </ul> <p><b>Warm-up:</b></p> <ul style="list-style-type: none"> <li>Students move in curved pathways through the space, becoming aware of the relationship between themselves and others in the space.</li> <li>"A walk in the outback": Students will be directed on a journey through the outback e.g. walking on hot sand, through caves, climbing under and over rocks etc.</li> <li>Students use fast and slow movements</li> <li>Students stoop low, rise high to stretch the whole body.</li> </ul>	<ul style="list-style-type: none"> <li>Discuss safety issues with all of the materials e.g. use small amount of moisturiser on one hand only, ensure that any spills of water are cleaned up immediately.</li> <li>Students are divided into 3 groups and each group is situated at a 'materials table'.</li> <li>Each group examines the materials at their table and then rotates (to the next table) after 2 minutes.</li> <li>Class discussion</li> <li>Open space clear of desks and chairs etc for adequate movement and to gain focus on the task.</li> <li>Ensure that students understand safety concerns in the space, including their proximity to other students and objects in the classroom e.g. piano, mirror tv.</li> <li>Introduce a freeze frame (word command) to ensure students stop, look and listen, so they can re-focus when necessary.</li> <li>Whole body stretching will take place throughout this activity.</li> <li>Students must be aware of safe practices, particularly with the neck, knees and lower back.</li> <li>Students use their 'classroom voice' (i.e. no yelling or screaming).</li> </ul>	

Time	Phases of sequenced activities	Classroom organisation/ Safety considerations	Gathering evidence
10 mins	<p><b>Enhance</b></p> <ul style="list-style-type: none"> <li>In pairs, students make a shape to represent a healthy leaf. e.g. how it looks, feels etc.</li> <li>Each pair creates another shape to represent a dry leaf e.g. how it looks, feels etc.</li> <li>By joining their two shapes students create a movement to show the transition from a healthy leaf to a dry leaf.</li> <li>When creating their shapes/movement, students must have one body part touching each other and use different levels.</li> <li>Keeping in their pairs, the whole class will form a circle.</li> <li>Teacher will nominate one pair to perform their movement. Once this pair has finished the next pair will perform their movement. This will continue in a clockwise direction until each pair has performed their movement.</li> </ul>	<ul style="list-style-type: none"> <li>Allow for adequate working space between pairs.</li> <li>Sightlines must be kept clear to all students to ensure that they are focused on the task and are following safe practices.</li> <li>'Dry/crackling' music, such as the crackling of an old record, will be played as each pair of students performs their movements (this music will represent the sound of a dry leaf).</li> </ul>	<p>DA 2.1</p> <p><b>Assessment Technique:</b></p> <p><i>Focused analysis (Checklist)</i></p> <ul style="list-style-type: none"> <li>Students will be assessed on their use of space, shape, levels.</li> </ul>
10 mins	<p><b>Synthesise</b></p> <ul style="list-style-type: none"> <li>Students discuss their experiences of the activities involved in the lesson.</li> <li>Focus questions:</li> <li><i>What part of the lesson did you find most enjoyable/interesting to you? Why?</i></li> <li><i>How did you feel when you were making the shape of the healthy leaf? How did this shape differ from the dry leaf?</i></li> <li><i>How did you use levels to represent the healthy/dry leaf?</i></li> </ul>	<ul style="list-style-type: none"> <li>Students sit on the floor during the whole class discussion.</li> <li>Teacher ensures that all students contribute to the discussion.</li> </ul>	
5 mins	<p><b>Cool Down</b></p> <ul style="list-style-type: none"> <li>Students walk around the working space as though crossing through a desert. Their bodies are heavy, exhausted. Each step is an effort.</li> <li>Far in the distance, they see a lake, but it is still a long way away. They continue to plod onwards, staggering the last few metres and collapse into the inviting coolness of the lake. Lying in the cooling relief of the lake, students slowly relax and float happily.</li> </ul>	<ul style="list-style-type: none"> <li>Students must be aware of safe practices. Check that they are stretching safely to avoid injury.</li> <li>Check that students fall to the floor in a safe way e.g. hands are flat on the floor/the centre of weight is low to the ground</li> </ul>	

Unit Title: *Tiddalick: The frog who caused a flood*  
 Lesson Number: Two  
 Lesson Title: The Water and the Drought  
 Year Level: Year 2  
 Syllabus Level: Level 2  
 Time duration of lesson: 40 minutes

**Aim:** Students will be partly introduced to the pretext in this lesson. Two key illustrations from *Tiddalick: The frog who caused a flood* by Robert Roennfeldt will be shown to the students to help them explore the contrast between two environments: one with water, one without. This will extend their understanding of wet and dry materials (looked at in the previous lesson) in the context of a natural environment.

**Objectives:** By participating in this lesson students individually and with others should be able to:

- Work collaboratively and cooperatively in a group situation.
- Use their bodies to express and convey meaning to others.
- Form, present and respond to freeze frames and split screens relating to contrasting environments.

**Assessment techniques and Instruments:**

- Observation → checklist
- Focused analysis → checklist

**Teaching Resources:**

- Story Book: *Tiddalick: The frog who cause a flood* by Robert Roennfeldt
- Butcher's paper
- Pens

**Focus Core Learning Outcomes for this Lesson**

The Arts

**Strand: Drama**

**DR 2.1** Students make choices about and develop roles to build dramatic action.

**DR 2.2** Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.

**DR 2.3** Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.

Other Key Learning Areas:

- Studies of Society and the Environment (SOSE)

**Focus Core Content for this Lesson**

- Elements:** (level 1)
- Place
  - Role
- (level 2)
- Space
- Conventions:** (level 2)
- Create roles from simple props
  - Build narrative
- Forms and Styles:** (level 2)
- Story drama
- Performance Skills:** (level 1)
- Participate in role
- (level 2)
- Awareness of cues and turn-taking
  - Movement – awareness of who needs to be seen and where
- Audience:** (level 2)
- Informal – peers, teacher, small group
- Purpose:** (level 2)
- Re-enactment of events

Time	Phases of sequenced activities	Classroom organisation/ Safety considerations	Gathering evidence
15 mins	<p><b>Oriente</b></p> <ul style="list-style-type: none"> <li>• Students are introduced to the first page of the book <i>Tiddalick</i> which shows a lush landscape with happy animals.</li> <li>Students describe and discuss the picture (What do the animals look like? How do they feel? Why?)</li> <li>• Students talk about places they have been to that look like the picture.</li> <li>• Students imagine what they can see, hear and smell if they were in the picture.</li> <li>• Repeat the above activity using the picture from page 7-8 of the book which shows the animals in drought.</li> </ul> <p><b>Warm-up:</b></p> <ul style="list-style-type: none"> <li>• Students walk around the space imagining they are in the lush environment in the first picture.</li> <li>• At the teacher's command, students freeze in a position of what they would look and feel like in that environment.</li> <li>• Students walk around the space imagining they are in the dry environment in the picture (page 7-8).</li> <li>• At the teacher's command, students freeze in a position of what they would look and feel like in that environment.</li> </ul>	<ul style="list-style-type: none"> <li>• Students sit in a circle for group discussion.</li> <li>• Teacher writes students' main ideas and responses on butcher's paper</li> <li>• Open space clear of desks and chairs etc to enable movement and to gain focus on the task.</li> <li>• Ensure that students understand safety concerns in the space, including their proximity to other students and objects in the classroom.</li> <li>• Students use their 'classroom voice' (i.e. no yelling or screaming).</li> </ul>	

Time	Phases of sequenced activities	Classroom organisation/ Safety considerations	Gathering evidence
15 mins	<p><b>Enhance</b></p> <ul style="list-style-type: none"> <li>Students are organised into four groups.</li> <li>Two groups create a <i>freeze frame</i> for the lush environment and two groups create a <i>freeze frame</i> for the drought environment.</li> <li>Students are reminded to consider the conventions of a <i>freeze frame</i> – different levels, develop role by using gestures and facial expressions.</li> <li>Each group presents its <i>freeze frame</i> to the rest of the class. The audience closes their eyes while the group gets ready and opens them once the group is frozen.</li> <li>Students identify which environment is displayed in each group's frozen image and discuss the possible roles that have been formed.</li> <li>Students then join with a contrasting group to create a <i>split screen</i> image of the two environments.</li> <li>Students present their <i>split screens</i> to the class.</li> </ul>	<ul style="list-style-type: none"> <li>Each group will be situated in the corners of the room to allow for adequate working space.</li> <li>Encourage students to motivate each other and work collaboratively in a group.</li> </ul>	<p>DR 2.1, 2.2, 2.3</p> <p><b>Assessment Technique:</b> <i>Observation (checklist)</i></p> <p><u>Do students:</u></p> <ul style="list-style-type: none"> <li>Use conventions of a freeze frame – different levels, develop role by using gestures and facial expressions?</li> <li>Maintain role during freeze frame?</li> <li>Work cooperatively in a group?</li> </ul>
10 mins	<p><b>Synthesise</b></p> <ul style="list-style-type: none"> <li>Students reflect on and respond to <i>split screen</i> activity as a whole class discussion.</li> <li>Students relate the activity back to the pictures they saw at the beginning of lesson. Questions may include: <ul style="list-style-type: none"> <li><i>What did the environment look/feel like with the presence of water?</i></li> <li><i>What did the environment look/feel like without the presence of water?</i></li> <li><i>Why is water important to us?</i></li> <li><i>What would happen if the water ran out?</i></li> <li><i>What do you think this story will be about?</i></li> <li><i>Who could be possible characters in the story?</i></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Students sit in a circle on floor for whole class discussion.</li> <li>Teacher ensures that all students contribute to the discussion.</li> </ul>	<p>DR 2.3</p> <p><b>Assessment Technique:</b> <i>Focused analysis (checklist)</i></p> <ul style="list-style-type: none"> <li>During the class discussion, teacher examines student responses to the task.</li> </ul>

Unit Title: *Tiddalick: The frog who caused a flood*  
 Lesson Number: Three  
 Lesson Title: Tiddalick and the stolen water  
 Year Level: Year 2  
 Syllabus Level: Level 2  
 Time duration of lesson: 45 minutes

**Aim:** Students will become familiar with the first part of the story, *Tiddalick: The frog who caused a flood*. They will envision different endings to the story by engaging in group meetings and problem solving ways to get the water back from Tiddalick. Students will also discuss possible consequences of their solutions.

**Objectives:** By participating in this lesson students individually and with others should be able to:

- Work collaboratively and cooperatively in a group situation.
- Take turns, listen and respond to cues.
- Speak and move in turn as the dramatic action requires, by listening and responding to the actions and questions of the teacher in role.
- Interact in group and whole class discussions, accepting that others may have ideas and opinions that differ.

**Assessment techniques and Instruments:**

- Observation → checklist
- Focused analysis → checklist

**Teaching Resources:**

- Pre-text - *Tiddalick: The frog who caused a flood* by Robert Roennfeldt
- Enhance Phase: Teacher in role
- Student Worksheet
- Felt pens

**Focus Core Learning Outcomes for this Lesson**

**The Arts**

**Strand: Drama**

**DR 2.1** Students make choices about and develop roles to build dramatic action.

**DR 2.2** Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood

**DR 2.3** Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.

**Other Key Learning Areas:**

- English
- Studies of Society and the Environment (SOSE)

**Focus Core Content for this Lesson**

**Elements:** (level 1)

- Place
- Role
- (level 2)
- Space
- Language

**Conventions:** (level 2)

- Whole-group role as experi
- Build narrative

**Forms and Styles:** (level 2)

- Story drama

**Performance Skills:** (level 1)

- Participate in role
- (level 2)
- Awareness of cues and turn-taking
- Movement – awareness of who needs to be seen and where
- Voice – volume and pace (for a classroom setting).

**Audience:** (level 2)

- Informal – peers, teacher, small group

**Purpose:** (level 2)

- Re-enactment of events

Time	Phases of sequenced activities	Classroom organisation/ Safety considerations	Gathering evidence
15 mins	<p><b>Orientate</b></p> <p><b>Recap on previous lesson:</b></p> <ul style="list-style-type: none"> <li>• Teacher shows the two pictures from <i>Tiddalick: The frog who caused a flood</i>, that were looked at last lesson.</li> <li>1 = Lush environment (p 1-2)</li> <li>2 = Drought (p 7-8)</li> <li>• Recap on how a lush environment (picture 1) could end up as a drought (picture 2)</li> <li>• Discuss how a drought might affect the things living in it.</li> <li>• Explain to the students that these two pictures are from the story, <i>Tiddalick: The frog who caused a flood</i>.</li> </ul> <p><b>Story Reading:</b></p> <ul style="list-style-type: none"> <li>• Teacher sits in the story chair (a chair covered in a large sheet) and begins to read <i>Tiddalick: The frog who caused a flood</i>.</li> <li>• Teacher stops reading at "In great distress they called a meeting" (page 7-8)</li> <li>• Students will understand that Tiddalick, who stole all the water, caused the drought.</li> </ul> <p><b>Questions may include:</b></p> <ul style="list-style-type: none"> <li>• <i>What do the animals look like in this picture?</i></li> <li>• <i>What do you notice about the tree?</i></li> <li>• <i>What do you notice about the colours in the picture?</i></li> <li>• <i>What do we call this environment? (drought)</i></li> <li>• Ask the students to imagine if they were one of those animals experiencing the drought. Get them to come up with a word or sentence that describes how they are feeling in the drought.</li> <li>• Ask students to form a frozen image of a character in the story that is experiencing the drought.</li> </ul>	<ul style="list-style-type: none"> <li>• Before lesson. teacher ensures that there is enough space for all students to safely work in.</li> <li>• Class discussion</li> <li>• Accept all student answers and allow all students to contribute to discussion.</li> <li>• Students are sitting on the carpet. Teacher in story chair.</li> <li>• Stopping at this point introduces the element of tension.</li> <li>• Accept all student answers and allow all students to contribute to discussion.</li> <li>• Students individually form a frozen image.</li> </ul>	

Time	Phases of sequenced activities	Classroom organisation/ Safety considerations	Gathering evidence
15 mins	<p><b>Enhance</b></p> <ul style="list-style-type: none"> <li>While students are in frozen image (a few seconds), teacher will go and get a prop to prepare for taking on a role.</li> </ul> <p><b>Teacher in role:</b></p> <ul style="list-style-type: none"> <li>Teacher uses the prop as a symbol of role and asks all of the students (acting as characters in the book) to huddle and listen in closely.</li> <li>Teacher in role as the 'wise old wombat' conducts a group meeting in order to come up with a solution to get the water back from Tiddalick.</li> <li>Teacher in role tells all group members what might happen if they don't get the water back and listens to all possible solutions that are discussed.</li> <li>Teacher in role concludes the meeting.</li> <li>Teacher removes prop, to become out of role, and freezes the drama.</li> </ul> <p><b>Small group meetings:</b></p> <ul style="list-style-type: none"> <li>Students will be divided up into groups of four. Each group will have their own meeting to come up with a plan to get the water back from Tiddalick. They will also think about the consequences of their plan e.g. what might happen to Tiddalick?</li> <li>Each group will be given a worksheet and felt pens to write their plan onto.</li> </ul>	<ul style="list-style-type: none"> <li><b>Tension of Task</b> – The tension will be intensified as the teacher in role makes the task more urgent e.g. "we need water or else we will die!".</li> <li>Teacher will increase channels of communication amongst the students.</li> <li>Students will work together to come up with a solution to a problem.</li> <li>Students will stop the drama on a 'freeze' command.</li> <li>Students will conduct a meeting in small groups.</li> <li>The worksheet provided will have a clear structure and focus to help students come up with a plan.</li> <li>Teacher will go around to each group to provide any help needed and ensure that students are working collaboratively.</li> </ul>	<p><b>DR 2.2</b></p> <p><b>Assessment Technique:</b> <i>Focused Analysis (checklist)</i></p> <p>Teacher assesses students' contribution/ responses to the actions and questions of the teacher in role.</p>

Time	Phases of sequenced activities	Classroom organisation/ Safety considerations	Gathering evidence
15 mins	<p><b>Synthesise</b> <b>Freeze Frame and Presenting:</b></p> <ul style="list-style-type: none"> <li>• In their groups of four, students will develop a freeze frame that will represent what will happen as a result of putting their devised plan into action.</li> <li>• Students may form different roles in their freeze frame, such as Tiddalick or any of the other animals from the story.</li> <li>• Each group will present their plan (worksheet), to get the water back from Tiddalick, and perform their associated freeze frame to the rest of the class.</li> <li>• The teacher will facilitate a short class-discussion after each group presents their plan and freeze frame.</li> <li>• Questions to consider for the performers and audience: <i>Do you think this is a good plan that will get the water back from Tiddalick? Why? Why not?</i> <i>How did you come up with this plan? What do you think is happening in this freeze frame? What are the roles being played in this freeze frame?</i></li> <li>• Leave the students in suspense by explaining that they will have to wait another whole lesson before finding out the 'real' ending of the story, <i>Tiddalick: The frog who caused a flood.</i></li> </ul>	<ul style="list-style-type: none"> <li>• Ensure that each group of students has adequate working space (including the relationship between objects in the classroom and between other groups).</li> </ul> <p>Students will perform in front of an informal audience – the teacher and their peers.</p> <ul style="list-style-type: none"> <li>• Allow all students to contribute to class discussion</li> </ul>	<p>DR 2.1, 2.2, 2.3.</p> <p><b>Assessment Technique:</b> <i>Observation (checklist)</i></p> <p><u>Do students:</u></p> <ul style="list-style-type: none"> <li>• Make choices about dramatic action? Develop roles? (Freeze frame)</li> <li>• Share and describe drama experiences and presentations with others? Express opinions and exchange viewpoints with others? (Class discussion)</li> </ul>

**Unit Title:** *Tiddalick: The frog who caused a flood*  
**Lesson Number:** Four  
**Lesson Title:** When the water came  
**Year Level:** Year 2  
**Syllabus Level:** Level 2  
**Time duration of lesson:** 40 minutes

**Aim:** Students will work with others to create short movement phrases that demonstrate the effect that water has on the growth of the environment. In doing so, students will become aware of the importance of water as a precious resource to the environment and living things.

**Objectives:** By participating in this lesson students individually and with others should be able to:

- Work with others to create short movement phrases.
- Select and order dance components in the creation of a sequence to express how water nourishes the environment or a landscape.
- Recognise and identify dance components when responding to their own and others' performances.

**Assessment techniques and instruments:**

- Observation → Checklist
- Focused Analysis → Checklist

**Teaching Resources:**

- *Tiddalick: The frog who caused a flood*

#### Focus Core Content for this Lesson

<b>Space:</b>	(level 1) • Direction • Levels • Shape (level 2) • Pathways through space
<b>Energy:</b>	(level 1) • Low level to high level
<b>Form:</b>	(level 2) • Contrast
<b>Analysis:</b>	(level 2) • Recognition and description of dance components, visual elements and aural elements.

#### Focus Core Learning Outcomes for this Lesson

##### The Arts

**Strand:** Dance

**DA 2.1** Students select dance components to create movement sequences that communicate feelings, relationships and narratives.

**DA 2.2** Students perform short sequences that communicate feelings, relationships and narratives.

**DA 2.3** Students identify dance components when responding to their own and others' dance.

**Other Key Learning Areas:**

- Studies of Society and the Environment (SOSE)

Time	Phases of sequenced activities	Classroom organisation/ Safety considerations	Gathering evidence
10 mins	<p><i>Orientation</i></p> <ul style="list-style-type: none"> <li>• Read the end of the story so children know how the animals got the water back from Tiddalick.</li> <li>• Discuss what happened to the dry land (in the story) when it became covered with water again.</li> <li>• Discuss the importance of water. <i>Why is water such a precious resource for us/ the environment/ earth?</i></li> <li>• Introduce the focus of the lesson: <i>Through movement, students will explore the effect that water has on the environment.</i></li> </ul> <p><i>Warm-up:</i></p> <ul style="list-style-type: none"> <li>• Students begin in a shape of a seed on the ground.</li> <li>• Teacher announces that the seed has just been rained on and now it will begin to grow.</li> <li>• Students use individual body parts to unfold and reach upwards as if a seed sprouting from the earth. Use fingers, hands, elbows, shoulder, hips, toes, heel, knee, head, and chin.</li> <li>• Gradually rise and use larger body parts. Improvise with lunges, squats and stretches.</li> </ul>	<ul style="list-style-type: none"> <li>• Open space clear of desks and chairs etc to enable movement and to gain focus on the task.</li> <li>• Students are sitting on the carpet listening to the teacher.</li> </ul> <p>Class discussion</p> <p>Ensure that students understand safety concerns in the space, including their proximity to other students and objects in the classroom e.g. piano, mirror.</p> <p>Whole body stretching will take place throughout this activity.</p> <p>Students must be aware of safe practices, particularly with the neck, knees and lower back.</p> <p>Students use their 'classroom voice' (i.e. no yelling or screaming).</p>	

Time	Phases of sequenced activities	Classroom organisation/ Safety considerations	Gathering evidence
15 mins	<p><b>Enhancing</b></p> <ul style="list-style-type: none"> <li>• Students are organised into groups of four.</li> <li>• Students will create and rehearse a sequence of movements to depict how the dry landscape evolved into a lush environment (from the story), when Tiddalick gave the water back.</li> <li>• Students will work in groups to problem solve how they are going to coordinate forming their sequence of movements.</li> <li>• Students demonstrate contrast in their movement by using different forms of, <i>levels</i> (high, medium and low), <i>energy</i> and <i>shape</i>. This enables students to communicate meaning through their movements.</li> <li>• Each group will perform their sequence to the class for interpretation and appreciation.</li> <li>• Students will recognise, describe and interpret dance components.</li> </ul>	<ul style="list-style-type: none"> <li>• Each group will be situated in the corners of the room to allow for adequate working space.</li> <li>• Teacher will act as a facilitator while students work in groups e.g. suggesting further use of the components of dance.</li> <li>• Sightlines must be kept clear to all students to ensure that they are focused on the task and are following safe practices.</li> <li>• Students must be aware of their responsibility as an audience during the performance phase.</li> </ul>	<p>DA 2.1, 2.2, 2.3</p> <p><b>Assessment Technique:</b> <i>Observation (checklist)</i></p> <p><u>Do students:</u></p> <ul style="list-style-type: none"> <li>• Understand and apply dance components to a movement sequence?</li> <li>• Communicate meaning through performance?</li> <li>• Recognise and describe the space, time and energy of selected movements?</li> <li>• Respond to their own and others' dance?</li> </ul>
10 mins	<p><b>Synthesising</b></p> <ul style="list-style-type: none"> <li>• As an extension of the previous activity, students will join their movement phrase with another group and explore ways of combining their movements.</li> <li>• Students will work in groups to problem solve how they are going to change and/or combine dance components to coordinate forming their sequence of movements.</li> <li>• Students create, rehearse and perform their 'new' movement phrase. Students will respond to their own and others' dance by watching the video recording of their performances.</li> <li>• Students will discuss how combining groups affected the dynamics of their movement phrase e.g. did it change the energy, space, direction etc?</li> </ul>	<p>The two groups will be situated at each end of the room to allow for adequate working space. Teacher will act as a facilitator to scaffold each group as they work e.g. suggesting further use of the components of dance.</p> <ul style="list-style-type: none"> <li>• Sightlines must be kept clear to all students to ensure that they are focused on the task and are following safe practices.</li> <li>• Students must be aware of their responsibility as an audience during the performance phase.</li> <li>• Whole class discussion, facilitated by the teacher.</li> </ul>	<p>DA 2.3</p> <p><b>Assessment technique:</b> <i>Focused Analysis (Video recording and checklist)</i></p> <p>Teacher will video record the students' performances.</p> <p>The teacher and students will watch this video, as a means to generate discussion on their performances.</p> <p>As students respond to their own and others' performance, the teacher will use a focused analysis checklist to determine whether students are meeting the outcome of DA 2.3</p>

Time	Phases of sequenced activities	Classroom organisation/ Safety considerations	Gathering evidence
5 mins	<p><b>Cool Down</b></p> <ul style="list-style-type: none"> <li>Mirroring the teacher, students enact a drop of water falling onto the plains. Students will stretch their whole body by reaching up high and slowly falling to the ground.</li> </ul>	<p>Students must be aware of safe practices. Check that they are going to the floor in a safe way e.g. hands are flat on the floor/the centre of weight is low to the ground.</p> <ul style="list-style-type: none"> <li>Students will be working in their own space, yet, facing the teacher who is conducting the cool-down.</li> </ul>	

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## Biography – Monique Comino



Monique Comino is studying a Bachelor of Education (Primary) at Queensland University of Technology (QUT) and will graduate at the end of 2007. She is passionate about teaching as she loves working with children. As a future educator, she is looking forward to the challenges and rewards of teaching and continuing to develop her skills throughout her career.

## Biography – Danielle Pepper



Danielle Pepper is a fourth year student in the Bachelor of Education (Primary) at the Queensland University of Technology. Her love of children and learning led her to pursue a career in teaching with a particular interest in young learners and language development. She will graduate at the end of 2006 as a specialist LOTE teacher in French.



# The World Beyond My Window

Alicia Harris and Kaila Baisden

Cross Curricula Links: English, Visual Arts, Study of Society and Environment

## CORE LEARNING OUTCOMES FOR LEVEL 3 DRAMA

### Level Statement

Students individually and in groups, shape dramatic actions by negotiating in and out of role. They select and use a range of elements including time, movement and relationships, and conventions appropriate to the chosen form or style. The stimulus for drama is drawn from real-life and fictional contexts. Their drama celebrate and express ideas, feelings or events.

Students participate in drama for presentation in informal and more formal settings to audiences including other classes and year levels. Performance skills include conveying character through vocal expression, movement and gesture. They concentrate on sustaining roles, memorizing lines where appropriate.

Within teacher guided responses students use drama terminology to describe learnings and understandings developed through drama experience. (Queensland Studies Authority, 2005, p. 24)

### Core Learning Outcomes

- DR 3.1 Students negotiate in and out of role, a range of situations and narratives.
- DR 3.2 Students rehearse and present dramatic action for a specific purpose.
- DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences. (Queensland Studies Authority, 2005, p. 24)

### Core Content Level 3 Drama

#### Elements

- Movement
- Relationships
- Time

#### Conventions

- Create roles from given information
- Sequence dramatic action

#### Forms and Styles

- Extended Roleplay

#### Performance Skills

- Concentration in presentation of role
- Movement - posture, gesture and body position to denote character

#### Audience

- Informal and formal - another class or year level

#### Purpose

- Expression (Queensland Studies Authority, 2005, p. 46-47)

## CORE LEARNING OUTCOMES FOR LEVEL 3 DANCE

### Level Statement

Students combine and manipulate dance components when creating sequences or modifying intended meanings of existing movement sequences. They perform movement sequences from beginning to end with accuracy. They demonstrate awareness of audience through use of appropriate focus.

Students work individually and collaboratively for a familiar audience and specific purpose. They interpret and evaluate their own and other's dance using various communication methods, such as writing, talking, moving or drawing.

Students demonstrate safe warm-up techniques in preparation for movement. (Queensland Studies Authority, 2005, p. 21)

### Core Learning Outcomes

- DA 3.1 Students modify intended meanings of movement sequences using dance components.
- DA 3.2 Students perform rehearsed movement sequences with focus and accuracy.
- DA 3.3 Students interpret their own and other's dance. (Queensland Studies Authority, 2005, p. 21)

### Core Content Level 3 Dance

#### Space

- Symmetry and asymmetry
- Group formations
- Relationships between people and objects in the space

#### Time

- Variety of time signatures

#### Energy

- Sustaining
- Suspending
- Vibrating

#### Form

- Canon
- Movement motifs

#### Action

- Locomotor and non-locomotor movements

#### Function

- Recreation

#### Analysis

- Interpretations of a choreographer's use of dance components, visual elements and aural elements. (Queensland Studies Authority, 2005, p. 44-45)

## Orientating: Lesson One (Drama)

Unit Title: The World Beyond My Window  
Lesson Title: What could be beyond?  
Year Level: 4  
Syllabus Level: 3  
Time Duration of Lesson: 50 minutes

**Aim of Lesson:** Students explore concepts of curiosity and its consequences engaging through techniques of Role-play, Freeze Frame, Teacher Narration and Writing in Role. Students also explore Visual Arts, English and Study of Society and Environment components through identification of feelings, drawing the creature in the forest and discussing rules within the home, school and community.

### Specific Learning Objectives for this Lesson:

1. Students should work effectively in groups
2. Students should work in and out of role
3. Students should identify with concepts of curiosity and consequences explored in the book

### Focus Core Learning Outcomes for this Lesson

**DR 3.1** Students negotiate, in and out of role, using a range of situations and narratives.  
(Queensland Studies Authority, 2002, p.25)

### Focus Core Content for this Lesson

- Elements:**
- Relationships
  - Time
- Conventions:**
- Create roles from given information
- Forms and Styles:**
- Extended roleplays
- Audience:**
- Informal
- Purpose:**
- Expression
- Performance Skills:**
- Concentration in presentation of role
  - posture, gesture and body position to denote character

### What students know:

- Consider purpose and audience when creating drama that will be used to celebrate events or to express ideas and feelings
- Develop their own roles by creating role descriptions in written, verbal or visual forms which they will then use as the basis for role-plays or storytelling
- Make individual and group decisions about the dramatic situation or narrative
- Participate in role to explore familiar relationships described in stories from fictional sources
- Explore linear sequences of time
- Explore ways of expressing roles and relationships through posture, gesture, proximity, use of levels

### What students can do:

- Accept and work in a range of roles derived from given information
- Step into role by adopting the attitudes, purpose and status of the character and then step out of role to make decisions about key moments within the drama and/or possible future directions of the situation or narrative
- Suggest possible directions and future scenarios for the drama, both in and out of role.  
(Queensland Studies Authority, 2002, p.42)



Time	Phases of sequenced activities	Group organisation/ Safety considerations	Gathering evidence
7 mins	<p><i>Enhance cont.</i></p> <ul style="list-style-type: none"> <li>• Students come out of role as Billy and are asked to describe what they were feeling. In pairs, students decide on one word that describes what they were feeling during the narration. Teacher creates small concept map of these feelings. (linking English component)</li> </ul>	Pairs	Analysis of individuals contribution to the class concept map in understanding attitudes/feelings. Observation - checklists/ anecdotal records
7 mins	<ul style="list-style-type: none"> <li>• Teacher shows illustration from page 13 (See Appendix 1) and give students a few seconds to explore the picture before reading the accompanying text.</li> <li>• Teacher, "Beware! Beware! The Forest of Sin!, None come out, but many go in!"</li> <li>• Teacher and students discuss the picture:               <ul style="list-style-type: none"> <li>- Denotation. What is the first thing you see? Name some of the objects you can see.</li> <li>- Who is the boy? Where is the Boy? Is Billy meant to be here? What is he doing? Why do you think he is doing that? How do you think he is feeling? Are those feelings the same as before?</li> <li>- Why do you think the boy is running?</li> <li>- What could be behind those trees? Etc.</li> </ul> </li> </ul>	• Whole class	Observation of students in and out of role.
7 mins	<ul style="list-style-type: none"> <li>• Students are asked to create a freeze frame of what they believe is chasing 'the boy'.</li> <li>• Each group presents freeze frame to the class.</li> <li>• Students draw pictures of what they believe the creature may look like.</li> <li>• Class discussion/analysis of what is believed to be happening in each of the frames</li> <li>• Students create a <i>moving body sculpture</i> of the 'creature' chasing Billy.</li> <li>• Students present these to the class.</li> </ul>	• Groups of four	Peer/self evaluation through feedback sheets of effectiveness of freeze frame

Time	Phases of sequenced activities	Group organisation/ Safety considerations	Gathering evidence
7 mins	<p><i>Synthesise</i></p> <ul style="list-style-type: none"> <li>Teacher reads page 16-17 (See Appendix 1). Teacher, "What do you think has happened to Billy?" Teacher and students discuss possibilities.</li> <li>Students asked to <i>write in role</i> as Billy sending a letter home to his mother. Students 'post' their letters (See Appendix 1)</li> </ul>	<ul style="list-style-type: none"> <li>Whole class</li> <li>Individual</li> </ul>	Teacher observation. Checklists.
5 mins	<ul style="list-style-type: none"> <li>Teacher in role as Billy's mother reads some of the letters received. Students discuss how Billy's mother would be feeling and complete a worksheet comparing Billy and his mothers feelings.</li> <li>Students discuss the rules that are apparent in their home, school and community and the positive and negative consequences that may eventuate from following/ not following these.</li> </ul>	<ul style="list-style-type: none"> <li>Whole Class</li> </ul>	

### Teaching Resources Specific for this Lesson

- Blank A4 sheets of paper
- CD Player
- Dahl, R. (1991). *The Minpins*. England: the Puffin group
- Small pieces of cardboard
- Songs of the Earth Collection. (1998). *Forest Harmony* (music CD). Artarmon: Rawcomm Home Entertainment.
- Teacher Narration
- Pens/Pencils
- Worksheet - Billy/Billys' mothers feelings
- Worksheet - Billy Blank Letter to Mum
- Worksheet - Our Rules

## Enhancing: Lesson Two (Dance)

Unit Title: The World Beyond My Window  
 Lesson Title: Moving in the forest  
 Year Level: 4  
 Syllabus Level: 3  
 Time Duration of Lesson: approximately 60 minutes

**Aim of Lesson:** Students explore the feelings associated with a given pretext, develop a movement sequence and perform this to an audience using locomotor and non-locomotor movements that can be sustained and uses ternary form. (Queensland Studies Authority, 2005, p. 27) Students also engage in English and Study of Society and Environment in continuing to discuss roles and responsibilities and the consequences of actions.

**Specific Learning Objectives for this Lesson:**

1. Students should develop and manipulate movement vocabulary from stimulus material using locomotor and non-locomotor movement
2. Students should present short sequences of movements to others
3. Students should respond to work performed by others

### Focus Core Learning Outcomes for this Lesson

DA 3.1 Students modify intended meanings of movement sequences using dance components.

DA 3.2 Students perform rehearsed movement sequences with focus and accuracy

DA 3.3 Students interpret their own and other's dance. (Queensland Studies Authority, 2005, p. 21)

### Focus Core Content for this Lesson

- Space:**
- Group formations
  - Relationships between people and objects in the space
- Form:**
- Movement motifs
- Time:**
- Variety of time signatures
- Action:**
- Locomotor and non-locomotor movements
- Energy:**
- Sustaining
  - Suspending
  - Vibrating
- Function:**
- Recreation
- Analysis:**
- Interpretations of a choreographer's use of dance components, visual and aural elements.

**What Students Know:**

- symmetry (balanced) and asymmetry (unbalanced)
- group formations from small to large groups
- relationships of students in the space to other students and objects
- altering meanings by repeating the same movement phrase but changing the energy
- movement motifs and ternary form
- learn and practice each others choreography
- focused on audience

**What Students Can Do:**

- change the meaning of movements in dances they have created by identifying some movements that have particular meanings and decide on how to modify the meaning of some of the movements
- practicing whole dance from beginning to end, making adjustments
- where appropriate facing the audience in order to communicate with them
- enlarging movements and body language and make facial expressions clearly seen.

(Queensland Studies Authority, 2005, p. 27)

Time	Phases of sequenced activities	Group organisation/ Safety considerations	Gathering evidence
5 mins	<p><i>Orientate</i></p> <p><b>Safety check</b></p> <ul style="list-style-type: none"> <li>• Teacher instructs students to remove all jewellery</li> <li>• Students identify dangerous objects and areas within the room</li> <li>• Students identify the 'safe' space within the room to move</li> <li>• Teacher and students discuss the need for personal space and that everyone has a bubble around them that others cannot come into contact with unless under teacher instruction</li> </ul>	<ul style="list-style-type: none"> <li>• Provision of clear space. Removal of desks.</li> <li>• Whole class</li> </ul>	
10 mins	<p><b>Warm up</b></p> <ul style="list-style-type: none"> <li>• Teacher, "Imagine we are Billy walking through the forest. How will we be moving?"</li> </ul> <p>Students play <b>Travel through space</b> game and move in curved and angular pathways through the space, becoming aware of the relationship between themselves and others in the space.</p> <ul style="list-style-type: none"> <li>• Use a variety of moving words to stimulate movement. Eg. Slide, gallop, march, swing, roll, and fall. Students respond as quickly as they can to each word with an appropriate movement. Teacher include words that use changing levels and energy.</li> <li>• Teacher incorporates words/feelings students identified from the previous lesson. Eg. Angry, happy and frightened. Students play <b>pass the emotion</b>. Students respond as quickly as they can with an appropriate movement. Teacher has these words on flash cards.</li> <li>• Teacher changes the timing throughout; fast, medium, slow.</li> <li>• Teacher instructs students to change the spacing between students - from the extremities of the room into the very center of the room as close as possible without touching someone</li> <li>• Students complete stretching/ trudging exercise. Teacher instructs, "Reach to touch the top of the canopy, crouch down to touch the forest floor, roll to the next shrub and crouch to hide."</li> <li>• <b>Stop position/ safety switch:</b> crouching hiding behind the shrubs</li> </ul>	<ul style="list-style-type: none"> <li>• Whole Class</li> <li>• Whole Class - circle formation</li> </ul>	<p>Observation of students awareness of others in the space, cooperation with others. Teacher checklists and anecdotal records.</p>

Time	Phases of sequenced activities	Group organisation/ Safety considerations	Gathering evidence
5 mins	<p><b>Enhance</b></p> <ul style="list-style-type: none"> <li>Teacher re-reads page 16-17 of the pretext.</li> <li>Students form pairs</li> <li>One student is Billy as he moves through the forbidden forest, the other is the physical features of the forest as he moves through.</li> <li>Students decide on shapes/movements (non-locomotor) that describe these two roles (Billy and the shrub). Eg. If student is Billy, consider what Billy is feeling (frightened) and form a shape that describes this.</li> <li>Teacher asks, "How will each of you move?"</li> <li>Students create a <b>movement motif</b> that represents the feelings of Billy as he moves (locomotor) through the forest.</li> <li>Students ensure one body part is connected in their pairs as they move.</li> <li>Teacher asks, "How are you going to sustain these movements as you move across the room? Remembering that as you move you will swap roles."</li> </ul>	<ul style="list-style-type: none"> <li>Whole class</li> <li>In Pairs</li> </ul>	<p>Observation of students use of group formations, symmetry and energy. Teacher Checklists.</p>
5 mins	<ul style="list-style-type: none"> <li>Students complete under, over, through and around exercise.</li> <li>Teacher, "Imagine you are Billy moving through the forest. How will you move? What might you be stepping over? Going under? Around? or Through?"</li> <li>Students continue to add feelings that they come up with to the concept map created in the previous lesson on how Billy would be feeling. (English)</li> </ul>	<ul style="list-style-type: none"> <li>In Pairs, ensuring students are not putting each other in compromising positions.</li> </ul>	<p>Observation of students ability to create a movement motif of a shape that represents a stimulus such as being frightened.</p>

Time	Phases of sequenced activities	Group organisation/ Safety considerations	Gathering evidence
10 mins	<p><b>Synthesise</b></p> <ul style="list-style-type: none"> <li>Students in their pairs combine the two movements from above (shrub and Billy moving across the room and the over, under, around and through exercise) to create a movement sequence in <b>ternary form</b>: a dance with three sections - a movement phrase, a different movement phrase and a return to the first movement phrase.</li> <li>students consider developing transitions between movements</li> </ul>	In Pairs	Observation of ability and understanding of how to create a dance sequence in ternary form
5 mins	<ul style="list-style-type: none"> <li>Students practice their movement sequence to music and rehearse three times</li> </ul>		Observation of relationships of students to other students in the space.
5 mins	<ul style="list-style-type: none"> <li>Each group performs for the class</li> <li>Students complete peer assessment sheets on each pair performed</li> </ul>	Whole Class	
10 mins	<ul style="list-style-type: none"> <li>Teacher and students collectively comment on the performances asking questions such as:               <ul style="list-style-type: none"> <li>What made the sequence interesting for you?</li> <li>How did the cooperation between group members effect the performance?</li> <li>Did the group have focus? What difference did this make to the performance?</li> <li>Did they use a variety of levels, changing shapes, symmetry or relationship to other students?</li> <li>How did this influence the choreography?</li> </ul> </li> </ul>	Whole Class	Peer evaluation through feedback sheets of effectiveness of movement sequence
10 mins	<p><b>Cool down</b></p> <ul style="list-style-type: none"> <li>Students walk through the space in curved pathways as in the warm up but using slow movements.</li> <li>Students complete same stretching/trudging exercise as in warm up. Teacher. "Reach for the canopy, roll down to touch the forest floor (repeat), slowly roll shoulders, bend down to crouch behind the shrub and stand up (repeat). Sit down on the floor</li> </ul>		

### Teaching Resources Specific for this Lesson

- CD Player
- Dahl, R. (1991). *The Minpins*. England: the Puffin group. Pages - 16-17
- Songs of the Earth Collection. (1998). *Forest Harmony* (music CD). Artarmon: Rawcomm Home Entertainment.
- Flash cards of various actions (Eg. climb, creep, roll, jump)
- Flash cards of various feelings identified by students on how Billy feels walking through the 'forest or sin' (Eg. frightened, scared, anxious)

## Enhancing: Lesson Three (Dance)

Unit Title: The World Beyond My Window  
 Lesson Title: Life of the Minpin  
 Year Level: 4  
 Syllabus Level: 3  
 Time Duration of Lesson: approximately 60 minutes

**Aim of Lesson:** Students explore the feelings associated with the given pretext, develop a movement sequence and perform this to an audience using dance components of locomotor and non-locomotor movement, symmetry, group formations and differing energy levels. (Queensland Studies Authority, 2005, p. 27)

### Specific Learning Objectives for this Lesson:

1. Students should develop and manipulate movement vocabulary from stimulus materials using symmetry, group formations and locomotor and non-locomotor movements.
2. Students should present short sequences of movements to others
3. Students should respond to work performed by others

### Focus Core Learning Outcomes for this Lesson

**DA 3.1** Students modify intended meanings of movement sequences using dance components.

**DA 3.2** Students perform rehearsed movement sequences with focus and accuracy (Queensland Studies Authority, 2005, p. 21)

### Focus Core Content for this Lesson

- Space:**
- Group formations
  - Relationships between people and objects in the space
- Form:**
- Movement motifs
- Time:**
- Variety of time signatures
- Action:**
- Locomotor and non-locomotor movements
- Energy:**
- Sustaining
  - Suspending
  - Vibrating
- Function:**
- Recreation
- Analysis:**
- Interpretations of a choreographer's use of dance components, visual and aural elements.

### What Students Know:

- symmetry (balanced) and asymmetry (unbalanced) group formations from small to large groups
- relationships of students in the space to other students and objects
- altering meanings by repeating the same movement phrase but changing the energy
- movement motifs and ternary form
- learn and practice each others choreography
- focused on audience

### What Students Can Do:

- change the meaning of movements in dances they have created by identifying some movements that have particular meanings and decide on how to modify the meaning of some of the movements
  - practicing whole dance from beginning to end, making adjustments
  - where appropriate facing the audience in order to communicate with them
  - enlarging movements and body language and make facial expressions clearly seen.
- (Queensland Studies Authority, 2005, p. 27)

Time	Phases of sequenced activities	Group organisation/ Safety considerations	Gathering evidence
5 mins	<p><i>Orientate</i></p> <p><b>Safety check</b></p> <ul style="list-style-type: none"> <li>Teacher instructs students to remove all jewellery</li> <li>Students identify dangerous objects and areas within the room</li> <li>Students identify the 'safe' space within the room to move</li> <li>Teacher and students discuss the need for personal space and that everyone has a bubble around them that others cannot come into contact with unless under teacher instruction</li> </ul> <p><b>Warm up</b></p> <ul style="list-style-type: none"> <li><b>Travel Through Space</b> warm up game</li> <li>Students move in curved and angular pathways through the space, becoming aware of the relationship between themselves and others in the space</li> </ul>	<ul style="list-style-type: none"> <li>Removal of desks. Provision of clear space.</li> <li>Whole Class</li> </ul>	<p>Observation of students awareness of others in the space, cooperation with others. Teacher checklists and anecdotal records.</p>
10 mins	<ul style="list-style-type: none"> <li>Students move as if they are running away from the creature that is hiding behind the bushes in the forest. Teacher shows picture from lesson 1.</li> <li>Students run around the room in curved pathways. Students begin by moving slow and then progressively get faster.</li> <li>students pretend to dodge trees and objects in the forest using under, over, around and through movements similar to those identified in the previous lesson. Teacher instructs, "Jump over the fallen tree branch, roll to the next shrub, jog and dodge the trees" etc.</li> </ul> <p>Teacher instructs students to slow down the movements as to incorporate stretching.</p> <p>Teacher, "Begin to climb tree - up and up to the top of the tree. Stretch to reach the top of the next branch. Slowly and carefully creep along the branches".</p> <p>3c</p> <p>Students remain in the creep position (<b>stop position/ safety switch</b>)</p>	<ul style="list-style-type: none"> <li>Whole Class - mindful of not running into others.</li> </ul>	
10 mins	<p><i>Enhance</i></p> <ul style="list-style-type: none"> <li>teacher shows page 20 from book showing a small hole in the branch that reveals a tiny bedroom. Students asked to think of their own room at home. Teacher, "How will we move around this room? Remember it is a tiny room that we don't quite fit into to. Lets explore the room. Do you need to crawl under the bed? Jump over the bed?. roll under a desk? Tip toe over the floor boards?"</li> </ul>	<ul style="list-style-type: none"> <li>Whole Class</li> </ul>	

Time	Phases of sequenced activities	Group organisation/ Safety considerations	Gathering evidence
<p>10 mins</p> <p>10 mins</p>	<p><b>Enhance cont.</b></p> <ul style="list-style-type: none"> <li>Students perform these movements around the room as an entire class</li> <li>Teacher, "We hear a noise, look down to see a village of small people."</li> <li>Teacher shows a second page from the pretext the Minpins. (page 25)</li> <li>Teacher asks, "What activities are these people doing?"</li> <li>Students act out one of the movements of the different activities that could be going on in the community (eg. Builders, collectors, transport)</li> </ul> <p>10 mins</p> <ul style="list-style-type: none"> <li>Students demonstrate their movement eg. A builder chopping wood with the student swinging their arms down from a high level to a low level.</li> <li>Students form a pair with another student and combine their actions with an appropriate transition taking into consideration shape and cannon.</li> <li>Pairs form a group of four. Students combine their movements with another transition demonstrating Minpin community life.</li> </ul>	<ul style="list-style-type: none"> <li>In Pairs</li> <li>Groups of Four</li> </ul>	<p>Observation of relationships of students to other students in the space.</p> <p>Observation of students ability to appropriately incorporate shape and cannon in their movement sequence. Anecdotal records.</p>
<p>5 mins</p> <p>10 mins</p> <p>10 mins</p>	<p><b>Synthesise</b></p> <ul style="list-style-type: none"> <li>Students rehearse dance</li> <li>Rehearse to music</li> </ul> <p>10 mins</p> <ul style="list-style-type: none"> <li>Groups join together for a class movement sequence. Students decide on how all the groups will move/ merge in together to complete a shape that finishes the dance sequence. (Eg. All students move together to from a large tree and interlock to form an asymmetrical shape)</li> </ul> <p>Students practice their new class sequence from beginning to end, making adjustments where necessary and practice to music.</p> <p><b>Cool down</b></p> <ul style="list-style-type: none"> <li>students repeat the warm up activity but in extra slow motion. Students climb back down the tree, jump off the last branch, bend down to touch the floor and back, crouch down to sit on floor.</li> </ul>	<ul style="list-style-type: none"> <li>Groups of four</li> <li>Whole Class</li> <li>Whole class</li> </ul>	<p>Observation of relationships of students to other students in the space. Teacher checklists/ anecdotal records.</p>

### Teaching Resources Specific for this Lesson

- CD Player
- Dahl, R. (1991). *The Minpins*. England: the Puffin group (pages 20, 25)
- Songs of the Earth Collection. (1998). *Forest Harmony* (music CD). Artarmon: Rawcomm Home Entertainment.

**Synthesising: Lesson Four (Drama)**

**Unit Title:** The World Beyond My Window  
**Lesson Title:** A difficult decision  
**Year Level:** 4  
**Syllabus Level:** 3  
**Time Duration of Lesson:** approximately 50 minutes

**Aim of Lesson:** Students explore concepts of curiosity and its consequences engaging through techniques of teacher in role to reach an amicable agreement for an identified real-life problem. This lesson draws upon content from the SOSE syllabus in placing students in situations that require them to understand various perspectives/viewpoints, and to make democratic decisions that are just to all parties.

**Specific Learning Objectives for this Lesson:**

1. Students should work effectively in groups
2. Students should work in and out of role
3. Students should identify with concepts of curiosity and consequences explored in the book

**Focus Core Learning Outcomes for this Lesson**

**DR 3.1** Students negotiate, in and out of role, using a range of situations and narratives.

(Queensland Studies Authority, 2002, p.25)

**Focus Core Content for this Lesson**

**Elements:** • Relationships  
• Time

**Conventions:** Create roles from given information

**Forms and Styles:** • Extended roleplays

**Audience:** • Informal

**Purpose:** • Expression

**Performance Skills:** • Concentration in presentation of role  
• posture, gesture and body position to denote character

**What Students Know:**

- Consider purpose and audience when creating drama that will be used to celebrate events or to express ideas and feelings
- Develop their own roles by creating role descriptions in written, verbal or visual forms which they will then use as the basis for role-plays or storytelling
- Make individual and group decisions about the dramatic situation or narrative
- Participate in role to explore familiar relationships described in stories from fictional sources
- Explore linear sequences of time
- Explore ways of expressing roles and relationships through posture, gesture, proximity, use of levels

**What Students Can Do:**

- Accept and work in a range of roles derived from given information
- Step into role by adopting the attitudes, purpose and status of the character and then step out of role to make decisions about key moments within the drama and/or possible future directions of the situation or narrative
- Suggest possible directions and future scenarios for the drama, both in and out of role.

(Queensland Studies Authority, 2002, p.42)

Time	Phases of sequenced activities	Group organisation/ Safety considerations	Gathering evidence
5 mins	<p><b>Oriente</b></p> <p><b>Warm up game</b></p> <ul style="list-style-type: none"> <li>• Students instructed to sit in circle.</li> <li>• Students play a warm-up game of fire, swans and trees enacting the characteristics of these. Used as a means to settle students and focus them into the emotions, concepts and characters they will encounter in the book.</li> <li>• Students review notion of curiosity. Teacher and students return to the discussion of real life situations where there has been something they have really wanted to investigate, look at or go to but have been told that they are not allowed looked at in lesson one.</li> <li>• With a partner, students re-create the <i>role-play</i> of their real life situation of lesson one, this time focussing on how they would resolve the issue with their parents. (SOSE)</li> </ul>	<ul style="list-style-type: none"> <li>• Removal of desks. Provision of clear space.</li> <li>• Whole Class.</li> <li>• In Pairs</li> </ul>	<p>Observation of participation, interaction and cooperation with others. Anecdotal Records.</p>
5 mins	<p><b>Enhance</b></p> <ul style="list-style-type: none"> <li>• Teacher and students engage in role-play with teacher in role as Billy's mother, the Head Minpin and Billy. Students participate in role as Billy's friends in all occasions.</li> <li>• Teacher explains the talk chair convention (see glossary) that when out of the chair and wearing a scarf, the teacher is Billy's mother and when out of the chair and wearing glasses and a coat he/she is Don Mini the Head minpin.</li> <li>• Teacher explains, "When I am in these roles all of you are Billy's friends and I have come to talk to you about Billy permanently moving into the minpin village. You are not allowed to tell Billy's mother that you have spoken to the Head Minpin about Billy and you cannot tell the Head Minpin you have spoken to Billy mothers".</li> <li>• Teacher reads students the letter that Billy has received from the Minpins about coming to permanently live in Minpinville. This letter becomes the basis of discussion in the whole class role-play between teacher and students.</li> </ul>	<ul style="list-style-type: none"> <li>• Whole Class</li> <li>• Whole Class</li> </ul>	<p>Observation of students ability to maintain focus in and out of role.</p> <p>Ability to adopt the characteristics, thoughts feelings of character.</p>

Time	Phases of sequenced activities	Group organisation/ Safety considerations	Gathering evidence
10 mins	<p><i>Enhance cont.</i></p> <ul style="list-style-type: none"> <li>Teacher goes into role as Billy's mother and students as Billy's friends. Teacher asks questions of the students as to a letter she found in Billy's room and wants an explanation of what it means and what Billy is up to.</li> <li>Teacher, "Thanks for meeting up. I'm really worried about Billy. He's acting really strange. He won't talk to me and he wasn't home all last week. He is hardly ever home. He keeps saying he is going over your place to complete assignments, but he is going out every afternoon and I have noticed his clothes are all muddy and torn. It all seems very strange. Do you know what Billy is up to? To make it worse, there was a letter in the mail the other day from him, but I couldn't read the writing because it was smudged from all the rain we have been having. Then, yesterday on Billy's bedroom floor I found a letter from someone called Don Mini saying he would like Billy to move into a village with him. Has Billy spoken to you about this person? Do you know who he is? Listen, can you do me a favour? Next time you speak to Billy try to encourage him to stay here at home with me.</li> </ul>	<ul style="list-style-type: none"> <li>Whole Class</li> </ul>	<p>Observation of students ability to maintain focus in and out of role.</p> <p>Ability to adopt the characteristics, thoughts feelings of character.</p>
10 mins	<ul style="list-style-type: none"> <li>Teacher changes role to the head minpin.</li> <li>Teacher, "Thanks for meeting up. You haven't spoken to Billy's mother have you? Listen, I need a favour. I haven't seen Billy in a while and I really need to know if he is going to come live with us in Minpinville. You all have been to minpinville. You know how exciting it is to live in the trees and to be able to swing from one house to the next. You have seen our houses haven't you. I think some of you may have helped build for us. Not to mention, how exciting it is to take rides on the sparrows around the village. It's a magic wonderland. I need your help in persuading Billy to come live with us minpins. Can you do that for me?"</li> </ul>	<ul style="list-style-type: none"> <li>Whole Class</li> </ul>	<p>Ability to adopt the characteristics, thoughts feelings of character.</p>
10 mins	<ul style="list-style-type: none"> <li>Teacher changes into role as Billy. Teacher, "What should I do guys? You know about the letter from the minpins how exciting would that be? But what about mum? What should I do?"</li> <li>With teacher still in role students and teacher create a chart of all the positive and negative outcomes/ consequences/ arguments for either staying at home with Billy's mum or moving in with the minpins. Each person suggest a positive and negative aspect.</li> </ul>	<ul style="list-style-type: none"> <li>Whole class - circle formation</li> </ul>	<p>Observation of students ability to maintain focus in and out of role.</p>

Time	Phases of sequenced activities	Group organisation/ Safety considerations	Gathering evidence
5 mins	<p><b>Synthesise</b></p> <ul style="list-style-type: none"> <li>Students and teacher break out of role, and discuss as a class how they could resolve the problem. Students refer back to how they resolved their real-life issues at the beginning of the lesson.</li> </ul>	<ul style="list-style-type: none"> <li>Whole Class</li> </ul>	<ul style="list-style-type: none"> <li>Observation of students ability to maintain focus in and out of role. Anecdotal records/ checklists.</li> </ul>
10 mins	<ul style="list-style-type: none"> <li>Students devise an amicable agreement between the Minpins and Billy's mother on how Billy can continue to visit the forest and the minpin community. (SOSE)</li> <li>In pairs, students develop a role-play of the agreement that Billy, his mother and the Head Minpin could have made.</li> </ul>	<ul style="list-style-type: none"> <li>In Pairs</li> </ul>	<ul style="list-style-type: none"> <li>Ability to give appropriate suggestions of amicable outcomes taking into consideration compromise and democratic principles.</li> </ul>
3 mins	<ul style="list-style-type: none"> <li>A few pairs present their role-plays to the class.</li> </ul>	<ul style="list-style-type: none"> <li>Whole Class</li> </ul>	

### Teaching Resources Specific for this Lesson

- Scarf, coat and glasses
- Dahl, R. (1991). *The Minpins*. England: the Puffin group
- Large pieces of cardboard
- Minpin Letter

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### Biography – Alicia Harris



For the past four years Alicia has worked for the local Redland Shire Council as a volunteer in their "Fun in the Parks" programs for children aged 3-12 years running activities such as craft, puppet shows, face painting, obstacles/sports etc while attending university. She is currently final year Bachelor of Primary Education at Queensland University of Technology

### Biography – Kaila Baisden



Kaila grew up and attended school in a small country town called Wamuran. For the past two years she has been working as an assistant coordinator of an outside school-hours care in Narangba. Kaila loves children and organising various sporting, crafty and educational activities. She is a continuing student at the Queensland University of Technology working towards my Bachelor of Primary Education.



# If These Tress Could Talk...

## A Unit Exploring the History of the Eumundi Memorial Trees and the Impact of WWI

Sue Davis

Drawing on material from the "Eumundi Museum"

Planning a unit of work may start from a number of places. While syllabuses and school programs may form the broad parameters, often discovering good resources and teaching materials help determine the focus and journey of the unit. In this case the stimulus was the sight of wreaths lying under the old trees in the main street of Eumundi around Anzac Day. These wreaths had been made by local primary school children and lain under the memorial avenue of trees, each tree planted to commemorate the death of a local man during World War I. While the story could have ended there, fortunately Eumundi has a thriving Historical Association and Museum (which are well resourced because the Historical Association runs the main part of the very popular Eumundi Markets). I made contact with staff at the Museum and expressed my interest in finding out more about the memorial trees and any stories about the men who died. There was quite a lot of information that had been collected in this area, and in particular one of the men's stories had been documented in a publication that had been produced by a local historian, Rod Burrell.

Whilst this unit is specific to a local area, there are certain themes in it that may stimulate your own investigations into the WWI memorials in your own area. Some of the activities suggested could be used or adapted to any context. In this unit drama has been used as the key stimulus for the unit, as a way of personalizing history and making it real, and as a focus for a culminating product at the end. Other Arts areas have also been utilised to help build an understanding of the context of the unit. In the documentation provided, not all activities for the unit are included, only those that are arts specific.

### Unit Introduction:

Through this unit students (in years 6/7) will gain an understanding of the meaning and history of Eumundi's living memorial – an avenue of trees that were planted to commemorate those men from the area who died during World War I. They will develop an understanding of the impact of war on ordinary Australians and how individuals and communities express grief and respond to hardship. They will explore a range of arts processes and activities throughout this unit which will culminate in a dramatic performance (with related arts components) for family and friends.

### Key Questions:

- Why are the trees in the main street of Eumundi important?
- How and why is participation in war commemorated?
- Why is what happened during WW1 significant?
- Why is Anzac Day remembered still?
- How does war impact on ordinary people?
- How do people express ideas and emotions through the arts?

### KLA Outcomes (from Queensland 1-10 syllabus documents)

#### The Arts – Level 4

##### Drama

- 1.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays
- 1.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences
- 1.3 Students make supported critical judgments about the application of dramatic elements and conventions in the context of their own work and that of others

##### Media

- 4.1 Students apply media languages and technologies through genre conventions to construct media texts
- 4.2 Students select media forms and apply technologies to construct and present media texts to target an audience
- 4.3 Students analyse the media languages and technologies used by them and others to construct representations using generic conventions

##### Visual Arts

- 1.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts
- 1.2 Students make and display images and objects, considering purposes and audiences
- 1.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.

##### Music

Aspects from Level 4 level statement

"Students know a repertoire of music from a range of historical and cultural contexts that they can aurally identify, sing and play, in tune and in appropriate style, individually and with others"

##### SOSE

TCC 4.3

Students share empathetic responses to contributions that diverse individuals and groups have made to Australian or global history.

**TCC 3.4**

Students organise information about the causes and effects of specific historical events.

**PS 3.5**

Students describe the values underlying personal and other people's actions regarding familiar places.

**PS 4.3**

Students participate in a field study to recommend the most effective ways to care for a place.

**CI 3.5**

Students explain changing attitudes in different time periods towards gender, race, ethnicity or socioeconomic identities.

**English**

**Level 4 - Level statement**

Students interpret and construct texts, from a range of generic categories that explore familiar and unfamiliar subject matter, by considering text type, purposes, implied meanings, and known and unknown audiences. They identify and use a range of textual resources that structure texts, extend and elaborate ideas and information, and express opinions. They explore how particular representations appeal to certain groups.

**Unit Overview**

**\*Phase One – Orienting Phase**

(Engage interest, establish prior knowledge, establish outcomes, goals, preparation for activities):

Outcome/s	Sample Activities	Resources/stimulus material
DR 4.1 SOSE PS 3.5 CI 3.5	<b>Eumundi Markets Freeze Frames</b> Establish connection – known > unknown, create images of the markets, show picture of tree and wreath and plaque under tree, freeze frames and titles with responses	Pictures from the markets Finish with one of tree with plaque and wreath
SOSE TCE 4.3 PS 3.5	Class interview teacher in role (as historical society rep) about why the trees are significant	Heritage Register Extract Concept map for students to complete
ME 4.3	<b>World War 1</b> – (why was it significant, how did local men come to be involved, how did it impact on people's lives?) Class walk around trees, analyse information.	Worksheet to fill in with info from plaques WWI posters and questions
VA 4.1	Analyse propaganda posters. Present live versions Anzac Biscuits – the history of them (making biscuits, designing biscuit tin lids)	Anzac biscuit recipe Access to internet for search (set of questions to answer) Food packaging design images (historical ones)

## Phase Two – Enhancing Phase

(Build and develop knowledge and skills):

Outcome/s	Sample Activities	Resources/stimulus material
DR 4.1 EN 4	<b>The People involved</b> – The Jimmy Rubenach/Ruby Wilkins story. Sample letters and diary entries. Students then create own to tell other parts of story	Rod Burrell's story about Jimmy & Ruby  Sample letters & diary entries
SOSE TCE 4.3 CI 3.1 VA 4.3 VA 4.1	<b>Why and how do we commemorate war</b> – compare cenotaphs to gravestones, discuss why these physical expressions of grief are important to people.  Visual arts/design activity – design a physical memorial for the fallen of Eumundi	Pictures of WW1 cenotaphs, memorials, pictures of gravestones, sample eulogies etc
MU	<b>Music and entertainment</b> – listen to and learn some songs that were popular during WW1 – discuss how people use music to express or deal with emotions	"Pack up your troubles" "Long way to Tipperary"  (website, sheet music)

## Phase Three – Synthesising Phase

(Demonstration of abilities and understanding):

Outcome/s	Sample Activities	Resources/stimulus material
SOSE TCE 4.3 ENG DR 4.1	<b>Remembering the fallen</b> – why is it important to remember those that died? How can we do it? Writing eulogies for the men who died during WW1, use war memorial documentation (from historical society or Australian War Memorial)	Profile sheets of each of the men who died (see official record of Thomas Rubenach). Sample eulogy
DR 4.2 DR 4.3	<b>Select, structure and rehearse for performance</b>	Draw on all material used to date
VA 4.1 VA 4.2 ME 4.2	<b>Design promotional materials for performance</b>	Sample posters for analysis Simple graphic design software (digital camera, scanner etc)

Assessment/evidence to be collected:

- Collection of completed work tasks (poster analysis, letters and diary entries in role, memorial design)
- Checklist for drama work in class
- Group/class performance (criteria sheet)
- Poster designs to promote performance

### Dramatic Conventions That Could Be Used In Unit

#### 1. CONVENTION – Freeze frames

Create a series of three freeze frames of scenes you might see at Eumundi market. Provide a voice over narration. Look at the photo of the wreath. This was seen under one of the trees near the market just after Anzac Day. End with a response to discovering this wreath.

#### 2. CONVENTION – Interview

Interview one of the historical society committee members (e.g. teacher in role) who has applied for heritage recognition for the memorial trees

#### 3. CONVENTION – Statements (with Images)

5 Statements about the history of the Eumundi memorial trees with a freeze frame for each (draw on information from the heritage file information).

#### 4. CONVENTION – Advertisement

Look at a number of the posters provided from the Australian National War Memorial that were used to encourage men to volunteer for the war. Create a live recruitment ad to encourage young men to join the AIF during WW1.

**5. CONVENTION – Letters from different perspectives**

Read through the explanations about people's experiences from some of the material provided by the historical society. Create snippets of letters from different people during WWI – from wife, mother, sister of men at the front, from men at the front (keeping in mind in their letters they could not talk about where they were). Arrange these in a way that shows different views of events through time.

**6. CONVENTION – Diary entries and ritual**

Write a series of diary entries written from the perspective of Ruby Wilkin after her boyfriend has gone to war.

Also construct a series of movements that depict going about everyday activities that women would have engaged in at the time.

Have people go about these actions, while the diary entries are read over the top. Experiment with using pauses in action, actions reflecting emotions suggested in entries etc.

**7. CONVENTION – Dialogue**

Create a dialogue between Mrs Wilkins and the local gossip after the gossip has seen Ruby carrying a small baby down the street.

**8. CONVENTION – Eulogy**

Create a short eulogy for Thomas Rubenack that could be read out by students from Eumundi SS during an Anzac Day ceremony where the community walks from tree to tree.

**Resources**

**Eumundi Memorial Drive Plaques**



*Plaques under some of the trees*



**Extract from “Queensland Heritage Register File No 601122”**

**Eumundi War Memorial – Avenue of Trees**

The Eumundi War Memorial Trees were planted during and after the First World War. Between 1914 and 1918, eighty seven men from Eumundi and the surrounding district served in the First World War. The trees were planted to honour the twenty men who did not return.

The impetus for the planting of the Memorial Trees was provided by the Eumundi Women's Patriotic Committee. Funds were raised by public subscription, the total cost being approximately 100 pounds.

Up until the early twentieth century, there were few statues or monuments in Queensland. However, as a result of the First World War (1914-1918), memorials were erected in almost every Queensland town. Such public expression of both grief for the dead and pride in the nation has not been generated by previous or subsequent wars.

The First World War had an immense impact on the Australian population. Of those who went to war, almost one in five did not return. It was common for families to lose more than one son and for small communities to lose a whole generation of men.

In 1916 the British Government prohibited the exhumation and return of bodies. This, coupled with the impracticality of visiting distant graves ensured war memorials became an expression of

public mourning, revered as cenotaphs (literally meaning 'empty tomb') by those who erected them. Placed at prominent locations, they became symbols of remembrance and were considered to be as sacred as grave sites. As such, materials, design principles and symbols suggesting permanence, reverence and commemoration were important elements....

Avenues of trees as memorials, and particularly those where each tree is attributed to a particular fallen serviceman are uncommon in Queensland. Most memorials erected during or after the First World War were of the monumental type...

Eumundi is one of the few towns in Queensland which does not display a monumental type memorial to the First World War. However, the placement of the trees on the main thoroughfare through town adheres to the formula of placing memorials in dominant and central positions...

The original Eumundi Memorial tree species were fig trees, of which twenty were planted. Of these, five are extant and the fifteen which didn't survive have been replaced with other species...

By the 1970s, many of the trees had been replaced and the plaques had either been lost or had deteriorated (these were replaced in 1976)...

The trees and plaques are cared for by the Maroochy Council arborist and the Eumundi Historical Association.

## **The story of Thomas Rubenack and Ruby Wilken**

(Extracts from Burrell, Rod (1997) "The Life and Times of Percy (Major) Williamson" Rod Burrell: Buderim)

### **The Surprise (pp 11-12)**

Night had fallen in Eumundi on 13 May, 1916. Eliza Wilken, still busy in the kitchen of the little cottage behind the Imperial Hotel, was tired after a long but pleasant day which had seen the whole family gather for a birthday celebration...

The day had been a big success. The one concern was Ruby, now aged 16. She had been quiet and withdrawn ever since her boyfriend Jimmy had gone away to the war. Eliza mentally corrected herself – the change had really started when Jesse put his foot down and said Ruby was too young to marry. Ruby had uncharacteristically kicked up quite a fuss. She had finally had to accept her father's ruling.

Perhaps Jesse had been wrong. It was wartime. The peacetime rules might not apply. Jimmy was a good, steady boy. He had worked for George Adams as a 'striker' in the blacksmith shop, ever since he came from Wollongong to spend time with his mother's brother, Harry Taylor...

Even though Ruby was not yet 17, she seemed really attached to her red haired beau. He was good looking and considerable both to Ruby and to Eliza who he treated as a second mother...

Ruby looked forward to his letters, which came irregularly and censored. She had developed a listless air. Always plump, she had put on more weight in recent months...

Today had been different. Ruby had complained of stomach pains, and hadn't eaten much. She had taken the lantern and been down the back at the old dunny for what seemed like ages. Now she had gone to bed.

Eliza's reverie was interrupted by the sudden appearance of 10 year old Gladys, wide-eyed and close to tears. "What is it, child?" was the somewhat impatient query. "It's Ruby, she's awful sick!"

Further explanation was interrupted by a loud cry from the girls' bedroom. Startled by its intensity Eliza hurried in, taking the kitchen lamp with her. There was Ruby, half sitting up in bed, covered in sweat, her towel gripped in her teeth, her nightdress disheveled. "Whatever's the matter?" demanded Eliza, realizing as she spoke that she already knew.

"I'm having a baby! Help me!" moaned Ruby.

### **The Homecoming (pp 14-15)**

In May 1919, the excitement in the Wilken household was intense. Jimmy Rubenack was coming home!

The war had been officially over these six months. The task of getting the surviving troops home again was immense. More than 330,000 troops had served overseas. Nearly 60,000 would not return. The other 270,000 included more than half who had been wounded, gassed or taken POW. Now Jimmy had given details of his impending arrival.

The three years since the birth of Percy Edward Williamson had been a mixture of ups and downs.

After the birth, Eliza had sorted matters out with Ruby. As soon as Ruby was able, she had followed her mother's instructions; writing to Jimmy, "The present you left for me arrived safely." Jimmy had been delighted. His immediate response was to arrange an allotment of his pay to Ruby, just as if she were already his wife.

Letters were still intermittent (and still censored). Ruby could look forward with certainty to marriage on his return. His letters and cards to Ruby and others showed his delight in his new son, and his deep concern and love for Ruby. One card preserved to this day shows a photo of a handsome Private Rubenack aged 26. The message on the reverse is brief. Under date of May 4, 1918 the message reads: "To My Dearest Ruby and Percy, With Fondest Love From Jim XX"

Later news was upsetting for Ruby. Jim had been quite sick. A photo card sent on 12 January 1919 showed a pale and wan Jim. The caption said "After two months ill".

The good news for Ruby over this period was that young Percy was fit, well and happy. Now he was just three, and about to meet his Daddy. Ruby had lovingly prepared a new outfit for him, and never tired of dressing him up in rehearsal for the great occasion...

The homecoming was not to be! Jimmy Rubenack died of tuberculosis on the way home, two days out from Perth. He was buried at sea. How Ruby learned of Jimmy's death is no longer known.

## Thomas James RUBENACH

(official service records, courtesy of Eumundi Historical Association)

Regimental No	3427
Date of Birth	1892
Birthplace	Yallah, Illawarra, New South Wales
School	Convent School, Dapto, New South Wales
Religion	Roman Catholic
Occupation	Blacksmith
Address	Eumundi, Queensland
Marital Status	Single
Age at embarkation	23
Next of Kin	Mother, Mrs Sarah Jane Rubenach, 5 Belmore Street, Surry Hills, Sydney, New South Wales
Enlistment Date	31 July 1915
Enlistment Date from Nominal Roll	31 July 1915
Rank on Enlistment	Private
Unit Name	15th Battalion, 11th Reinforcement
AWM Embarkation Roll NO	23/32/2
Embarkation details	Unit embarked at Brisbane per HMAT A48 'Seang Bee' on 2 October 1915
Rank(s) from Nominal Roll	Private
Unit(s) from Nominal Roll	4th Machine Gun Battalion
Fate	Died at Sea 11 June 1919
Age at death	27
Rank from Cemetery data	Private
Unit from Cemetery data	4th Battalion, Machine Gun Corps
Date of Death from Cemetery records	11 June 1919
Place of Burial	At Sea
Commemoration Details	Australian National Memorial, Villers-Bretonneux, France
Panel number, Roll of Honour, Australian War Memorial	176

### WW1 War Posters - Poster analysis - sample questions

1. What do you think is the purpose of the poster? What is it trying to get people to do?
2. What is the benefit being suggested?
3. What arguments or reasons are given or shown to back that up?
4. If there is an image and words on the page, what different information is conveyed by each part?
5. How does the poster gain people's attention (e.g. strong image, interesting story, powerful words)
6. How does the poster try to influence people, through playing on which emotions?
  - Trust
  - Guilt
  - Fear
  - Provocation (provoke the reader)
  - Regret
  - Disapproval
  - Pleasure
  - Self-expression
  - Prestige
7. What other comments would you like to make about the poster? (e.g. How are they similar to/different from posters used in major advertising campaigns today)

### World War I Posters

(courtesy of the Australian War Memorial, Canberra)





### Memorial Design.

- Look at a range of pictures of different war memorials. Look carefully at each one and describe what you see.
- Identify design elements evident in each (e.g. use of line, shape, texture, colour), materials used etc
- Discuss what feelings the memorial might convey to different people (e.g. people who had relatives die during that conflict, people who are tourists to the area etc)
- Design a physical memorial to the Eumundi WW1 (or your local area) fallen. Consider the purpose of the memorial now, features of the local area, how people might want to interact with the memorial, local materials that could be used etc



Mogill Memorial



Ipswich Memorial



Australian War Memorial, Canberra



Nui Dat, Vietnam Memorial

## RESOURCES/LINKS

Eumundi Museum

<http://www.eumundimuseum.com/index.htm>

WWI music

<http://www.ww1photos.com/WW1MusicIndex.html>

Australian War Memorial – search the data base for posters and photos

<http://www.awm.gov.au/database/collection.asp>

World War I posters

<http://www.firstworldwar.com/posters/index.htm>

Burrell, Rod (1997) "The Life and Times of Percy (Major) Williamson"

Rod Burrell: Buderim

My thanks to Phillip from the Eumundi Museum for assistance with locating material for this unit.



# When Cultures Collide:

## A Transdisciplinary Unit for Year 5

Lizette Stevenson and Claire McSwain

### Rationale

**M**ooloolaba State Primary School, over the last fifteen years, has been in the process of developing a strong Arts culture via Curriculum and Special Events. We are committed to our students learning in, about and through The Arts. Our school philosophy also encompasses the William Glasser's Choice Theory (1998) which involves supporting students in the five basic needs and how that impacts on their relationships.

This unit was written as a meaningful way of providing students with a deeper understanding of culture and cultural difference. The purpose is to both cognitively and affectively, engage students in a process drama that enables them to be in someone else's shoes as they gain multiple perspectives of European invasion/settlement.

### Key Questions:

- What is culture?

#### Framework

THINGS: Food, Housing, Communication (symbols, sign, language, dance, music, art).

CUSTOMS: Family Structure and Law, Rituals.

VALUES: Beliefs, Role of Environment.

- What is indigenous culture? (Use framework)
- What are the implications of belonging to a culture?  
What happens when cultures collide?
- How does our narrative relate to events in Australian history?
- How can exploring an event from real-life and life-like perspectives develop tolerance and change attitudes?

### Deep Knowledge And Deep Understanding:

Students will:

- ...develop knowledge of Australian indigenous cultures; both Aboriginal and Torres Strait Islander, and understand how their cultures influence the way they view the world.
- ...develop and understand multiple perspectives instead of just the dominant Eurocentric perspectives of Australian history
- ...reframe their present perceptions of indigenous Australians in contemporary society.

"If we teach children to think, feel, and value, we have only half-done our jobs, as the subject area...should empower children to take social action and therefore contribute to shaping our society" (Partington, 1998. p.193).

### Core Content Relevant To This Unit

The Arts: Drama	SOSE: Time, Continuity & Change
<b>Elements:</b> movement, relationships	<b>Changes and Continuity:</b> sequences and time lines about specific Australian changes and continuities (settlement, land-use, indigenous)
<b>Conventions:</b> create roles from given information, meetings in-role.	<b>Heritage:</b> perspectives of past and present Australians from diverse cultural backgrounds, invasion (Level 3). <b>Heritage:</b> heritage from diverse perspectives – indigenous and non-indigenous values of place (Level 4).
<b>Forms and Styles:</b> extended role play, storytelling, written role description	SOSE: Place In Space
<b>Audience:</b> informal	<b>Human/Environment Relationships:</b> use and management of natural resources in different environments by diverse groups.
<b>Purpose:</b> celebration, expression.	<b>Significance of Place:</b> personal and others' actions regarding a familiar place (values held by different groups).

<b>The Arts: Dance</b>	<b>SOSE: Culture And Identity</b>
Space: group formations, relationships between people and objects in a space, symmetry and asymmetry.	Belonging: personal attitudes, beliefs and behaviours that affect personal senses of belonging to a range of groups (traditions, emotions, family influences, sense of place, sense of security, individual experiences.
Form: canon, motifs	<b>SOSE: Systems, Resources And Power</b>
Functions: education, ritual, artistic, social	Participation and Decision-Making: principles of democracy and decision-making (equality, consensus, accountability, representativeness, participation).
Analysis: interpretation of choreographers' use of dance components, visual and aural elements.	Access to Power: values associated with familiar rules and laws (fairness, justice, consideration of individual and group).
<b>The Arts: Visual Arts</b>	ENGLISH: to demonstrate the outcomes students should know.
Elements: colour, line, shape, texture	Speaking and Listening: the structure of the narrative and its cultural purposes - verb tense, pronouns, people, events, places can be represented in positive and negative ways by making choices in the resources
Concepts: balance, pattern	Reading and Viewing: connections between plot, setting and descriptions of characters, the sequencing of narratives builds up complications and resolutions, facial expressions, images, shot types and volume of sound effects in multimodal texts
Processes: compare, design	Writing and Shaping: writers explore their own ideas and feelings through the characters and situations they create, how noun and verb groups are constructed, like information is clustered together in a paragraph, appropriate use of punctuation, shared knowledge, values and practices of groups are represented in texts
<b>The Arts: Media</b>	<b>HPE</b>
Media Languages: font, soundtrack, body stance, voice-over.	Enhancing personal Development: Co-operation and Communication: negotiation, co-operation, expressing feelings, ideas and emotions, making decisions and solving problems.
Media Technologies: layout, storyboard, manipulate.	
Institution: narrative as a form, entertainment, photographic and digital.	
Representation: settings - time and place	

### Orienting Phase (5 Weeks)

What is culture? View through framework.

sharing our culture

- investigating traditional Aboriginal culture (using internet links "Walkabout Dreaming")
- investigating traditional Torres Strait Islander culture (using internet links see resources)
- exploring the links between and across cultures, from traditional and contemporary perspectives

What is a creation story?

- immersing students in Dreaming and Torres Strait Islanders' traditional stories
- retelling of dreaming story (group task)
- visually representing own part in retelling (individual task)

What are the three functions of dance?

- viewing traditional and contemporary indigenous dance
- exploring movement as a way to communicate
- creating movement to communicate their story
- responding to other performance using the language of dance

### Experiencing drama strategies

- in-role/out-of-role play, still images, tableau, hot seat, thought-tracking.

### Cultural Sharing Day

- sharing food, visual and creative arts, dance, guest speaker, games.

### Enhancing Phase: Process Drama (5 Weeks)

KWL: Sharing common base of knowledge...

- for third teacher involved in process drama (teacher/librarian)
- for reflection on learning from traditional and contemporary perspectives
- for journal writing to begin (out-of-role)

**FRAME 1: Negotiating drama contract** as part of written journal

**FRAME 2: Beginning the fiction of the drama.**

Children are divided in two groups. They now work in these groups separately with no contact with the others until Frame 8 (the meeting). The groups are managed by the class teacher and the teacher/librarian.

#### GROUP 1 role

- live on small Pacific Island
- island has active volcano
- island is mountainous
- islanders are farmers and fishermen

#### GROUP 2 role

- live on small Pacific Island
- island has 2 rivers
- island has large freshwater lake
- islanders are farmers and hunters

At this point, the groups must decide on the following:

- ✦ the geography of the island (sketch on whiteboard/butchers' paper)
- ✦ the name of their island and clan
- ✦ a place of great importance to the clan (why important, where it is, how and when it is, how and when it is accessed)
- ✦ a totem that is sacred to the clan

**FRAME 3: Building the island.**

Having collected appropriate 'junk', the clan groups build their island, the outline being masking-tape. On completion, working partnerships share the part of the island they've built, and the group interacts with the island and explores pathways and modes of traveling to the different living and working areas on their island. Before the islands are dismantled, digital photos are taken for later use.

**FRAME 4: Planning the culture of their clan.**

The half-class groups, as a whole group and part group, discuss, negotiate and make decisions using the framework used in the Orienting phase of the Unit. A brief outline of the activities follows:

### Housing

- DESIGN the types of shelters your clan lives in
- DRAW a detailed, coloured and labeled diagram of each type of shelter
- COLLECT samples of materials/BUILD a small model

### Food

- LOOK at map of island and decide on foods eaten
- DRAW diagrams to illustrate each food
- PRESENT information in a table, describing each food, where it is found, how it is cooked and served.

### Communication

- DESIGN the clan's totem and DRAW a large colour diagram
- LIST at least 5 words of your clan's language and what each means
- CREATE a piece of art from your clan to show the techniques and materials used

### Family Structure and Laws

- DECIDE on the laws and rules that govern your clan, including an overview of family structure
- LIST 3 sacred laws and their punishments
- DRAW a typical clan family
- DRAW the special token/symbol the leader carries/wears to show they are they leader

### Beliefs

- DECIDE on what your clan believes in strongly, and how this is linked to your creation story. (The CREATION story is negotiated with the whole clan group outside these sessions)
- LIST the 3 main beliefs of your islanders. DISCUSS this with the Family Structure and Laws group to ensure your beliefs are protected by laws and punishments.

### Role of the Environment

- DECIDE on the 3 most important parts of your island environment
- DECIDE how each environment is used by your clan and HOW it is protected
- ILLUSTRATE the 3 environments and fold as a brochure

**FRAME 5: Sharing the devised culture**

- Sharing oral and recorded decisions
- Building belief in own role within the clan by creating clan tableau
- Creating still group images showing roles of everyday island life
- Recording of own personal role details – writing and drawing
- Electing leaders and elders

**FRAME 6: Enrolling/initiation ceremony**

- Whole clan group creates and then performs ritual enrolling/initiation ceremony to become a member of their devised clan group. Simple costumes are worn and a spokesperson will talk about the meaning of their ceremony. The audience is the 'other'

similar island group from the second class.

- Following the ceremony, writing-in-role in the journal.

#### FRAME 7: Teacher Narration.

- Using a teacher narration, the fictional story of the drama begins. Briefly, the story is that the volcano erupts and the island clan escape into their canoes and paddle throughout a night and day until they land on the other group's Pacific Island. They are aware that it is inhabited, but are undecided what to do until the groups meet. The other clan have seen smoke on the beach and are also aware that someone has landed.
- Children must decide in their clans what questions they will need to ask the other clan when they meet. During the meeting they will ask the same questions of at least 4 people and will use the five special words of their clan's language in the discussions. They will not explain these words except by using sign language.

#### FRAME 8: The Meeting

A: (15mins) Children apply a visual mark for identification (as decided in initiation ceremony). The two groups meet and ask their questions, and the islanders try to learn as much as they can about each other.

B: (15mins) The groups move back with their own clan and discuss what was learned. Each clan must then decide what to do eg. Allow new clan to stay, fight new clan, leave island, offer gifts to stay, discuss co-habiting island, discuss different beliefs and laws.

C: (10mins) Each group decides on a simple series of movements to show the other clan, without words, the decision that has been made. The movements are a symbol of the decision.

- D: (10mins) Final meeting – movements shared.

E: (10-20mins) Beginning reflections, out-of-role, on how the decisions were reached and what this now means for each group ie practicalities of living together, likely difficulties, how will problems be solved, how skills and knowledge will be shared, potential for successful co-habitation.

### Synthesing Phase (1 week)

#### FRAME 9: Celebration

- Celebrating and sharing of devised dances to show that clan's creation story.  
Groups are called using a ritualistic drum beat (TSl warup)
- Groups come together to share Pacific Islander foods and juices.

#### FRAME 10: Debriefing and Self-Assessment

Students complete self-assessment sheet.

This PROCESS DRAMA continues in the next Term, with the clans living together 6 months on. The following points give a brief overview of elements:

T-in-role as ship's captain landing on the island and the clan's reactions and responses

Exploring John Marsden's *The Rabbits* with related activities

- Research on the First Fleet
- Convict process drama
- Physical continuum: *Was the arrival and resettlement of the Europeans in Australia, an invasion?*
- Debriefing and reflection: contextualizing the deep understandings to help students reframe their attitudes and perceptions of indigenous Australians in contemporary society.

### Assessment:

#### TASK 1:

Group will read Dreaming story. Break the story into parts to individually re-tell. ALSO, individually create a visual representation of their section innovating on techniques, signs and symbols, design and patterning of Aboriginal artwork. (teacher and self-assessment)

#### TASK 2:

Viewing a range of both traditional and contemporary indigenous dance videos, and using the Appreciating Dance Comment sheet (respond individually).

#### TASK 3:

Group devised dance and movement sequence/ including narration and the use of costume and, percussion clap sticks, voice and silence. (teacher/peer assessment)

#### TASK 4:

Reflective Journal (student)

- KWL
- Signed commitment/ contract to drama
- Daily reflections
- Key reflection questions
- Personal details of created in-role character
- Personal reflection and teacher devised questions, on preparation for initiation ceremony
- In-role writing  
Peer/self observation of group skills  
Writing from different perspectives
- A record of both cognitive and affective learnings (Teacher observations, anecdotal notes and reflections during drama sessions, and drama- checklist of criteria)

#### TASK 5:

Individual written narrative of group devised creation story. (criteria sheet/ teacher)

#### TASK 6:

Reading: A range of cloze and First Steps Reading strategy worksheets. Guided reading with the teacher, Internet research questions

#### TASK 7:

Each island group creates a Photostory of their creation story; using Photostory 3, digital photographs, digital representations of art work. Ioni, Supa Dooper audio program, soundtrack and voice-over. (peer and teacher assessment, visiting class)

**TASK 8:**

Performance of creation dance (criteria and comment sheet-teacher)

Videod footage viewed after the sharing day, students view and using criteria sheets( self and peer assessment).

**TASK 9:**

Following debriefing: self-assessment of drama and co-operative learnings

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**Biography – Lizette Stevenson**



Lizette was a key member of the Mooloolaba's team which finalised the Arts Syllabus, was part of the Arts Implementation in Far North Queensland while teaching in the Torres Strait, and has been involved in Mooloolaba's entries into Wikakliri Story/Dance event with the 2002 entry winning nationally. She is also completing her Master of Drama Education this year.

**Biography – Claire McSwain**



Claire is an experienced primary educator who is committed to students learning in, about and through the Arts. For the past 15 years Claire has been a key member of a team implementing learning in Dance, Drama, Media, Music and Visual Arts through the curriculum at Mooloolaba State School. She is currently completing her Masters of Drama Education through Griffith University.



# "The Chaotic Mind": A Descent Into Expressionist Theatre How Has Technology Effected Our Society?

Tanya Nellsen and Ben Dervish Ali

A Year 12 Drama

*It's inevitable that the whirl-pool of electronic information movement will toss us all about like corks on a stormy sea, but if we keep our cool during the descent into the maelstrom, studying the process as it happens...we can get through (McLuhan in Munday, 2003).*

In 1995, "the oracle of the electric age" (Munday, 2003), Marshall McLuhan, made the above statement. Of course, he was referring to the ongoing saturation of technologies in our society. The statement assumes, that if we sit back and passively accept the implications of these new technologies, then we humans are doomed to become manipulable products (and hence will be engulfed by the great "whirl-pool"). However, if we "study the process as it happens" we can become active citizens and foresee certain changes that might effect us. We may not be able to control the wave of technology, but we can certainly be aware of it happening.

This notion of awareness is particularly evident in learning experiences that are exemplified in this nine-week, expressionist drama unit, *The Chaotic Mind*. These learning experiences engage the senses and the emotions of the students both cognitively and emotionally, and also provide students' opportunities for the development of key competencies that promote attributes of lifelong learners. A lifelong learner is identified in the Queensland senior syllabus as: 'a knowledgeable person with deep understanding, a complex thinker, an active investigator, a responsive creator, an effective communicator, a participant in an interdependent world, a reflective and self directed learner'. (Syllabus, 2002, p.15)

When *forming* drama, students actively explore ideas through the developing and understanding of the elements of drama and dramatic conventions. When *presenting* drama, students develop an understanding of the nature and function of drama, a practical knowledge of dramatic form and style, and a range of acting and performance skills and techniques. Through *responding*, students utilise written and oral responses to communicate their interpretation, critical analysis and evaluation of drama. Ultimately, through learning in the aesthetic field that drama provides, students learn to appreciate their work and the work of others (Sourcebook, 2002, p.3).

Framed by these general objectives of forming, presenting, and responding, this unit sees the students participating in aesthetic learning experiences that empower them to be active citizens. In this unit, the students' exploration is framed by the socially critical question: how has technology effected our society? This question

allows students to collaboratively explore the positives and negatives of those technological issues relevant to their lives. The socially critical question/s within the unit are linked to the global aims of the Senior Drama Syllabus, whereby they suggest – through the study of drama – students "develop functional, critical and cultural literacies" (*Global Aims*, 2001, p.3). Through analysis of the implications of this technologically dominated era, students will also become "critically and actively aware of themselves ... and the world they live in" (*Global Aims*, 2001, p.3). This kind of exploration into the overarching topic of this unit is conducted through the incorporation of core components, dramatic elements, dramatic conventions, knowledge, skills, and techniques appropriate to the style of *expressionism*.

Through a practical study of the expressionist style, students are encouraged to "value the range of social and cultural contexts in which drama is made". In particular, by including learning experiences that explore the cultural and historical context of expressionism across the arts, students will appreciate drama – and the arts – in a global context. These rich resources include: Eugene O'Neill's play, *The Hairy Ape*; the industrialisation philosophies of Karl Marx, the German film, *Metropolis*; and Edvard Munch's painting, (*The Scream*).

Ironically, the unit also places heightened importance on encouraging the students "to use a range of technologies to support [their] learning" (*Global Aims*, 2001, p.3), otherwise known as Information Communication Technologies (ICTs). Students will attend a live performance that incorporates the use of such technologies, thus broadening their understanding of *expressionism* and "valuing... live performance as an enriching experience (*Affective Objectives*, 2001, p.6)".

The pedagogical strategies illustrated in this unit will interweave student knowledge with new learning experiences. McLean explains that if students are encouraged to share and value their own knowledge of the world they will have 'a deeper connection to what they are learning' (1999, p.50). In particular, *The Chaotic Mind* attempts to nurture *knowledge integration, background knowledge, connectedness to the world, problem-based curriculum, metalanguage, deep understanding, substantive conversation, student direction, social support, academic engagement, and active citizenship (Productive Pedagogies, Education Queensland, 2002)*. The humanistic themes associated with this unit unavoidably highlight these pedagogies.

All of the demonstrated learning contained in *The Chaotic Mind* collates to become the essence of the major forming assessment task. Students will be required to devise a 4-6 minute one-person show

depicting one of the technological issues as explored by the unit, as well as implementing appropriate ICTs to accentuate this issue. This task should prove that students, at the completion of the unit, should:

- "Appreciate the benefits of working independently for autonomous learning and self-management (*Affective Objectives*, 2001, p.6)".
- Be able to effectively devise a script for the purposes of expressionist theatre,

- Become competent in the application and use of ICTs within the classroom and for performance, and realise the several ways in which they can utilise these for their own artistic expression,
- Have a personal philosophy and particular awareness of the effects of technology on society, and
- Be able to master skills and techniques relevant to expressionist theatre to demonstrate their philosophy and understanding of the technological dominance of the world.

Duration (weeks)	Unit title and general objectives and resources	Unit features incorporating core components, fields of study/s and resources.	Learning experiences including affective	Possible assessment tasks
NINE	<p>Unit: <i>The Chaotic Mind: A descent into Expressionism.</i></p> <p>General Objectives:                      Forming                      Presenting                      Responding</p> <p>Resources:  <i>German Expressionist Plays</i>  <i>Physical Theatre Performance Pre-text</i> (2004)</p>	<p>Unit features:</p> <ul style="list-style-type: none"> <li>• Engage in aesthetic learning that incorporates dramatic conventions, while exploring socially critical questions.</li> <li>• Understand, analyse, evaluate, manage and apply the elements of drama when forming presenting and responding.</li> <li>• Explore and analyse expressionist media texts, film texts and art.</li> <li>• Identify and analyse the social, cultural and historical contexts of plays and other texts representative of the Expressionist style.</li> <li>• Incorporate stylised movement and voice of world drama (such as Japanese <i>Butoh</i>) in Expressionist performance.</li> <li>• Devising and script writing.</li> <li>• Present selected text through voice and movement, characterisation and management of dramatic elements. Incorporate ICTs in performance.</li> </ul>	<ul style="list-style-type: none"> <li>• Research play texts, painters, and filmmakers relating to expressionist movement.</li> <li>• Debate and reflect on the effects of technology and the potential impact in society and within a community.</li> <li>• Explore a range of dramatic conventions relevant to expressionism.</li> </ul> <p>Explore symbolic representations—objects, effigy, images, movement, and soundscapes.</p> <p>Management of the elements of drama and expressionist theatre techniques to explore socially critical question.</p> <ul style="list-style-type: none"> <li>• To develop skills in voice and movement appropriate to expressionism.</li> <li>• Experiment with the use of a variety of performance spaces and abstract settings</li> <li>• Create and manage various roles that explore multiple truths about the issue.</li> <li>• Use media and playtexts as stimulus for one-person show.</li> <li>• Attend a professional live performance of expressionism.</li> </ul>	<p>Forming:</p> <p>Devise and present a one-person show as a practical demonstration of forming.</p> <p>Researching of socially critical question showing the effects (positive or negative) of a world that is run by technology and the media.</p> <ul style="list-style-type: none"> <li>• Scriptwriting</li> <li>• Incorporation of features, conventions and dramatic elements appropriate to expressionist theatre</li> <li>• Multimedia to accentuate the issues and concerns the unit topic has explored.</li> </ul>

**TERM GRID**

DURATION: NINE WEEKS

3 X 70 MINUTE LESSONS PER WEEK

Week	Lesson One	Lesson Two	Lesson Three
ONE	<p><b>Key Question:</b> How has technology effected our society?</p> <p><b>Focus:</b> To explore the underpinning philosophy of the expressionist movement "Industrialisation", through the parallel of today's technological domination</p> <p><b>Learning Experiences:</b> Students participate in a process drama based on a pretext from the film "Blade Runner" (see Appendices 1).</p> <ol style="list-style-type: none"> <li>1. Students view an excerpt from Blade Runner. They are then informed it is the year 2065 and that humans are the marginalised group due to the saturation of machines and technology. Using the "town meeting" convention, the teacher in-role (as the mayor) facilitates a debate. Participants are enrolled as parents of high school students from the <i>Satellite School</i>. Their children attend school via satellite from their homes. The class is divided in half. One side argue the satellite system as beneficial and safe, where their children are distanced from the crimes of the 'streets' while the other side views it as negative because their children have no human contact outside their immediate family. Students, in-role, debate their opinions.</li> <li>2. Participants are enrolled as students of the 2065 satellite school. Each student is given a picture of an object that is technology based i.e mobile phone, computer etc. These are historical items from the year 2005. Students are to individually improvise a short story describing what the item is and what they think its purpose was and explain what new technologies they think have replaced these historic items. The teacher films each student; the footage is displayed live to the classroom to represent "show and tell" via satellite.</li> </ol>	<p><b>Key Question:</b> What would our lives be like without technology?</p> <p><b>Focus:</b> To experience what life may have been like (in Australia) before technology influenced our daily lives and to discover concepts relevant to "socialisation".</p> <p><b>Learning Experiences:</b> Students attend a "living off the land" full day field trip at the Ferny Grove Woolsheds. Students spend an entire day without the use of any electronic technologies.</p> <ol style="list-style-type: none"> <li>1. Students are informed of the norms, values and cultures of Australian society in the early 1900s. Students are placed in groups of five. This group becomes their family for the day. Students must build their lodging for a group of five people to sleep in using the resources from the land. They are given basic assembly instructions and must use items such as rope and branches to achieve their task.</li> <li>2. Supervisors show students how to make a Billy tea and damper. They then have to make their own damper for their family of five. During the meal, students nominate a member from each group to share anecdotes with the rest of the class concerning the events of the day.</li> <li>3. At the end of the day, students reflect individually in a diary entry. The diary entry must include their reactions to living a day without modern technologies. What was good about the experience and what was difficult?</li> </ol>	<p><b>Key Question:</b> Who was Karl Marx and what were his philosophies? (i.e industrialisation)</p> <p><b>Focus:</b> To unravel the intricacies of Marxist philosophy.</p> <p><b>Learning Experiences:</b> 1. Students are at an inquiry into the death of Karl Marx. They are enrolled as newspaper reporters. The group enters the room and discovers a chalk outline of a body on the floor. They investigate information about the body through evidence left by the teacher such as photos, clothing from that time period, letters, newspaper articles, diary entries and personal memorabilia. Students in groups of four must document their findings and post them on the newspaper bulletin board.</p> <p>2. Teacher in-role (as chief editor of the newspaper) will question students about Marxist philosophies to consolidate their findings.</p> <p>3. Students, as news reporters, are asked to re-contextualise Marxist theories of industrialisation in relation to the current problems associated with new technologies. (eg. Playstation taking away from playtime).</p>

Week	Lesson One	Lesson Two	Lesson Three
	<p>as narrator who must narratively comment on what is communicated in the images. Students must scribe exactly what will be said. Teacher then gives the instructions for the narrators to strike out every second word, as this is an Expressionist technique. The narrator is to present the speech using staccato. Students view each other's work and discuss the effects that the staccato and broken dialogue had on the overall meaning of the presentation.</p>	<p>the mood from the realistic portrayal? Is the social message within the scenario different from the first one?</p> <p>2. In their original groups, students then build on their original scene by writing a short monologue for the family member who has been exiled. Each monologue is no more than four lines in length. The student must present their monologue in the style of a rhythmic chant. How does this affect the situation? Does it bring attention to the seriousness of the situation?</p> <p>3. Students are asked to individually write, on the back of the envelopes, the answer to this question: even though there could be a possibility digital phones could give you cancer, will you stop using them? Teacher tallies the amount of students who said yes and who said no.</p>	<p>The teacher then adds the fabric as a symbol for "the influence of the media". Students must create a movement piece just as before, only adding this new element. How does the fabric change the spatial relationships? Has the tempo changed? What happens when someone touches the fabric? The group sits down, and the other half of the class experiments with the fabric.</p> <p>3. Students are enrolled as students of Columbine High School and are asked to write a letter to the President stating who they think is to blame for this disaster and what could have been done to prevent it. These entries are shared with the class, with the "relay" convention; those people holding the fabric recite their letters, and pass the fabric on to the next person. Once they have finished speaking, the students must sit.</p>
<p>FOUR</p>	<p>Focus: To introduce an Expressionist text to the students.</p> <p>Learning Experiences:</p> <p>1. Students enter the room and teacher enrolls them as FBI agents. Teacher shows them the playtext, <i>The Hairy Ape</i>, by Eugene O'Neill. This play depicts the strong condemnation of the dehumanising effects of industrialisation. The teacher further explains that the play, in 1921, attracted the attention of the Federal Bureau of Investigation (FBI), which had kept a file on O'Neill. The organisation's report on the playwright stated, that <i>The Hairy Ape</i> could easily lend itself to radical propaganda. Students, in pairs, are asked to read an excerpt from the play and write down anything that could be deemed as propaganda. Students share their findings with the class.</p> <p>2. Teacher facilitates whole class discussion and asks students to consider what makes this excerpt different from a realistic play. Teacher emphasises the characteristics of Expressionist text</p>	<p>Focus: The workshop will aim to develop deep focus and body awareness, through Buloh dance.</p> <p>Learning Experiences:</p> <p>Students are visited by a theatre professional, from the Zen Zen Zo Theatre Company, who teaches them about the Japanese dance culture known as Buloh. It has been described as a dance of the senses, or "pure" emotional states expressed through the body (instead of through words), of universal imagery, of poetry and metaphor. It combines dance, theatre, improvisation, and ritual, crossing cultural borders in its search for the universal.</p> <p>In addition to learning this unique form, the workshop will aim to find each student's unique physical expression, unencumbered by language, tradition or social conditioning.</p> <p>Students will participate in each of the workshop activities as offered by the visiting artist. These learned skills</p>	<p>Key Question: Have new technologies such as television, the Internet and computer games become a contemporary form of industrialisation?</p> <p>Focus: To use ICTs to explore the socially critical key question, and to compile images for multimedia to be used in performance.</p> <p>Learning Experiences:</p> <p>1. Students choose one area to focus: for example, children playing computer games are no longer participating in sport. Students, in pairs, research and identify - through a web-quest - examples of positive and negative effects new technologies have on society.</p> <p>2. Students compile their findings on a power point presentation of images only.</p> <p>3. They may add music to this presentation that will be provided by the teacher. The music is varied from melodic to disjointed. The images must convey the position they have taken</p>

Week	Lesson One	Lesson Two	Lesson Three
	<p>3. Students – in groups of three – make a collage with images from magazines or create drawings that illustrate how they perceive their world in 2065.</p>		
TWO	<p><b>Key Question:</b> Is the technology of telecommunications causing our desires of human communication to disappear?</p> <p><b>Focus:</b> To become familiar with Expressionist Theatre techniques.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>1. Students walk around the room, maintaining even distance from each other. Teacher blows the whistle and students freeze. On the second sound of the whistle they transform from human to robot. Students alter their walk and their movements so they become rigid and sharp. When the whistle sounds again students freeze and then slowly revert to normal walk. These steps are repeated, however repetition is used each time.</li> <li>2. Teacher shows students pictures on OHT from a Realistic performance then an Expressionist performance (see Appendices 2). Students are asked to identify differences in techniques that are evident in the images. Teacher facilitates discussion on the differences between realistic and non-realistic theatre and how Expressionism evolved historically. Students are given an Actors' checklist for Expressionism that is to be put in their work journals (see Appendices 3). This includes descriptions on technique on voice, movement, gestures, emotions, ideas, language, mood and atmosphere relevant to Expressionist theatre.</li> <li>3. Teacher reads an article about students in Japan who are addicted to text messaging (see Appendices 4). It was reported that one student sent a text message to her teacher in class to ask a question. Students, in pairs are to re enact a scene depicting the student in the article without her phone. Can</li> </ol>	<p><b>Key Question:</b> How has technology's gradual dominance of the workplace affected the attitudes of society in such events?</p> <p><b>Focus:</b> To analyse themes of industrialisation in German Expressionist play texts.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>1. Students, in pairs, participate in a Columbian hypnosis activity. One student (the hypnotist) holds their hand palm forward, fingers upright, between 20 and 40 centimetres away from the face of another. The hypnotist starts a series of movements: up, down, and across. The partner must contort their body so that their face and the hypnotist's hand remain parallel. The hypnotist must force their partner into all sorts of grotesque, uncomfortable positions (Boal, 1992, 51). Teacher discusses the concept of industrialisation and the fears workers had about losing their jobs. Teacher then links this notion to the game's metaphor of power.</li> <li>2. Students, in a circle, read a monologue from Ernst Toller's, <i>Mass and the Man</i> (See Appendices 5). Each student is given one line of dialogue from the excerpt. Students first read it around the circle in order. Then the teacher rearranges the order, and facilitates a sound-scape as a whole class activity to introduce the concept of non-linear narrative. Students explore the theme of this excerpt which involves: people losing their jobs to machines, the several effects this had on society, and the attitudes that arose from this political upheaval. These themes also link to the students' knowledge about Marxist philosophies.</li> </ol>	<p><b>Key Question:</b> How does technology affect our quality of life?</p> <p><b>Focus:</b> To explore an extensive range of vocal techniques and rhythms used in Expressionist theatre.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>1. Teacher has a video camera and a live-feed to the television prepared before students enter the classroom. One student volunteers to become the newsreader and reads an article about a computer addict who died after playing 20 hours of the popular online game, <i>Saga</i> (see Appendices 6). Students discuss this story as a whole class. Why is the man addicted to computer games? Because he spent so much of his life playing computer games, what things about life did he miss out on? Why did he die? Was he happy at the time of his death?</li> <li>2. In groups of six, students create a rhythm-scape depicting the life and death of this man. Students are given pieces of wood, plastic tubes, and pieces of aluminium. They are asked to construct a sequence of movement and rhythms from this stimulus. For example: rolling the tubes, step over them, passing them, banging them and passing them using different rhythmic patterns, tensions, and tempos. They must use silence and stillness in the overall sequence to mark the moment of death. Students present and share to their rhythm-scapes to the rest of the class.</li> <li>3. As a whole class, students respond to these rhythm-scapes, discussing the range of emotions that were portrayed. Students create a group machine that represents these emotions. Each person</li> </ol>

Week	Lesson One	Lesson Two	Lesson Three
	<p>she survive without it? Does she panic? Students must consider Marxist notions of dehumanisation when discussing their scene. They are asked to adapt the scene with two of the suggestions in the actors' checklist from their activity book such as repetition and speed. Students present and view each other's work.</p>	<p>3. Students, in groups of three, take one line of dialogue from the excerpt. Students devise a short improvisation which captures contemporary themes and issue raised by this excerpt. Students select a clear context and distinct roles to demonstrate their contemporary connection. Students are asked to include moments of stillness, silence, and distorted dialogue (staccato).</p>	<p>who joins the machine contributes a repeated movement, sound word and/ or phrase. This will form the multiple-emotion machine. Teacher explains that the feelings depicted become abstract; sound, words and movement have the potential to give physical representation to the emotions.</p>
<p>THREE</p>	<p><b>Key Question:</b> What happens to the human psyche in the absence of hope?</p> <p><b>Focus:</b> Exploring distortion, and dream-like qualities relevant to Expressionist art works.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>1. Students find a space in the room to work individually. They will explore how to use their body in performance to represent the following dream states: running but not getting anywhere, screaming but not being heard, floating, and falling but not hitting the ground.</li> <li>2. In small groups, students view Edvard Munch's painting, <i>The Scream</i> (see Appendices 7). Teacher facilitates discussion on art interpretations and asks the students to list denotative and connotative meanings evident in the artwork. What is the painter trying to communicate to the viewer? Teacher explains how Expressionism crossed many art forms and was often seen as distorted or dreamlike. Many artists tried to depict humans' inner struggle and the uselessness of humans' hopes. Groups share their interpretations with each other.</li> <li>3. Students, in groups of four, devise a freeze frame of the messages conveyed in the artwork. Because the painting is a response to the human turmoil caused by industrialisation, these freeze frames must be re-contextualised to be relevant to the contemporary problems of the technological reign. One student acts</li> </ol>	<p><b>Key Question:</b> Are humans willing to compromise their health, and their relationships with family and friends just to succumb to the convenience of new technologies such as the digital phone?</p> <p><b>Focus:</b> To improvise from provided stimulus and learn Expressionist voice techniques for performance.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>1. Teacher in-role (as doctor) gives students envelopes, which depicts three major research projects discussing the negative effects of digital phones on human health. This research indicates mobile phone use can cause cancer and explains the impact of mobile phone radiation on the human brain (see Appendices 8). Students, in groups of four, are to improvise a scene ten years into the future. Due to recent medical evidence that pinpoints mobile phones as the cause of schizophrenia, cancer and erratic behaviour, digital phones have been globally recalled. The scene begins when a family member has to be sent away for radiation testing. Students have a few minutes to devise this scene and then present to the class. The class chooses one of these scenarios that they want to work further with. This time, the group that is presenting, must include a variety of non-human sounds, such as horns, computers, phones etc. This Expressionist device gives the scenario a non-realistic, dehumanising effect. What meanings can we get from this second interpretation? Does it change</li> </ol>	<p><b>Key Question:</b> Are new technologies that provide society with access to violent images through media affecting children and adolescent behaviour?</p> <p><b>Focus:</b> To explore spatial relationships, duration and the application of symbolism in performance.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>1. Students work in groups of four in this transformation exercise. Each group is given a piece of coloured fabric. Each person in the group must turn the fabric into an object that is suggested by the teacher. Students take turns in doing this. Teacher then instructs them to create three freeze frame scenarios such as a wedding, a bank robbery, and a birthday party, using the piece of fabric to represent something or someone. On signal from the teacher, the entire group creates the first scenario and then, on signal, the group transforms to the next scenario and so on.</li> <li>2. <b>Pre-text:</b> Students watch a clip from the "Columbine Killings" (see Appendices 9). <b>NB:</b> Be careful with the segment that you choose for this.</li> </ol> <p>The class is introduced to the controversy surrounding the Columbine killings, and the debate that the media was a force of blame for the teenager's actions. The class is divided in half. One group watches as the other presents: as a response to the Columbine footage, students must use slow motion, high speed and exaggeration to non-realistically portray their movements.</p>

Week	Lesson One	Lesson Two	Lesson Three
	<p>such as disjointed speech, the symbolic settings, and non-linear action that leads to a disintegration of the principle. In small groups, students are asked to incorporate Expressionist voice and movement to achieve O'Neill's description of the "Wealthy" people. What sounds can be incorporated into this scene to heighten particular moments? (see Appendices 10).</p> <p>3. Teacher 'plays' with different elements of Expressionist theatre to build on demonstrated learning. One of the groups is selected for experimentation. In this learning experience, observing is as important as participation.</p>	<p>will prove to be of use later on in the unit, and for the students' end-of-term assessment task.</p>	<p>on the technologies' positive or negative effects. Students must choose one image to make into an OHT for the proceeding lesson.</p>
<p>FIVE</p>	<p><b>Key Question:</b> How can multimedia technology accentuate the issues relating to the topic that this unit explores?</p> <p><b>Focus:</b> Incorporate multimedia into an Expressionist, Butoh performance.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>1. The remainder of those unseen presentations from the previous lesson are shown in the first fifteen minutes of this lesson.</li> <li>2. In small groups, students choose one OHT from the previous lesson that is of particular interest to them. They must create a still tableau pertaining to the issue, which is related to the image. Using techniques from the Butoh workshop, students form body images that are rigid and slightly distorted. The OHT is displayed over the freeze frame.</li> <li>3. Students build on these freeze frames to incorporate choreographic and compositional elements to make a one-minute movements piece. Students will need to focus on group awareness, energy and risk taking. Students are asked to identify emotions that accompany the message in the image. – emotions should be layered throughout</li> </ol>	<p><b>Key Question:</b> How did society's fear of industrialisation impact art and how has that affected theatre today?</p> <p><b>Focus:</b> Biomechanics and Meyerhold.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>1. Students view the documentary "Meyerhold's Theatre and Biomechanics" Students discover that Biomechanics is an approach to actor training and to theatre developed by Russian actor, director and teacher, Vsevolod Meyerhold during the 1920s and 1930s. The film has historical footage about his life, and his impact on Expressionist theatre. Students are each given a role card that describes their relationship to Meyerhold. They must write down any information that is given in the documentary in relation to their designated role. Some students may have the same role card.</li> <li>2. Students participate in a funeral ceremony at the death of Meyerhold. Students are asked to improvise a eulogy of three to four lines. They are given time to write this down from information from the documentary. The teacher in-role (as the minister) facilitates the ceremony. In devising the ceremony, students have to consider what they have learnt about Meyerhold, his personality, how he</li> </ol>	<p><b>Key Question:</b> Do we consider technology a threat to our dominance as humans?</p> <p><b>Focus:</b> To incorporate Biomechanics' techniques into performance.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>1. Students participate in a Biomechanics workshop where they will be shown stylised movement pieces which Meyerhold choreographed as exercise material for his students. The kinesthetic, spatial and relational awarenesses that the students develop through these activities will assist their moment-to-moment awareness.</li> <li>2. Students are given the German Expressionist poem "Banalities translated from the Chinese" (see Appendices 11). Students in groups of three write down possible meanings of the poem and take three lines of dialogue and recontextualise into a contemporary situation.</li> <li>3. These groups use the extract to create a scene. They must be creative in the way they deliver their execution of movement and dialogue. They should consider the use of multiple voices, repetition, long pauses, volume and pace to add impact.</li> </ol>

Week	Lesson One	Lesson Two	Lesson Three
	<p>the performance ie happiness, joy, anger, sadness, fear, love; these are expressed through the entire body – it is important that students engage fully here, every part of the body should feel sensation and be actively involved in expressing (remember that there should be no use of the voice); Expression ought to be as abstract and free as possible; try to avoid cliché or culturally specific indications eg. stamping a foot if angry. Students observing need will be asked to consider what impact the multi media had to the performance?</p>	<p>died and how he has affected training in Expressionist and contemporary theatre.</p> <p>NB: Due to the length of the documentary, there is only suitable time for one learning experience to follow the viewing.</p>	
SIX	<p><b>Key question:</b> Does technology devour our humanity?</p> <p><b>Focus:</b> To equip students with knowledge of masks and weaving this knowledge with the Expressionist style.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>The following is an exercise from Suzuki that strengthens the neutral stance: Teacher plays Elvis Presley's "Hound Dog" to get the students thinking about the neutral body. It is a two-minute warm up, whereby students remain in perfectly straight lines, as they move forwards and backwards about the room, maintaining the neutral stance. To teach this to students for the first time will probably take about three minutes.</li> <li>Teacher shows students images of masks used in theatre performance (on OHTs). Teacher explains that mask is a consciously stylised theatre device; it interprets reality, instead of attempting to emulate it precisely. The use of mask in Expressionist theatre creates a different, often richer, experience from naturalistic performance. Students are shown correct procedure for putting on mask. Students choose from a selection of three different masks: the half mask, the character mask and the universal mask. Once the mask is on the face, students must avoid contact with it. Students place their mask facing</li> </ol>	<p><b>Key Question:</b> How would society be effected if humans became the marginalised group in the workforce (as technology is the new dominant "worker")?</p> <p><b>Focus:</b> Using mask as metaphor.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>Students listen to a radio interview from the ABC discussing robots that will replace humans in the sheep shearing industry within the next ten years (see <i>Appendices 12</i>). Students participate in a hot seat convention. Four students take on the roles of farmers whose jobs have been replaced by robots. The rest of the group interviews the farmers to find out their attitudes and feelings towards the loss of their jobs. Students can alternate positions to have opportunities to be hot seated.</li> <li>Teacher asks students to identify common key words that were evident in the interviews such as: anger, disappointment, sad, and frustrated. Volunteers are given a universal mask (neutral) and, one at a time, are asked to typify an attitude or emotion from these key words. The mask is not meant to portray a realistic interpretation of emotion, but symbolically represent the emotion.</li> </ol>	<p><b>Key Question:</b> In what ways can technology improve our lifestyles?</p> <p><b>Focus:</b> To incorporate multi media into performance.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>Students enter the room as Sesame Street is playing on video. There are also images on the walls of flying doctors, heart surgery performed by robots, aeroplanes, the Google logo, students using computers, cars, satellites, and people enjoying movies etc. Students are asked to link the commonalities in these images, as these are all new technologies that have had positive impact on mankind.</li> <li>In groups of four, students will share a story from their lives where technology has had a positive impact. Students will choose one story from their group to develop for a multimedia presentation.</li> <li>To prepare them for their assessment task, students will be given blank and coloured OHTs to design with text or images. Students will need to consider what action is happening on stage, as the performance will be an adaptation of the story. Only one group member will perform while the multimedia is playing; the other members of the group will be Students must make the storytelling in</li> </ol>

Week	Lesson One	Lesson Two	Lesson Three
	<p>upstage and walk across the room in neutral body, individually. Students are asked to critique each other's walk to point out areas of tightness in the body or if students favour one side. Students then have opportunities to improve their neutral walk.</p> <p>3. Students, as a whole class, make the mask invade the whole of body to the point of eliminating all signs of human life. Students are given role cards such as computer operator, filmmaker, machine operator, and seamstress. For example, the seamstress ends up sewing up her own body and becomes the sewing machine; the mask represents the influence of the machine.</p>	<p>3. Students, in pairs, do a mirroring activity that represents the farmers' attitudes. Students need to explore extremes of duration, emotion, and spacial relationships. They can then include many types of physical actions. For example: slow motion, rapid motion, mechanical motion, and grotesque motion. Students develop a sequence that incorporates grotesque distortion contrasted with neutrality and share their performance with the class.</p>	<p>the speech more of a lyrical monologue. The effect should be somewhat ethereal and dream-like.</p>
SEVEN	<p><b>Key Question:</b></p> <p><b>Focus:</b> Students watch a live performance of a one-woman show by Kate Champion (see Appendices 13).</p> <p><b>Learning Experiences:</b></p> <p>After the performance, students must complete an activity sheet. In completing this worksheet, students will identify and analyse the following:</p> <ul style="list-style-type: none"> <li>• The styles and conventions used in the performance and give opinions on whether or not they were effectively incorporated.</li> <li>• The direction of the performance, identifying ways in which the director used dramatic elements such as climax, conflict, contrast, mood, rhythm, sound, space, symbol, timing, tension and focus to enhance the performance's issues.</li> <li>• How the multimedia was used to create and/or distort meaning.</li> <li>• The overall effectiveness of the performance, taking into consideration audience response.</li> </ul>	<p><b>Key Question:</b></p> <p><b>Focus:</b> For students to choose their topic for assessment and begin sourcing information.</p> <p><b>Learning Experiences:</b></p> <p>The major assessment task of the unit is distributed to the students (see <i>unit overview</i>). In it, they are asked to devise a 4-6 minute one-person show as a practical demonstration of forming. Students are to devise their show from one of the images provided by the teacher (see Appendices 14). Students view other student productions as the teacher points out elements that were effective.</p> <p><i>Students research their chosen topic; access the information via Internet, resource centre and audiovisual resources. Students document information in their workbook journals.</i></p> <p>Students share with the class what image they have chosen and what view they will be presenting in their performance. How has technology effected society? Positively or negatively?</p>	<p><b>Key Question:</b> What would life be like without human contact?</p> <p><b>Focus:</b> Lighting workshop.</p> <p><b>Learning Experiences:</b></p> <ol style="list-style-type: none"> <li>1. The pre set lighting in the room will be used as a starting point and lead the students into questions as they enter the room. Teacher explains the importance of lighting in expressionist theatre to create mood and distortion and the placement for chiaroscuro effect for characterisation. Students view a short extract from the 1927 German expressionist film, <i>Metropolis</i>. The film itself is steeped in Expressionist Imagery, which emphasizes the emotional quality of the plot that develops. After the sequence has played, students will complete an activity sheet about lighting after the sequence is played. They will be asked to identify how light and shadow was used to create a sense of warmth or coolness, colour, pattern, highlight, silhouette, spotlights, and/or washes.</li> <li>2. Discuss the types of lights the students can use in their one-person shows, such as: spot light, using a torch, coloured reflector using silver cardboard, lamps</li> </ol>

Week	Lesson One	Lesson Two	Lesson Three
			<p>and demonstrate the setting up of fresnel lights using one light stand and barn doors. Teacher describes how these light operate in terms of shape and colour.</p> <p>3. Students are to form groups of three. Each group is to select one member as performer that will improvise three separate freeze frames from the question: What would life be like without human contact? The other members will act as lighting operators. As a group they will decide – how to set up lighting, why do they want that effect? What meaning are they trying to create? Is it symbolic or to create a certain mood? Students present their light shows and comment on their choices.</p>
EIGHT	<p>Focus: To assist students in becoming competent in developing scripts exclusive to Expressionist theatre.</p> <p>Learning Experiences:</p> <ol style="list-style-type: none"> <li>1. Because students have selected their starting point (topic and image) for their shows, students in groups of three will use a hot seat convention to assist in formulating ideas for their one-person shows. One volunteer sits in front of their group of three as their character while the other groups members ask them questions about their character's life and past experiences.</li> <li>2. Students will record any new information they have discovered about their characters on completion of the exercise.</li> <li>3. Students use ideas from their research on the topic and sections of dialogue from their workbook journals to improvise movement and fully explore issue evident in the dialogue. They should try to make the movement bizarre, odd, and dreamlike etc.</li> </ol>	<p>Focus: To prepare an outline and prompt copy for the students' assessment pieces.</p> <p>The outline will include:</p> <ul style="list-style-type: none"> <li>• Descriptions on how voice and language will be used to create atmosphere. What sort of language will be used? For example: poetic, lyrical, informal, formal, chanting, staccato.</li> <li>• How will transformations of objects and fabric be used to create symbols or different environments?</li> <li>• How will devices of <i>Buloh</i> be used to create affective moments of stillness?</li> <li>• How can lighting and recorded sound be incorporated into their performance.</li> <li>• How can multimedia be incorporated into performance?</li> <li>• Prepare a basic prompt copy for all cues.</li> </ul>	<p>Focus: The next two lessons have been allocated as community support opportunities, in order to aid the development of the students' assessment tasks. Throughout these lessons, students are encouraged to work in a peer-learning environment whereby, in trios, they will assist one another with conceptual ideas and technical aspects of their production (ie lighting). These groups of students will remain the same for the next lesson, and will become the lighting, sound, and multimedia operators for their partner's performance.</p> <p><i>As this peer learning occurs, the teacher will make appropriate consultation time to provide each student with assistance on his or her assignment.</i></p>

Week	Lesson One	Lesson Two	Lesson Three
NINE	Focus: Please refer to the third lesson of week eight for full details.	Focus: Students will present their one-person shows as a practical demonstration of their abilities to form and design a piece of Expressionist Theatre, pertaining to the issue/s of the increasing dominance of technology. Is this dominance positive or negative? A ten-minute debrief at the end of the showings will conclude the lesson.	Focus: Students will present their one-person shows as a practical demonstration of their abilities to form and design a piece of Expressionist Theatre, pertaining to the issue/s of the increasing dominance of technology. Is this dominance positive or negative? A ten-minute debrief at the end of the showings will conclude the lesson; the teacher will conclude by saying that the dominance of technology is unstoppable and inevitable, but to be aware of it happening is the most important thing of all.

### Appendices 3:

#### Activity Sheet:

**Voice:** Extensive range; lyrical when appropriate; staccato when appropriate; extensive use of pause and silence; varied rhythms; extensive use of chant, intonation and yells.

**Movement:** Motivated by idea, social function and theme; when appropriate, distortion through robot like, puppet like dehumanisation, distortion through slow and ephemeral dream quality; mix of presentational and representational conventions.

**Gestures:** Graceful, free, fluid as appropriate; or abrupt, studied, stilted, more selected in dehumanised movements, full use of entire body.

**Stage Business:** Use of masks, Asian techniques, strange dances, extremely inventive.

**Character:** Human reality based/ distorted through dehumanisation, mechanical and dreamlike; symbolic, clear social universality; combination of self exploration, role identification and biomechanics, inanimate objects, machines, animals, insects and so on.

**Emotion:** Simplistic in dehumanised moments; compiled in human moments; closely tied to social, thematic concepts.

**Ideas:** Strong philosophical and social orientation against machine age and modern technology; anti techno-scientific; orientated to the common masses.

**Language:** Mix of prose and verse; mix of staccato/abbreviated sentences and lyrical monologue.

**Mood/Atmosphere:** Closely tied to idea and social theme; generally serious; mix of reality; and fantasy.

**Pace and Tempo:** Unusually varied.

### Appendices 4:

For the habitual addicts that fall into 'Keichu' texting goes on 24 hours a day

#### Shibuya Epiphany

Posted by Gerrit Visser at 07:39 AM

*For some Japanese high school and college students texting goes on 24 hours a day, even during class, and it can involve making such trivial statements as, "Boy, am I bored."*

Ayumi Matsumoto, 15, a Tokyo high school student, said she often e-mailed her friends during class. But the recipient is often in the same class rather than outside. "We might be talking about going to a food store after class," she said. Like millions of college students, Saeko Kitagawa, 20 uses her cellphone to network and socialize with her friends. (...) The habit of relaying e-mails to friends was so routine - about 50 a day, that she said, "for me, the cellphone is like air or food - I can't live without it."

*A growing contingent of young cellphone users is described as having fallen into "Keichu," or cellphone addiction, acquiring an unstoppable habit of e-mailing or "texting" friends, playing games, and downloading pictures and music. There are reports that some workers, unable to quit phone e-mailing while at work, have lost their jobs.*

Use of Internet-ready phones is challenging social customs, human relationships and even powerful modern pastimes such as comic books and television as people shift more of their attention and resources to the cellphone. Japanese on average spend over A\$6,300 a month on their cellphone bills, according to recent household spending data released by the government.

According to a 1999 government survey of 3,000 high school students, those who did not possess a mobile phone spent on average 40 minutes a day sitting outside class, twice as much as those with cellphones. Analysts say the accelerating use of cellphone e-mail and the higher penetration among high school students - about 85 percent

of them now subscribe to cellular service, compared with 58 percent in 1999 - has likely worsened the problem.

*Cellphone e-mail has come to dominate communications among teens to such an extent that manners and etiquette unique to them are constantly developing. "I once advised a student on something, and she sent me mail via her phone saying 'thank you.'" A teacher said. "She thought I was impolite since I did not reply to that."*

## Appendices 5:

Excerpt from *THE MASSES AND MAN* by Ernst Toller, p199.

The Woman: I am ready.  
With every breath power grows in me.  
How I have longed and waited for this hour.  
When heart's blood turns to words  
And words to action!  
Often I have been stricken-  
Clenched my hands with rage and shame and pain!  
When the vile papers bawl of victor  
A million hands take hold of me,  
A million voices shriek:  
You, you, are guilty of our death!  
Yes, every horse whose flanks tremble and foam  
Dumbly accuses me - accuses.  
If tomorrow sound the trumpet of the Judgment  
And if my conscience surges through the hell-  
It is not I who shall proclaim the strike;  
Mankind is calling, Strike! And Nature, Strike!  
My knowledge is so strong, The masses-  
In resurrection, freed  
From wordy snares woven by well-fed gentlemen-  
Shall grow to be  
The armies of humanity;  
And with might gesture  
Raise up the invisible citadel of peace..... Who bears the  
flag, the red flag,  
Flag of beginnings?

Source: Schurer, E. 1977 *German Expressionist Plays*, New York: Continuum.

## Appendices

**Computer addict dies at screen, March 9, 2004.**

A computer game addict in western China collapsed and died at his screen after playing the popular online game *Saga* non-stop for 20 hours, a news report said today.

The 31-year-old began playing the game regularly at an internet cafe in Chengdu, Sichuan province, three months before his death, according to the *South China Morning Post*.

An employee at the cafe said he would play for more than 10 hours a day and was found dead on Saturday morning after a marathon 20-hour session, the newspaper said.

Source: <http://www.theage.com.au/articles/2004/03/09/1078594344830.html?oneclick=true>

**Mobile phones: best kept at arm's length?**

1 July 1999

Are mobile phones a health hazard? With six million mobile phone users in Australia, and 450 million users worldwide, it's a question that for many years has gone unanswered.

Right now, there are three major studies underway in Australia. In Sydney, Dr Peter French is studying the effect of mobile phones on living cells. In Adelaide, Dr Tim Kuchel is repeating a study that found mice exposed to phone radiation had contracted cancer at twice the rate of mice not exposed. In Melbourne, Dr Con Stow and Dr Andrew Wood are looking at the impact of mobile phone radiation on the human brain.

*A Current Affair* will keep track of these studies and report on the findings when they become available.

Independent testing to establish the radiation levels emitted by specific brand phones has never been conducted in Australia, but *A Current Affair* has obtained the results of a British study that tested those emission levels.

**The report:** A test conducted by the National Physical Laboratory in Middlesex, United Kingdom, measured the specific absorption rates (SAR) resulting from the use of mobile phones.

Source: <http://aca.ninemsn.com.au/stories/255.asp>

**Columbine High School massacre**

The Columbine High School massacre occurred on Tuesday, April 20, 1999 at Columbine High School in Jefferson County, Colorado, near Denver and Littleton, Colorado, in the United States. Two teenage students, Eric Harris and Dylan Klebold, carried out a shooting rampage, killing twelve fellow students and a teacher before committing suicide. It is considered to be one of the worst school shootings in U.S. history.

Source: [http://en.wikipedia.org/wiki/Columbine\\_High\\_School\\_massacre](http://en.wikipedia.org/wiki/Columbine_High_School_massacre)

Excerpt from: *The Hairy Ape*, Scene 5 by Eugene O'Neill.

Yank is in the middle of abusing the wealthy men and women as they leave.

Yank *(He turns in rage on the wealthy men, bumping viciously into them but not jarring them the least bit. Rather it is he who recoils after each collision. He keeps growling). Get off de oith! G'wan! Look where yuh're goin'. can't yuh? Put up yer mits! Don't be a dog! Fight or I'll knock yuh dead!*

The People *(But without seeming to see him, they all answer with mechanical affected politeness). I beg your Pardon. (Then at a cry from one of the women, they scurry to the surrier's window).*

The Woman *(Ecstatically, with a gasp of delight.) Monkey fur! (The whole crowd of men and women chorus after her in the same tone of affected delight.) Monkey fur!*

Yank *(With a jerk back of his head back on his shoulders, as if he had received a punch full in the face Raging.) I see yuh. all in white! I see yuh white-faced lart. yuh! Hairy Ape. huh? I'll hairy ape Yuh!*

*(He bends down and grips at the street kerbing as if to pluck it out and hurl it. Failed in this, snarling with passion, he leaps to the lamppost on the corner and tries to pull it up for a club. Just at that moment a bus is heard rumbling up. A fat, high halted, spatted gentleman runs out from the side street. He calls out plaintively: 'Bus! Bus! Stop there!' and runs full tilt into the bending, straining Yank, who is bowled off his balance).*

Yank *(Seeing a fight—with a roar of joy he springs to his feet). At last! Bus, huh? I'll bust yuh!*

German *I beg your pardon. (Then imitably.) You have made me lose my bus. (He clips his hands and Begins to scream). Officer! Officer!*

*(Many police whistles shrill out on the instant and a whole platoon of policemen rush in on Yank from all sides. He tries to fight, but is clubbed in the pavement and fallen upon. The crowd at the window have not moved or noticed this disturbance. The clanging gong of the patrol wagon approaches with a clamouring din).*

Source: Clausen, M. 2004. *Centre Stage*, Heinemann: Melbourne.

**Banalities translated from the Chinese**

Flies have short lice.  
 To hurry is wit in a flurry  
 Red raspberries are red.  
 The end is the beginning of every end.  
 The beginning is the end of every beginning.  
 Banality becomes all respectable citizens.  
 Bourgeoisie is the beginning of every bourgeois.

Spice makes short jokes nice.  
 All women hate mice.  
 Every beginning has an end.  
 The world is full of smart people.  
 Smart is dumb.  
 Not everything called expressionism is expressive art.  
 Dumb is smart.  
 Smart remains dumb.

*Banalitäten aus dem Chinesischen*

Source: [http://www.jbeilharz.de/expr/expr\\_poems.html](http://www.jbeilharz.de/expr/expr_poems.html)

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**Websites:**

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## Biography – Tanya Neilsen



Tanya is co owner of the Los Angeles film company "Broad Productions", that produces documentary films. Tanya gained experience as performer and director while living in Los Angeles for ten years. Tanya is currently studying her 4th year in a Bachelor of Creative Industries (Drama)/Bachelor of Education (Secondary) at Queensland University of Technology and is looking forward to working as a teacher/artist when she graduates.

## Biography – Ben Dervish Ali



Ben is a Gold Coast performer who is currently studying a Bachelor of Creative Industries (Drama)/Bachelor of Education (Secondary) at Queensland University of Technology. Ben is undertaking his 4th year of this course and intends to teach in the areas of Drama and Film and Media Studies when he graduates

## ADEM 2007

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