

## In my own words


**Strand**

Drama

**Possible links**

English

Health and Physical Education

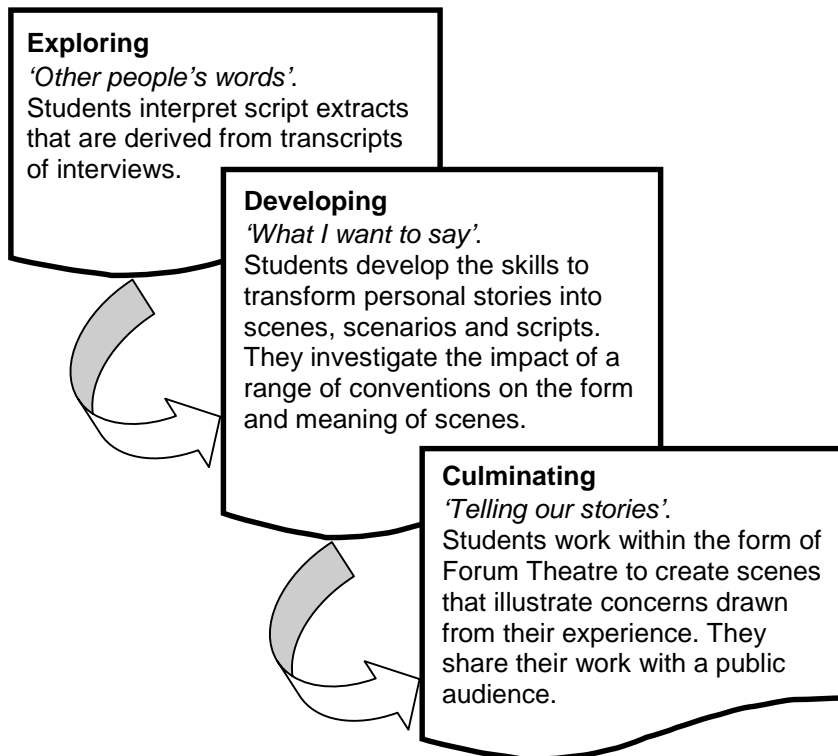
Studies of Society and Environment

### Purpose

Students interpret scripts that have been made from transcriptions of interviews. They develop monologues and scripts based on incidents from their own lives. They apply polished performance skills when presenting these stories in the form of Forum Theatre.

### Overview

Activities are based on a learner-centred approach and are organised into the planning phases of:



## Using this module

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### Focus and links

This module offers opportunities for links to the English key learning area, the Culture and Identity strand of the Studies of Society and Environment (SOSE) key learning area and the Enhancing Personal Development strand of the Health and Physical Education (HPE) key learning area. You will need to provide additional time and activities for the identified core learning outcomes from these key learning areas.

Activities also contribute to learning in literacy, numeracy, lifeskills and a futures perspective, and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include reading written and enacted texts, speaking and listening, making meaning through applying a developing understanding of the elements and conventions of drama, structuring ideas and communicating meaning, and increasing vocabulary. Numeracy practices include awareness of space and spatial relationships, identifying and making use of patterns and sequences, the creation and awareness of timelines, and the timing and sequencing of material. Lifeskills included are personal development skills, social skills, and self-management skills. A futures orientation enables students to make, and take responsibility for, decisions within the dramatic context. Refer to the *Years 1 to 10 The Arts Sourcebook Guidelines* for more examples in each of the cross-curricular priorities.

Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

### Module organisation

The module is divided into three phases, each of which builds on the learning from the previous phase. Each phase has been carefully sequenced in this way to develop important skills and attitudes. You may not wish to use all the activities from each phase, but it is recommended that you follow the suggested sequence of Exploring, Developing and Culminating.

At the end of each phase you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations at the end of each phase provide ideas, suggestions and clarification relevant to the activities.

### Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

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

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

## Core learning outcomes

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This module focuses on the following core learning outcomes from the Drama strand of the *Years 1 to 10 The Arts Syllabus*.

### Level statement: Level 6

Students, individually and in groups, structure and refine scripted and student-devised drama to empower and challenge audiences. Students communicate dramatic roles through improvisation and roleplay while exploring issues, themes, concepts or texts. They use a range of dramatic conventions and script-writing techniques relevant to selected forms and styles in the creation of new works.

Students, as part of an ensemble, present dramatic action and scripted drama to familiar and unfamiliar audiences. They select and apply appropriate performance skills in the preparation of their work for presentation, employing effective voice production and expressive techniques in performance.

Students use drama terminology in both short and extended oral and written forms to critically analyse and evaluate drama. They display awareness of a range of purposes and cultural contexts as well as how these impact on specific dramatic works.

- DR 6.1 Students devise and refine scenarios and scripts, both individually and as part of an ensemble, using elements and conventions appropriate to selected forms, styles and purposes.
- DR 6.2 Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.
- DR 6.3 Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.

## Other key learning areas

### English core learning outcomes

The core learning outcomes in this key learning area were in development at the time of publication. The activities could contribute to learning in the English key learning area.

### Studies of Society and Environment core learning outcomes

#### *Culture and Identity*

- CI 6.5 Students analyse ways in which social construction of gender in different cultures and socioeconomic circumstances affects adolescent identities.

### Health and Physical Education core learning outcomes

#### *Enhancing Personal Development*

- EPD 6.1 Students evaluate the influence of sociocultural factors on their own and others' self-concept and self-esteem.
- EPD 6.2 Students evaluate the influence of sociocultural factors, including community expectations of behaviours, on relationships at different stages of life between individuals and between individuals and the family.

### Cross-key learning area planning

Refer to elaborations of the stated outcomes in the relevant Sourcebook Guidelines to plan learning experiences relevant to this module.

## Core content

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This module provides a learning context for the following core content from Level 6 of the syllabus in addition to the core content from previous levels:

- |                           |   |
|---------------------------|---|
| <b>elements</b>           | <ul style="list-style-type: none"><li>• contrast</li></ul>  |
| <b>conventions</b>        | <ul style="list-style-type: none"><li>• convey roles from differing points of view</li><li>• dramatic monologue</li></ul>   |
| <b>forms and styles</b>   | <ul style="list-style-type: none"><li>• documentary drama</li><li>• Forum Theatre</li><li>• non-realism</li><li>• theatre for young people</li><li>• written — short scenes in correct layout, play review</li></ul>  |
| <b>performance skills</b> | <ul style="list-style-type: none"><li>• characterisation — derived from script interpretation</li><li>• movement — in character</li><li>• script interpretation — plot analysis, style, sub-text, given circumstances, context, character motivation</li><li>• voice — modulation, articulation and breathing</li></ul> |
| <b>audience</b>           | <ul style="list-style-type: none"><li>• formal — unfamiliar audience</li></ul>  |
| <b>purpose</b>            | <ul style="list-style-type: none"><li>• challenge</li><li>• empowerment</li></ul>   |

## Assessment

The following table provides examples of opportunities for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p><b>DR 6.1</b> Students devise and refine scenarios and scripts, both individually and as part of an ensemble, using elements and conventions appropriate to selected forms, styles and purposes.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• individually and in groups, prepare scenarios and scenes.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• teacher observation</li> <li>• student–teacher consultation</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• observation notes</li> <li>• criteria sheet.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• develop scenarios and reach a suitable resolution?</li> <li>• refine the scenario or script by reworking it following further thought?</li> <li>• accept and apply advice and feedback from others?</li> <li>• experiment with multiple possibilities for exploration of issues, ideas or stories?</li> <li>• present written scenes in the correct layout?</li> </ul>
<p><b>DR 6.2</b> Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• present polished improvisations</li> <li>• present Readers Theatre</li> <li>• participate in Forum Theatre.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• teacher observation</li> <li>• focused analysis</li> <li>• peer- and self-assessment</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• checklist</li> <li>• criteria sheet.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• rehearse independently and accept advice from others to make improvements?</li> <li>• sustain the application of the conventions of Readers/Forum Theatre to role and interactions for the duration of the presentation?</li> <li>• manage oral and body language to convey sub-textual meaning?</li> <li>• use space, levels and proximity to convey status and relationships?</li> <li>• perform with an awareness of the stylistic requirements of Forum Theatre?</li> <li>• control projection, pace and emphasis to communicate meaning clearly to the audience?</li> <li>• smoothly and confidently apply movement qualities to support characterisation and performance space?</li> <li>• interface with others in ensemble performances?</li> <li>• memorise lines, cues, and blocking so that they are managed smoothly within polished performance?</li> </ul>
<p><b>DR 6.3</b> Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• discuss and record observations and evaluations of the processes used during the unit.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• student–teacher consultation</li> <li>• focused analysis</li> <li>• peer- and self-assessment</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• annotated work samples</li> <li>• student journals.</li> </ul>	<p><b>Do students:</b></p> <ul style="list-style-type: none"> <li>• make judgments about the application of forms, styles and processes in their own drama and that of others, making links between elements, conventions and their related form/style, and substantiating statements by referring to specific examples from the dramatic action?</li> <li>• identify the purpose of the performance and how it may have influenced the selection of the dramatic focus, sequence, form/style?</li> <li>• identify and discuss the range of influences on the development of the dramatic text in preparation for performance?</li> <li>• evaluate the effectiveness of Forum Theatre as a challenging and empowering form?</li> </ul>

## Background information

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'... A self is what one least asks after, and the thing it is most dangerous of all to show signs of losing. The biggest danger, that of losing oneself, one can pass off in the world as quietly as if it were nothing: every other loss, an arm, a leg ..., is bound to be noticed.' (Søren Kierkegaard, *The Sickness Unto Death*, 1849.)

This module provides opportunities for exploration of self and identity. Telling personal stories is becoming recognised as an engaging and empowering strategy in both business and educational settings. Enabling all participants to share stories from their own lives allows us to hear about incidents that are significant to those participants. We are able to give voice to those voices that are frequently silenced, and allow more diverse stories to be heard. Telling our own stories, in a safe and supportive environment, helps us share ideas and concerns as we make meaning of our lived experience.

This module introduces Forum Theatre as a means of empowerment and change. The emphasis is on students' experiences and how they can be transformed into theatre. Forum Theatre is a form of drama that offers opportunities for the voices of all participants to be heard (see Teacher resource 1) and is a useful culminating activity.

The script extracts provided in this module were taken from a text that used transcripts of interviews with individuals as the dialogue in the play. Diaries, autobiographies and first person narratives may be additional sources of material suitable for monologues and short scripts. You may wish to point out the conventions of script that are common to community theatre, e.g. Woman 1, Man 3 instead of character names, but this will be dependent on your students' prior learning and their familiarity with a range of published play scripts.

### Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

articulation	given circumstances	plot
autobiography	interpretation	props
blocking	layout	scenes
cast	lighting	setting
costume	modulation	stage directions
design	monologue	style
dialogue	motivation	sub-text
director	multimedia	technology
form	play review	

These terms are explained in Teacher resource 2.

### School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Drama can be found at [www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm](http://www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm).

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at [www.qcec.qld.catholic.edu.au/www/index.cfm](http://www.qcec.qld.catholic.edu.au/www/index.cfm).

### **Equity considerations**

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

## Support materials and references

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The following resources may be helpful additions to your professional library. Review material before using it with students. Resources referred to in this module are identified with an asterisk (\*).

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at [www.copyright.org.au/index.htm](http://www.copyright.org.au/index.htm). Please note the licence conditions that apply to downloading and printing information sheets from this site.

### Print

#### Teacher references

Boal, A. 1979, *Theatre of the Oppressed*, Pluto Press, London.

Burton, B. 1996, *Creating Drama*, Longman, South Melbourne.

Fleming, M. 1994, *Starting Drama Teaching*, David Fulton Publishers, London.

Fleming, M. 1997, *The Art of Drama Teaching*, David Fulton Publishers, London.

Haseman, B. & O'Toole, J. 1986, *Dramawise*, Heinemann Educational Australia, Melbourne.

Neelands, J. 1990, *Structuring Drama Work*, Cambridge University Press, Cambridge.

Neelands, J. 1998, *Beginning Drama 11–14*, David Fulton Publishers, London.

Purcell, L. & Rankin, S. 2000, *Box the Pony: Teacher's Notes and Blackline Masters*, Hodder Headline, Sydney.

Queensland Department of Education 1991, *Drama Makes Meaning*, Brisbane.

Schutzman, M. & Cohen-Cruz, J. 1994, *Playing Boal: Theatre, Therapy, Activism*, Routledge, London and New York.

Wooding, B. 2000, 'Authoring our identities: Dramatic narratives that write the self', in *Teaching Drama 11–18*, H. Nicholson (ed.), Continuum, London and New York, pp. 51–60.

#### Scripts

**(Please preview before student access as some language may offend.)**

Brown, P. 1993, *Aftershocks: A Project of the Newcastle Workers' Cultural Action Committee*, Currency Press, Sydney.

\*Forde, M. & Forde, M. 2001, *Way Out West Legends and Larrikins: A Travelling Federation Show*, Playlab Press, Brisbane.

Harmer, W. & Robinson, S. 1996, *What's the Matter with Mary-Jane?*, Currency Press, Sydney.

McKenzie, S. 2000, *Scattered Lives* (unpublished).  
On tour in schools, Queensland Arts Council.

Purcell, L. & Rankin, S. 1999, *Box the Pony*, Hodder Headline, Sydney.



## **Electronic**

### **Videos**

Aftershocks Production Company, 1999, *Aftershocks*, Ronin Films, Civic Square, ACT. (86 mins)

Purcell, L. & Rankin, S. 2000, *Box the Pony*, Hodder Headline, Sydney. (32 mins)

### **Websites**

(All websites listed were accessed in March 2002.)

Arts Queensland: [www.arts.qld.gov.au/livingmemories/](http://www.arts.qld.gov.au/livingmemories/)

Bellingham, D.: [www.members.mpx.com.au/~dbelling/index.html](http://www.members.mpx.com.au/~dbelling/index.html)

Brisbane Powerhouse: [www.brisbanepowerhouse.org/](http://www.brisbanepowerhouse.org/)

Currency Press: [www.currency.com.au/](http://www.currency.com.au/)

La Boite Theatre: [www.laboite.com.au/](http://www.laboite.com.au/)

Paterson, D. *Theatre of the Oppressed Workshops*: [www.wgcd.org/action/Boal.html](http://www.wgcd.org/action/Boal.html)

Queensland Community Arts Network: [www.qldcan.org.au/](http://www.qldcan.org.au/)

Queensland Performing Arts Centre: [www.qpac.com.au/](http://www.qpac.com.au/)

Queensland Theatre Company: [www.qldtheatreco.com.au/](http://www.qldtheatreco.com.au/)

Queensland Writers Centre: [www.qwc.asn.au/](http://www.qwc.asn.au/)

## Activities

### Phase 1 — Exploring ‘Other people’s words’

#### Students

- interpret script extracts that are derived from transcripts of interviews and begin to tell their own stories.

The script extracts provided in Student resources 1 and 2 are from Margery and Michael Forde’s *Way Out West*. Other texts that similarly use verbatim transcripts of interviews are listed in the ‘Support materials and references’ section.

Outcomes	Drama activities	Gathering evidence
<p><b>DR 6.2</b> Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.</p>	<p>Students:</p> <ul style="list-style-type: none"> <li>• Discuss the difference between everyday conversations and the written text that can be found in:               <ul style="list-style-type: none"> <li>– novels</li> <li>– cartoons</li> <li>– newspapers</li> <li>– scripts.</li> </ul> </li> <li>• Find examples of visual and audio records of speech, and either display these in the classroom or record them in a drama journal (see Teaching considerations). They share and discuss.</li> <li>• Read monologue script extracts (see Student resource 1) and discuss:               <ul style="list-style-type: none"> <li>– how clearly the words create a mental image of the people, the location and the circumstances</li> <li>– whether what the character is saying is all he is thinking and feeling</li> <li>– what is noticeable about the layout of the text</li> <li>– what stereotypes the authors have reinforced and those they may have attempted to break down</li> <li>– what may have influenced the authors in terms of selection of material for this text.</li> </ul> </li> <li>• In small groups, take turns to read one of the monologues to each other. After all have been read, talk about the effectiveness of the delivery of the monologues and what impacted on this. They consider:               <ul style="list-style-type: none"> <li>– how a sense of role was conveyed</li> <li>– what the readers changed about their modulation and articulation</li> <li>– how an actor might modify their posture, gesture and position when delivering the monologue.</li> </ul> </li> <li>• Read (to themselves) the script extract from Student resource 2, highlighting those parts of the script that are likely to be the same as the original interview text.</li> <li>• Discuss, as a whole class, initial responses to the scene. Consider the form and style, including how the authors incorporated realistic dialogue into an ‘over-the-top’, non-realistic game show.</li> <li>• Annotate the script as appropriate with possible sub-text.</li> <li>• In small groups, choose a section of the text to rehearse and present as a piece of Readers Theatre (see Teaching considerations). They rehearse the section and present it to the class.</li> <li>• Discuss the performance considerations and conventions of that piece of text.</li> <li>• Agree on a set of criteria by which such performances may be evaluated.</li> <li>• Individually record an evaluative response in their drama journals.</li> </ul>	<p><b>DR 6.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment.</i></li> </ul> <p>See Teacher resource 3 for demonstrations relating to this outcome.</p>
<p><b>DR 6.3</b> Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.</p>	<p>Students:</p> <ul style="list-style-type: none"> <li>• Read monologue script extracts (see Student resource 1) and discuss:               <ul style="list-style-type: none"> <li>– how clearly the words create a mental image of the people, the location and the circumstances</li> <li>– whether what the character is saying is all he is thinking and feeling</li> <li>– what is noticeable about the layout of the text</li> <li>– what stereotypes the authors have reinforced and those they may have attempted to break down</li> <li>– what may have influenced the authors in terms of selection of material for this text.</li> </ul> </li> <li>• In small groups, take turns to read one of the monologues to each other. After all have been read, talk about the effectiveness of the delivery of the monologues and what impacted on this. They consider:               <ul style="list-style-type: none"> <li>– how a sense of role was conveyed</li> <li>– what the readers changed about their modulation and articulation</li> <li>– how an actor might modify their posture, gesture and position when delivering the monologue.</li> </ul> </li> <li>• Read (to themselves) the script extract from Student resource 2, highlighting those parts of the script that are likely to be the same as the original interview text.</li> <li>• Discuss, as a whole class, initial responses to the scene. Consider the form and style, including how the authors incorporated realistic dialogue into an ‘over-the-top’, non-realistic game show.</li> <li>• Annotate the script as appropriate with possible sub-text.</li> <li>• In small groups, choose a section of the text to rehearse and present as a piece of Readers Theatre (see Teaching considerations). They rehearse the section and present it to the class.</li> <li>• Discuss the performance considerations and conventions of that piece of text.</li> <li>• Agree on a set of criteria by which such performances may be evaluated.</li> <li>• Individually record an evaluative response in their drama journals.</li> </ul>	<p><b>DR 6.3</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment.</i></li> </ul> <p>See Teacher resource 3 for demonstrations relating to this outcome.</p>

*This table is continued on the next page...*

Outcomes	Drama activities	Gathering evidence
	<ul style="list-style-type: none"> <li>• Work in groups of four (A, B, C, D). In one minute or less, A tells B about an incident or event that they have been involved with in the last 24 hours. B reacts as they normally would. C observes A and D observes B. C and D recreate the retelling of the event, trying to recreate the original telling as accurately as possible.</li> <li>• Repeat the previous activity. This time C chooses an incident, event to tell D. A and B recreate the retelling.</li> <li>• Choose one of the previous events to improvise then record it as dialogue.</li> <li>• Convert the dialogue to script in the style of realism using the layout modelled in Student resource 3.</li> </ul>	

### Focus questions

- How can we make the key moment in the story stand out?
- What impact did presenting the story in a different style have on the meaning?
- What are the things we have to focus on if we are going to recreate an event realistically?
- How do we have to change the way we use language to tell a story in the first person?
- What do we, as actors, add to the dialogue to enrich the communication of the story?

### Teaching considerations

*Drama journal:* This is useful for individual students to keep as a record of class activities, homework tasks, research and responses. You may establish a format for this journal or leave it to students to decide their preferred ways of recording ideas and responses. The journal may include writing, drawing, design ideas, annotations, worksheets, responses to questions, peer- and self-assessment tasks as well as original scenarios, monologues, dialogue and scripts.

*Readers Theatre:* Performers interpret and present a rehearsed piece of script with characterisation, movement and vocal delivery suitable to the interpretation, but with scripts in hand. They do not have to learn lines.

*Monologues:* These are lengthy speeches given by a single character, whether they are alone on stage or not. Sometimes these take the form of direct address, when the character speaks directly to the audience, such as in the convention of 'asides' from the form of melodrama. At other times, the character will be revealing their internal thoughts and not actually speaking to anyone. In this case the monologue is called a soliloquy.

## Phase 2 — Developing ‘What I want to say’

### Students:

- develop the skills to transform personal stories into scenes, scenarios and scripts
- investigate the impact of a range of conventions on the form and meaning of scenes.

Outcomes	Drama activities	Gathering evidence
<p><b>DR 6.1</b> Students devise and refine scenarios and scripts, both individually and as part of an ensemble, using elements and conventions appropriate to selected forms, styles and purposes.</p> <p><b>DR 6.2</b> Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.</p> <p><b>DR 6.3</b> Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.</p>	<p>Students:</p> <ul style="list-style-type: none"> <li>• Draw two columns on paper, the whiteboard or in their journals. In the first column, list things they may <i>choose</i> for themselves (food, hairstyle, friends and so on); in the other, list things over which they have <i>no control</i> (height, eye colour, family).</li> <li>• Record and illustrate in a reflective journal some or all of the following: <ul style="list-style-type: none"> <li>– If I was a colour, it would be ...</li> <li>– If I was an animal, it would be ...</li> <li>– If I was a piece of music, it would be ...</li> </ul> </li> <li>• Each draw a roadmap of his or her life thus far. On the map, difficult periods may be represented as rock or gravel patches, decisions may be represented by forks in the road or crossroads, the scenery will indicate his or her state of mind at different points.</li> <li>• Who are prepared to do so, tell the story of their lives using the maps as illustrations.</li> <li>• Select an incident from their life stories which they are prepared to make public. The stories must be true and can be about any situation at any time. In pairs take it in turns to tell this personal story to each other as follows: <ul style="list-style-type: none"> <li>– A tells his/her story to B; B tells his/her story to A</li> <li>– A retells B's story; B retells A's story.</li> </ul> </li> <li>• Check for accuracy of detail. It is important not to embellish or change the original story in any way.</li> <li>• Choose the story they found most interesting from the previous activity and tell it to someone else. Repeat ‘capturing’ and sharing stories until everyone has heard four to six stories.</li> <li>• Participate in general discussion about which stories were interesting and why.</li> <li>• Share the rehearsed stories and respond to stories from the rest of the class.</li> <li>• Record in their journals responses to questions such as: <ul style="list-style-type: none"> <li>– After telling your story, imagine you had to pick people in your class to play the characters in your story. Who would you choose? Why?</li> <li>– Imagine you have been chosen to play the role of another class member in his/her story. What acting skills would you need to utilise to perform the character truthfully and sensitively?</li> </ul> </li> <li>• In small groups, select one of the stories which was interesting to the group. It must be a story from someone outside the group. Take on the roles in the story and rehearse that story to play back to the rest of the class.</li> </ul>	<p><b>DR 6.3</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment.</i></li> </ul> <p>See Teacher resource 3 for demonstrations relating to this outcome.</p>

*This table is continued on the next page...*

Outcomes	Drama activities	Gathering evidence
	<ul style="list-style-type: none"> <li>• Decide on the significant moments from within the story and explore non-realistic acting techniques to emphasise those moments. Try:               <ul style="list-style-type: none"> <li>– slow motion</li> <li>– exaggerated movement or sound</li> <li>– mechanical movements</li> <li>– using an object as a symbol</li> <li>– exaggerating the contrast within the scene.</li> </ul> </li> <li>• Form groups of five or six. Each member is to share a story of a dream, daydream, eerie occurrence or bizarre situation. Choose one story to playback to the class and record the scenario. Use a non-realistic technique at some point in the scene.</li> <li>• In groups, rehearse the chosen story and then present it back to the class.</li> <li>• Individually, write a short scene that captures a key moment from one of the stories that has been shared so far.</li> <li>• Record, in their drama journals, an explanation of the selected elements and conventions used in their scripts and why they chose to use them.</li> <li>• Record, in their drama journals, an evaluative response to the elements and conventions evident in the work of other groups in the class.</li> </ul>	<p><b>DR 6.2</b>  <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment.</i></li> </ul> <p>See Teacher resource 3 for demonstrations relating to this outcome.</p> <p><b>DR 6.1</b>  <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>student–teacher consultation.</i></li> </ul> <p>See Teacher resource 3 for demonstrations relating to this outcome.</p> <p><b>DR 6.3</b>  <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment.</i></li> </ul> <p>See Teacher resource 3 for demonstrations relating to this outcome.</p>

### Focus questions

- What was the impact of modifying elements and conventions in the retelling of stories?
- How did different forms or styles of delivery impact on the meaning? Did some forms or styles suit particular stories more than others?
- What made some stories or moments more interesting than others?
- How do you feel about the process of retelling personal stories in this way?

### Teaching considerations

It is important to establish a sense of trust within the classroom for the sharing of personal stories. Students should feel they will not be forced to share anything that makes them feel uncomfortable, but should feel supported in the recounting of personal incidents. Group sensitivity and support is important for this activity.

## Phase 3 — Culminating ‘Telling our stories’

### Students:

- build on skills and understandings developed in the previous two phases
- work within the form of Forum Theatre to create scenes that illustrate concerns drawn from their lived experience
- share their work with a public audience.

Outcomes	Drama activities	Gathering evidence
<p><b>DR 6.1</b> Students devise and refine scenarios and scripts, both individually and as part of an ensemble, using elements and conventions appropriate to selected forms, styles and purposes.</p>	<p>Students:</p> <ul style="list-style-type: none"> <li>• Brainstorm incidents or situations that cause them to feel concern or discomfort.</li> <li>• In small groups, share experiences relating to the previous brainstorming. Choose one of those stories and convert it to a written scenario.</li> <li>• In the same groups, decide on one section of the scenario to script. The script should last for approximately five minutes.</li> <li>• Individually write the script.</li> <li>• Choose one script to modify (if necessary), rehearse and polish to share within the class.</li> <li>• Rehearse in small groups (see Student resource 4 for vocal and physical warm-ups).</li> <li>• With teacher acting as Joker (see Teaching considerations), each group is to present their scene as a piece of Forum Theatre with the remainder of the class as ‘spect-actors’ (see Teacher resource 1).</li> <li>• Plan to present the scenes once again as Forum Theatre, but to an unfamiliar audience. This may include:               <ul style="list-style-type: none"> <li>– parents</li> <li>– school administration</li> <li>– community members</li> <li>– students from another school.</li> </ul> </li> <li>• Consider how the original presentations may be improved or altered to suit the new audience and purpose.</li> <li>• Modify and rehearse scenes. Include Joker and ‘spect-actor’ interventions in the scenes as part of the rehearsal process (see Teaching considerations).</li> <li>• Reflect on their learning in this module and evaluate their own progress.</li> <li>• Complete peer- and self-assessment materials.</li> </ul>	<p><b>DR 6.1</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>student–teacher consultation.</i></li> </ul> <p>See Teacher resource 3 for demonstrations relating to this outcome.</p>
<p><b>DR 6.2</b> Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.</p>	<p>(Continued from DR 6.1)</p>	<p><b>DR 6.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>teacher observation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment.</i></li> </ul> <p>See Teacher resource 3 for demonstrations relating to this outcome.</p>
<p><b>DR 6.3</b> Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.</p>	<p>(Continued from DR 6.1)</p>	<p><b>DR 6.3</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment</i></li> </ul> <p>See Core content and Teacher resource 3 for demonstrations relating to this outcome.</p>

### Focus questions

- What is he/she thinking or feeling?
- How can we change it?
- What would you do differently?
- How does Forum Theatre give everyone a chance to be involved?
- What qualities does the person playing the role of the Joker need?

### Teaching considerations

*Rehearsing for Forum Theatre:* It is important that the scenes remain unsatisfactorily resolved and that the problem remains clear. Students should have many opportunities to rehearse with interventions so they feel confident in improvising in response. They also need to know how and when to respond to the signals the Joker gives. You may have a student who is capable of playing the role of the Joker in this context. If so, give him/her plenty of opportunities to rehearse with the groups.

**Forum Theatre****Teacher resource 1**

The term 'Forum Theatre' was coined by Augusto Boal to describe one of the forms he uses in his *Theatre of the Oppressed*. Boal's name is almost synonymous with *Theatre of the Oppressed*, which he pioneered in Brazil in the 1950s and 1960s. Imprisoned by the authorities for using plays to highlight injustices and oppression in his own country, he refined his practice while in exile in France during the 1970s. On his return to Rio de Janeiro, he continued to practise as a politically motivated artist and worked to use theatre to empower individuals and groups, and to change society. His work has had a significant influence on drama education and theatre in education programs.

Boal blurs the boundaries between actor and audience by encouraging and enabling the audience to join in and change the direction of the drama. His 'spect-actors' may begin by watching a performance, but are able to stop it at any point and step in and replace any of the actors, offering alternatives to the scene they are watching. Boal's work empowers us all to be actors rather than spectators in the theatre of life.

Among the forms that Boal developed as part of *Theatre of the Oppressed* are:

**Image Theatre:** Image theatre produces an image that represents some problem or issue of relevance to the group. The actors sculpt themselves and each other into freeze frames that produce powerful visual images. The whole group may sculpt themselves into the image, an individual or small group may sculpt the remainder of the class, or the class may be divided into two groups. The group then produces an image of the ideal solution to the problem or issue by sculpting themselves into that ideal image. Individuals then work as sculptors to make changes to the first image to produce an image that is as close to the second as possible. In this form, all participants are involved in finding an acceptable solution to the issue or problem.

**Forum Theatre:** The actors begin by presenting a scene from beginning to end so the audience can see the context, roles, relationships and tension. The scene is performed again, but this time any member of the audience can stop the scene and take the place of one of the actors in the scene. This is what Boal calls the 'spect-actor' and their task is to modify the scene from within the drama to create a more suitable outcome. The other actors do not make it easy for the 'spect-actor' and improvise in ways that are consistent with their original scene and the roles they are playing. The actors and 'spect-actors' continue playing the scene until a resolution is reached that is satisfactory for all participants.

Forum Theatre is managed by someone Boal calls the Joker. The Joker organises the scene, explains the rules, asks pertinent questions and involves audience members in their 'spect-actor' roles. He or she asks, 'What would you do differently?' and facilitates the audience participation. The Joker refuses to allow unrealistic or unreasonable solutions. He/she will say 'That's magic!' and leads the participants through the process until a reasonable compromise is reached.

For Forum Theatre you will need:

1. A rehearsed and polished short scene which illustrates some issue of oppression or concern.
2. Students who can maintain role and accept changes while sustaining the given context.
3. A Joker (facilitator), usually the teacher, who can manage the direction of the drama and involve all participants in the discussion and decision-making process.

## Glossary of terms

## Teacher resource 2

This glossary explains the terminology as it is used within this module. It does not provide conclusive definitions.

<b>articulation</b>	The way words are spoken and enunciated.
<b>autobiography</b>	The story of an individual's life told by himself or herself.
<b>blocking</b>	The plan of the positions and moves of the actors. This is usually done early in the rehearsal period.
<b>cast</b>	The actors who will rehearse and play the roles of the characters in the play.
<b>costume</b>	The clothing worn by an actor to designate character.
<b>design</b>	The conceptualisation of the staging of the play. The overall design concept includes lighting, staging, sound, costume and make-up.
<b>dialogue</b>	Speech delivered by more than one speaker.
<b>director</b>	The person with the overall concept of the production. The director manages all rehearsals and oversees the work of the designers.
<b>form</b>	The structure of a play. The form often relates to traditional drama structures.
<b>given circumstances</b>	Background information, at any given moment, that helps with the interpretation of the text. It may include information about previous incidents or events, relationships between characters, motivation and so on.
<b>interpretation</b>	The meaning made of a given piece of text and based on the evidence found within that text.
<b>layout</b>	The way the text is presented on the page.
<b>lighting</b>	The way lights are used and modified by changing focus, colour or intensity to draw attention to aspects of a production.
<b>modulation</b>	The combination of pitch, pace, pause, intonation, tone, volume and emphasis.
<b>monologue</b>	A lengthy speech by a single speaker, which may reveal thoughts, feelings and motivation.
<b>motivation</b>	The driving force behind the words and actions of a character.
<b>multimedia</b>	The term used to describe the use of technology that incorporates still and moving images and sounds as an integral part of a performance.
<b>play review</b>	An evaluation of a performance of a play. Play reviews usually appear in written form.
<b>plot</b>	The story or sequence of action of a play.
<b>props</b>	Moveable objects used by characters as part of the dramatic action.
<b>scenes</b>	The sections into which a play is divided by the playwright.
<b>setting</b>	The physical, geographical and temporal location of the action of the play.
<b>stage directions</b>	Information in the written play text that gives advice to the actors and director about the setting, characters' actions or movement, or how lines are to be delivered.
<b>style</b>	The way or manner in which a play is written or performed.
<b>sub-text</b>	The underlying idea behind what is said.
<b>technology</b>	The machinery, lighting and sound equipment or computers used to enhance a production.



## Typical demonstrations — Levels 5 and 6 Drama

## Teacher resource 3

The following table lists sample typical demonstrations at two levels. These samples are not meant to be exhaustive or prescriptive and may be adapted to suit the school context. They describe what students *do with what they know* during activities in this module, and offer advice to assist teachers in discriminating between one level and the next.

	Level 5	Level 6
DR#.1	<p>Students may:</p> <ul style="list-style-type: none"> <li>individually contribute ideas to devise and structure drama in improvisations and roleplays</li> <li>collaborate with others to structure drama by applying knowledge of elements and conventions appropriate to the selected form/style</li> <li>select and sequence moments of drama and drama narratives with the conscious purpose of educating an audience about an idea, or issue or event</li> <li>present written scenarios in the correct layout.</li> </ul>	<p>Students may:</p> <ul style="list-style-type: none"> <li>develop scenarios and reach a suitable resolution</li> <li>refine the scenario or script by reworking it following further thought</li> <li>accept and apply advice and feedback from others</li> <li>experiment with multiple possibilities for exploration of issues, ideas or stories</li> <li>present written scenes in the correct layout.</li> </ul>
DR#.2	<p>During rehearsal students may:</p> <ul style="list-style-type: none"> <li>rehearse independently in order to polish for presentation.</li> </ul> <p>During the performance students may:</p> <ul style="list-style-type: none"> <li>apply the conventions of Readers/Forum Theatre to role and interactions for the duration of the presentation</li> <li>make apparent the role's status, purpose and attitude in interactions during the presentation</li> <li>maintain role conveying the distinct physical and vocal characteristics of the character</li> <li>project voice with audibility and clarity suitable for the performance space and audience</li> <li>use modulation to support meaning and interpretation of role</li> <li>use stance, gesture and movement to support characterisation</li> <li>memorise blocking and stage action for the performance of rehearsed work</li> <li>reproduce lines and cues accurately.</li> </ul>	<p>During rehearsal students may:</p> <ul style="list-style-type: none"> <li>rehearse independently and accept advice from others to make improvements.</li> </ul> <p>During the performance students may:</p> <ul style="list-style-type: none"> <li>sustain the application of the conventions of Readers/Forum Theatre to role and interactions for the duration of the presentation</li> <li>manage oral and body language to convey sub-textual meaning</li> <li>use space, levels and proximity to convey status and relationships</li> <li>perform with an awareness of the stylistic requirements of Forum Theatre</li> <li>control projection, pace and emphasis to communicate meaning clearly to the audience</li> <li>smoothly and confidently apply movement qualities to support characterisation and performance space</li> <li>interface with others in ensemble performances</li> <li>memorise lines, cues and blocking so that they are managed smoothly within a polished performance.</li> </ul>
DR#.3	<p>Students use learned drama terminology as they:</p> <ul style="list-style-type: none"> <li>identify the elements and conventions of drama used in their own and others' drama by locating them within the dramatic action, and substantiate statements with evidence from the dramatic text</li> <li>discuss how meaning can be altered by the manipulation of selected dramatic elements by referring to specific examples</li> <li>identify the relationship between the conventions used in their own and others' drama and that of others by making links between the selected form/style and conventions</li> <li>make judgments about the application of elements and conventions in their own and others' work, substantiating judgments with evidence relevant to form, style and purpose.</li> </ul>	<p>Students use learned drama terminology as they:</p> <ul style="list-style-type: none"> <li>make judgments about the application of forms, styles and processes in their own and others' drama, making links between elements, conventions and their related form/style, and substantiate statements by referring to specific examples from the dramatic action</li> <li>identify the purpose of the performance and how that may have influenced the selection of the dramatic focus, sequence, form/style</li> <li>identify and discuss the range of influences on the development of the dramatic text in preparation for performance</li> <li>evaluate the effectiveness of Forum Theatre as a challenging but empowering form.</li> </ul>

## Monologues

## Student resource 1

**NOTE:** These extracts from *Way Out West* use the **actual words** of the people living in country Queensland who were interviewed by the playwrights before they began writing the script. The section on 'Finding the stories' in the published script explains how the writers collected and shaped the original material that formed the basis of the play.

### SCENE 3: THE COUNTRY CROWD

**Song: COUNTRY CROWD**

*The following dialogue is woven throughout the song "Country Crowd".*

WOMAN 1: My husband delivered our daughter on the side on the road ... mid January in sweltering degrees. I said to him ... "The flies are terrible!" He said ... "Never mind, mate. If you get fly blown, we'll dip you."

*Sing (First line of chorus)*

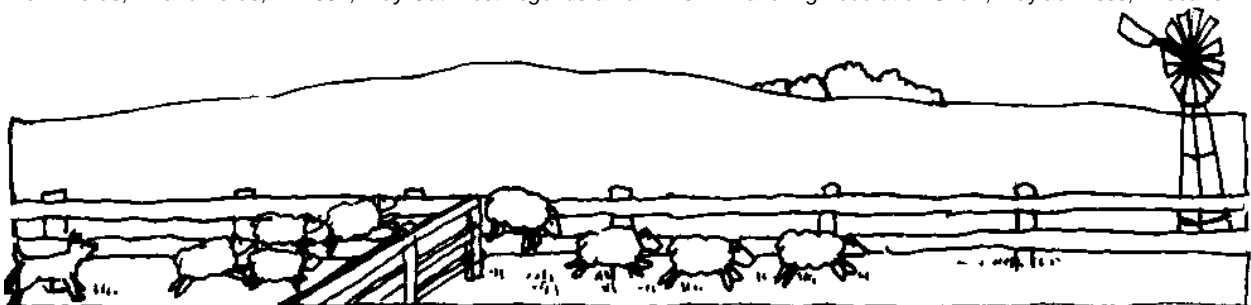
MAN 2: You got to send 'em away. They can get into a rut out here where they know everybody. They know Mary over at the shop, they know Johnny in the garage. They know old Mack down in the pub. Boarding school makes 'em independent. Does 'em the world of good. But what do you reckon it cost me to send my five kids away to boarding school? Five hundred and eighty thousand dollars! And my wife's expecting another one. Someone said ... "Geez, mate. You'd be cheaper buyin' a school." I said ... "I'm thinkin' about it!"

### SCENE 6: UNCLE LEN

WOMAN 2: My Uncle Len was a legend. He was a real flier. They called him "Black Magic". That was the name of his plane too. He used to fly a kittyhawk. There's a photo ... down at the St George RSL. Uncle Len and Black Magic. The only Aboriginal pilot in the Second World War. He went into the army as a diesel mechanic, but he really wanted to fly. So he went to night school, studied and got his wings. During the war he was wounded in New Guinea. Got a bit of shrapnel, in here (near spine). As he got older, you could see the effects of it. After the war, no-one would give him a job because he was Aboriginal. That devastated Uncle Len. He was an educated man. He went shearing. Ended up becoming a really gun shearer. That's where he made his name ... respected all over Queensland. (Brief pause) It wasn't until his later years that Uncle Len started talking about his life, and we found out how important it was.

*WOMAN 2 puts her hat back on her head and exits.*

From: Forde, M. and Forde, M. 2001, *Way Out West Legends & Larrikins: A Travelling Federation Show*, Playlab Press, Brisbane.



## Script extract

## Student resource 2

**SCENE 7: LADY LORNA**

*Lighting change. "Click Go the Shears" plays under MAN 2 and WOMAN 1, the owners of LORNA. They do a little soft shoe number as they speak.*

MAN 2: There are some animals that have got the most expressive eyes. You look in their eyes and you're a goner. Lorna was a champion.

WOMAN: And lovely with it. She had a very lovely nature.

MAN 2: Some people think they're dumb.

BOTH: They're not.

WOMAN 1: She was a real pet.

MAN 2: She'd take the hanky out of your pocket.

WOMAN 1: And she'd undo your shoelaces when you weren't looking.

MAN 2: When she won the Queen Elizabeth trophy in Cunnamulla, we took the back seat out of the Nissan and took her all the way down to Sydney to see how she'd go in the Grand Championships down there.

WOMAN: On the way down, she put her head on my shoulder, and she'd bleat ...

MAN 2: (Bleats) Th-e-e-e-ere yet?

WOMAN: And I'd say to her ... good girl, Lorna. Not far. Not far now.

MAN 2: And finally, there we were! In the Big Smoke! All ready to try our luck at the Royal Easter Show!

*Lighting change, They are now at the Grand Champion Sheep Judging in Sydney. Intro to music "You Must Have Been a Beautiful Baby" up and under. The super-smiley host of the sheep judging, TONY BAA BAA (MAN 1) gambols in. He hands out photos of himself to the audience as he sings ....*

**SONG: YOU MUST HAVE BEEN A BEAUTIFUL BABY**

MAN 1: Hi, I'm Tony Baa Baa! A big warm and woolly welcome to the final heat in the Sydney Grand Championship Ewe Judging! Would you please make welcome our lovely finalists. Every one of them a beauty on the hoof! Contestant Number One is Carmen Merino all the way from Tamworth!

*WOMAN 2 (the ewe, Carmen Merino) enters. She is the epitome of shapely sheeply elegance.*

MAN 1: A large framed, hardy breed with plenty of style and muscle. Delightfully long body and long legs tapering off to sprightly little hooves. Supple rolling skin, soft fleece with a fine crimp. She enjoys foraging, frisking and adapting to dry conditions.

*Applause from the audience.*

MAN 1: Contestant Number Two is Lorna.

*This script is continued on the next page...*

*MAN 3 (Lady Lorna) enters teetering on her high heels and munching on grass.*

MAN 1: Lorna comes to us from Cunnamulla, I believe.

*WOMAN 1 and MAN 2 are stage parents.*

MAN 2: Come on, Lorna love. Give us a flash of the old grinders!

WOMAN 1: Sparkle, Lorna! Sparkle!

MAN 1: Lorna enjoys soft handling and the occasional dip. She's a big-framed, well-set beast with a barrel-like carcass, relatively short legs and a huge head.

*LORNA stops and gives TONY BAA BAA a filthy look.*

MAN 1: She sports a good heavy fleece with loads of natural grease ... and well-developed udders.

*LORNA is incensed. She charges TONY BAA BAA and tries to head butt him.*

WOMAN 1: Lorna! That's enough.

MAN 3: (To audience) Sorry. They shampooed my legs this morning and I can't do a thing with them.

WOMAN 2: (Carmen Merino) Fluffed-up floozy.

MAN 3: (Lorna) Dag!

*LORNA goes to head butt CARMEN MERINO. MAN 2 and WOMAN 1 are mortified.*

WOMAN 1: Lorna! Show some elegance for heaven's sake.

MAN 2: You're representing Cunnamulla.

*Lorna becomes the picture of decorum. She takes her place at her buzzer.*

MAN 1: As you know, our lovely finalists have already been marked on deportment, manners, personality, good shoulders, big woolly shanks and a wide pelvis for lambing. Tonight, we move onto the final section of the judging ... general knowledge. Fuzzies on your buzzies!

*The sheep test their buzzers. They make a "woof" sound.*

***The scene continues as a game show and, of course, Lorna wins. See the published script for the complete scene.***

WOMAN 1: When she won that Grand Championship, we decided to call her Lady Lorna. After Lady Di.

MAN 2: Lady Di was the big thing in those days.

WOMAN 1: Lady Lorna went on to crack the top titles in Brisbane, Melbourne and Adelaide.

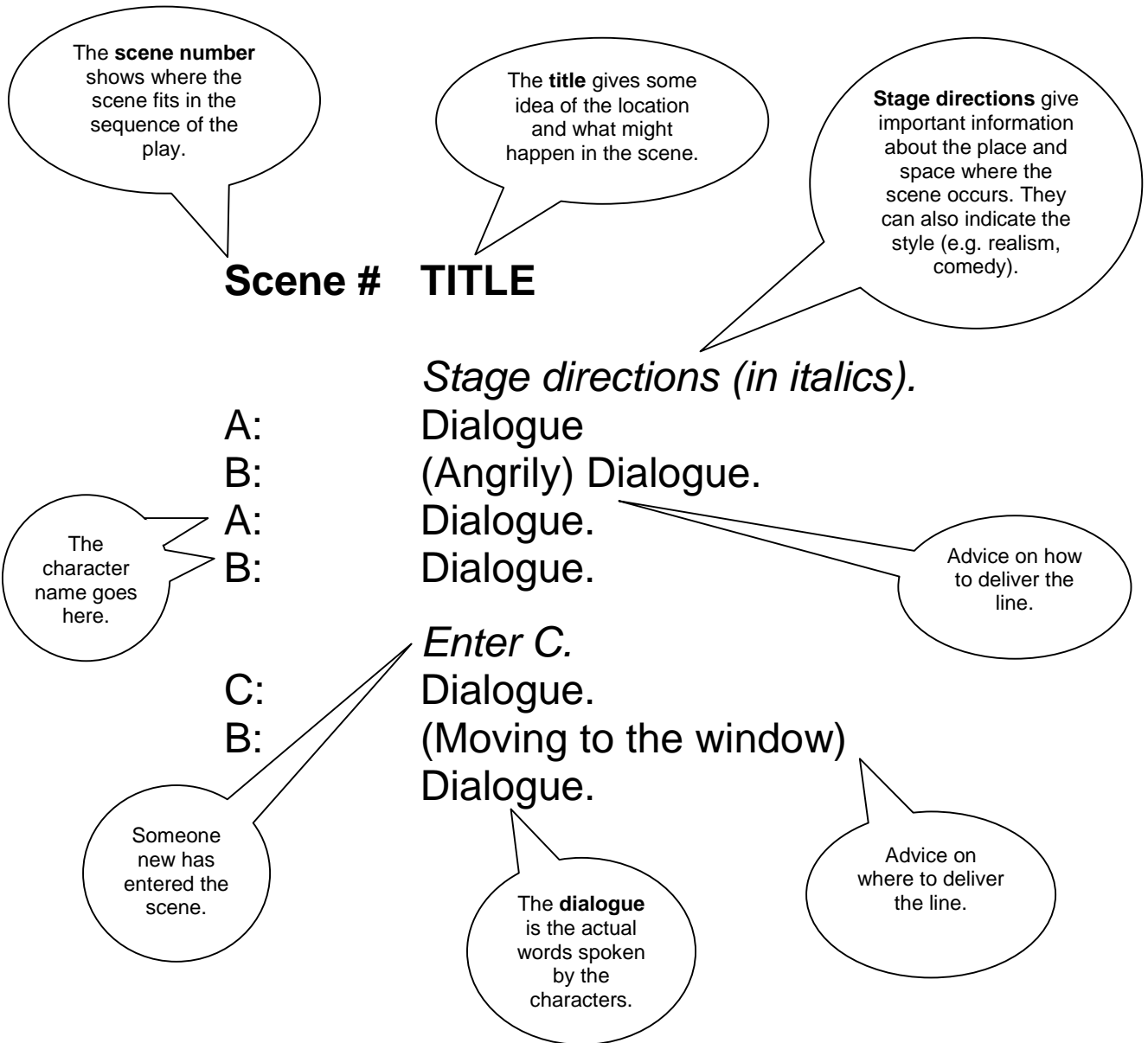
MAN 2: And then, the next year, a snake bit her. And she died.

WOMAN 1: We'll never get another one like her.

From: Forde, M. and Forde, M. 2001, *Way Out West Legends & Larrikins: A Travelling Federation Show*, Playlab Press, Brisbane.

**Script layout**

**Student resource 3**



Record your scripts using this layout.  
(HINT: if using a computer, set the layout as a table without borders.)

## Warm-ups

## Student resource 4

It is vital to do these vocal and physical warm-ups before performing. They will help you avoid vocal or physical strain during the performance. It is also useful to do some warm-ups before any rehearsal to help you focus on the task that follows. Daily practice with these exercises will improve your vocal and physical flexibility.

Only do those exercises that you have already experienced in class.

### Vocal:

- One of the most important things to do to maintain good vocal health is to keep your vocal chords lubricated. When you are rehearsing, performing, or just doing a lot of talking, keep water nearby and sip it as often as you can. Don't let your vocal chords dry out.
- Clarity of speech can be helped by exercises and tongue twisters. It is important to try to make the sounds as clearly and quickly as possible. Try these:
  - Divide the group into four. Each sub-group takes a turn at the following phrases:
 

Boom	Boom	Boom	Boom (keeping a steady beat)
Baba	Baba	Baba	Bah
Dah digga	Digga digga	Digga digga	Dah
Shika tika	Shika tika	Shika tika	Shah
  - Look around the space and name everything you see with its real name. Then give them gibberish names such as 'blof' for clock.
  - Choose a phrase to 'speak' silently. Open your mouth wide and exaggerate the articulation so observers can guess the phrase.
  - Give a 'silent' scream.

### Breathing and projection:

- The basis of all voice projection is breathing and breath control. Try these:
  - Lie on your back on the floor. Rest your hands lightly on your diaphragm (just above your stomach). Breathe in, trying to fill the lowest part of your lungs. Feel your diaphragm working.
  - Breathe in 1, 2, 3; hold 1, 2, 3; breathe out 1, 2, 3.
  - With soft knees, bend forward from the hips, keeping a nice, straight back, breath in and out.
  - Breathe out as much as you can. Holding your nose, scrunch as small as you can then release your nose and slowly stand up, allowing the vacuum to pull air back into your lungs.
  - Walk, 2, 3 and jump on 'Ha!'.
  - To gauge how your capacity and control have improved, choose a fixed spot some distance away from where you are standing and count how many times you can clearly speak the letters of the alphabet, projecting your voice to that spot.

### Physical:

- Physical warm-ups help you avoid tension in workshops and performance. Try these:
  - A gentle body roll. Start in neutral stance. Gradually, and in turn, push your knees forward, then your hips, then stomach, chest, nose. Go back to the knees and establish a gentle pattern and rhythm.
  - Repeat above and freeze in one position. Carry this position through to a walk around the room. Exaggerate the posture and add a letter of the alphabet to develop a voice for this character walk, e.g. a stomach person may walk with a big, round O sound, and a nose person may use E.
  - Milk carton volleyball. Hit a milk carton up into the air and see how many hits the group can count before the carton drops to the floor.
  - Let your little light shine. Start in neutral stance. Pretend you have little lights on different parts of your body and shine those lights in little, slow circles. Use your big toes, knees, finger tips, shoulders, elbows, nose and so on ... Change the direction of the circles.
  - Fixed point. Choose a fixed point somewhere in the room. Run around the room and, when the leader calls a part of the body, freeze and point that part of the body to the fixed point. It may be right knee, left elbow, forehead, and so on.



## Acknowledgments

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