

Digital Creative Learning

Drama Life Skills: Teacher Resources

Accessible On-Demand Workshop
Students with Additional Needs and Years K-2



Welcome

Sydney Opera House is one of the indisputable masterpieces of human creativity and has long been a place for learning and sharing knowledge.

The land on which Sydney Opera House stands was known to its traditional custodians, the Gadigal people of the Eora Nation, as Tubowgule, meaning “where the knowledge waters meet.”

A stream carried fresh water down from what is now Pitt Street to the cove near Tubowgule, a rock promontory that at high tide became an island. The mixing of fresh and salt waters formed a perfect fishing ground. Middens of shells were a testament to Tubowgule’s long history as a place where the Gadigal gathered, feasted, sung, danced and told stories.

In this Program

2. Introduction to our Resources
4. Sydney Opera House Creativity Framework
5. Workshop Introduction
7. Meet the Artist
8. Pre-Workshop Activities
10. Workshop Worksheets
27. Curriculum Links

Did You Know...?

Sydney Opera House is home to eight flagship Australian performing arts companies which bring art to life every day beneath the famous shells. We are proud to partner with the Australian Chamber Orchestra, Bangarra Dance Theatre, Bell Shakespeare, Opera Australia, Sydney Theatre Company, The Australian Ballet, the Sydney Symphony Orchestra and the Sydney Philharmonia Choirs

130,000 people attend performances at the Sydney Opera House, for young audiences annually. Since 2014, one furry guest has caught the attention of locals and international visitors alike. The northern VIP steps of the Opera House, otherwise unoccupied for the majority of the year, is the favourite sunbathing spot of a wild long-nosed fur seal, affectionately called 'Benny' (named after Bennelong Point).

You can now experience the Opera House, as never before, on Google's digital museum platform with 1270 digital artefacts and 50 interactive online exhibits; the Sydney Opera House's presence on the Google Cultural Institute allows people everywhere to experience the symbol of modern Australia.

The Creative Learning Journey

Before the Workshop

Begin your Creative Learning Journey

Get prepared!

Choose which workshop chapter you'd like to do with your class. (Page 6)

Prepare the character costume or puppets. (Page 8-9)

During the Workshop

Engage with the Workshop Videos

This workshop is split into 4 chapters, designed to inspire your classroom activities.

During the video chapters, you will listen and participate as the facilitator explains the concepts and demonstrates the activities.

After each chapter, use the worksheets to conduct the activities as a class.

After the Workshop

Continue the Creative Exploration

Follow up the Workshop with more activities. Can you develop any projects out of the learnings?

Sign up for another Free Event

We offer an annual program of performances, workshops and talks to further extend the learning journey of your students. Free for all Australian Schools and offered throughout the year.

Listen and Watch

Explore the other resources and activities on our website that could support your classroom learning program. See here: www.sydneyoperahouse.com/learn/schools/resources.html

Resources Introduction

These Creative Learning Resources have been prepared to help you get the most out of the Drama Life Skills content and workshop experience. These resources have been collated to help prepare your students to unpack the content, think deeply about it and apply it to their continued learning.

You should use and adapt these Resources to suit the student age and stage of your class and the curriculum foci and outcomes used in your school. These resources are written as a creative document for you to bring to life. If you have questions about exercises or provocations please feel free to make contact to talk it through. We are always open to feedback, comments and working with you to assist and learn from you. Contact details are on the back page.

Some websites are suggested throughout this resource. It is recommended that you first review the sites and assess the suitability of the content for your particular school environment before setting the activities based on these.

Sydney Opera House has a bank of Creative Learning Resources for you to access and use. Please have a look around our website for other resources and activities that could support your classroom learning program.

Acknowledgements

Grateful thanks are extended to all the artists and educators who have generously allowed their resources to be included in this document.

Sydney Opera House Creativity Framework

These Creative Learning Resources have been written using the Sydney Opera House Creativity Framework as the pedagogy. The Framework aims to define the creative process in a way that educators can use to teach and be inspired by.

At a glance this Creativity Framework is:

Prepare

Tools and Pathways

Preparing mind, body, space, materials and time

Buy in

Presence and Enthusiasm

Convincing students that they want to be there

Imagine

The Fertile Unknown

Exploring a subject through arts practice. Using form to uncover content. Allowing uncensored expression to reveal new ways of seeing a subject

Question

Analysis, investigation and revelation

Creating new understanding by analysing what just happened when honing the imagination

Make

Forging form from content

Putting shape to content and moving towards a project; scripts, composition, choreography, project design

Show

Commit, frame, judgement

Performing and presenting the work

Reflect

Remembering, Processing, Exiting

Creating understanding and healthy memories from the creative process and product.

Whilst written as a sequence, the Sydney Opera House Creativity Framework is not a method or system but a way of articulating the creative process. As the Framework is applied it becomes apparent the sequence dissolves and many of the specific sections live in one exercise. These resources have been written with this in mind.

This Framework underpins the Sydney Opera House Creative Leadership in Learning program that sees schools partner with the House for three years of teacher professional learning, student projects and performances. For more information please see the Sydney Opera House website.

Workshop Introduction

Drama Life Skills is an on-demand workshop resource that helps students, specifically those with additional needs, to navigate new situations. It introduces students to 4 scenarios that may be new for them:

- A new student joins the class (Workshop 1)
- A classmate has birthday party (Workshop 2)
- The class goes on an excursion (Workshop 3)
- The class has a school concert (Workshop 4)

The facilitator, Cath, will introduce the scene. There are 3 video endings for you to watch - Cath will invite you to decide as a class which ending you'd like to watch. Of course, you can always go back and watch how the other endings play out.

Throughout the workshops there are moments to pause the video and discuss as a class. Use the worksheets below to support these discussions. Similarly, you may want to pause the video to continue playing one of the workshop games.

The workshops are designed specifically for students with additional needs and can be watched in any order. So if you know there's a school excursion coming up or a new student is joining your class, use these workshops to support your students in navigating this new situation

The Scenarios: Summary

Workshop 1: A New Classmate

Charlie has just joined the class. He is feeling a little overwhelmed by Cleo's enthusiasm to make him feel welcome. What might happen if Charlie:

- Says Yes to Cleo
- Says No To Cleo
- Sets Boundaries

Workshop 2: The Birthday Party

Cleo is hosting a birthday but she can only invite 5 classmates. What might happen if Cleo:

- Keeps it a secret
- Invites everyone
- Explains the situation

Workshop 3: School Excursion

Andy is looking forward to seeing the dinosaurs at the museum and doesn't want to wait. What might happen if Andy:

- Leaves the group to see the dinosaurs by himself
- Tells the class to hurry up
- Waits and Regulates

Workshop 4: The School Concert

Charlie is feeling very nervous about going on stage at the school concert. He is experiencing stage fright. What might happen if Charlie:

- Refuses to go on
- Ignores his feelings and goes on stage
- Gets Help and Regulate

Meet the Artist

Catherine McGraffin

Catherine has many years experience working as a dance and drama tutor with young people, including in school settings. This includes working with the students of St Lucy's School Wahroonga. She especially enjoys writing roles for children to encompass their strengths and sense of spontaneity.

Catherine has held a passion for the performing arts since childhood. She studied ballet from the age of 6 and performed with the Australian Youth Choir. She is a graduate of Brent Street School full-time performing arts course, NIDA's Young Actor's Studio and The Ensemble Acting Studios. Catherine has worked with the Ensemble Theatre and in the Sydney theatre scene in productions of; Educating Rita, The Jack Manning Trilogy, Proof, The Glass Menagerie, We're Going on a Bear Hunt, Casanova, The Ruby Sunrise, Death of a Salesman, Trying, Educating Rita, Open for Inspection, First Stone Thrown and Bash amongst others. For Television she has appeared in Home & Away, All Saints and was the voice for a children's cartoon, Dive Ollie Dive.



Special thanks also to Alessandra at St Lucy's School, Wahroonga NSW for her support in the development of this workshop.

Before the Workshop

VIEWING ORDER

The workshops are designed to be played in any order. You can decide which scenario to play depending on what's relevant to your class.

DISCUSSION POINTS:

At certain points during the workshops there are opportunities to pause the video and discuss the scenes and situations. Each workshop has some notes or prompts for these class conversations. When identifying feelings, some students may prefer to refer to pictures of facial expressions, or colour zones (if you are working with Zones of Regulation).

GAMES:

Each workshop uses games to build cooperation, connection and comprehension. They can be developed and built upon with repetition. Some are played within the recorded workshops (asterixed), while others are additional games for you and your students to explore after the workshop. You may decide to choose one or two to play with your class, or your class may enjoy them all!

FURTHER IMPROVISATIONS:

These improvisations are designed to extend the themes and ideas explored in each workshop and give students a chance for creative play inspired by the characters and their predicaments. Again, you may choose one or two to suit your class, or explore them all.

PROPS & PUPPETS:

Small items of costume are used to create characters, such as scarves, hats and glasses. Students may like to bring a few items in from home, or perhaps you have a classroom/school costume collection that students can use. Costume does not have to be elaborate, it can just be a token - that's often enough to trigger a sense of character.

Using puppets can help students negotiate different characters and perspectives, and offers students who feel shy to play in a comfortable zone with other students, or independently. The puppets used in the videos are easy and cheap to make, and can be simplified or as daring as you like! There are great ideas online if you're after more inspiration. Below are some notes on the items you may need to create your own puppets

Puppet Making Instructions



Charlie



Cleo



Andy



Miss Lee



Cleo's Dad

Get creative! Your puppets do not need to look the same as ours for these activities.

<p>The body/face</p> <ul style="list-style-type: none"> • Wooden spoons or... • Disposable spoons or... • Paddle pop sticks 	<p>The puppets in the workshop are made with wooden spoons. You can find these for under \$2 each online or in large retail variety stores such as Kmart or Big W. However, puppets can also be made with disposable wooden teaspoons, and a pack of ten can be found for under \$2 online or in large retail variety stores such as Kmart or Big W. Paddle pop sticks are also a great, cost effective option, although the faces will be very small. You could always draw the face on a circle of cardboard and tape it to the stick.</p>
<p>Clothes</p> <ul style="list-style-type: none"> • Cardboard • Paint/crayons/pencils • Coloured paper or cardboard • Cupcake patty pans 	<p>The puppets in the workshop are made with a combination of these. Recycled cardboard boxes were used to cut out the shape of the clothes, and coloured paper and cardboard were glued to this. However, clothes can be coloured in or painted too. Tape can be used to secure the cardboard clothes/bodies onto the spoon at the back. Cleo's skirt is a party pan folded in half, and Charlie's glasses are cardboard and glued on.</p>
<p>Face</p> <ul style="list-style-type: none"> • Sharpie/texta • Googly eyes 	<p>The puppets in this workshop used googly eyes, which are easily sourced online or from large retail variety stores such as Kmart or Big W. Faces and eyes can be entirely drawn, either by a helpful teacher or by the students.</p>
<p>Hair, hats and bows</p> <ul style="list-style-type: none"> • Wool, different hair colours • Sharpie/texta/crayon/pencil • Coloured cardboard 	<p>The puppets in this workshop have wool hair that was glued using craft glue. Drying time is necessary, and pegs are useful to keep the hair in place until it is dry. Hair can also be drawn on with texta, crayon or pencils, or a hair shape can be cut out with cardboard and taped/glued onto the spoon. Andy's hat and Cleo's bow were made from coloured cardboard and glued onto their hair and heads with craft glue.</p>
<p>Arms and legs</p> <ul style="list-style-type: none"> • Pipe cleaners 	<p>Most of the puppets in the workshop have pipecleaner limbs. These have been folded and twisted at the ends to make hands and feet, and then taped to the back of the spoon. Charlie's legs are made from cardboard as they are covered by his cardboard pants.</p>
<p>Other equipment</p>	<ul style="list-style-type: none"> • Glue, craft or glue stick • Scissors (for cutting out shapes, hair length) • Pegs (Useful for keeping things in place while glue dries if using craft glue) • Masking/sticky tape <p>*Gaffa tape is a more expensive tape found in hardware stores, but it is very strong if you require extra sturdiness.</p>

During the Workshop

This workshop is split into 4 chapters, designed to inspire your classroom activities. These do not need to be viewed in order, and can be selected by you depending on the scene you want to introduce to your class.

During the chapters, your class will listen and participate as the facilitator explains the scenarios and demonstrate the activities. You will be invited to pause the video at discussion points and games. Use these worksheets to support the discussions and games with your class.

Page 11 - WORKSHEET 1

Workshop 1 - A new classmate

Page 15 - WORKSHEET 2

Workshop 2 - The Birthday Party

Page 19 - WORKSHEET 3

Workshop 3 - The School Excursion

Page 23 - WORKSHEET 4

Workshop 4 - The School Concert

Remember: These workshops do not need to be played in chronological order. Select the workshops based on the scenario you'd like to explore with your class.

WORKSHEET 1

A new classmate

Workshop 1 - DISCUSSION

WORKSHOP 1:	Discussion Points
Scene 1 - A New Classmate	<ul style="list-style-type: none">• Who were the characters we met in the video?• Do you remember their names?• What did you like about them, or dislike about them? How would a new person in our classroom make you feel? <p>Charlie:</p> <ul style="list-style-type: none">• How might you feel on your first day in a new class? What feelings did Charlie have in this scene? What colour zone were his feelings? What would we say to Charlie/new classmate to help them feel safe and welcome? <p>Cleo:</p> <ul style="list-style-type: none">• How did Cleo feel about a new classmate? Was Cleo helpful to Charlie? Did she listen to Charlie, or notice his feelings? <p>Andy:</p> <ul style="list-style-type: none">• How did Andy feel about a new classmate? How do you know he felt that way? <p>Miss Lee:</p> <ul style="list-style-type: none">• How can our teachers help a new student feel safe and welcome?
Outcome A - Say yes to Cleo	<p>Charlie:</p> <ul style="list-style-type: none">• How did Charlie feel at the end of this scene? Why do you think he cried? What colour zone did his feelings belong in at the end? What could Charlie do or say to Cleo so that his feelings and needs are understood? <p>Cleo:</p> <ul style="list-style-type: none">• Cleo was trying really hard to include Charlie, but what did you notice about how she spoke to him? Was she asking him if he'd like to play tip and be her dance partner, or was she telling him? Did she offer him a choice? What could Cleo change in this scene to make Charlie feel safe?
Outcome B - Say no to Cleo	<p>Charlie:</p> <ul style="list-style-type: none">• How did Charlie feel at the end of this scene? What colour zone did his feelings belong in at the end? Did saying no to all of Cleo's offers help Charlie feel good on his first day of school? What would you have said yes to and why? <p>Cleo:</p> <ul style="list-style-type: none">• How did Cleo feel at the end of this scene? What colour zone did her feelings belong in at the end? What would you say to Cleo to help her feel better? Could she have tried anything else?
Outcome C - Tell Cleo how he feels	<p>Charlie:</p> <ul style="list-style-type: none">• How did Charlie feel at the end of this scene? What colour zone did his feelings belong in at the end? What did he say and do to help Cleo understand his needs? <p>Cleo:</p> <ul style="list-style-type: none">• How did Cleo feel at the end of this scene? What colour zone did her feelings belong in at the end? Did she listen to Charlie? Can you give an example of when she did some great listening? What other situations might you have to set boundaries for or explain your needs? Why is it important to share these things?

Workshop 1 - GAMES TO PLAY

Game	How To Play
Traffic Lights* Workshops 1, 2, 3 & 4	<p>As played in the first video lesson, this game involves the teacher calling out the colours GREEN (go), YELLOW (move but don't travel), RED (stop). Call them out in any order or sequence. Playing with pace is a great way to build up suspense; quick changes build a sense of fun, urgency and agility, but long holds on a particular colour (particularly yellow and red) can tap into feelings such as excitement, frustration or boredom. These are great discussion points after the game. If your classroom works with 'Zones Of Regulation', this game is a great way to physicalise the STOP, OPT, GO concept.</p>
Pass the Smile	<p>Students sit or stand in a circle. Begin with one student who smiles. They must look to the person to their left, preferably with a moment of eye contact, and pass the smile onto them. When that person receives the smile, they smile too, and pass it on to the person to their left. The smile travels around the circle. Smiles can be big or small. Encourage eye contact, which may be uncomfortable for some students, but needs only be very brief. The important thing is that the smile is picked up by each student and makes its way around the circle.</p>
Yes, Let's!	<p>This game is begun with one person stating aloud what action they are doing, for example: "I'm going for a walk." It is great if they mime the action as they call it out. Everyone else calls out, "Yes, let's!" They copy the action. Someone else then volunteers an action, for example: "I'm climbing a rope." They mime that action. Everyone must accept the idea and join in. Keep the game going until everyone has had the opportunity to have a turn. If your class is particularly enthusiastic, you could also set a timer to create a time limit or indicate that there are only three suggestions left. You could use this opportunity to direct the game to three people who have not had a turn, if you wish.</p>

Workshop 1 - Further Improvisations

Activity	Instructions
<p style="text-align: center;">The Welcome Circle</p>	<ul style="list-style-type: none"> • This is a whole class improvisation, and a gentle way to get all students involved in improvisation. Choose one student to be ‘Charlie’ or ‘the New Classmate’. They can use a puppet, or be the character, or even just themselves in the situation. • Ask the class to form a circle, standing or sitting on chairs. • Introduce ‘Charlie’ as the new student and bring them around the circle to meet the class. Each student in the circle must attempt to make Charlie feel welcome in the scene. They could ask Charlie something about himself, they could do an action (such as a high-five or thumbs-up), use sign language or even offer him a smile. • When everyone has a turn, ask Charlie how they feel. • Other students may like a turn at being Charlie, and if this improvisation is repeated, you could encourage students in the circle to think up a different action to welcome the new student.
<p style="text-align: center;">Interviews and Introduction:</p>	<ul style="list-style-type: none"> • In this improvisation, each student has the opportunity to pretend to be the new kid in class, and the class as a whole will have the opportunity to get to know more about each other and offer support. • Ask students to think of three things about themselves, such as favourite colour or food, pets, sport/instrument they play, hobbies etc. Give students some time to think of ideas and to write these down or draw pictures of them. (See worksheets). • Option 1 Introducing themselves: <ul style="list-style-type: none"> > Bring each student up to the front of the class and introduce them by their full name. Ask them to tell the class a little bit about themselves. > Students can use their written ideas for prompts, or their drawings. > For students who are non-verbal or feeling very shy, drawings or pictures can be referred to and commented on by the teacher in an interview style. • Option 2 Interviewing and introducing each other: <ul style="list-style-type: none"> > Organise the students into twos/threes. Delegate a Person A and Person B (and C) in each group. As you call out each letter, students have a minute or two to find out about Person A, B or C. Give each letter their turn. > Students must listen carefully to the information given by their partner. > Ask each group to come to the front of the class and take turns to introduce their partner, using their partner’s name and three pieces of information.

Workshop 1 - Further Improvisations Continued...

Topic	Instructions
The Re-Do Scene: New Classmate	<ul style="list-style-type: none">• Divide the class into groups of three or four. Students are going to recreate their own version of “Charlie’s first day” using their costume items or puppets. Perhaps they will create the same scene between Charlie and Cleo, or another scene from the same day. Some ideas are:<ul style="list-style-type: none">◦ > Charlie gets lost in the playground◦ > Andy won’t share the pencils with Charlie◦ > Charlie misses his old school and friends <p>Option 1 - Working Concurrently: Give students 5-10 minutes to explore the scene using play with puppets and costume, voices and movement within their groups and in their own designated classroom space. Students may enjoy performing their rehearsed scene for the class.</p> <p>Option 2 - Using A Stage Space: Have the whole class seated, and bring each group to the front performance space (the stage) to create their scene as the class watches.</p> <ul style="list-style-type: none">◦ Some students may want to rename their character or create new characters, and that’s okay.◦ They don’t need to stick to the script they saw in the video, but rather they can explore conflict, emotion and resolution with their own ideas, improvised dialogue and movement.◦ Some students may prefer to play with their puppets alone, or in a dyad with a teacher or carer.◦ For students who may not be verbal, encourage expression with body language or with a puppet. Perhaps another student can voice the puppet - this option is a great one for students who feel shy and may benefit from building/sharing a character with a classmate.

WORKSHEET 2

The Birthday Party

Workshop 2 - DISCUSSION

WORKSHOP 2:	Discussion Points
Scene 1 - The Birthday Party	<ul style="list-style-type: none">• What other reasons might people have for only inviting a few friends to their party? (Perhaps they prefer smaller groups to play with. Big parties can be over-stimulating. Perhaps there's a special activity or outing that limits numbers, or there are space issues, like Cleo's home.)• How do you feel when you get invited to a birthday party?• How would you feel if you didn't get an invitation to a classmate's party?
Outcome A - Top Secret	<p>Cleo:</p> <ul style="list-style-type: none">• How did Cleo feel in this scene? What colour zone were her feelings? What was she trying to do in this scene? Did it work? <p>Andy:</p> <ul style="list-style-type: none">• How did Andy feel when he found out about the secret party? What colour zone were his feeling? <p>Charlie:</p> <ul style="list-style-type: none">• How did Charlie feel about having to keep a secret? Did he have to lie to Andy?
Outcome B - Invite Everyone	<p>Cleo's dad:</p> <ul style="list-style-type: none">• How did Cleo's dad feel in this scene? Why did he feel that way? Why couldn't Cleo invite all her class mates? <p>Cleo:</p> <ul style="list-style-type: none">• How does Cleo feel when she can't invite ANYONE from her class? What colour zone are her feelings? Do you think it's fair that she can't invite anyone? What could she do next time she has a birthday party?
Outcome C - Explain the Situation	<ul style="list-style-type: none">• Did sharing the problem with Miss Lee help Cleo's situation?• Do you think her classmates will understand? How do they feel?• How did Cleo feel at the end of this scene? What colour zone were her feelings?

Workshop 2 - GAMES TO PLAY

Game	How To Play
<p>What Am I Doing *Workshop 2</p>	<p>As played in the workshop, students mime an action and asks their classmates, “what am I doing?” Their classmates must guess the action. To continue playing this game, it need not be birthday party themed.</p>
<p>Dance-Off</p>	<p>Ask students to sit in a large circle, with plenty of floor space in the centre. Have a music play list that will get the students in a dancing mood (you can also play DJ and take requests). Ask for a volunteer, or choose an outgoing student, to take the dance floor. They begin dancing in their own style of choice, showing off any moves they have. When the teacher calls “INVITE TIME!” the dancer chooses a classmate to invite to the floor. They dance together for a few moments, before the first student sits down and the new dancer has the spotlight. At each “INVITE TIME!” students must choose someone who has not had a turn.</p>
<p>Yes AND</p>	<p>Plan a birthday party as a class. This is similar to "Yes, let's" played last session, except that the teacher will be using the phrase "Yes, AND?" to encourage new ideas. In planning a hypothetical party, ask students to call out what they'd like at the party. Balloons! "Yes, AND?" A cake! "Yes, AND?" Candles! "Yes, AND?" A princess! "Yes, AND?" This can get as wild and silly and unrealistic as can be.</p>

Workshop 2 - Further Improvisations

Activity	Instructions
Birthday Party Photos	<p>This is a whole class tableau exercise. Give the class time to create a photograph freeze-frame of the following:</p> <ol style="list-style-type: none">1) Everyone singing happy birthday as the birthday person blows out the candles on the cake.2) Everyone eating huge pieces of birthday cake.3) Everyone dancing wildly (but remember it's a freeze, so strike a pose!)4) Everyone watching as the birthday person opens a present. (How do they feel about the present - excited? Jealous? Bored? Happy?) <p>This game can be extended by asking the students to remember their positions in each 'photograph'. Once each photograph has been established, the teacher can call out "PHOTOGRAPH 1" (or 2, 3, 4 in varying order) and students must recreate the image. Try and take a real photo of each tableau for the students to look at afterwards.</p>
Party Feels	<p>Choose a party host and three guests.</p> <p>The host is sent out of hearing range, while the class gives each guest a feeling that they must portray. When the feelings have been decided, the host comes back and takes the stage. When the doorbell goes "DING DONG" (choose a volunteer to do the doorbell sound), one guest arrives. The party host has to try and guess the feeling.</p> <p>For example, someone who feels sad may spend the whole scene crying, or an angry guest may smash glasses and stomp around. The host can interact with the guests by being hospitable, such as complimenting their outfit, offering them something to eat or drink, asking them about their day etc.</p> <p>Space out the DING DONGS so each guest has a chance to establish themselves.</p>

Workshop 2 - Further Improvisations Continued...

Topic	Instructions
<p>The Re-Do Scene: The Birthday Party</p>	<ul style="list-style-type: none"> • Divide the class into groups of three or four. Students are going to recreate their own version of “Cleo’s Birthday Party” using their costume items or puppets. Perhaps they will create the same scene between Cleo, Charlie and Andy or make up their own. Some ideas are: <ul style="list-style-type: none"> ◦ > Charlie feels anxious about going to the birthday party ◦ > Andy eats the birthday cake (before the song and candles!) ◦ > Cleo wants a jumping castle and pony rides at her birthday <p>Option 1 - Working Concurrently: Give students 5-10 minutes to explore the scene using play with puppets and costume, voices and movement within their groups and in their own designated classroom space. Students may enjoy performing their rehearsed scene for the class.</p> <p>Option 2 - Using A Stage Space: Have the whole class seated, and bring each group to the front performance space (the stage) to create their scene as the class watches.</p> <ul style="list-style-type: none"> ◦ Some students may want to rename their character or create new characters, and that’s okay. ◦ They don’t need to stick to the script they saw in the video, but rather they can explore conflict, emotion and resolution with their own ideas, improvised dialogue and movement. ◦ Some students may prefer to play with their puppets alone, or in a dyad with a teacher or carer. ◦ For students who may not be verbal, encourage expression with body language or with a puppet. Perhaps another student can voice the puppet - this option is a great one for students who feel shy and may benefit from building/sharing a character with a classmate.

WORKSHEET 3

School Excursion

Workshop 3 - DISCUSSION

WORKSHOP 3:	Discussion Points
Scene 3 - The School Excursion	<ul style="list-style-type: none">• What is exciting about going on an excursion?• What are some things we have to be extra aware of when we go on a special outing with our class? Andy: <ul style="list-style-type: none">• How is Andy feeling in this scene? What colour zone are his feelings? Is he in a good zone for learning with his class? How might he be affecting his classmates and their ability to concentrate and learn? Miss Lee: <ul style="list-style-type: none">• How can our teachers help a new student feel safe and welcome?
Outcome A - Find the dinosaurs	Miss Lee: <ul style="list-style-type: none">• How do you think Miss Lee is going to react when she finds out Andy went to find the dinosaurs by himself? Charlie: <ul style="list-style-type: none">• Should Charlie tell Miss Lee that he can't find Andy? How do you think Charlie's learning will be affected by Andy? Andy: <ul style="list-style-type: none">• How did Andy feel at the end of this scene? Did he make the best choice? What else Andy could have tried to help change his feelings?
Outcome B - Hurry Up!	Cleo & Charlie: <ul style="list-style-type: none">• How did Andy's attempts to hurry things along make his classmates feel? Why did Cleo cry and run away? Why did Charlie get angry? Andy: <ul style="list-style-type: none">• How did Andy feel at the end of the scene? What colour zone were his feelings? Did hurrying his friends up get Andy to the dinosaurs any faster?• When have you felt like you couldn't wait?• What would you say or suggest to Andy to help him feel better about waiting?
Outcome C - Wait and Regulate	Andy: <ul style="list-style-type: none">• How did Andy feel at the start of this scene? What colour zone were his feelings? What did Andy do to cool his anger and frustration down? How did he feel/what colour zone were his feelings at the very end of the scene? Miss Lee: <ul style="list-style-type: none">• Who helped Andy in this scene? What did they say or do? Do you think they kept Andy safe in the space? How do your teachers help you when you feel big feelings?• What other feelings might be so strong we find it hard to calm down?• Andy did some shaking, push ups and breathing to help get his frustration out. What other things can we do when we feel out of control?

Workshop 3- GAMES TO PLAY

Game	How To Play
<p>What Is This? *Workshop 3</p>	<p>Choose an object that could be turned into any number of things. In the workshop, a glue stick was used.</p> <p>Ask the students what it is, and once they've identified it, remind them of the game in the workshop. The object is now something else. Do an example or two, eg, use it as a knife, and ask students to guess what the object now is.</p> <p>Students can take turns picking up the object and thinking of an idea for their classmates to guess.</p>
<p>Night At the Museum</p>	<p>Choose a student to be the night watchperson at the museum. All other students are exhibits in the museum, such as dinosaurs, mummies, animals, robots etc.</p> <p>They can move when the night watchperson's back is turned, but as soon as they turn to look, the exhibits must freeze. If they are caught moving, they're out!</p> <p>You may choose to have the night watchperson move around the space, or have them face a wall and turn around to catch their classmates.</p>
<p>Dinosaur Dinosaur Dragon!</p>	<p>Create a seated circle with the students. Select one student to be "in" and place them outside the circle.</p> <p>The student gently taps each person as they go by with the label 'dinosaur'. When they label someone 'dragon' the dragon must jump up and tag the person who was in before they make it back to the empty spot. The student being chased has to go the long way round back to the empty place in the circle.</p> <p>This game is commonly known as "Duck duck goose".</p>

Workshop 3 - Further Improvisations

Activity	Instructions
<p>Excursion Jigsaw</p>	<ul style="list-style-type: none"> • This is similar to the party photos from Workshop 2, but in this improvisation each student builds upon what is established by other students. As a class, choose a setting for a school excursion, eg. the zoo, the beach, a picnic or anywhere you may have been as a class. Choose one student to begin the jigsaw. This student must silently use their body to create the first piece of the puzzle. Other students are selected one at a time to add their piece to the jigsaw until a tableau of the excursion emerges. • Encourage students to take a moment to study the jigsaw before they add their piece. How can they connect to the piece before. For example, if one student is taking a photo at the zoo, the next student might add to the picture by becoming a lion or monkey being photographed. If one student is eating an icecream, the next student could choose to sit next to them and eat one too, or cry because they don't have one. • It will be challenging for some students to remain still in their tableau, but encourage them to try, or give them quick moments every few students to shake it out and return to their position, • As in the party photo improvisation, this exercise can be extended by asking the students to remember their positions in each 'jigsaw'. Once each picture has been established, the teacher can call out the excursion settings, eg. "ZOO" and students must recreate the image. Try and take a real photo of each tableau for the students to look at afterwards
<p>Robot Demonstration</p>	<ul style="list-style-type: none"> • Students work in pairs or threes and present their robot to the class. One student is the scientist, and the other student (or students) are the robots. They can make sounds, shapes with their bodies, or move around a little. The scientist tells the class about his/her particular robot - what it can do, what it is made of, how it works etc.

Workshop 3 - Further Improvisations Continued...

Topic	Instructions
<p>The Re-Do Scene: The Excursion</p>	<ul style="list-style-type: none"> • Divide the class into groups of three or four. Students are going to recreate their own version of “Going on an excursion ” using their costume items or puppets. Perhaps they will create the same scene about Andy at the museum or make up their own. Some ideas are: <ul style="list-style-type: none"> ◦ > Andy gets lost in the museum ◦ > Charlie is scared of the dinosaurs ◦ > Cleo wants to take a treasure home <p>Option 1 - Working Concurrently: Give students 5-10 minutes to explore the scene using play with puppets and costume, voices and movement within their groups and in their own designated classroom space. Students may enjoy performing their rehearsed scene for the class.</p> <p>Option 2 - Using A Stage Space: Have the whole class seated, and bring each group to the front performance space (the stage) to create their scene as the class watches.</p> <ul style="list-style-type: none"> ◦ Some students may want to rename their character or create new characters, and that’s okay. ◦ They don’t need to stick to the script they saw in the video, but rather they can explore conflict, emotion and resolution with their own ideas, improvised dialogue and movement. ◦ Some students may prefer to play with their puppets alone, or in a dyad with a teacher or carer. ◦ For students who may not be verbal, encourage expression with body language or with a puppet. Perhaps another student can voice the puppet - this option is a great one for students who feel shy and may benefit from building/sharing a character with a classmate.

WORKSHEET 4

The School Concert Day

Workshop 4 - DISCUSSION

WORKSHOP 4:	Discussion Points
<p>Scene 1 - Concert Day</p>	<ul style="list-style-type: none"> • How do you feel about performing in front of an audience? What are some different feelings a performer might experience? <p>Cleo:</p> <ul style="list-style-type: none"> • How does Cleo feel about performing on stage? <p>Andy:</p> <ul style="list-style-type: none"> • How does Andy feel about performing on stage? What special person does he have in the audience? • What special people will you have in the audience on concert day? <p>Charlie:</p> <ul style="list-style-type: none"> • How does Charlie feel about performing on stage? What zone are his feelings in? • What does “stage fright” feels like in our bodies? • Why do some of us feel like this? What are we worried about? • What tricks could Charlie try to help calm down his stage fright?
<p>Outcome A - Refuse to go on</p>	<p>Charlie:</p> <ul style="list-style-type: none"> • What did Charlie choose to do to cope with his feelings? Do you think Charlie’s choice worked well? Why, or why not? How do you think Charlie felt at the end of the scene when his classmates came back? <p>Cleo:</p> <ul style="list-style-type: none"> • How did Cleo feel after the performance? She made a few mistakes, how did she feel about that? What did she do about them? <p>Andy:</p> <ul style="list-style-type: none"> • How did Andy feel after the performance?
<p>Outcome B - Ignore feelings & go on</p>	<p>Charlie:</p> <ul style="list-style-type: none"> • What is happening to Charlie on the stage? How does he feel? What zone are his feelings? • Earlier we saw that Charlie was worried about what everyone would say and think about him. Do you think he was right about what other people would think and feel about his performance? • What do you like to say to someone who has done a performance? How would you encourage them? <p>Cleo:</p> <ul style="list-style-type: none"> • How does Cleo try to help Charlie?
<p>Outcome C - Get help & regulate</p>	<p>What do you think are the most important things to focus on when getting ready to go on stage? What did Charlie do in this scene to help manage his nerves? How did Miss Lee and his classmates help?</p>

Workshop 4 - GAMES TO PLAY

Game	How To Play
<p>Mirrors* Workshop 4</p>	<p>Put students into pairs or threes. One student is the leader, and the other/s are the mirror.</p> <p>The leader moves in slow moves, and the mirroring students must try and copy the moves as if they are a reflection.</p> <p>As in the video, students can use their face to depict feelings for their reflections to copy.</p>
<p>Freeze</p>	<p>Play some favourite, upbeat music for the class. Everyone can free-dance to the music. As soon as the music is paused, everyone must freeze.</p> <p>Call out numbers - 1, 2 or 3. If you call out 1, everyone freezes solo. If you call out 2, students must quickly find a partner to freeze with. If you call out 3, students must find two other people to freeze in a trio with.</p> <p>You can make this game higher stakes by having people who move during the freeze, or who don't pair/trio come out of the game and sit to watch who the winner/s will be. Some students/classes love this element of danger, and some will find it stressful, and the exercise should be tailored with this in mind.</p>
<p>Take a bow</p>	<p>Each student takes a turn taking a bow for the class at the front of the classroom. The other students are the audience, and they must go wild with appreciation.</p> <p>Loud clapping and cheering highly encouraged to make their peers feel special in their moment.</p>

Workshop 4- Further Improvisations

Activity	Instructions
<p>Nerve Tamer</p>	<p>Practice Miss Lee’s remedy for stage fright. These short exercises bring the focus back to the breath, lowers adrenalin, and helps students connect to their sense of safety and fellow performers.</p> <ol style="list-style-type: none"> 1. Take three deep, slow breaths. One - - - Two - - - Three - - - 2. Shake out your body parts. Feet, legs, hips, shoulders, arms, head, everything! 3. Now pat your head and repeat after me: “I can do this” (Repeat) <ul style="list-style-type: none"> ◦ Tap your shoulders: “I will have fun” (Repeat) ◦ Tap your chest: “I’ll help my friends” (Repeat) ◦ Tap your knees: “And they will help me!”(Repeat).
<p>Class Talent Quest</p>	<ul style="list-style-type: none"> • Hold a class talent quest. Ask students to prepare an act, either solo or in pairs/threes. They could sing a song, tell a joke, do a dance or a magic trick. Students must also be audience members and practice appropriate audience behaviour, such as being quiet, applauding and offering support. • Some students will be like Cleo, and love an opportunity to perform. Others will be more like Charlie and feel very anxious. Give them time to try, and bring each into the performance space. If you have any freezers or runaways, open up a discussion about the video scenes and try the breathing and tapping exercises. This exercise gives students a safe place to feel the fear and tame it.

Workshop 4 - Further Improvisations Continued...

Topic	Instructions
<p>The Re-Do Scene: Concert Day</p>	<p>Divide the class into groups of three or four. Students are going to recreate their own version of “Concert Day ” using their costume items or puppets. Perhaps they will create the same scene about Charlie’s stage fright or make up their own. Some ideas are:</p> <ul style="list-style-type: none">◦ > Cleo wants to be a star (at any cost)◦ > Andy loses his costume◦ > Cleo thinks she should be in charge <p>Option 1 - Working Concurrently: Give students 5-10 minutes to explore the scene using play with puppets and costume, voices and movement within their groups and in their own designated classroom space. Students may enjoy performing their rehearsed scene for the class.</p> <p>Option 2 - Using A Stage Space: Have the whole class seated, and bring each group to the front performance space (the stage) to create their scene as the class watches.</p> <ul style="list-style-type: none">◦ Some students may want to rename their character or create new characters, and that’s okay.◦ They don’t need to stick to the script they saw in the video, but rather they can explore conflict, emotion and resolution with their own ideas, improvised dialogue and movement.◦ Some students may prefer to play with their puppets alone, or in a dyad with a teacher or carer.◦ For students who may not be verbal, encourage expression with body language or with a puppet. Perhaps another student can voice the puppet - this option is a great one for students who feel shy and may benefit from building/sharing a character with a classmate.

Curriculum Links

NESA Creative Arts K-6 Syllabus (2006)

	EARLY STAGE 1 (Kindergarten)	STAGE 1 (Years 1 and 2)	STAGE 2 (Years 3 and 4)	STAGE 3 (Years 5 and 6)
Foundation Statements ("Some students who have certain learning needs may not achieve the outcomes in the same way nor demonstrate the same pattern or rate of progression")	Students engage in roles through imaginative play and dramatic situations. They use movement, spaces and objects to dramatise personal experiences. They respond to different dramatic experiences.	Students explore and convey stories, events and feelings through roles and they work collaboratively to communicate and express feelings about the action of the drama. They experience and respond to a range of drama forms and elements by making, performing and appreciating drama.	Students use movement and voice to build the action and roles of a drama in a variety of situations. They devise and sequence drama to create meaning. Students experience and interpret a range of drama forms and elements by making, performing and appreciating drama.	Students use movement, voice, and the elements of drama to sustain dramatic roles in a range of contexts. They devise and perform a range of drama forms for audiences. Students interpret a range of drama experiences by making, performing and appreciating drama.
OUTCOMES				
MAKING	DRAES1.1 Uses imagination and the elements of drama in imaginative play and dramatic situations.	DRAS1.1 Takes on roles in drama to explore familiar and imagined situations. DRAS1.2 Conveys story, depicts and expresses feeling by using the elements of drama and the expressive skills of movement and voice.	DRAS2.1 Takes on and sustains roles in a variety of drama forms to express meaning in a wide range of imagined situations. DRAS2.2 Builds the action of the drama by using the elements of drama, movement and voice skills.	DRAS3.1 Develops a range of in-depth and sustained roles. DRAS3.2 Interprets and conveys dramatic meaning by using the elements of drama and a range of movement and voice skills in a variety of drama forms.
PERFORMING	DRAES1.3 Dramatises personal experiences using movement, space and objects.	DRAS1.3 Interacts collaboratively to communicate the action of the drama with others.	DRAS2.3 Sequences the action of the drama to create meaning for an audience.	DRAS 3.3 Devises, acts, and rehearses drama for performance to an audience.
APPRECIATING	DRAES1.4 Responds to dramatic experiences.	DRAS1.4 Appreciates dramatic work during the making of their own drama and the drama of others.	DRAS2.4 Responds to, and interprets drama experiences and performances.	DRAS3.4 Responds critically to a range of drama works and performance styles.

