



**EDUCATION RESOURCES FOR
DRAMA AND THEATRE STUDENTS IN THE ONLINE WORLD
APRIL 2020**

These resources have been created for the online learning world. You may know some of the selected plays and some may be new. It's always great to make discoveries. Whichever is the case, Australian Plays recommends that teachers access and read a script before selecting it for their students.

Each script and the accompanying activities are designed as a *mini unit of work* or *series of lessons* for students to do solo, in pairs and in collaboration to take place over several days or spread across two or more weeks. It all depends on your students and the learning context.

For each selected play there are activities that include:

- Suggested ways to jump into the script - individually, in pairs, in breakout groups, as a class, 'live' in the online space OR to prepare and bring back
- Monologues, Duologues and Scenes to read, learn, present and 'perform', that can be assessed 'live' or recorded by students and then submitted for assessment
- Ways for students to consider the design elements of theatre; set, properties, costume, sound, make-up. From reading the script they can make some creative decisions – what would this play look like and sound like? (Without sneaking looks at the productions shots first!)
- Suggestions for analysing and evaluating the script by reading professional reviews of previous productions and comparing and contrasting
- Listening to interviews with playwrights about their play, why they wrote it, and the stories they want to tell
- See production trailers or highlights that offer glimpses into the world of the play
- Access Education/Teachers notes prepared especially for the show that contain a whole stack of other activities for teachers to use with students!

Links to the curriculum: at the end of this resource there are two tables that link resources and the study of the plays to the Australian Curriculum in the Arts Drama and to aspects of each of the senior curricula in Drama/Theatre. They are suggestions only but may offer educators way to consider why and how these scripts address learning areas and assessment.

If you aren't able to have a school production this term, consider how one of these plays can be your 'production' in the online space.

So, consider your students, what are they into? Which script might offer them some new learning about plays and theatre? Over to you...and them.

Meg Upton
Education Curator
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EXPLORE THE AUSTRALIAN PLAYS WEBSITE:

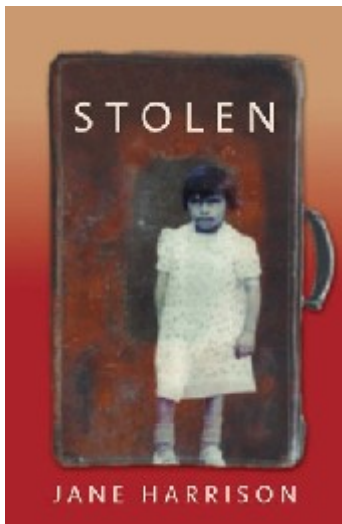
Australian Plays YouTube: <https://www.youtube.com/user/AustralianPlays>

Here you and your students will find an incredible series of digital offerings all from living, contemporary Australian playwrights, talking about their plays, why they write for the stage, what prompts them to write, the stories they choose to write. The channel also offers insights into major arts festivals, networks and theatre companies who champion playwriting and playwrights.

- **RED DOOR** - <https://australianplays.org/reddoor>
- **BLAKSTAGE** - <https://australianplays.org/blakstage/media-gallery>
- **OF THE ISLAND** - <https://australianplays.org/oftheisland>
- **IN CONVERSATION** - https://www.youtube.com/playlist?list=PLKMLRd6FZNkBDUtmVhrztsl5oZC__4wro
- **AUSTRALIAN THEATRE FORUM** - <https://australianplays.org/atf>
- **NATIONAL PLAY FESTIVAL** - <https://australianplays.org/npf/video>
- **PLAYBOX** - <https://australianplays.org/playbox>
- **SYDNEY FESTIVAL** - <https://australianplays.org/sydney-festival-2020>

On the Australian Plays website <https://australianplays.org/> you will find links to:

- **MALTHOUSE EDUCATION** - <https://australianplays.org/malthouse-education>
- **STATE THEATRE COMPANY OF SA EDUCATION RESOURCES** - <https://australianplays.org/statetheatresaeducation>
- **STATE OF PLAY COLLECTED ESSAYS** - <https://australianplays.org/state-of-play>
- **WOMEN IN THEATRE DATABASE** - <https://australianplays.org/wits>



STOLEN BY JANE HARRISON

INCLUDED IN THE *BLAKSTAGE* COLLECTION - <https://australianplays.org/BLAKSTAGE>

Stolen tells of five young Aboriginal children forcibly removed from their parents, brought up in a repressive children's home and trained for domestic service and other menial jobs. Segregated from society from their earliest years, not all of them successfully manage their lives when released into the outside world.

The pain, poignancy and sheer desperation of their lives is seen through the children's own eyes as they struggle to make sense of a world where they have been told to forget their families, their homes and their language. This tender and moving story, awash with childlike humour, brings the tragic history of the Stolen Generations to the Australian stage.

Stolen is an Australian classic and has had multiple productions across the past twenty-two years both nationally and internationally. A wealth of resources and links are available on the Australian Plays play page for this script.

SUITABLE FOR STUDENTS IN YEARS 9-12 (SOME LANGUAGE, ISSUES OF LOSS AND GRIEF, EXPLORES THE STOLEN GENERATIONS)

SETTING, STYLE AND STRUCTURE:

Set in a home for Indigenous children in Australia from 1940s onwards, the play ranges across time and location. Episodic and eclectic in style, we see the children as young, and then as teenagers and adults.

This is not verbatim theatre, rather the script is written from testimony and interviews by members of the Stolen Generations and the five children represent many.

CHARACTERS (DESCRIPTIONS FROM THE SCRIPT):

JIMMY He's a mischievous boy. A shamed older boy. A sullen, angry adult with just one ray of hope—finding his family. Finally, a tormented man who gives up the fight.

RUBY A very young child who feels abandoned. A used and abused young woman. A crazy beyond reach.

SHIRLEY A stolen child who becomes a mother whose children are, in turn, stolen. A nurturer, the 'earth mother'. She never gives up searching for her kids, and always looks to the future.

SANDY Always on the run. Never belonging anywhere. A traveller, a thinker, a storyteller. A man in search of something who finally finds it—a sense of place.

ANNE Too young to understand why she was being taken from her family, Anne just saw that she was better off materially. As a teenager she had no desire to find out more about her real family. Later, when she did meet them, she was bewildered. Although still ambivalent about her real family, there is some attraction to ‘going back’, which is largely unresolved.

ACTIVITIES AND RESOURCES:

SUGGESTIONS FOR READING THE SCRIPT:

- Read the entire play in your own time or as directed by your teacher
- There are five main characters, but as an ensemble the five main performers played a range of other characters within the individual worlds of the children
- You could allocate these additional characters to people within your online group
- Do a ‘live’ reading of the script in episodes or scenes across a couple of online sessions OR
- Allocate specific scenes for smaller groups/pairs to take away, prepare and present back to the group, joining them together to make up the entire play
- As the characters and stories are all Indigenous, sensitivity is recommended

MONOLOGUES:

- On the Australian Plays play page for this play there are a number of short monologues suggested <https://australianplays.org/script/CP-441>
- As the characters in this play are all Indigenous, sensitivity is recommended in the telling of their stories.
- In approaching one of the monologues consider: What are the ideas being offered? What is the intention of the playwright? How can you play the idea and intention?

ADDITIONAL MONOLOGUE:

Shirley (page 2) - Female - Intended for an Indigenous Australian Performer

Begins: I know, she’ll probably get tons of baby clothes but she’s gotta get something from her grandma.

Ends: I’m gonna be a grandmother!

‘STAGING’ THE PRODUCTION:

While not being able to see a performance of the show at the moment, you can put your imagination to work.

- Recall how the script and the story described the different locations and places?
- What things happened in the story that suggest props and costumes, lights and sets, music and sound?
- What do you think are the symbolic elements of the play – objects, sounds, words, props?
- How do you imagine this play would be staged?
- Create a Pinterest page or other digital scrapbook with images of set pieces and properties – upload to a group share drive – consider colours, textures, size and dimension
- Design/sketch an aspect of the set – for instance pick one scene
- Design/sketch a costume for one of the characters – perhaps the one you are playing
- Design/record a sound scape for one of the scenes – play this to the group as part of your response

EDUCATION NOTES AND ADDITIONAL RESOURCES:

There have been many productions of *Stolen* over the past twenty-two years. A range of education resources have been created including the early productions by Ilbjerri at Playbox Theatre Company, at Belvoir, as well as more recent productions at Riverside Paramatta. Here are some links to resources and interviews

- Belvoir production education resources: https://belvoir.com.au/wp-content/uploads/2012/08/Stolen_Teachers-Notes.pdf
- Ilbjerri Theatre: <http://ilbjerri.com.au/event/stolen/>
- Interview with Jane Harrison by Australian Plays: <https://www.youtube.com/watch?v=BJQZvD1-dAA>

FURTHER RESOURCES:

Drama Australia guidelines: <https://dramaaustralia.org.au/assets/files/ATSIguidelinesFinalSept07.pdf>

Drama Victoria guidelines: <https://www.dramavictoria.vic.edu.au/resources/first-nations/>

REVIEWS: WHAT DO THE CRITICS SAY?

Critical reviews are one person's perspective of a theatre performance. They inform but they are not the 'definitive' analysis of a production. Consider the following two reviews. Compare and contrast them with your reading of the script.

- What further information about the play, the style, the direction, the acting and design do these reviews offer you?
 - Are they favourable? Critical?
 - Would you go and see the play based on the review?
1. Limelight Magazine: <https://www.limelightmagazine.com.au/reviews/review-stolen-national-theatre-of-parramatta/>
 2. Broadway World: <https://www.broadwayworld.com/sydney/article/BWW-Review-STOLEN-Is-A-Stirring-Expression-Of-A-Terrible-Part-Of-Australias-History-20160604>

The following two tables offer links to the Australian Curriculum – the Arts and general capabilities – and to aspects of each of the State and Territory senior curriculum in Drama/Theatre Studies.

CURRICULUM LINKS: THE AUSTRALIAN CURRICULUM

LEARNING AREA	DESCRIPTION / EXAMPLES OF KNOWLEDGE AND SKILLS
THE ARTS - DRAMA	<p>In Drama students across all bands/year levels, explore the following Elements of drama including:</p> <ul style="list-style-type: none"> Principles of narrative (story) Viewpoints – multiple/different Forms – structures, devised, scripted Skills, techniques and processes – making and responding including: Role, character and relationships, voice and movement, language, ideas and dramatic action, Audience (particularly how to ‘perform online’) Materials – voice, body, props, costumes, lighting, sound, space
CAPABILITIES	
LITERACY	<p>LITERACY IN THE ARTS</p> <p>In the Australian Curriculum: The Arts, students use literacy to develop, apply and communicate their knowledge and skills as artists and as audiences.</p> <p>Through making and responding, students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret and evaluate their own and others’ artworks.</p> <p>Each Arts subject requires students to learn and use specific terminology of increasing complexity as they move through the curriculum. Students understand that the terminologies of The Arts vary according to context and they develop their ability to use language dynamically and flexibly.</p>
NUMERACY	<p>NUMERACY IN THE ARTS</p> <p>In the Australian Curriculum: The Arts, students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate artworks.</p> <p>Across The Arts subjects, students recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D shapes and 3D objects; scale and proportion to show and describe positions, pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles.</p>

	Students work with a range of numerical concepts to organise, analyse and create representations of data relevant to their own or others' artworks, such as diagrams, charts, tables, graphs and motion capture.
CRITICAL AND CREATIVE THINKING	<p>CRITICAL AND CREATIVE THINKING</p> <p>Responding to the challenges of the twenty-first century – with its complex environmental, social and economic pressures – requires young people to be creative, innovative, enterprising and adaptable, with the motivation, confidence and skills to use critical and creative thinking purposefully.</p> <p>This capability combines two types of thinking: critical thinking and creative thinking. Though the two are not interchangeable, they are strongly linked, bringing complementary dimensions to thinking and learning.</p> <p>CRITICAL AND CREATIVE THINKING IN THE ARTS</p> <p>In the Australian Curriculum: The Arts, critical and creative thinking is integral to making and responding to artworks.</p> <p>In creating artworks, students draw on their curiosity, imagination and thinking skills to pose questions and explore ideas, spaces, materials and technologies.</p> <p>They consider possibilities and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively.</p> <p>They consider and analyse the motivations, intentions and possible influencing factors and biases that may be evident in artworks they make to which they respond.</p> <p>They offer and receive effective feedback about past and present artworks and performances, and communicate and share their thinking, visualisation and innovations to a variety of audiences.</p>
PERSONAL AND SOCIAL CAPABILITY	<p>PERSONAL AND SOCIAL CAPABILITY</p> <p>Personal and social capability involves students in a range of practices including recognising and regulating emotions, developing empathy for others and understanding relationships, establishing and building positive relationships, making responsible decisions, working effectively in teams, handling challenging situations constructively and developing leadership skills.</p>

	<p>PERSONAL AND SOCIAL CAPABILITY IN THE ARTS</p> <p>In the Australian Curriculum: The Arts, students identify and assess personal strengths, interests and challenges. As art makers, performers and audience, students develop and apply personal skills and dispositions such as self-discipline, goal setting and working independently, and show initiative, confidence, resilience and adaptability.</p> <p>They also learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, and to understand and negotiate different types of relationships.</p> <p>When working with others, students develop and practise social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.</p> <p>The study of English as a system helps students to understand how language functions as a key component of social interactions across all social situations.</p>
<p>INTERCULTURAL UNDERSTANDING</p>	<p>INTERCULTURAL UNDERSTANDING</p> <p>Intercultural understanding is an essential part of living with others in the diverse world of the twenty-first century. It assists young people to become responsible local and global citizens, equipped through their education for living and working together in an interconnected world. Intercultural understanding combines personal, interpersonal and social knowledge and skills.</p> <p>Intercultural understanding stimulates students' interest in the lives of others. It cultivates values and dispositions such as curiosity, care, empathy, reciprocity, respect and responsibility, open-mindedness and critical awareness, and supports new and positive intercultural behaviours.</p> <p>Though all are significant in learning to live together, three dispositions – expressing empathy, demonstrating respect and taking responsibility – have been identified as critical to the development of Intercultural Understanding in the Australian Curriculum.</p> <p>Drama and the study of others' stories greatly contributes to these dispositions</p>

STATE SENIOR SYSTEM	LINKS/CONNECTIONS – some or all of the following in an online world
HSC Drama (New South Wales)	Australian Drama and Theatre Dramatic Traditions in Australia Contemporary Australian Theatre Practice The Voice of Women in Theatre Approaches to Acting Significant plays of the 20 th Century
VCE Drama & Theatre Studies (Victoria)	Drama Unit 2 – Australian Identity Area of Study 1: Using Australia as inspiration Area of Study 2: Presenting a ‘devised’ performance – in an online space Area of Study 3: Analysing a devised performance Theatre Studies Unit 2 – Modern Theatre Styles and Conventions Area of Study 1 – exploring modern theatre styles and conventions Area of Study 2 – Interpreting scripts
QCAA Drama & Drama in Practice (QLD)	Drama - Units 1-4: Share, Reflect, Challenge, Transform including: Cultural inheritances of storytelling A range of linear and non-linear forms Realism, including Magical Realism Associated conventions of styles and texts Theatre of Social Comment Contemporary performance Associated conventions of styles and texts Inherited texts as stimulus (for making own)
Tasmanian Department of Education	Drama Foundations 2 Learning about different drama texts About storytelling How to review theatre (not necessarily live!) Vocal and movement skills How to turn a script into an ‘online performance’ Drama Foundations 3 How to create characters from scripts Vocal techniques for characterisation How to review and evaluate theatre About theatrical genres How to interpret drama texts
SACE - South Australia NTCET – Northern Territory	Drama – Stage 1 Responding to drama – analysing and evaluation – written mode

	<p>Dramatic synthesis – present a dramatic produce in ‘online presentation mode’ (at present) or a written response</p> <p>Drama – Stage 2</p> <p>Students analyse texts and other materials, (online) performance, and their own learning</p> <p>Students experience diverse perspectives and challenge their imaginations</p>
WACE – Western Australia	<p>ATAR syllabus</p> <p>Outcome 1 – Drama ideas</p> <p>Outcome 2 – Drama skills and processes</p> <p>Outcome 3 – Drama responses</p> <p>Outcome 4 – Drama in society</p>
BSSS – Australian Capital Territory	<p>The resource and scripts included addresses a range of units including:</p> <p>Comedy</p> <p>Design for the Stage</p> <p>Lighting and sound design</p> <p>Realism</p> <p>Theatre for young people</p>

[australian*plays*.org]