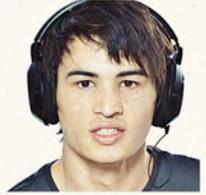




**BARKING
GECKO**
THEATRE
COMPANY



2012
EDUCATION RESOURCE
DRIVING INTO
WALLS



WRITTEN BY SUZIE MILLER / CHOREOGRAPHED BY DANIELLE MICICH
DIRECTED BY JOHN SHEEDY



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THEATRE ETIQUETTE

Thank you for booking a Barking Gecko Excursion. Please read the following information prior to visiting the theatre to see the show.

Barking Gecko Theatre Company promotes a total theatre experience. Part of this is teaching students how to engage appropriately with live performance and with fellow audience members. For many students theatre is a new experience and different standards of behaviour apply than when going to the movies or a concert. Audience behaviour affects both the performers on stage and other audience members.

In order for your students to gain maximum benefit from their theatre experience please keep in mind the following.

- ❖ Please arrive 20 minutes early so your group can be seated on time for the performance.
- ❖ Teachers must be seated with their students.
- ❖ Please sit in your allocated seating.
- ❖ No food or drink is to be consumed in the theatre.
- ❖ Turn off your mobile phones prior to entering the theatre.
- ❖ Be aware that if you choose to leave the theatre you may not be allowed re-entry.
- ❖ Be mindful of your fellow audience members and keep noise to a minimum.
- ❖ Save note taking and discussion for after the performance.
- ❖ Do not throw any items in the theatre or at the stage at any time.
- ❖ Make the most of the Question & Answer session; if there was anything you didn't understand about the play feel free to ask.
- ❖ Duration of the performance is approximately 55 minutes, plus a 10-minute post-show Question & Answer Session.
- ❖ All performances are subject to copyright and no electronic recording of any part of a production is permitted.

Most importantly Barking Gecko want students of all ages to enjoy theatre and make the most of their experience.

If you have any queries please contact Barking Gecko's Education Officer on 9380 3080 or email asher@barkinggecko.com.au



Driving Into Walls is a highly innovative mix of verbatim theatre, dance and digital media that combines to create a powerful snap shot of the life of teenagers and their struggle with identity. The text was generated from interviews and input from a cross section of Australian teenagers. Included are personal responses to topics as far ranging as happiness, loneliness, drug use, ling, racism and prejudice, hopes and dreams for the future. *Driving Into Walls* aims to translate the complex psychological issues and heightened emotional states associated with this journey into an inventive and accessible physical language. Audiovisual technology is employed to bind the text and the physical action of the performers together. Detailed choreography, text and gesture are all combined to recreate the world of anticipation, fear, power, excitement, elation and angst that comes hand in hand with adolescence – the all important search for who you are. *Driving Into Walls* pushes the boundaries. The process for creating this piece involved a high level of youth engagement through their own medium – digital technology and social media platforms. It is both a process of creative development and audience engagement.

Drawn from over 500 starkly honest and highly confidential interviews with Western Australian teens, this intimate and confronting play draws back the curtain on what it means to be young in our modern, media-driven society. Five teenagers walk an emotional tightrope of online and offline relationship, colliding with one another and driving into the walls built around them. This daring, immersive production gives a raw and voyeuristic view of their deepest secrets, rages, anxieties and hopes.

WE ASKED. YOU TOLD US.

**SUZIE MILLER
PLAYWRIGHT**

Often I describe *Driving Into Walls* as a play based on ‘the secret life of teenagers’ – a quick way to explain what began as a mammoth collection of material that included interviewing of around 500 teenagers all over WA. From this extraordinary and generous raw material fictional narratives were extracted, verbatim thoughts were included, and the clashing of cultures and issues lit a trail for a theatrical piece that was challenging, exciting and enlightening to work on.

When I was first approached to work with Barking Gecko Theatre Company on *Driving Into Walls* I loved John’s ideas, and was delighted with the chance to work again with a director I admire profoundly. The notion of creating a piece that would involve text, movement, visuals and music in a form that would allow many platforms to be explored, was also extremely exciting. *Driving Into Walls* allowed us to really mold a piece from research to development to rehearsal, working with a highly experienced creative team and an extremely talented young WA cast. The development room was warm, exciting, magical and often very funny. Mixing pure verbatim and statistics together with fiction based on our research also allowed the work to be expressed in a non-traditional form. The shifting realities and the varied platforms of communication are unique to this era, however all of this is blended with the undeniable fervour and thrill of the new, something that has been a signature of teenager’s forever.

The frankness and honesty of the interviewees, and the intimate stories they individually revealed in the ‘secret diary room’ provided heart warming, devastating and true insights into being a teenager in this century. The complexity of being a teenager in 2012 is extraordinary and I am in awe at how they manage to negotiate such uncharted territories, weaving through concepts, pressures, love affairs and life decisions in a fast, edgy, evocative world. More often than not they do it with courage and joy, celebrating their lives, forging strong relationships, and being intimidated by nothing.



**JOHN SHEEDY
DIRECTOR**

The idea for Driving Into Wall's came from a workshop while teaching at NIDA. During the year we would travel to high schools and work with the students through various acting techniques and processes. I would always start my workshop with a series of questions where students would have to answer – name, age, memory of first house, first crush, describe a happy moment and a sad one, where you see yourself in ten years time and if you had a super power what would it be? There was one boy, Ryden, 14, who had mild autism. When asked to describe a sad moment he replied, "The past 14 years because I've been bullied my whole life". The room went silent. Then he moved to his super power question, "If I had a super power, it would be to be able to drive into walls and not get hurt, over and over again" – the walls represent bullying. Every student in that workshop changed their mind on their choice of super power. They changed it to be the same as Ryden's. Their walls varied between parents, school, expectations, sexuality, abuse, peer group pressure, drugs, bullying, alcohol, identity and so on.

When I first arrived at Barking Gecko Theatre Company as Artistic Director, one of the first tasks was to put together a three-year program of new shows – build a whole new repertoire for the company. I was keen to get to know the youth of WA. If I was going to run a theatre company for young people then let's do a show about young people written by young people for young people. I knew to commit to such an ambitious project and have the authenticity it required we needed to cover as much of WA as possible, speak with as many teenagers from as many different cultural and socio economic backgrounds as possible. Suzie Miller immediately came to mind when looking for a writer to wrangle such a piece. Not just because I have such a huge admiration for her bravery and skill as a playwright - we have collaborated on four new Australian works, DIW's being our fifth – but because Suzie also has a background in law, particularly working with teenage youth – perfect!

Over six weeks Suzie and I conducted workshops and interrogated the minds of WA youth – not that they needed much prompting, they were more than willing to tell us exactly what they thought about school, parents, sex, love, global warming, drugs, alcohol, politics, the future, ice cream – just to start with! We also gave them a video camera and asked them to find a private space and make a confession, a secret they have never told anyone, with the promise no names would be attached and no person other than Suzie and I would be viewing it. This has remained and shall remain the case! We started in the metropolitan region, work shopping in high schools with years 9 to 12, then we went regional, the wheat belt district and further. We travelled up north to remote communities, we went to skate parks, city malls and ice skating rinks. The teenagers we met shared their very contemporary model of being teenaged in a world that moves so fast that they are constantly bombarded with newer models of their own lives. We talked for hours about the 'walls' that they drive into and learn to navigate around.

***Thank you to all of them for trusting us with their stories and for making this piece possible.
This project is dedicated to you.***

CREATIVE TEAM & CAST



JOHN SHEEDY - DIRECTOR

John graduated from the National Drama School in Melbourne in 1988, before graduating from the directors' course at NIDA in 2002. In August 2010 John became the Artistic Director at Barking Gecko Theatre Company.

He has developed a notable directing career working with some of Australia's most respected theatre companies such as Bell Shakespeare, Sydney Theatre Company, Company B Belvoir and Black Swan State Theatre Company. John has received four Sydney Theatre Critics Awards and five nominations for his works.

In 2011 John adapted and directed a highly successful stage adaptation of Shaun Tan's, *The Red Tree* with designer Gypsy Taylor premiering at Barking Gecko Theatre Company in July. In October John also wrote and directed *The Amber Amulet* adapted from Craig Silvey's short story.



SUZIE MILLER - PLAYWRIGHT

Suzie Miller is an award-winning playwright who is forging a career both in Australia and the UK, and is the current writer in residence at Sydney's Griffin Theatre. Suzie's current work includes *Caress/Ache* which was developed by Frantic Assembly UK (*Black Watch/Stockholm*) and the National Theatre in London with assistance from Malthouse Theatre; *J.U.N.E - Just Us No fucking one Else* written for ATYP with Legs on the Wall; and *Infidelity*. Her play *Transparency* was staged at the Seymour center in Sydney in 2011.

Transparency premiered with Ransom (new writing) Theatre in Belfast in 2009, and toured Northern Ireland UK. It was nominated by the Irish Times and other Irish newspapers as 'best of' 2009. *Transparency* was written under the Kit Denton Fellowship. Suzie's play *SOLD* was performed in London in 2011 at Theatre 503 whilst her play *Reasonable Doubt* was produced to critical acclaim at both the 2008 Edinburgh Fringe Festival and the 2008 NY Fringe Festival (winning the NY Festival's Playwriting Award), and Cross Sections at the Sydney Opera House. *Confused Sea Conditions* was produced as one of 8 plays selected internationally in Philadelphia US April 2009; and *Flight/Fright Mode* at 2009 Edinburgh Festival as one of 8 Australian plays, and again in 2011 at London's Southwark Playhouse. Most recently Suzie has been accepted on a creative attachment, to work with Robert Lepage and Ex Machina on their new work *Cartes*.

Amongst other awards and nominations Suzie has won the 2008 National Kit Denton Fellowship for writing with courage; shortlisted for the 2010 Australian Writers Guild Award for drama; shortlisted for the Griffin Award 2009; Winner of Inscription 2009; and 2006: mentored by Edward Albee 2009; Winner 2008 New York Fringe Festival 'Overall Excellence Award for Outstanding Playwriting' and in 2005 winner of the Theatrelab award.



DANIELLE MICICH - CHOREGRAPHER

Danielle is an independent choreographer, director and performer. She performed with Buzz Dance Theatre for five years, toured internationally with *SQUINT* and was a recipient of an Australia Council Young and Emerging grant. Danielle was the Artistic Director of STEPS for four years and choreographed the Curriculum Council TEE Set Solo. In 2011 she performed in *Wish* with Humphrey Bower (Nominated for Outstanding Female Performer 2011), choreographed *Plan B* for Buzz Dance Theatre and *Into The Shimmer Heat* for Nova Ensemble. She is currently choreographing *Standing Bird* for Sally Richardson and is the Associate Director for *FOOD* (2012) a co-production between Force Majeure and Belvoir Street Theatre.



HARRISON ELLIOT - PERFORMER

Harrison Elliott has been a member of STEPS Youth Dance Company for the past 7 years, participating in performances such as *Check 1,2* (2005), *Dash* (2007), *Moonwebs & Scorched Thong* (2009), *Phoenix* (2010), and *Phoenix Tour* (2011). He has also choreographed his own work with STEPS, which was performed in the season of *Compact Dance* (2011). Harrison will be entering his first year of full time training at the West Australian Academy of Performing Arts to undertake the Bachelor of Dance course this year. As well as his other disciplines Harrison trains in Floorbarre under the teachings of Floeur Alder and Lucette Aldous. Harrison has worked with choreographers such as Alice Lee Holland, Daniele Micich, Anton, and Adam Wheeler.

CREATIVE TEAM & CAST



RIKKI LEIGH BREMNER - PERFORMER

Rikki grew up in Karratha before moving to Perth for more dancing opportunities at the age of 13. She has danced at the Fenacle Festival in Karratha and at the Catholic Performing Arts Festival in 2009, 2010 and 2011 in Perth. Rikki has also performed at school production nights and competitions during high school at Corpus Christi College and St Brigids College. She received the 3AB dance award from St Brigids College in Year 12 in 2011. Rikki has been involved with STEPS Youth Dance Company's *Freerange* workshop in 2010, the remount and regional tour of their dance production *Phoenix* in early 2011 and attended their militia classes throughout 2011. Having only just completed Year 12 and her WACE exams in 2011, Rikki has already completed the Certificate II in Dance at the West Australian Academy Of Performing Arts and has been accepted into the Bachelor Degree of Dance at WAAPA for 2012.



MICHAEL SMITH - PERFORMER

Michael Smith is a Perth based emerging artist working in dance, theatre, and circus and related art forms. Michael graduated from John Curtin College of the Arts in 2008 and is currently completing the final year of an Advanced Diploma in Dance at the Western Australian Academy of Performing Arts. Michael has worked as an actor, dancer and stunt double in films including as a dancer and stunt double for the lead actor in the feature film *Bran Nue Dae*. He has been performing professionally since he was 17, including working for Circus Oz as an acrobat in the 2011 show *Steam Powered* (Melbourne Season), the International Indigenous Choreographic Laboratory in Sydney, working on the Australian Dance Theatre Company's *Collisions* project and as a stilt artist in the Unima Perth International Puppet Festival in 2008. He was chosen as a Top 100 Finalist in the 2010 series of *So You Think You Can Dance* (but decided to continue with university study instead). Michael has trained and undertaken creative development with the Western Australian Circus School, the National Institute of Circus Arts (NICA), the Flying Fruit-fly Circus, and has been trained in Russian style acrobatics under the internationally renowned Russian Olympic gymnast coach Melik Tichabaev. Michael has also been an acrobatic and dance teacher for all age groups since he was fifteen, working in WA, NT, SA, VIC and NSW, and in many remote communities.



THALIA LIVINGSTONE - PERFORMER

Born in Perth, Thalia grew up in Stuttgart, Germany where her love for performance sprouted after being prescribed ballet classes to fix her pigeon toes. Returning to Perth for schooling her passion expanded, however remained dedicated to classical ballet. In 2006 she entered John Curtin College of the Arts under the specialist dance program gaining valuable performance experience including travelling to the Pilbara on a tour with their Project Company. Wishing to expand her dance experience, Thalia returned to Stuttgart to dance and complete a year of schooling. During this time she was exposed to many fantastic opportunities- including being invited to dance with the John Cranko school in the Stuttgart Ballet's production of *The Sleeping Beauty*. Back in Perth, Thalia finished year 12 at Perth Modern School focusing more on her academic abilities and represented Perth at the National Youth Science Forum. Now studying neuroscience at UWA, Thalia makes sure priority is given for any production opportunities coming her way- the latest being COMPACT DANCE with STEP youth dance company in August last year.



MATTHEW TUPPER - PERFORMER

Matthew commenced his dance training at the age of 5 studying classical ballet in Penrith and continued on and off after moving to Canberra. Having completed his Year 12 exams he continued his contemporary and classical training at the Western Australian Academy of Performing Arts, graduating in 2011. During his time at WAAPA he has performed works choreographed by Kim McCarthy, Amaury Lebrun, Jo Funaki, Natalie Weir and worked with Choreologist Eve Lawson in George Balanchine's *Serenade*. Matthew has also choreographed a work titled *Datum* that featured in the 2011 student works season at the Dolphin Theatre. His time in Perth has seen him perform with the West Australian Ballet in their 2010 season of *The Sleeping Beauty* Choreographed by Marcia Haydee and their 2011 season of John Cranko's *Taming of the Shrew*. In February of 2011 he was invited to perform with Alain Platel's les ballet C de la B *Out of Context – for Pina* in Perth's International Arts Festival 2011 in an intervention staged by Michael Whaites. In October of 2011 he performed in the opening ceremony for the Commonwealth Heads of Government Meeting (CHOGM) in a work choreographed by Andries Weidemann.

CURRICULUM OVERVIEW

This teacher’s resource includes pre-show activities to help prepare students for the themes in the production and post-show activities that will consolidate their learning experience. The Curriculum Overview below gives a quick summary of each of the learning areas covered in the teaching resource. More detailed information on the areas of the syllabus covered accompanies each activity.

	LEARNING AREAS				
ACTIVITIES	English/ Listening and Speaking	English Viewing	The Arts Drama Arts Practice	The Arts Drama Arts Understanding	Physical Education Health
Pre – Show Activity One					
Pre – Show Activity Two					
Post – Show Activity One					
Post – Show Activity Two					
Post – Show Activity Three					
Post – Show Activity Four					
Post – Show Activity Five					
Post – Show Activity Six					

Preparing for a Performance

Learning Area	Statement of Learning
Literacy/ Listening & Speaking	When listening and talking with others for different purpose. Students can exchange information, experiences, ideas and opinions, and clarify points by asking questions or listening to other student responses.
Expressive Arts	Learning in, through and about the expressive arts is enhanced and enriched through partnerships with professional arts companies, creative concepts and cultural organizations.
The Arts/ Drama/ Arts Practice	Creating, Interpreting, Exploring and Developing.

**Get to know *Driving Into Walls***

Talk to your students about what they expect to see in the performance of *Driving Into Walls*.

It is important for students to have a general concept of the issues and themes presented in the play. We suggest accessing our website for more information regarding the production, www.barkinggecko.com.au and watching our YouTube video; <http://www.youtube.com/watch?v=nccN1liS3E8>

**Getting to know Barking Gecko Theatre Company.**

Get students to share what they have learnt about the show they are about to see.

Using the Internet for research and any other information available to students get them to research Barking Gecko.

After they have researched the company, ask students if that has altered any expectations they may have about the show.

This knowledge will help students begin to develop their own expectations of the performance.

**Defining expectations**

Using the student worksheet on the opposite page will help them think about what they know about the show and the company.

What the students expect to see? They should discuss their thoughts in pairs and then share their expectations with the rest of the class.

Student work sheet

To be completed individually/ in pairs/ or in small groups.

What is the name of the show? _____

What do you think the show is about? _____

What is the name of the company who are presenting the show?

What do you know about the company? _____

What do you think the show is going to:

Look like? _____

Sound like? _____

How do you think the dance and movement will translate to the audience in the performance?

What are your feelings about seeing the show? _____

Turning Statistics into Theatre

Learning Area	Statement of Learning
Health / Physical Education	Students demonstrate the interpersonal skills necessary for effective relationships and healthy, active lifestyles.
Expressive Arts	Learning in, through and about the expressive arts is enhanced and enriched through partnerships with professional arts companies, creative concepts and cultural organizations.
The Arts/ Drama/ Arts Practice	Drama responses: Responding to the drama works of others; Reflecting on own drama processes and products. Preparation for Drama: Script Interpretation, Improvisation, Group work, Play building Presenting Drama: Audience awareness, Movement skills and techniques.

The text for this piece was generated from interviews and input with a cross section of the Western Australian teenage population. The text was constructed from personal responses to topics as far ranging as happiness, loneliness, drug use, lying, racism and prejudice, hopes and dreams for the future. This piece provides a powerful and confronting snapshot into the life of teenagers and their struggle with identity.

In a world littered with technological language, sexual visual imagery, isolation, fleeting emotional encounters and constant change – what are the walls that are erected around young people? What do they drive into? How do they navigate through a maze that is completely unrecognizable to the generation before them?

Driving Into Walls explores many statistics that were gathered from young people across Western Australia, these statistics are present throughout the play and help to construct the different characters in the performance.

-  Print out the attached sheets containing lines from the play, cut out each line and mix them up in a box.
-  If you have a large number of students you may wish to print out extra sheets of the lines.
-  Students are to be broken into small groups; they must then randomly select ten lines from the box.
-  They are to write out these lines in the order they come out the box. This will create a new form of dialogue or short script.
-  Students are then to construct a two-minute performance using the 'script'. They can alter the script to dialogue or use physical movement to convey their script. Encourage students to experiment with sound and a variety of music. Also to experiment with non-verbal communication in retelling their script.
-  Students are to rehearse and perform in front of the class.

Scene Nine. STATS

99.9% of us are on Facebook.

86% of us have been bullied

We're afraid of failure, cancer, parents, being left out. Global warming!

Wish more bands would travel to WA!

Favourite food – Subway

On average we have been in love 2.59 times

According to us love smells sweet, like a perfume counter or a florist

Rage smells like garbage

Envy smells like burnt rubber.

8 out of 10 of us wear deodorant

Some of us sell dexy to other kids to use as speed

All of us have lied to our parents

67% of us have been cyber bullies or hassled on line

95% of us have downloaded music illegally on the net

98% of us who aren't white have had racist attacks

45% of us have hurt ourselves deliberately

72% think we will probably get married

We don't want the sort of marriages you guys have

4 out of 5 of us spend more than 2 hours on the Internet after school every day

Out of every 100 Facebook friends - 60 of them we haven't met in person

47% of us have cried in the last week

17% of us have cried today

Most of us think our parents are not in love anymore

3 out of 5 of us have drunk in the last month

The happiest day of our lives is the day we finish school exams

We listen to our friend's advice more than our parents

We think old people hate us

Creative Response to Theatre

Learning Area	Statement of Learning
English/ Listening & Speaking	When working with others during creative interaction students become aware of the need to respect personal space and boundaries, learning to respond to verbal and non-verbal communication.
Physical Education/ Health	Students demonstrate the interpersonal skills necessary for effective relationships and healthy, active lifestyles. Students demonstrate the movement skills and strategies for confident participation in physical activity.
The Arts/ Drama/ Arts Practice	Inspired by live performance students can express and explore their thoughts, feelings and opinions through drama.

This lesson gives students the opportunity to understand a performance using creative exercises and drama activities and helps students to create responses to a performance through practical exercise.



Part One – Warm up exercise

What did your students remember about *Driving Into Walls*?

Help structure this discussion by separating the different strands of the performance: Characters, Emotions, Music, Design (Lighting, Set, Costume).

Have four large sheets of butcher paper each containing one of the above headings. Divide the class evenly giving each group a topic. In their groups assign a scribe to write down any thoughts the students in the group have about their topic to do with the performance. Get each group to share with the rest of the class.

Part 2 – Playing it out



Pass the Prop – Creative Warm up

Stand the class in a circle and pass an everyday object round the circle. Each person must show a short action where they make the object into something completely different. The class must guess what the object becomes. Encourage students to be more creative and inventive with their ideas.



Freeze Frame

Split your class into small groups, perhaps 4 – 5 students in a group.

Tell the class to think about the performance and agree, as a group, on their favourite or most memorable moment in the show.

Get the groups to create three different freeze frames to explain their chosen moment from the show. Encourage no dialogue in the frames the students create for this section.

One group at a time gets the students to show the class what they have created. Allow students to then guess which part of the show they think has been recreated.

Don't let students play out a whole scene for their classmates, as there is a tendency for scenes to run on without any natural conclusion.



Voicing the Character

Get each group to recreate their freeze frames now asking them to give a voice to the scenes.

Encourage students to use different objects to create soundscapes as well as dialogue.

Get each group to show the rest of the class and comment on the difference the sound makes to the scene.



Reflection Time

Ask each group to comment on the scene they chose and created. The questions below can help as a guideline.

What made your group decide to act out that particular scene or moment?

What was it like when you had to add sound and dialogue to the scene?

Did anything surprise you about what the class said about your group's scene?



Re-playing the Performance

Ask students to create a 2-minute alternate ending to the play.

Allow students to rehearse and present it to the rest of the class.

The West Australian in Action!

Learning Area	Statement of Learning
English/ Viewing	Students view a wide range of visual texts with purpose, understanding and critical awareness.
The Arts/ Drama/ Arts Understanding/ Arts Practice	Drama responses: Responding to the drama works of others; Reflecting on own drama processes and products; Valuing drama. Preparation for Drama; Creating Drama; Improvisation, Group work, Play building. Presenting Drama; Design and technology, production.
English/ Writing	Writing to entertain; writing to persuade the reader.

**Defining Verbatim Theatre**

In pairs ask students to define the following two genres Verbatim Theatre & Docudrama.

Ask the students to read out their definitions aloud to the class. Ask students to think about similarities and differences as they listen to the definitions.

As a class come up with a clear definition for each term.

**Newspaper in Action**

In a group of 8 – 10 get students to research a current article found in The West Australian. The article should be on a current topic or issue. Remind students that the article needs to have quotes from people surrounding the topic.

Once each group has selected their article split the group in half. Get half the group to recreate the newspaper article in the style of Verbatim Theatre and the other half to present in the style of Docudrama.

The instructions on the following page will assist the students in recreating their article;

Give students 15- 20 minutes to create and rehearse before presenting to the class.

Get each group to present their dramatization to the class.

**Debrief as an entire class; here are some questions to help guide the class discussion.**

Which style was more interesting to watch? Why?

Which style was more challenging Verbatim or Docudrama? Why?

How different is Docudrama from Verbatim theatre?

Why do you think Verbatim theatre is a socially important style of theatre?

What do you think are some of the artistic challenges of Verbatim Theatre?

Verbatim Theatre Instructions

- ❖ Use only the words in the article.
- ❖ You can remove one or two paragraphs but you cannot add anything new.
- ❖ You must change the order of the article.
- ❖ You must have an opening and closing tableau.
- ❖ All activities and props must be mimed.
- ❖ You must have one instance (at least 20 seconds) of choral speaking.
- ❖ You must have one instance (at least 20 seconds) of unison group movement.

Docudrama Instructions

- ❖ Create a drama based on the article without using any of the words.
- ❖ You must have an opening and closing tableau.
- ❖ All activities and props must be mimed.
- ❖ You must have one instance (at least 20 seconds) of choral speaking.
- ❖ You must have one instance (at least 20 seconds) of unison group movement.

Creating Dialogue

Learning Area	Statement of Learning
English/ Viewing	Students view a wide range of visual texts with purpose, understanding and critical awareness.
The Arts/ Drama/ Drama Processes	Playmaking: Play building, improvisation, group work Critical reflection: Strategies for recording and reflecting on their own drama processes and products. Strategies for critically evaluating their own drama and drama the drama of others.

Students will learn about and reflect on the process that can occur when creating your own script in particular dialogue. This activity can help students in preparation for their Solo Performances.

**Listening In**

Each student must listen in on any conversation between two or more people and record it. The people can be friends, family or strangers in a public setting. Remind students if they are going to 'listen in' on conversations between family and friends, they must inform them that at some point that they will be recorded.

**Follow these guidelines to record the conversation.**

- ❖ Your script should be limited to 1-4 pages (a 2-3 minute conversation)
- ❖ The conversation must be authentic and have really occurred.
- ❖ Try to limit the conversations to two voices.
- ❖ You can use a recording device or make detailed notes.
- ❖ Include stage directions about setting (in detail).
- ❖ Record movements and gestures in brackets (including facial expressions).

Get students to work with a partner to discuss their process and thoughts about documenting someone else's conversation.

**Ask students to reflect with their partner on the following;**

- ❖ What was challenging about the assignment?
- ❖ What did they find interesting?
- ❖ What did you learn about writing dialogue?



As a whole class get students to share some of their responses

Ask students to move into groups of 3 & 4, depending on how many people were in each conversation.

Have each student let their classmates read their dialogue, make sure who's ever script it is listens and doesn't read one of the parts.

Once each student has had a chance to hear their script give them the opportunity to make any editing changes.

Once each student has made changes allow them to cast amongst their classmates their script. (Make sure each student has a part in at least one script)

Give students time to rehearse their staged readings in their groups. Encourage them to work on their feet, adding blocking to the scene and bringing to life the characters.

The final presentation can be done as a live script reading or without scripts depending on your class time.

As each group performs allow the writer to take notes and listen for the changes that were made from the original dialogue.



Allow each student to answer the following questions regarding their script.

- ❖ Which version was more compelling the original or the edited version?
- ❖ Did the edits maintain the essence of the Verbatim script or change it radically?
- ❖ What was it like watching the performers interpret their meaning of the script?
- ❖ What new interpretations did the performers bring to the script?
- ❖ What did the performers miss?

Creating Characters

Learning Area	Statement of Learning
The Arts/ Drama/ Drama Processes	Critical reflection: Strategies for responding to the other drama of others. Drama in context: Experiencing a wide range of drama forms. Recognition of social and cultural influences in drama.



Creating Characters

When we notice people we can sometimes fill in the blanks. We notice their physical traits and even know a little bit about their career or hobbies but the rest can be us as the observer assuming other characteristics surrounding that particular person. This can help you to create characters for plays, improvisations and many other aspects of the performance world.



Observation

Each student is to observe a particular person outside of school (it's better that you restrict students from people within the school), encourage your students to take as many notes as possible for this will help them later.

Some questions your students should ask themselves.

- ❖ What is the person wearing?
- ❖ What sort of character traits do you notice? Example. Bite nails, play with hair etc.
- ❖ Places to suggest for your students to observe people.
- ❖ On the train
- ❖ At a barbeque
- ❖ In the park
- ❖ Now each student has completed the first task you can move onto the reflection of his or her observations.



Reflection



Hot Seat – is a fun and interactive way for your students to begin to understand a little bit more about their character. It also gives the students the opportunity to fill in the blank spots of what they may not have already noticed or created around their character. Remind students to stay away from generalisations and to be more detailed in their responses.



How to play the game.

- ❖ Get each student to think of their character physically and to become their character.
- ❖ One by one each student is to sit in a chair in front of the rest of the class.
- ❖ Get your students to enter the space as the character and to walk and sit in the chair as the character.
- ❖ The class then asks the character 5 questions about their life.

Examples

- ❖ What do you do?
- ❖ Do you have any pets?
- ❖ What are you doing this weekend?

Questions like these will help the students to fill in any blanks about their character and while most won't know this sort of detailed information surrounding their character they must answer each question.

Once each student has been in the hot seat, allow each student to complete the worksheet (Character Spotlight).



Giving your character a voice

Ask students to create a two – minute monologue about their character. Students can use one of the questions they answered in the worksheet to help with the issue or theme of their monologue.

The monologue should explore the student's character. Remind students while they are writing to keep the voice of their character.

Once completed, ask students to present their monologue to the rest of the class.

Students must then comment on how much the student's character developed and the story surrounding their character.

Character Spotlight

Using the worksheet below, fill in information surrounding your character. In the box at the top, give your character highlights a unique name this could be used as the title for your monologue.

Title			
Strongest Memory	Self-portrait		Funniest thing that happened to you.
	Favourite songs or group	Story about your best friends	Favourite place to be on your own
	Your biggest fear		Your biggest strength

Research and Play Building

Learning Area	Statement of Learning
English/ Viewing	Students view a wide range of visual texts with purpose, understanding and critical awareness.
The Arts/ Drama/ Arts Understanding/ Arts Practice	Drama responses: Responding to the drama works of others; Reflecting on own drama processes and products; Valuing drama. Preparation for Drama; Creating Drama; Improvisation, Group work, Play building. Presenting Drama; Design and technology, production.
English/ Writing	Writing to entertain; writing to persuade the reader.

Driving Into Walls targeted and focused on various current youth issues. Students can select either an issue from the play or choose an issue they believe to be current for young people.

To help your students with ideas please visit; <http://www.youtube.com/watch?v=nccN1liS3E8>

To help your students achieve a greater understanding of the themes and issues portrayed in *Driving Into Walls*, students are to complete a web search to research information on some of the social issues and themes explored in *Driving Into Walls*, such as teen pregnancy, self harm amongst young people, alcohol abuse and sexuality. Remind students to concentrate their research surrounding current Australian youth.

 Working in small groups, students are to develop a short narrative based on the issue they have just researched.

To help organize their thoughts at the beginning of the process, they may wish to express this narrative in comic book form. Stick figures are sufficient, with a short explanatory sentence below.

 Students are to then develop six tableaux (frozen pictures) that depict each major point of the story;

- ❖ Introduction to setting and characters
- ❖ Subplot
- ❖ Conflict arises
- ❖ Conflict intensifies
- ❖ Resolution of subplot
- ❖ Resolution of main conflict

 It is important that students make full use of as many non-verbal communication techniques as possible; gesture, facial expression, levels and proximity. Students need not feel restricted to depicting only humans in each tableau; encourage them to take on more abstract roles.

 Each tableau should then be 'activated' by allowing each person in the group to add a single movement and / or line of dialogue.

 These activated tableaux will form the structure of each scene in their devised play. Students are to expand these scenes and rehearse them.

 Once the scenes are more or less finalized students can experiment with their narrative structure. In order to maximize dramatic meaning, the story may be told in reverse, jumbled, by repeating key scenes or using some of the Verbatim theatre techniques.

Reviewing a Live Performance

Think about the different design techniques and elements used in *Driving Into Walls*. List three specific techniques from each design aspect and explain how they contributed to the performance.

Music & Sound	
Technique One	
Technique Two	
Technique Three	
Contribution to Performance	
Performances & Characters	
Technique One	
Technique Two	
Technique Three	
Contribution to Performance	
Physical Movement & Choreography	
Technique One	
Technique Two	
Technique Three	
Contribution to Performance	
Lighting & Visual Design	
Technique One	
Technique Two	
Technique Three	
Contribution to Performance	

Reviewing Driving Into Walls

Below are some questions along with the previous worksheet, which will help your students write a review.



Music & Sound

What impact did the music and sounds have on the plot and the characters?

Did the music integrate effectively into the performance?

What did you find most interesting about the music and sounds?



Performances & Characters

Did you find the portrayal of young peoples stories effective in the performance?

Do you believe the transition between characters was clear and effective?

If you were the director what would you change about the characters or performers and why?



Physical Movement & Choreography

What impact did the dance and movement have on the plot/ the characters/ or mood of the performance?

What did you find most interesting with the movement?



Design

Do you think the design worked appropriately for the performance?

Do you think the performers integrated design elements with the performance?

What did you find most interesting about the design?



Story & Themes

What did you find were the major themes and issues in the story?

Did the story have a powerful scene or turning point? What was the turning point? What effect did it have on the rest of the story and characters?

Analyze all of the above guidelines and also consider how successful you considered the performance.

Once students have completed answering the worksheet and questions get each student to put it together as a review.

Smarter than Smoking Activity

Barking Gecko is proudly sponsored by Healthway, promoting the Heart Foundation's message Smarter Than Smoking. Smoking significantly reduces the body's fitness and ability to filter inhaled air. A person who smokes is not able to run or exercise as well as a person who doesn't smoke.

In this activity students perform a science experiment to discover the effects of cigarette smoke on the lungs and body. By using exercise and drinking straws.



Prediction

Ask students to predict what will happen to their breathing after exercising when:

Breathing without a straw

Breathing through two straws

Breathing through one straw

Breathing through two attached straws



Experiment

Students complete one minute of exercise (i.e. run on the spot, perform 20 star jumps, skip while counting to 20). After the exercise students complete each breathing method and record their results in the table below. Repeat one minute of exercise followed by each of the different breathing methods.

Breathing Method	My breathing was...(easy/hard, quick/slow)	I felt...(heart rate, sweating, aching)
After exercise with no straw		
After exercise with two straws		
After exercise with one straw		
After exercise with two straws joined together		



Reflection

Ask students what has the experiment shown about the effects of smoking on breathing and fitness? Explain what smoking does to the lungs of someone who smokes.