

DIVERSITY

Lessons for the P-6 Drama Classroom

A resource prepared by Tremain Pavlovski
for Drama Victoria 2019



DRAMA
VICTORIA

Essential Drama Elements

TEACHER IN ROLE

The teacher assumes the role of a character to guide and develop students' learning.

ROLE PLAY

The students take on the role of a character to explore a situation

HOT SEATING

The student sits on a chair in front of the class. They take on a character's mannerisms, thoughts, memories and motivations. The teacher or audience members ask questions about the character's behaviour, actions, motivation.

MEMORY MOMENTS

Students create a character and make a frozen image. When they are tapped on the shoulder by the teacher they speak aloud the thoughts that are in their head relating to the scene.

Memory moments break out from the set scene. They can include a backstory, an inner thought from the character or a memory about the event.

Backstory is back story. Another story. Something from the character's "past."

Memory Moments are used to deepen emotion. To show motivation. To get inside the heart and mind of the character.

Backstory adds shades and textures.

Memory moments are the most common thing we use to generate connection and emotion with the character.

These are moments in dialogue of revealing the heart and memories of the characters.

ROLE ON THE WALL

A way to gather information about a character. You can use the outline of a body or you can write categories on a whiteboard. Key questions to ask focus around the character's –thoughts and feelings, hobbies, abilities, physical appearance, emotional responses, personal traits, likes and dislikes etc...

ORAL STORYTELLING

Students use oral narratives, guided visualisation, visual landscapes to explore a theme/topic. The tone of the actor's voice is a focal point and the gestures used by the storyteller is also a focus.

FLASH BACK/FLASH FORWARD

Begin with a tableau of a scene. Ask children to think about the moments that happened just before the scene. Use this flash back in time to act out the improvisation.

Now ask them to move back to the tableau of the set scene. Ask children to think about the moments that happened just after the scene. Use this to flash forward in time to act out the improvisation.

Children can use Flashbacks and Flashforwards if they want to tell another story, another part of the character's life.

Flashbacks go back in time. They tell another story. They must support the main plot. These flashbacks are used as a sub plot.

PHONE CALLS

Children move around the room. When you signal by clapping hands, students stop and pretend to hear their phone ring.

They pick it up and tell the person next to them their idea/ thought/ opinions about a concept. If they like an idea, they capture it and spread it around. Otherwise, they can stick with their own ideas. Keep sharing until the students have had a chance to speak to six or seven people, changing ideas as they wish.

TABLEAU / FREEZE FRAMES / STILL IMAGES

Version 1

The idea of a photograph is the best way to describe the use of tableau in Drama. It is in response to a given subject matter.

When creating the tableau, the children need to focus on the representations of levels.

They should model a triangle – one at a high level, one at a medium level and one at a low level.

The children need to focus on their gesture and facial expression. There is no voice in a tableau. However, speech can be added in as a reflection, memory moment or inspiration.

Memory moments, captions, soundscapes, movement, flash back and flash forward and choral speaking can all be added into tableau

Version 2

1. Give the children a title, and have them work in groups to create freeze frames based on the title. A freeze frame is a moment or image that is frozen as if its photo is being taken. Students can be humans, animals, or inanimate objects such as trees.

2. Ask students to create a freeze frame of diversity statements

- Children who don't understand English
- One child with a different lunch
- Different types of families

3. Discuss with the class the details in each freeze frame and name each student's role.

Version 3 - Blobs of Clay

Have students work in pairs, one as the 'sculptor', the other as the 'clay'. The sculptor's job is to carefully shape the clay into a sculpture of:

- a person with a disability
- a tourist in a new city

Remind the class to think about facial expression and body language. Look at the sculptures around the room and comment on elements such as gestures.

Change the roles in the pairs around so that the student who was the sculptor is now the clay, and the clay is now the sculptor. The sculptor moulds the clay into a sculpture of:

- someone who is offering help

Look at all statues and point out differences and details.

CANONS

Children select three, four or five vocal or movement sequences.

Each section is given a letter.

Children organise a round or pattern for performance.

SOUNDSCAPES

Children think about and create the multiple sounds that may be heard in a specific location or event in time. Soundscapes make use of voice expression, body percussion. You can repeat sounds or organise the sounds to explore musical elements such as duration, pitch, dynamic, tone, rhythm and form. Children brainstorm sounds they might hear in a specific context.

Children write ideas down and try using vocal noises or body percussion to explore the different sounds, Build a soundscape, inviting children to follow hand directions from the teacher or a child who has taken on the role of conductor. The conductor can explore a number of musical elements with their hand signals.

Soundscapes can be recorded on a grid. The grid can be used as notation of the sounds.

Variation

Make a dreamscape. Explore a character's inner thoughts or fears by creating a dream montage of sound that illuminate the inner feelings or struggle of a character or group of people dealing with a difficult decision or problem.

FOUR CHAIRS

Place three chairs in a line facing the audience front on. Place one chair on the end of the line with the side facing the audience.

The fourth child sits on the fourth chair. They create a statue as a response to a stimulus/topic/question/theme. The child needs to focus on gesture and facial expression.

You can ask the child to also use a word or phrase as a Memory Moment if tapped by the teacher.

Select three children to sit on the three chairs facing the audience.

Ask them to create a frozen image that focuses on gesture and facial expression as a response to the fourth child. You can ask the children to also use a word or phrase as a Memory Moment if tapped by the teacher.

Teacher to conduct and organise the performance

Variation

Arrange the four chairs provided to create a naturalistic or abstract scene in which an item provided appears to be the most powerful object.

Invite children to make changes to give other objects power, or alternatively give more power to the object already in focus. Repeat this process encouraging students to explore different methods of giving and taking away power.

Invite children to enter the space and steal the power from the objects or other people around them.

This process is repeated as more students enter the space, each time fighting for status/power.

CHORAL SPEAKING

Works well with scripted material or poetry and prose.

Every child can recite one line from a poem. You can then divide the children's voices into different musical orchestration. The children can also use different voices to express different emotions in the text. There needs to be a focus on pronunciation, expression facial and body gesture to bring out the aesthetics of the text.

PLAY, PAUSE, PLAY

Actors start with a freeze frame.

They use Memory Moments to find out what each of the characters are thinking and feeling.

Then ask the actors to bring the scene to life for a few moments with some speaking and acting. Call the word PLAY. Let the action roll on then call PAUSE. At this time the audience can close their eyes to allow the actors to re-group. When the actors have had a chance to talk about the next scene have the audience open their eyes. Actors are in a freeze – frame and then when the word PLAY is said by the teacher the action begins.

Play, Pause, Play gives the children the opportunity to enjoy acting out a small part of the story without worrying about how to start or finish the scene. The teacher can easily control how much is shown, especially if the students start to repeat themselves or run out of things to say.

After a few sessions of working in this way students will become more confident about devising and presenting short scenes.

CONSCIENCE ALLEY

Split the class in two lines. Ask the children to face each other with an arm span between them to form an alley. Select one child to be a character from a scene.

The chosen child stands at the top of the alley. The children standing in the two lines use voice and gesture to express thoughts, phrases, words ideas around a dilemma, decision or situation the character is facing.

The character moves slowly through the alley and the children lined up in the alley express themselves.

At the end of the alley the character creates a statue that reflects feelings and emotions they may have experience in the alley.

FORUM THEATRE

The audience become actors and the actors become the audience when using Forum Theatre. This allows for alternative outcomes by taking over a character.

First have children perform an improvisation.

Teacher leads a discussion of an alternative outcome.

Replay the improvisation showing a different outcome with different actors selected from the audience. This is great way to explore the area of perspective in relation to diversity.



STORYBOOKS AND THE DRAMA LESSON

When using storybooks in Drama the idea is NOT to simply 'act out' the stories, but to use them as springboards for the children's own ideas.



Using Texts and Books to Explore Diversity In Drama

Teaching kids to appreciate and celebrate diversity is a top priority in today's global landscape—but how do you impart valuable lessons in an age appropriate way? Books, of course! And thankfully there are boatloads of beautiful children's books about diversity to choose from.

BOOKS ABOUT DIVERSITY

The Colours of Us - Karen Katz

The Skin You Live In – Michael Tyler

Pink is For Boys – Robb Pearlman

Julian is a Mermaid – Jessica Love

Families, Families, Families – Suzanne Lang

It's Okay to be Different – Todd Parrh

This is How We Do It – Matt Lamothe

Everybody Cooks Rice – Norah Dooley

Over the Hills and Far Away: A Treasury of Nursery Rhymes – Elizabeth Hammill

Say Hello – Rachel Isadora

We're Different, We're the Same – Bobbi Kates

Thunder Boy Jr. – Sherman Alexie

A Mother for Choco – Keiko Kasza

Mommy's Khimar – Jamilah Thompkins – Bigelow

All Are Welcome – Alexandra Penfold

The Name Jar – Yangsook Choi

Same, Same But Different – Jenny Sue Kostecki – Shaw

Separate is Never Equal – Duncan Tonatiuh

Stepping Stones: A Refugee Family's Journey – Margriet Ruurs

The Little Refugee – Anh Do and Suzanne Do

Giraffes Can't Dance – Giles Andrea and Guy Parker-Rees

Mirror – Jeannie Baker

I am Australian Too – Mem Fox

Tough Boris – Mem Fox

Great Big Book of Families – Mary Hoffman

Wide Big World – Maxine Beneba Clarke

Happy in Our Skin – Fran Manushkin

Whoever You Are – Mem Fox

Introducing Teddy – Jessica Walton

We Are All Equal – P Crumble

All the Ways to be Smart – David Bell

Some Boys – Nelly Thomas

Want to Play Trucks – Ann Stott

We are One – Jennifer Black

The Boy with the Different Brain – Brooke Ross

The Process

1. CHOOSE A STORY TO WORK FROM

Choose a story that is appropriate to your age group and not too long. Find a story that has clearly defined characters (humans or animal characters with strong human qualities) The story must have a clear dramatic tension – preferably near the start of the story.

2. BACKSTORY, FLASHBACK, MEMORY MOMENT

Layer in backstory, flashback and memory moments relating to the text. Use the front/back cover, key pictures or cover page to engage a lively discussion and examination of the diversity themes covered in the text.

3. CHOOSE THE TIR CHARACTER

Decide which character will make the best Teacher in role figure – someone involved in the moment of tension who might need the children’s help, or advice? This may be someone specifically mentioned in the story – or it may be a character you invent (such as a mother, or neighbour or interested bystander).

4. SCRIPT THE LESSON “HOOK”

Write a short script for the TIR based on the moment of tension. Present the tension as though it is happening NOW and the TIR needs advice. Make sure it sounds urgent and important!

5. IDENTIFY WHAT BIT THE STORY THAT WILL BE READ OUT IN CLASS

Track the story from the beginning to the point of tension. Edit if necessary.

6. PLAN ACTIVITY 1 - CHILDREN’S RESPONSE TO THE TENSION

Decide what drama convention will allow children to best respond to the tension. To make an image of it – freeze frame? To show a conversation – phone call? Or some other possibility

7. PLAN ACTIVITY 2 – THE POSSIBLE RESOLUTIONS TO THE TENSION

This activity can be done as another drama activity (for example a freeze frame showing what happens in the future). Or the resolution to the tension could also be explored through other curriculum areas e.g. literacy, art and design or technology.

ROLE PLAYS

Role-plays also help to recognise and observe features of other cultures. By playing set roles in unfamiliar social and cultural situations, students have a chance to experience different behaviours and recognise different values behind them.

This is especially useful because as long as students are never exposed to foreign social customs and cultural values, they will not know how to react in intercultural settings.

They may easily fabricate judgmental opinions about other people simply because they have never seen anything different from their own culture's norms and standards.



Welcome to My Land

A unit of study that explores diversity in culture, religion and race

1. Have children move around the room
2. Stop them and ask them to find someone that has the same hair colour as them
3. Ask them to walk with that person
4. Stop them ask them to walk with someone who has the same shoe size as them
5. Ask them to walk with that person
6. Continue on with different areas of connection
7. Divide children into 3 culture groups
8. Give each group a culture description (you may simplify the details to suit age group)

Magents

- You like to be friends with everyone
- You do not like it when people get too close to you.
- In your land you don't look at people when you speak to them
- You eat with a spoon.

Beakers

- In your country people get really close to each other.
- You touch each other on the arms when you talk.
- In your land you look people in the eye when you speak to them
- You eat with your hands

Cylinders

- In your country people are shy of anyone who is different.
- You get very excited when you see each other.
- But you freeze when you meet a foreigner
- You eat with your feet

DIRECTIONS

1. Ask each group to practice moving around and exploring their new culture traits
2. Ask Magnets and Beakers to sit down
3. Have Cylinders move around the room expressing their culture
4. Ask Magnets to join in expressing their culture
5. Cylinders and Magnets try and interact
6. Ask Beakers to join in expressing their culture
7. Cylinders, Beakers and Magnets all interact according to their culture
8. Ask all three groups to stop moving

OPTION 1 - RESPONDING CREATE A GROUP TABLEAU

Have groups meet in their own culture

Discuss feelings they have just experienced (a word list of feelings may help here)

Ask children to select one word from the feeling list that describes their experience

Create a frozen an individual image or group image that represents the feeling they experienced

Ask children to think of a phrase, word or sound to express the feelings they have

Presentation of reflections

Ask children to move back into the centre of the room mixed together

Using a sound cue – music or body percussion have children freeze then move back into their three culture groups

In these culture groups the children are to move into their tableau

Teacher asks all three groups to express their memory moment out loud

Or, Teacher may tap individual children on the shoulder and ask them to express their memory moments

Or, Teacher may point to each member of a culture group to express their memory moment

Once sharing has completed have children create a small shrinking shape and give the group a moment of silence

OPTION 2 - RESPONDING

Have groups meet in their own culture

Discuss feelings they have just experienced (a word list of feelings may help here)

Ask children to select one word from the feeling list that describes their experience

Create three frozen images that represent the feelings they experienced

These images are focused on three levels – High, Medium and Low

The children are to move in slow - motion during the transitions on levels

Ask children to think of a phrase, word or sound to express the feelings they have

Presentation of reflections

Ask children to move back into the centre of the room mixed together

Using a sound cue – music or body percussion have children freeze then move back into their three culture groups

In these culture groups the children are to move into their moving sequence

The teacher asks the groups to freeze

In sequence the children perform their three level responses

The children may express their memory moments during the movement sequence

Teacher asks all three groups to express their memory moments out loud

Once sharing has completed have children create a small shrinking shape and give the group a moment of silence

OPTION 3 - RESPONDING

Ask children to move back into their culture groups

Ask each group to discuss the following (If children are younger these questions can be a part of class discussion)

Reflection questions

- What did we learn about the three different cultures?
- What is the role of physical contact?
- What caused (or could have caused) conflicts?
- How did participants avoid/solve conflicts?
- Are there any similarities between your culture and any of these three cultures?
- What are some of the differences?
- Which culture did you find the strangest of all?
- What else would you like to learn about these cultures?
- How did you feel while you were participating in the game?
- What did you notice when you were observing the role-play?

OPTION 4 - FOUR CHAIRS

Have three children from one culture group sit on three chairs in a line facing the group

Have one child from another culture group sit on the fourth chair. This chair is placed on the side of the three lined up chairs but is faced towards the three chairs

Ask the three chairs to create a frozen image that represents the following words –

**ACCEPTANCE, REJECTION, INCLUSION
EXCLUSION, BELONGING, JUDGEMENT,
DIFFERENCE, HOPE, LOVE, HATE,
COMMUNITY**

Ask the fourth child from a different culture to sit on the last seat

Select a word from the above list

Ask the three children to create a gesture and a vocal expression/phrase that communicates the meaning of the word

Direct these responses to the fourth child from the different culture

Ask the child from the different culture to respond through words and gesture

CLOSURE

Ask children to close their eyes and read the following guided visualisation:

Now that you are feeling more relaxed, begin to create a picture in your mind.

Imagine positive community. What does it mean to have a community that accepts diversity?

Imagine what an acceptance of a diverse community means to you.

(Pause)

It is okay to be different. It is okay to be similar to others as well.

In many ways we are all different. Everyone is a human being who deserves

respect, happiness, and good things.

For the next few moments, just relax...allow yourself to become deeply relaxed and comfortable.

Focus on your breathing

Relax...allowing your mind to focus inward...

Repeat this statement in your mind

I accept the beautiful diversity of the world I live in

I accept the beautiful diversity of the world I live in

I accept the beautiful diversity of the world I live in

OPTION 5 - RESPONDING THE UNITED NATIONS MEETING

After the children have had some time to explore their interactions with the different cultural groups ask them to choose one leader for their group

Bring these leaders together to meet with the United Nations Leader (T.I.R)

These children become Mantle of The Expert – they are instructed to speak as if they are the experts on their cultural group.

Gather the groups to listen to the Mantle's from each culture express the attributes of their culture to the class

T.I.R lead the children in a game of SAME, SAME but DIFFERENT

Ask children from all three cultures to sit in the centre of the room

Ask a qualifying question – such as “do you have short hair?” if the answer is YES to the question the children stand up and gather at the far right side of the room. If the answer is NO then the children stand up and gather at the far left side of the room.

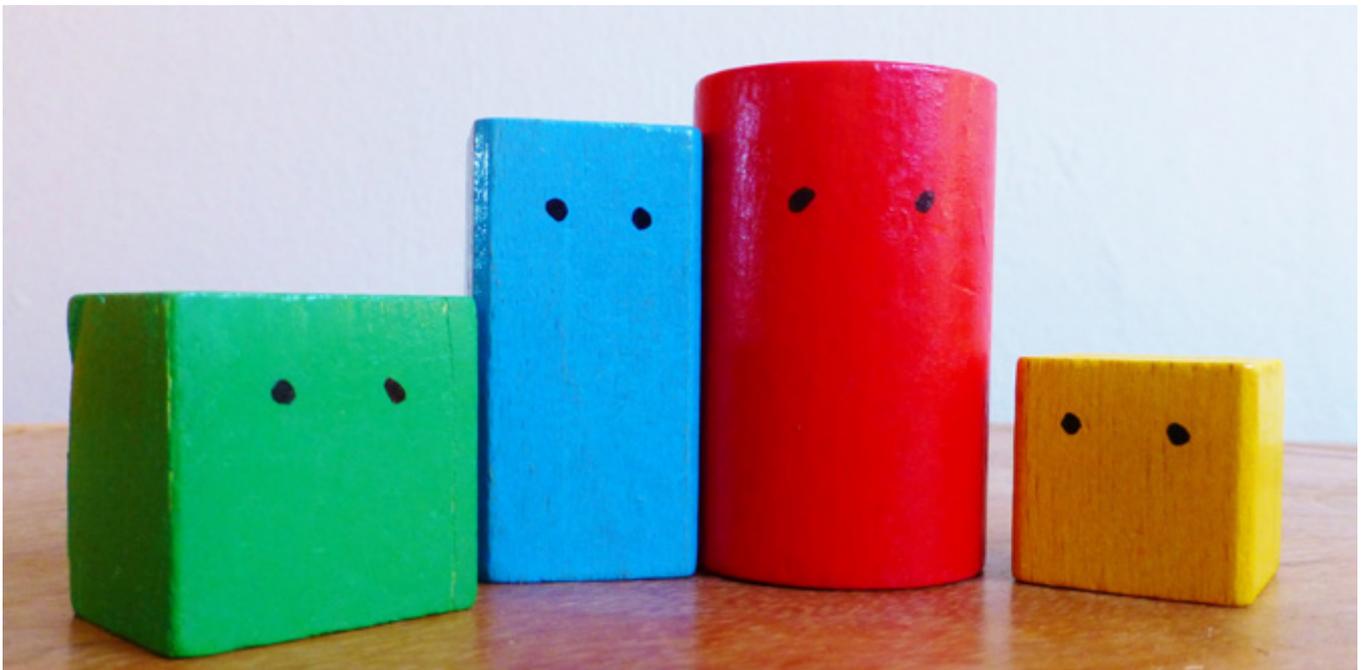
PTO for a list of questions

A LIST OF QUESTIONS YOU CAN ASK

1. Rode a bike without training wheels
2. Has read a book
3. Likes chocolate
4. Has a sister
5. Can swim
6. Plays footy
7. Ate breakfast
8. Likes to watch TV
9. Has an B in their name
10. Has a birthday in June
11. Has a sister
12. Has a brother
13. Walked to school
14. Plays a musical instrument

DISCUSSION

Acceptance of diversity means that instead of viewing differences as a negative, they are seen as strengths, adding more flavour to life, allowing all to contribute in unique ways. Children learn that differences among groups exist and can be respected and enjoyed, rather than feared and disliked. In addition, there is a focus on the similarities that bind us together as humans, rather than a concentration on how we differ.



Role Play Scenarios

Years 3 - 6

The following scenes are terrific to engage children in a dramatic exploration on the theme of diversity

SCENARIO 1

Katerina comes from Russia and is Jewish. She is 8 years old. Two months ago, her family moved to the Melbourne. She has been enrolled in a Catholic Primary School.

It is nearing Christmas and Katerina has been given the role of Mary in the Christmas Pageant.

She is so excited and asks her mum to buy her a costume. Katerina's mother and father are feeling very upset as they do not want her to play the role of an iconic Christian figure. They feel that the school did not consider Katerina's religion. They have asked to meet with the Principal to find a solution to this insensitive decision.

Read the above scenario to the children

ROLE ON THE WALL

You will need lots of paper – preferably a roll of paper or enough sheets stuck together so one person can lie on it.

Divide the children into pairs or small groups. This activity can also be completed individually or by the whole group.

Ask the children to draw round the outline of someone else's body. If space is an issue, or you want the group to work individually, each child can draw a small outline on a smaller piece of paper.

Ask the groups to write the name they have chosen for their character at the top of the paper.

Explain that this is an exploration of the character.

Ask the group to come up with a situation where the character's rights are not being respected.

Have a list of questions you feel are important for the children to address:

About the character...

How old are they?

Do they have any siblings?

What are their hobbies?

What is their favourite possession?

Where do they live?

Who are their friends?

About their situation...

- How do they feel about it?
- What do they want done about it?
- Who could they share their problems with?
- Where would they rather be?

About how others see them...

- Who knows that there's something wrong?
- What do specific characters think?" (e.g. parents, friends or teachers.)

You can ask these questions one at a time or give the groups the questions to work through at their own pace.

The general questions and how the character thinks can be written inside the outline.

How others see them can be written on the outside. This can be changed as you wish.

DEVELOPMENT

Each group can choose one person to be the character and put him/her in the 'hot-seat'.

Scenes (frozen images) can be created around the information and situations they have developed.

Frozen image: Where the group freezes in a photograph-like state to show a moment in time.

Hot-seat: Where the pupil sits down on a chair in front of the audience as a specific character and answers the audience's questions as that character would.

CHARACTERS

Katerina, Mum, Dad, Principal, Drama teacher in charge of Pageant

FURTHER DEVELOPMENT

Forum Theatre

The Meeting

Ask children to create a scene that explores a meeting at the school about the role Katerina has been given.

Ask children to explore these questions in their improvisations:

- *Should the family accept the decision because they were fully aware of the ethos of the school?*
- *Should the school show a greater level of acceptance regarding religious beliefs?*

Ask groups to devise the two separate improvisations based around the above questions

Rehearse the scenes so they can be repeated the same way each time

Perform their scenes to the class twice showing two perspectives of the problem

REFLECTION

Discussion to take place around the value of perception and respecting points of view when dealing with diversity.

SCENARIO 2

Tim has started school and is finding it difficult to make friends.

Tim's brain works in a different way.

The playground is a very tricky place for Tim. He finds the noise and the fast movement of all the children very stressful.

Sometimes he is very aggressive when he gets overwhelmed.

Yesterday a group of girls teased him. He responded by kicking them.

Tim was in trouble. He was not allowed to play outside for a week.

He was so overwhelmed that the words he wanted to say did not come out.

When he went home Tim told his mum what had happened.

Read the above scenario to the children and follow same process as Scenario 1.

CHARACTERS

Tim, Girls on the playground, Teacher on yard duty, Tim's parents

FURTHER DEVELOPMENT

Forum Theatre

Playground Scene

Ask children to create a scene that rewinds the playground scene

Ask children to explore these questions in their improvisations:

- *Did the school help Tim feel safe when he was playing outside? How could they accommodate Tim better?*
- *What role does Tim's family have to play to ensure that Tim's needs are being met?*
- *The girls could respond with empathy or animosity towards Tim, which one shows respect for diversity?*

Ask groups to devise the three separate improvisations based around the above questions

Rehearse the scenes so they can be repeated the same way each time

Perform their scenes to the class twice showing two perspectives of the problem

REFLECTION

Discussion to take place around the value of perception and respecting points of view when dealing with diversity.

SCENARIO 3

Elise woke up one morning and looked in the mirror. Her skin was multicoloured.

She was covered in stripes of every shade! She was afraid to go to school.

Her mum told her not to worry too much. There were many kids who have different skin colour and Elise should embrace her differences.

When Elise got to school her tummy was filled with butterflies. This of course made her skin glow. Everyone that walked past her took a second look. Some people laughed, some sniggered behind their hands and whispered judgemental words under their breath.

There were one or two kids that looked at Elise with sympathetic eyes.

Nothing else was different about Elise. She just looked different to everyone else.

When she went into to class Elise's teacher treated her as if there was no change, thank goodness!

Read the above scenario to the children and follow same process as Scenario 1.

CHARACTERS

Elise, Judgemental children, Sympathetic children, Teacher on yard duty, Elise's mum

FURTHER DEVELOPMENT

TABLEAU

Playground Scene

Ask children to create a frozen image to explore the gesture and expressions associated with the following scenes:

- Elise looking in the mirror
- Elise's mum when she saw her
- Elise walking to school
- Children judging Elise
- Children accepting Elise
- Elise's teacher welcoming Elise

MEMORY MOMENTS

Ask children to create a memory moment connected to each of the above frozen image. Share these

HOT SEAT

Ask one child to sit on a chair. They are to take on one of the characters from the scenario.

Teacher to help children ask questions that force the actor to consider the life of their character in depth and beyond the world of the scenario. You could ask them about home life, childhood, family relationships, hopes, fears, hobbies and how they feel about other characters.

REFLECTION

Discussion to take place around the value of perception, respect and acceptance.

SCENARIO 4

Explore these statements and challenge common stereotypes

- You can't play footy... you are a girl... girls don't play footy
- You have to play with the cars because you are a boy
- Boys are rough
- Girls wear pink
- Boys don't dance
- Kids in wheelchairs can't play sport

Drama elements that are great to use:

- Hot Seat
- Memory Moments
- Forum Theatre
- Role on the Wall
- Role Play

REFLECTION

Discussion to take place around the value of perception, respect and acceptance.

Role Play Scenarios

Prep - 2

Mother Duck sat on her eggs and waited for them to hatch.

One, two, three and...and...and... four hatched. There were four ducklings all in a row.

Oh! Mother Duck was so proud of her babies. They began to grow. One, grew black feathers, two grew webbed feet and three grew a beautiful bill. But four... oh dear four... he grew in a different way. He was white, with scratching feet and flapping wings.

Mother Duck was as proud as a mother duck could be of her four babies...especially number four.

When it came time to swim. One swam, two dipped, three paddled. But four... oh dear four... he scratched and bobbed his head and pecked a lot!

Mother Duck was as proud as a mother duck could be of her four babies...especially number four.

Old Mr Drake scoffed..."there is something wrong with that there number four duck of yours Mother Duck...he ain't no duck....I knows a duckling when I see one and that there is a chicken... ha ha ha ... you got yourself a chicken not a duckling...fancy a chicken trying to swim like us ducks.

Well Mother Duck knew very well that her number four was not a duckling...but she loved him all the same.

Read the above scenario to the children.

DEVELOPMENT

Each group can choose one person to be the character and put him/her in the 'hot-seat'.

Scenes (frozen images) can be created around main scenes of the story.

Frozen image: Where the group freezes in a photograph-like state to show a moment in time.

Hot-seat: Where the pupil sits down on a chair in front of the audience as a specific character and answers the audience's questions as that character would.

CHARACTERS

Mother Duck, Number 1 - duckling, Number 2 - duckling, Number 3 – duckling, Number 4 – chick, Mr Drake

FURTHER DEVELOPMENT

TABLEAU

Ask children to create a frozen image to explore the gesture and expressions associated with the following scenes

- Mother Duck hatching her eggs
- Ducklings swimming
- Chick trying to swim
- Mr Drake scoffing
- Baby chicken with Mother Duck
- Children accepting Elise
- Elise's teacher welcoming Elise

MEMORY MOMENTS

Ask children to create a memory moment connected to each of the above froze image. Share these.

HOT SEAT

Ask one child to sit on a chair. They are to take on one of the characters from the scenario.

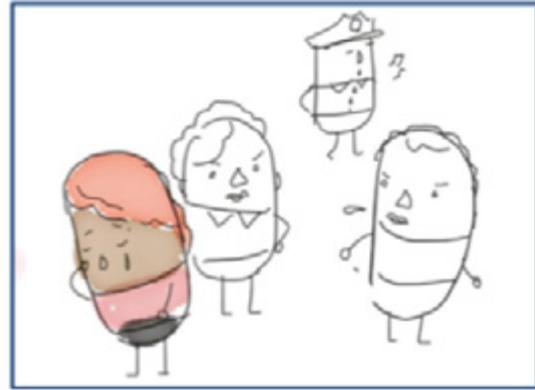
Teacher to help children ask questions that force the actor to consider the life of their character in depth and beyond the world of the scenario. You could ask them about home life, childhood, family relationships, hopes, fears, and how they feel about other characters.

REFLECTION

Discussion to take place around the value of perception, respect, acceptance and inclusion and exclusion.



Inclusion & Exclusion



DISCUSS THE ABOVE IMAGES

- What do you see?
- How do you think the characters feel?
- Why are they acting this way?
- What would you do to help?
- Have you seen things like this happen at school?

TABLEAU

Have children work in groups of 4

Ask children to re-create one of the pictures using tableau

PLAY, PAUSE, PLAY

As children hold their tableau, the teacher presses the pretend remote control.

This produces action to take place

The teacher can then decide to press pause and play to see the improvisation develop

FLASH BACK/FLASH FORWARD

Ask children to create the scene that happened before the image they have chosen for the tableau

Ask children to create the scene that happened after the image they have chosen for the tableau

Perform these three scenes

MEMORY MOMENTS

- Ask children to decide on one of the characters from the pictures
- Have them create a phrase, response or dialogue that expresses their memories about what happened
- Ask children to create the tableau then tap each child to share their memory

Or

- Each character can express their memory in sequence during the tableau performance

Or

- The group can create a caption or newspaper headline that addresses the themes of the tableau. This is performed as part of the tableau

CHORAL SPEAKING

Using the words of the poem below, children can create a choral speaking component to their performance.

he hated going out for recess

he was always last to be picked

when they played a game

he wanted to be one of them

but no one ever asked

sometimes it was easier to be alone



HOW TO USE INANIMATE OBJECTS TO EXPLORE STEREOTYPES



Ensemble Building

Have the whole class take the stage.

Tell them their goal is to create the shape of an object with their bodies as you can count down from 10 to 1.

When you reach “1” and say “freeze!” they must freeze as you inspect the object.

The first couple times don’t give them any instructions and let them try to figure it out however they want, even if it includes talking. You’ll see a lot of personalities come out.

Object Ideas:

- A bridge
- A bird’s nest
- A butterfly

Movement Objects:

- A plane
- A clock
- A car

Challenging the Stereotype Variation:

After a while, consider dividing the class up into two or three groups.

Call out an object and have one person in the group not match the object group.

This person must then give a reason why they are the useful in a different way

Rotate the stereotype variance

Groups of Objects

- Forks and one spoon
- Bikes and one skate board
- Pencils and one pen
- Sponges and one one dish cloth
- Car and one train

Sponge Puppets

Primary students can benefit from puppets through oral and language skills development. When a puppet speaks, children can listen, identify, and understand different words and phrases.

Similarly, the act of speaking out loud is much different than thinking the thoughts in your head.

So, when children are required to make short presentations or simply answer questions in class, the pressures from their peers or evaluation from their teachers can be intimidating.

When puppets are provided however, these shy students can speak via the puppet, shifting the audience’s attention away from them and onto the puppet. With a crutch in their hand, students can gradually grow more confident with public speaking.

Sponges are relatively cheap to purchase and can represent a variety of diverse groups.

Use sponges to

- explore books
- create visual examples of diverse groups
- explore emotional responses to stimulus
- engage in dialogue with peers
- vocalise inner thoughts
- family grouping and exploring diversity in families

Using Masks To Explore Diversity - Spirit Faces

AUSTRALIAN MUSEUM

Click on the link below to access amazing representations of masks from around the world

Print off the masks from around the world

<https://australianmuseum.net.au/learn/cultures/pacific-collection/melanesian/spirit-faces/>

DISCUSS

Diversity exists across cultures and history.

The face has incredible importance and power.

As the point of contact and medium of communication with others, faces, whether human, animal or spirit, have been used to express cultural and spiritual beliefs, create identities and transform personalities.

Masks in particular have the potential to generate new levels of identity. In some cultures, spirits and ancestral beings can inhabit a mask, which then takes on the spirit's essence. In others, the wearer themselves is transformed as the mask endows them with new powers.

Ask children to look at the diversity of the masks represented.

In small groups find masks that:

- express emotions
- are colourful
- evoke an emotional response from you
- made from similar material
- look similar
- look different
- represent an animal
- represent a spirit
- represent a human



Image Carl Bento
Copyright Australian Museum

Indigenous Perspective

Exploring the diversity of Indigenous People who live near the water and on the land

FOCUS EXERCISES

Stand in a circle

Eyes up and down

Call out eyes down, they all must look at the floor

Call out eye up, they all must make eye contact with someone in the circle

If they make eye contact the pair then sits down

Read the following texts

At The Beach I See – Kamsani Bin Salleh

Nana's Land – Delphine Strago-Kendrick

Discuss the idea of diversity in Ingenious Tribes. Talk about how their Dreamtime stories, dance and myths reflect the landscape of which they live in.

DEVELOPMENT

- Find a space in the room.
- Create a still image of a sea word or land word (take from texts)
- Spot light effective students
- Focus on body language and gesture
- Explore effort actions from Laban Table (see below)
- Discuss which actions relate to the sea and which action relates to the land
- Divide children into two groups
- Give them a copy of the effort actions table
- Give them a white blank mask or a paper plate with eyes cut out mask

PEOPLE FROM THE SEA

Exploring Laban effort actions that relate to the sea

Use of Masks

Select 4 effort actions to create a round

Give each effort action a letter name

- For example – A B C D

- Then organise a round for the performance of the round

- For example – AA B DDD C C

Rehearse

Perform

PEOPLE FROM THE LAND

Exploring Laban effort actions that relate to the land

Use of Masks

Select 4 effort actions to create a round

Give each effort action a letter name

- For example – A B C D

- Then organise a round for the performance of the round

- For example – AA B DDD C C

Rehearse

Start with a tableau and finish with a tableau

Perform to suitable Indigenous music – Try Dust Echoes for story tracks and music

AN EXAMPLE OF A SEA ROUND

Round

AAA C DD B

Glide(A) Glide (A) Glide (A)

Float (C)

Press (D) Press (D)

Dab (B)

Tips when using a mask

- Introduce each character one at a time or in pairs
- Give the scene ONE main objective
- Each character must be aware of what all the other characters are doing
- Each character must be aware of the focus at any one time
- Break down the narrative into small chunks
- Go through all the chunks without the masks on so everyone knows where everyone is
- Face the audience at all times

EFFORTS ACTIONS TABLE

EFFORT ACTION	SPACE	TIME	WEIGHT	FLOW
GLIDE	Direct	Slow	Light	Free
SLASH	Indirect	Fast	Strong	Free
PRESS	Direct	Slow	Strong	Bound
FLICK	Indirect	Fast	Light	Free
PUNCH	Direct	Fast	Strong	Bound
FLOAT	Indirect	Slow	Light	Free
DAB	Direct	Fast	Light	Bound
WRING	Indirect	Slow	Strong	Bound

Soundscapes

DEVELOPMENT

Students sit in a circle.

One student starts in the middle of the circle and completes an action relating to effort actions from land or sea

The student next to them in the circle jumps up and asks 'what are you doing?'

The student in the middle of the circle says an action that has nothing to do with what they are actually doing and the other student has to take on that action.

The student who was in the middle sits down.

And so on until everyone has had a go.

SOUNDSCAPE

Remind students of the freeze frames they created from their canon performances

Explain that they will be using their voices and body percussion to create the mood of living in the sea or on the land and that each student is only allowed to make one sound with their voice or body percussion.

Brainstorm the sounds that may have been heard in these landscapes with whole class

In groups of 5-6 students create and practice a soundscape to present to the class.

Once all students have presented each group will do their soundscape at the same time to create one big soundscape.

ROLE PLAY

Students find a partner and choose who will be partner A and partner B.

Students talk to each other as if they are two people who lived in different landscapes

HOT SEAT

Ask one student to take the chair

Audience ask questions relating to the diversity of each landscape

REFLECTION

Ask students the following questions

What did you enjoy most about Drama today?

How has what you have learnt today helped you to understand the diversity of the Australian Landscape and how it influences the Indigenous

People who lived in these areas.

Resources

RESOURCES

<https://www.education.vic.gov.au/Documents/school/principals/management/doingdiversity.pdf>

<https://www.education.vic.gov.au/school/teachers/teachingresources/>

PLANNING AND ASSESSMENT DOCUMENTS

<https://www.vcaa.vic.edu.au/Documents/viccurric/RevisedF-10CurriculumPlanningReportingGuidelines.pdf>

<http://curriculumplanning.vcaa.vic.edu.au/home>

<http://victoriancurriculum.vcaa.vic.edu.au/thearts/drama/introduction/resources>