

# + The seen and unseen










Week 2, lesson 1	Duration
Students will focus on the difference between anti and pro-social behaviour online by exploring ideas through symbols and the role of the spect-actor in Boal's image theatre.	75 minutes

Stage 4 outcomes	Stage 5 outcomes
A student:	A student:
4.1.4 explores a range of ways to structure dramatic work in collaboration with others.	5.1.4 explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies.
4.2.3 explores and uses aspects of dramatic forms, performance styles, theatrical conventions and technologies to create dramatic meaning.	5.2.3 employs a variety of dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies to create dramatic meaning.
4.3.2 recognises the function of drama and theatre in reflecting social and cultural aspects of human experience.	5.3.2 analyses the contemporary and historical contexts of drama.

[Drama 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Element learning opportunities	
 Tension	 Focus

## Lesson Body

Element learning opportunities	
 Situation	 Symbol
 Language	 Movement
 Sound	 Role and character
 Dramatic meaning	

### Introduction (15 minutes)

#### Warm - up

Students stand in a circle with their hands behind their backs.

One player is selected to be the captain of the mothership. They stand in the middle.

The teacher puts a mobile phone in the hands of someone in the circle which is hidden from everyone else. The person in the middle must ask each member of the circle the following:

‘Why should I trust you?’

to which a member must improvise an answer. (You can supplement the mobile phone idea with emojis). If the captain is satisfied with the answer, he/she invites them to the centre.

Before they can come to the centre they must show their hands. If their hands do not hold the object they can join the captain. If their hands contain the object, game over.

#### Warm up 2 - Troll tag (also known as Octopus tag)

One person is the head of the Troll (it) they run to capture others who then link

arms to form a body. Only the outside ‘arms’ can tag, but they must not break the body, game ends when all are tagged.

#### Warm up 3 - The Peruvian Ballgame

In the same token as Chinese whispers. Students create an action using a type of mimed ball (soccer, tennis, ping pong etc.). They must include a sound with their action. Students repeat the action while moving around the rehearsal space. They instinctively pair up with another student and ‘swap’ actions. This is repeated to the point where the individual actions and sounds have been changed from their origins. Students are then tasked with ‘finding’ their original action. The intention of this exercise is to highlight how messages – both written and physical have intended meaning and received meanings.

#### Reflection

Students are asked how the symbols or analogies in the above activities, trust, tag, Chinese whispers can be applied to online experiences or knowledge?



## Main body – Boal’s image theatre (45 minutes)

In small groups ask students to create or express a scene inspired by the following words:

- post
- snap
- screenshot
- unfriend
- feed
- hashtag
- bystander
- sharing
- target
- support
- witness
- resend
- cyberbullying
- catfishing.

Students have 10 seconds to create a tableau. You can give students points for first to finish in 10 seconds. Students may form different groups for each word to collaborate with as many others as possible in the class.

On the last tableau the groups look around the room and gravitate towards another scene that they like, hopefully this may create at least two larger class tableaux.

### Playbuilding activity

Each group can comment on the image of the other (group) with the focus on what are the positive and empowering images in the piece and what are the negative? Who are the bullies? And who the bullied? Discuss how these are represented theatrically?

Look at Boal’s Image Theatre Webpage in the digital resource package, including the example...

1. Move into groups of five or six and, using the words we just explored as inspiration, pick a specific situation and create a tableau that represents an image of online oppression. One person in your group will represent the victim and therefore the oppressed person.

2. One member from the group sculpts other members of the group into a still picture (they can also be a part of it). When completed, other members of the group can make suggestions and alter parts of the tableau - each alteration needs to be debated and agreed upon.  
Get them moving quickly! 5 minutes! (Music to devise by)
3. Next the whole group together work towards creating ‘The Ideal Image’ - an image of how they wish things were. Once again, this ought to be accompanied by discussion until everyone is satisfied. Again, get them moving quickly! 4 minutes! (use the music provided to devise by)
4. Now the group needs to find ways to get from the first image to the ‘Ideal’ image, and come up with three new tableaux that show this process. A number of possible solutions may be found in this way. They should debate and decide which images of transition are the most likely to succeed and why. The example shows an issue - school exam stress, the ideal image, finding balance, and the way to do this 1) seeking help 2) planning 3) study time 4) social time.
5. Give each tableau a title. Practice going between each tableau, hold it, say the title as one, then move to the next image.  
10 minutes (use the music to devise by)
6. Perform each for the rest of the class.

### Reflection

Students discuss the ways in which the scenario has been positively transformed. Words like empathy, courage, responsibility, compassion, self-belief, resilience, and support, should be side coached by the teacher.

- Which were effective, and why? Why were some more effective than others?
- Did any real solutions emerge from this exercise? Would they use it in real life?
- Discuss Boal’s initial objectives. After doing these exercises, did they succeed
- Is image theatre an effective way to communicate ideas? Why?



## Conclusion (15 minutes)

By the end of this lesson students should have formed their groups. The assessment task will be distributed and unpacked.

In their groups students should start brainstorming and reflecting upon the following inquiry questions.

1. To what extent can these activities build on the idea of our topic u.b.do?  
What is considered offensive or illegal online?
2. Does social media have the power to influence us for the better?
3. What of your own knowledge or experiences can you add? What is your understanding of: A digital footprint? A digital native? A digital reputation? A digital tattoo? A digital citizen?
4. How do the activities above explore the elements of drama, and in particular Boal's theatre?

Tell your story short clips

Watch [Jarrod's story \(00:01:44\)](#).

## Rewrite the story

- What are the avenues of help that each of the characters could use?
- Discuss the impact of cyberbullying for each character and brainstorm how both Mia and Jarrod can rewrite their story.



## Differentiation

Extension	Life skills
<p><b>Analogy</b> - How is the online world like a trip to the fun fair (Luna Park)?</p> <p><b>Organised random search</b> - Would you have joined Mark Zuckerberg's, thefacebook? Would you have created thefacebook?</p> <p><b>Study creative process</b> - Read Mark Zuckerberg's or Augusto Boal's or Steve Jobs' biography and analyse their traits and characteristics.</p> <p>Students could also view short clips from the following: <a href="http://www.esafety.com">www.esafety.com</a>. These stories may be used for inspiration to write or perform monologues, mimes, interviews, key moments, changed perspective.</p>	<p>Many of the activities in this lesson will be accessible to Life Skills students. Depending on an individual student's particular profile however activities may need to be adjusted for example by offering further examples when explaining concepts ('image theatre').</p> <p>Scaffolding practical activities to a greater degree and breaking down steps to be followed until students are comfortable with accessing activities or concepts being covered may also be required.</p> <p>Content questioning can be mostly memory recall and reflection using <a href="#">Revised Bloom's Taxonomy</a>.</p> <p>Students can use any of the material worked on in the activities covered to write up a script based on their own material. Teachers handout script format. Students can perform as a moved reading.</p>

## Reference list

[Drama 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

[Jarrod's Story](#), Office of the esafety commissioner, date accessed 1/3/2019.