

**Remember:
read the
Teacher Notes
first!**

The Arts

Years 7 and 8

Lesson 2

Connecting ideas about managing the unsafe behaviours of young people on the rail network

Learning intention

Use the language associated with performance in drama when **explaining** the different outcomes in an Augusto Boal Forum theatre.

We have provided assessment rubrics at the back of this document (Appendix) for guidance as to how students may achieve the learning intention to differentiated standards.

2.1. Demonstrate the “bystander effect”

Recap on the stories heard in Lesson 1.2. Tease out the compelling and/or memorable elements from these stories.

Ask students to work in small groups to:

- Come up with a story about bullying and the “bystander effect” on or around the rail network, based on the stories they have heard or on media reports they have read in the included resource **Media & Multimodal Texts**.
- Use extracts/elements from their research to devise a 60-second drama about bullying and the “bystander effect”.

Ask each group to:

- **Write** a one-line summary (log-line) of the drama.
- **Write** a punchy title for the drama.
- **Identify** who the drama is mainly about – the bully, the victim or the bystander/s. Develop this character using a **shared role** process: all group members contribute their ideas about the one role, which can be represented by a vacant chair.
- **Identify** the supporting characters and their roles – e.g. bully, follower, reinforcer, victim, defender, or bystander.

Now ask students to **make decisions about**:

1. Where on the rail network is the drama set?

<i>railway station</i>	<i>platform</i>	<i>level crossing</i>	<i>overpass</i>
<i>tracks</i>	<i>rail yards</i>	<i>train</i>	<i>pedestrian walkway</i>

2. What is the nature of the conflict?
3. What is the crisis point?
4. How is the conflict resolved?

Next ask students to develop a linear scene and plot structure to communicate dramatic ideas:

- **Plan** a freeze frame for each of the above decisions.
- **Create** this freeze frame and ask other students to walk around the freeze frame and question the actors on what is happening and how they are feeling.
- **Capture** the freeze frame tableaux in a digital image. Add captions, speech and thought bubbles to the image to reveal individuals' spoken and personal about the situation.
- **Discuss** what might happen between freeze frames in your drama. Use the attached **Freeze Frame!** tables to summarise your discussion.
- Act out this narrative. Share the drama with another group to test the clarity of your performance. Use feedback from the other group to modify and improve your drama.
- Use the See Think Wonder Strategy and the included **HookED Describe ++ Map with instructions** to further refine the script narrative.

Ask students to:

- Review each freeze frame using the HookED Describe ++ map.
 - Insert each freeze frame in the centre of the HookED Describe ++ map.
 - In the rectangles, describe the detail in the freeze frame. What can they see?
 - In the speech bubbles, explain why they think the detail is like that.
 - In the thought bubbles, describe what the significance of the detail makes them wonder.
- Use their wonderings about each freeze frame to extend their thinking, take risks with the action and improve their script.
- Mark any script revision ideas on the tables above.
- Rehearse and then present the 60-second drama about “the bystander effect” to an audience of peers.

Extension: Ask groups to create a flyer to promote their drama to the wider school community.

Freeze Frame!

Between Freeze Frames 1 and 2

1. Where is it set?	Outline what will happen between these two points in the drama.	2. What is the nature of the conflict?
[Insert Freeze Frame 1]		[Insert Freeze Frame 2]

Act out this narrative. Share the drama with another group to test the clarity of your performance. Use feedback from the other group to modify and improve your drama.

Between Freeze Frames 2 and 3

2. What is the nature of the conflict?	Outline what will happen between these two points in the drama.	3. What is the crisis point?
[Insert Freeze Frame 2]		[Insert Freeze Frame 3]

Act out this narrative. Share the drama with another group to test the clarity of your performance. Use feedback from the other group to modify and improve your drama.

Between Freeze Frames 3 and 4

3. What is the crisis point?	Outline what will happen between these two points in the drama.	4. How is the conflict resolved?
[Insert Freeze Frame 3]		[Insert Freeze Frame 4]

Appendix: Differentiated assessment rubrics

We have provided guidance for how students may achieve differentiated standards within these learning activities.

The Arts (Drama)

This rubric may assist you in assessing student achievements against the Achievement Standards. Results can be recorded via your normal assessment record method.

Use the language associated with performance in drama when explaining the different outcomes in an Augusto Boal Forum theatre

Extended ideas	I use the language associated with drama performance when explaining different outcomes in Augusto Boal Forum theatre AND can explain why these terms are appropriate AND seek feedback on how I can improve and extend my use of the language of drama performance AND act on this feedback
Connected ideas	I use the language associated with drama performance when explaining different outcomes in Augusto Boal Forum theatre AND can explain why these terms are appropriate.
Loose ideas	I use the language associated with drama performance when explaining different outcomes in Augusto Boal Forum theatre BUT I am not sure how and when to use the terms.

Rail Safety

This rubric may assist you in assessing student achievements within the suggested rail safety outcomes of this lesson. Results can be reflected in the included [assessment of learning](#).

Explain how and why these approaches help us to keep safe on and around the rail network.

(How/Why do these management approaches keep us safe?)

<p>Extended ideas</p>	<p>I can give several relevant reasons why identified management strategies help us keep safe on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.]</i> AND can explain why these reasons are relevant AND can make a generalisation about the reasons why these approaches help to keep us and other safe.</p>
<p>Connected ideas</p>	<p>I can give several relevant reasons why identified management strategies help us keep safe on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.]</i> AND can explain why these reasons are relevant.</p>
<p>Loose ideas</p>	<p>I can give several relevant reasons why identified management strategies help us keep safe on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.].</i></p>