

Lesson 2

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

What is the provocative question when waiting with others?

Impatience is seldom rewarded. On a level crossing, impatience can be fatal. It takes a passenger train more than 250 metres to stop, and a freight train up to 2 km to stop. This lesson explores attitudes, emotions and viewpoints when waiting with others.

Learning intention

Use different conventions and techniques to **develop** a script about waiting with others at a level crossing.

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 “waiting with others”

Recap on the short role plays presented in Lesson 1.3. Tease out any compelling and/or memorable characters from these performances.

Ask students to work in small groups to:

- Come up with a compelling narrative about “waiting with others” based on your experiences, the stories you have heard or media reports you have read in the included **Media and Multimodal Texts** resource.
- Use extracts/elements from your research to devise a 60-second drama about waiting with others.

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 person waiting or the person watching the person waiting. 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.

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

1. Where is the drama set?
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 the individuals’ spoken and personal thoughts about the situation.

- **Discuss** what might happen between freeze frames in your drama. Use the attached **Freeze Frame!** tables to summarise your discussion. Think about:
 - What conventions and techniques could you include within your piece – for example, mime, soundscapes, frozen moments, slow motion, double time? Use the tables below to summarise your discussion.
 - What sequence of your freeze frames would most effectively engage the curiosity of the audience? How much control will you give the audience over the sequence? How much control will you give the audience about the nature of the ending?
- 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** 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 you see?
 - In the speech bubbles, explain why you think the detail is like that.
 - In the thought bubble, describe what the significance of the detail makes you wonder.
- **Use** your wonderings about each freeze frame to extend your thinking, take risks with the action and improve your script.
- **Mark** any script revision ideas on the tables above.
- **Rehearse** and then present the 60-second drama about “waiting with others” to an audience of your peers.

As a class, revisit your thinking on provocative questions about level crossings – the intersection of people and the rail corridor where impatience can be fatal.

Encourage students to share new issues arising from their drama performances about waiting with others that they can relate to this thinking.

Extension: Ask groups to create a 15-second advertisement to be played on a local radio station promoting their 60-second drama to the wider school community. Think about the audience for your advertisement and consider how best to engage with this audience when writing and recording your oral text.

The advertisement should:

- **Engage** the listener – use an attention-grabbing introduction or hook.
- **Create desire** in the audience – outline the advantages or benefits of coming to the plays.
- **Motivate** the listener to take action by purchasing tickets and showing up at the venue.

For more information, see WikiHow: How to Write a Radio Ad: <http://www.wikihow.com/Write-a-Radio-Ad>

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 within the Australian Curriculum. Results can be recorded via your usual assessment record method.

*Use different conventions and techniques to **develop** a script about waiting with others at a level crossing.*

Extended ideas	<p>I can use different conventions and techniques to develop a script about waiting with others at a level crossing AND I can annotate the script with explanations about how, why and when to use them in a performance AND I seek feedback on how to improve my use of different conventions and techniques to develop a script AND I act on this feedback to improve my script.</p>
Connected ideas	<p>I can use different conventions and techniques to develop a script about waiting with others at a level crossing AND I can annotate the script with explanations about how, why and when to use them in a performance.</p>
Loose ideas	<p>I can use different conventions and techniques to develop a script about waiting with others at a level crossing BUT I am not sure how, when or why I should use them.</p>

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></p> <p>AND can explain why these reasons are relevant</p> <p>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></p> <p>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>