

+ The influencer and the influenced



Week 4, lesson 2	Duration
<p>'All that is necessary for the triumph of evil is that good men do nothing.' Edmund Burke</p> <p>This has often been quoted by people when commenting on conflicts and human rights abuses around the world, including during periods of social change and upheaval during historic campaigns for equal rights for women or for First Nations Australians. The nature of what is meant by 'evil' is hard to define, but for our purposes, let's say it refers to negative, self-serving intentions and actions that may harm others. When a person or a group of people act this way, history shows they will usually continue until stopped.</p>	<p>75 minutes</p>

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.

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Lesson Body

Element learning opportunities	
 Moment	 Role and character
 Tension	 Focus
 Situation	 Moment
 Dramatic meaning	

Introduction

Warm up - One person we fear, one person is our protector (Boal (aka Shields))

All the participants must be scattered around the room. Without saying anything, each person must think of one person in the room. This person is their enemy (for the purposes of the game only). Everyone moves around the room, trying to keep as far away from this person as possible, but also not letting that person know they have chosen them as the one they fear. After a short time, the Teacher asks everyone to think of another person who is their protector (who should also not be able to tell that they have been chosen as such). Now everyone moves around again, trying to keep their protector between them and the person they fear. Eventually, the teacher gives a countdown, and everyone must freeze where they are - then the players find out who has succeeded in evading the one they fear.

Complete the image

A pair of actors shake hands. Freeze the image. Ask the watching group what possible meanings the image might carry: is it a business meeting, lovers parting forever, a drug deal, they love each other, they hate each other, etc.? Various possibilities are explored to show all the 'meanings' a single image can have.

Steps

- Everyone gets into pairs and starts with a frozen image of a handshake.
- One partner removes themselves from the image, leaving the other with their hand extended.

Now, what is the story? Instead of saying what they think this new image means, the partner who has removed themselves returns to the image and completes the image, thus showing what they see as a possible meaning for it; they put themselves in a different position, with a different relationship to the partner with the outstretched hand, changing the meaning of the image, but conveying an idea, emotion, feeling - this is a dialogue of images, not just a juxtaposition.

- Then the first partner comes out of this new frozen image and looks at it.

When they were inside it, they had a feeling; outside it, the remaining partner in the image staying frozen and now alone, the image will have a different meaning, evoke a different emotion, idea, etc.

- So, they complete it, changing its meaning again. And so on, the partners alternating, always in a dialogue of images. The players should look quickly at the half-image they are completing, arranging themselves in a complementary position as fast as they can not only save time but avoid thinking with words and translating them into images.

Like the modelling exercises, the actors should think with their bodies and their eyes. It does not matter if there is no literal meaning to the way an actor chooses to complete the image - the important thing is to keep the game moving and the ideas flowing.

Extension

Then the teacher can add a chair to the game, two chairs, an object or two objects - how does this affect things, how does it change the dynamic?



Main body - u.b.do and what this can mean to you and the choices you make in the digital world

Activity One

Brainstorm with the student's, situations where people can become a bystander.

- Define the term together using post-it-notes in the classroom, or through an online tool such as [padlet](#).
- Describe how you can be an innocent bystander in online terms. Explain the difference between innocent bystander and bystander.
 - Can we then refine these definitions in terms of online digital experience?
 - Where does the term "citizenship" fit in this digital reality?

Students witness the two film resources

1. [Connor's Story \(00:01:31\)](#) - there are plenty of repercussions and far-reaching impacts for Connor. Brainstorm similar scenarios - consequences.
2. [Film it/Post it \(00:01:36\)](#) - Fight in the schoolyard. This footage might represent when a bystander has captured an incident.

Activity 2

In your small group - describe what you think may have happened. In the second clip above, there is a lot left to the imagination.

- What can the bystander do with the footage?
- What are the consequences you can imagine?

Each student creates their short story/monologue as a bystander.

1. You are a bystander in either Connor's story or the schoolyard fight.
2. Having witnessed either one of the situations above, perform your monologue to your group. Each small group chooses one to show back to the class

Activity 3

Last lesson you made tableaux and scenes in a naturalistic fashion. In previous weeks you have worked more with different forms of theatre. E.g. physical theatre / image theatre/ forum theatre /invisible theatre.

Can you explore theatrically (drawing on your workshop experiences) a bystander's responsibility?

Choose one option listed below.

- Scene with no words
- Scene with captions/narration
- Bystanders point-of-view (POV).



Conclusion (10 minutes)

Reflections/discussion

- Do you behave differently online as to how you are face to face?
- Is peer pressure a factor in this change? Or something else, like anonymity on some sites?
- Does it concern you how quickly things can get 'out of hand' in online interactions? Why do you think this is?
- Do you behave differently online as to how you are face to face?
- Is peer pressure a factor in this change? Or something else, like anonymity on some sites?
- Does it concern you how quickly things can get 'out of hand' in online interactions? Why do you think this is?

Differentiation

Extension	Life skills
<p>Attribute listing. List what it is that makes a person ‘good’ online.</p> <p>Examples of habit. Create something that could persuade others to change how they behave online? It could be through negative reinforcement or positive reinforcement. Poster, song, speech, performance, artwork, other....</p> <p>Skills of search. Search for any performance companies currently working with Boal’s techniques.</p> <p>Tolerance for ambiguity. Monitoring content on the internet is necessary but it is also censorship? Do you agree?</p> <p>Visualisation skills. Visualise, and present through performance or drawing, the stages of life and thoughts for someone who has experienced or perpetrated online bullying.</p> <p>You may also wish to ask your students to spend some time focussing on the way they would like to have themselves presented online. Individually or as a class using the board, creating a wish list of an ‘ideal’ digital tattoo to leave behind may help some students to move in a more positive direction and make choices based on a best-case scenario rather than fear.</p> <p>The fact that it’s often much easier to say and do things online than it is in face-to-face situations. Unfortunately, this ease is coupled with the lasting nature of the technology to create a situation where your statements are recorded and very hard to delete or take back.</p> <ul style="list-style-type: none"> • Who might look for information about you online? Would that change what you said or did there? • How would you feel if someone assumed your identity online, even briefly? What could they do to your reputation? • How do you feel about some of your friends, thoughts or opinions from a few years ago? Are they the same? Do they represent who you are now? 	<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 (‘online audience’).</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 Revised Bloom’s Taxonomy.</p> <p>Students might be asked to storyboard Conor’s story in a manner that</p> <ul style="list-style-type: none"> • Ends with a positive outcome for all concerned. • Demonstrates how Conor’s photos might have been posted in the first place in a manner which enhanced his feelings of self-worth.

Reference list

[Connor's Story \(00:01:31\)](#) eSafety Office - Youtube, date accessed 26/03/2019.

[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.

[Film it/Post it \(00:01:36\)](#) - DoE Secondary Education, date accessed 26/03/2019.