

AF

ADELAIDE FESTIVAL

26 FEB – 14 MAR 2021

EDUCATION RESOURCE

Resource developed by
Deanne Bullen 2021

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Back to Back Theatre



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Rundown of the show

50 minute show – no interval

It's street-theatre-but-not-as-we-know-it in which the performers are disguised threads in the very real tapestry of a busy thoroughfare, Mosley Square at Glenelg.

Seated on raked seating and with each supplied with a set of headphones, you and your students become the ones on display, to be ignored or gawked at by passers-by.

Through the headphones, the familiar streetscape becomes a movie replete with evocative score, and a cast of many is quickly narrowed down to four protagonists.

The thrill and challenge for the students is to locate them while absorbing the surprising and compelling story.

Warning:

Contains strong language and drug references

'Turns the notion of theatre and the everyday inside out. It is a pure, open-hearted, complex and breathtaking production and a unique meditation on human worth.'

Sydney Morning Herald

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An ingenious theatrical gem, small metal objects unfolds amid the pedestrian traffic against the backdrop of the city.

<https://vimeo.com/26612981>



Image: Jeff Busby



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Themes & production

Themes

Key themes:

- How respect is withheld from the outsider – the disabled or unemployed – who society deems 'unproductive'.
- What defines a person's worth in society.

Production

Style and Conventions

- A theatre show performed in the public domain.

Music and Sound

- Individual set of headphones for each audience member.

Characters

- Gary
- Steve
- Caroline
- Alan

It's a theme very familiar to these performers and even timelier in 2021 than it was at its premiere in 2005. Set against the shifting backdrop of a city weighed down by economic uncertainty, the notion that humans are becoming a kind of coinage couldn't be called into starker relief.



Image: Jeff Busby

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Curriculum links

This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom before and after viewing the performance.

General Capabilities – specific learning activities are linked with the following icons:



Literacy



Ethical understanding



Critical and
creative thinking



Personal and
social capability

Year 3 and 4 Band Description

Making and responding to artworks independently and collaboratively with their classmates and teachers.

Draw on artworks from a range of cultures, times and locations.

Content Description

Year 3 and 4

Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama.
ACADRM031

Achievement Standards

Students collaborate to plan and make artworks that communicate ideas.

Year 5 and 6 Band Description

Students draw on artworks from a range of cultures, times and locations.

Content Description

Year 5 and 6

Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action.
ACADRM036

Achievement Standards

Structure elements and processes of arts subjects to make artworks that communicate meaning. They work collaboratively to share artworks for audiences, demonstrating skills and techniques.

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Curriculum links

Year 7 and 8 Band Description

Students:

- use focus, tension, space and time to enhance drama
- shape drama for audiences using narrative and non-narrative dramatic forms and production elements
- draw on drama from a range of cultures, times and locations as they experience drama
- explore meaning and interpretation, forms and elements including voice, movement, situation, space and time, and tension as they make and respond to drama
- consider social, cultural and historical influences of drama
- maintain safety in dramatic play and in interaction with other actors

Year 9 and 10 Band Description

Students:

- maintain focus and manipulate space and time, language, ideas and dramatic action
- draw on drama from a range of cultures, times and locations as they experience drama
- explore meaning and interpretation, forms and elements, and social, cultural and historical influences of drama as they make and respond to drama
- evaluate actors' success in expressing the directors' intentions and the use of expressive skills in drama they view and perform
- maintain safety in drama and in interaction with other actors

SACE Stage 1 and 2 – the resources are created with links and in relation to the subject outlines.

Inclusive Teaching and Learning

The Australian Curriculum provides opportunities for teachers to develop inclusive teaching and learning programs that build on students' interests, strengths, goals and learning needs to support all students to achieve their potential. The diversity of students, including students with disability, those who are gifted and talented and those for whom English is an additional language or dialect, can present both extraordinary promise and potential challenges for schools.

Content Description

Year 7 and 8

Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning for theatrical effect. ACADRM042

Achievement Standards

Collaborate to devise, interpret and perform drama. They manipulate the elements of drama, narrative and structure to control and communicate meaning. They apply different performance styles and conventions to convey status, relationships and intentions. They use performance skills and design elements to shape and focus theatrical effect for an audience.

Content Description

Year 9 and 10

Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience. ACADRM051

Achievement Standards

They collaborate with others to plan, direct, produce, rehearse and refine performances. They select and use the elements of drama, narrative and structure in directing and acting to engage audiences. They refine performance and expressive skills in voice and movement to convey dramatic action.



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Theatre etiquette

The French word etiquette, and its meaning, was adopted by English speakers in the middle of the 18th Century – ‘requirements for proper behaviour’. This can sound a bit formal but having an understanding of ‘theatre etiquette’ helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations. Often the theatre experience for younger audiences will invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

WHOLE CLASS DISCUSSION

Why does it matter?

- Talk about sharing the space and respecting other audience members attending the performance.
- Discuss the shared role of audience and performer, each is dependent on the other to ensure a great performance. Don't forget – you can see them, and they can see you!
- As a class exercise compile a list of all the roles and tasks it takes to bring a live performance to the stage.

What makes going to a live performance different to going to the cinema?

Many audience members have probably been to see a movie but might not have been to a live theatre performance. The BIG difference is that the actors are live and are there with you in the moment. Discuss accepted ways of showing appreciation. If it's funny, it's okay to laugh. If the actors invite responses, then it's okay to respond. Sometimes it can also be sad so if you know it's going to be sad don't forget to bring a tissue or two. There is no right or wrong response to a live performance.

THEATRE PROTOCOLS TO SHARE WITH STUDENTS

When you arrive:

- Go to the toilet before you go into the theatre.
- An usher will help you find your seat and you need to follow their directions.
- Turn off your mobile phone.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.
- You will be missing out on the detail you can't see through the viewfinder.

EXTENSION ACTIVITY

Individually or in small groups, students:

- Construct a book to tell a story about going to the theatre.

Five broad groups of children whose responses as audience are characterised as:

Technicians – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.

Narrators – children who talk through the performance, asking questions, commenting on actions.

Dramatists – children who immediately imitate what they see, participating through their own actions.

Mystics – children who are completely engrossed in the sensory aspects of the experience.

Spectators – children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

How many of your students fit into these categories?

Weddell, C (2003) The child audience. In S. Wright (Ed.) Children, meaning making and the arts. Australia: Pearson Education.



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Performance literacy

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience. There is some art which is created for the explicit purpose of eliciting a strong emotional response from the audience. There are myriad emotions that students can experience when they are viewing live theatre from happiness to anger, surprise, annoyance, just to name a few.

The difference is that actors are real people telling stories on stage, the audience is with the actor in the moment.

Live Theatre Improves Learning and Tolerance

Recent research from the University of Arkansas, published in *Educational Researcher*, which spanned two years and followed school groups who attended either live theatre performance or a movie version of the same story revealed significant differences. Students attending live performances experienced an increase in tolerance as well as a greater understanding of the plot and vocabulary of stories.

As students engage with and watch live theatre they develop a deeper understanding of the language of the theatre. They develop literacies allowing them to 'read' the gestures and movements of a performer, develop an understanding of the intention of the set, costume, or lighting designer, or reflect on what the playwright or director's intended meaning of a setting or character could be. The **Before the Show** activities, for the Adelaide Festival show you are attending, are designed to support students to develop these literacy skills, knowledge and understanding.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students.



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CHALLENGING THE PERCEPTION

Over the last 30 years, Back to Back Theatre have made a body of work that questions not only the assumptions of what is possible in theatre, but also the assumptions we hold about ourselves and others.

While much work has been done by disability advocacy groups and national organisations to improve basic rights, the stigma and marginalisation still continues. Back to Back challenges the perception held about theatre made by people with disabilities. As artistic director Bruce Gladwin comments, "within Australian society people with disabilities continue to be placed within the category of 'the other'."



Back to Back Theatre, *small metal objects* Image: Prudence Upton

YOU CAN'T ASK THAT – ABC

[Wheelchair Users](#)

[Down Syndrome](#)

Both episodes include strong language.

ONE PLUS ONE – WITH KURT FERNLEY

Kurt Fernley sits down with personalities and storytellers to talk about work, life, and what makes them tick.

Episode 1

[Interview with Dylan Alcott](#)

Episode 3

[Interview with Eliza Ault-Connell](#)



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THE OTHERING

'Othering' is a phenomenon that influences how some people perceive and treat those they view as sitting outside social norms. This process involves judging others and saying "they are not like me" or "they are not one of us." The othering of people includes labelling and measuring against a measure of 'normal'.

Am I 'normal'?

What does 'normal' mean?

What will happen if I'm not 'normal'?

Who IS 'normal'?

The specific meaning of 'normal' has consequences, especially when it privileges some people and not others.

'Normal' includes meaning

- *Adequate*, i.e. being free from defect, deficiency or disorder.
- *Optimal*, i.e. peak functioning, being physically fit or mentally sharp.
- *Ideal*, i.e. perfect beauty or the perfect body.

Making a decision about where someone sits in relation to the invisible line that society measures 'normal' is impossible and movable throughout a person's life.

When you are not seen as 'normal' by others it marginalises people in society. Marginalised people experience a compound mix of economic, social, and health disadvantage, as well as stigma.

Are you average? Typical? Ideal? Adequate?

The idea of 'normal' is a historical construct and it's time we got rid of it.

[Is it Time to Abandon the Medical Construct of Being Normal](#)

How many people have disability?

More than 4 million Australians have disability, or around 18% of the population. This is also known as the prevalence of disability.

People with disability are diverse—they have different types and severities of disability, come from all demographic and socioeconomic groups, and have varying needs for assistance.

Focus on Ability Short Film Festival – International

This festival asks film makers to 'Focus on the Ability' of people with a disability and tell a story on film for the world to view.

The [Focus on Ability Short Film Festival](#) is for people of all talent levels.

Here are just a couple of the entries to watch:

[Have a Nice Day](#)

Some people don't know what to say... but Sarah knows what to say to most people.

[Who I am](#)

Blindness doesn't define who I am. Who I am is an artist.



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HISTORICAL PERSPECTIVE

Throughout history people with disabilities have been ignored, punished, hidden and cursed. Perceptions of disability have varied significantly from community to community and over time.

For example:

- Sparta, (431-404 BC) children were the property of the state, not parents, and the abandonment of disabled babies was a legal requirement.
- 1601 The government of Queen Elizabeth 1 divided the poor into three groups. The disabled poor were placed in the group labelled 'helpless poor.'
- Medieval era – disability was considered a punishment from God for one's sin or misbehaviour or that of one's ancestors.
- 1848 - Institution for Idiots founded in Massachusetts.
- 1940's - Gassed, drugged and euthanised in Nazi Germany.

In Australia, the return of many soldiers with physical and mental disabilities led the government to fund rehabilitation programs. There were just too many people with disabilities to institutionalise them all. However, it wasn't until around the 1970's that a slow shift began to occur that saw people with disabilities begin to gain a voice. This was also occurring at an international level. Hard to believe but they were not able to 'speak' at international conferences. At the 1980 conference of *Rehabilitation International*, held in Winnipeg, Canada, people with disability protested and a decision was made to establish a new international organisation of and for people with disability. *Disabled Peoples International* now has members in over 160 countries throughout the world.

History of Disability: from 1050 to the Present day – from England

Stigma has been described as 'one of the most disabling factors for people with disabilities' (Walker & Scior, 2013, p. 2200). In terms of employment, stigmatisation of people with disabilities has the potential to seriously negatively affect the individual's quality of life.

Changing community attitudes toward greater inclusion of people with disabilities.



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FAST FORWARD

Over the years, knowledge, understanding and perceptions in regard to people with a disability have changed. Recent research suggests that community attitudes toward inclusion of people with disabilities are generally positive, but tend to be paternalistic.

It is important to recognise positive attitudinal change in the perception and treatment of people with disability but there is still much to be done to combat ableism and discrimination.

ATTITUDE IS THE BIGGEST BARRIER

Research has shown that when disabilities are perceived as more severe, stigmatising attitudes, anxiety and discomfort are also more likely to emerge. Australian research also identified that people held more negative attitudes toward individuals with mental illness (particularly schizophrenia) than toward individuals with other intellectual or developmental disabilities, and that people with physical disabilities experience the least stigma.

What is Disability?

A disability is any condition that restricts a person's mental, sensory or mobility functions. It may be caused by accident, trauma, genetics or disease. A disability may be temporary or permanent, total or partial, lifelong or acquired, visible or invisible.

[Australian Network on Disability](#) (AND)

*I'm not your inspiration,
thank you very much*

In this amusing [talk by Stella Young](#), a comedian and journalist who happens to go about her day in a wheelchair, she talks about how society has a habit of turning disabled people into "inspiration porn."

*The Truth About Growing
up Disabled*

[Dylan Alcott](#) talks about his experience of growing up disabled. TEDxYouth@Sydney

*Rejecting shame and a decade of
change*

[Welcome Collection: Different Voices](#)
Jess Thom



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Before the Show

As a whole class:

Discuss with students information about disabilities from a historical perspective.

- Watch a selection of the videos from:
 - TEDx
 - *You Can't Ask That* – ABC.

With a partner discuss and record:

- A definition of the word 'disability'
- What are some examples of physical disabilities?
- What questions do you have about disabilities?



Collaborative Jigsaw Process

1. Class is split into groups – approximately five in a group.
2. Each group has a focus for their research and needs to decide how they are going to collect and share the information, for example:
 - How to explain information.
 - What diagrams, videos etc might be used.
 - What keywords or definitions will need to be explained.
3. Once each group has completed their research they are ready to re-group to share. One student from each group forms the new groups to share with each other.

Deep sea diving in a wheelchair Imagining new narratives

- A moment of completely new thought
- The value of difference
- Seeing the world from a completely different perspective.

Ted Talks: Sue Austin

Good or bad? Hard to say.

Good and bad are incomplete stories we tell ourselves.

Heather Lanier, essayist and a poet, her work spans a range of subjects, from parenting and disability to pop culture and religion.

Lanier questions our assumptions about what makes a life 'good' or 'bad', challenging us to stop fixating on solutions for whatever we deem not normal, and instead to take life as it comes.

Ted Talks: Heather Lanier



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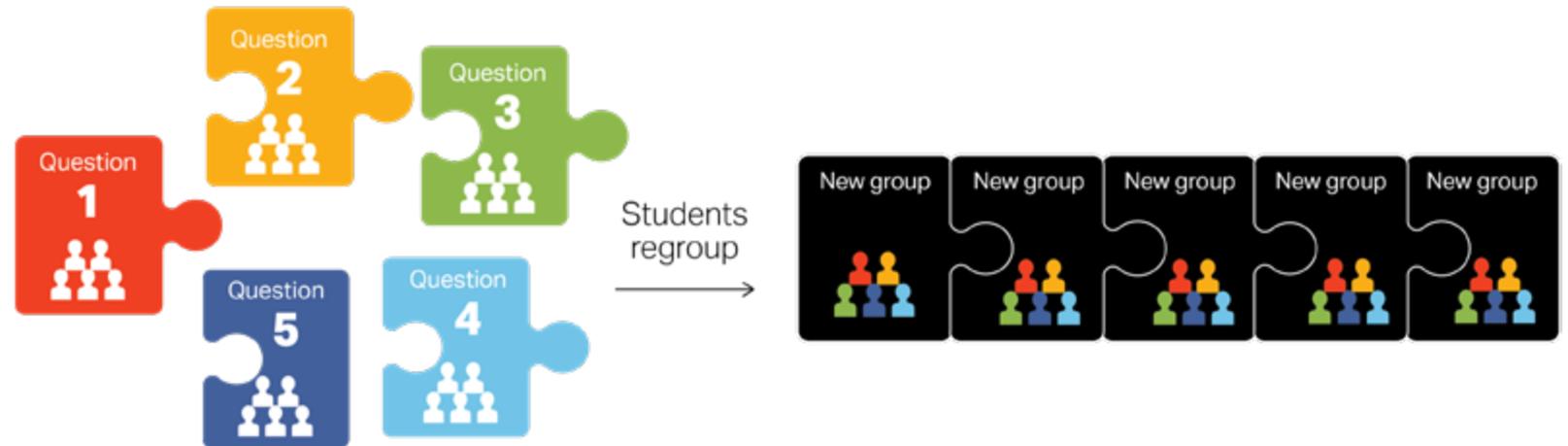
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Students work in groups of five to undertake research.

- The research will utilise the Collaborative Jigsaw approach. (Students sharing and teaching others)
- The process is great for learning a large range of information and sharing the load.



Each group is given a disability from the following list to research.

- vision impairment
- deaf or hard of hearing
- mental health conditions
- intellectual disability
- acquired brain injury
- autism spectrum disorder
- physical disability



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"If you're not prepared to be wrong you'll never come up with anything original"
Sir Ken Robinson

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Stage 1

- Each group selects one from the list of disabilities to research – each group should have a different selection.
- Groups use the **Researching a Disability** sheet to guide their research.
- Members of the group share, discuss and develop an understanding of the disability they have researched.
- Work together as a group to summarise your information to answer the following questions:
 - What are the basic facts about this disability?
 - What are the main challenges someone with this disability overcomes daily?
 - How can you support someone with this disability?
 - As a whole class students will need to decide on the five areas of research each group will undertake. These could include: Defining the disability, History, People's perception of the disability, How the disability affects what the person can do?
- When each group believes they are 'experts' in their question they regroup to teach and learn from others.

Framework for shaping student thinking:

[Person Centred Approach](#)



Stage 2

- Students should check they have one expert from each group at their table. Students present their information to each other.

Stage 3

- Whole class discussion about what they have found out, and what are they still wondering.



Quick Warm-up - Prop Game

IT'S NOT WHAT IT SEEMS

Before you start:

Collect a big bag/box of props from around the classroom. They can be as simple as you like - things like a pen or a hat.

Students performing in small groups

- The aim is for students to work in groups to come up with a quick performance using their prop for anything other than its designed use. (It's a great opportunity for students to use their imaginations in a playful and creative way.)
- Each student picks a prop out of the bag at random. For example, if a hairbrush is selected, they can pretend it's a microphone to sing a song or use it as a phone to pretend to make a phone call.
- Working in their group students improvise a short performance that includes all of their props. (5 minutes to work on their impro)
- Groups present their impros to the rest of the class.



Reminder

Students should be reminded to communicate positively and with sensitivity at all times.



Before the Show

DEVISING GROUP PIECES

As a whole class discuss:

- What were some of the main issues, ideas, questions, wonderings or concerns that were raised in relation to the research undertaken about disabilities?
- Students list down the ideas.

In devising a piece as an ensemble students need to think about how their group is creating a world together.



Working in small groups:

- Students identify what they would be interested in exploring – what hard questions do they want to address.
- What question would they like to ask of an audience. What do they want them to think, feel or know at the end of their performance.
- What is the role of asking this question of the audience.
- What does each group member have, inside themselves, to add to this conversation.
- What are the values of their group
- What do they each bring to add to the conversation.

Storyboard the idea

Students get a large piece of paper and divide it into ten squares/rectangles.

- Each square represents a scene.

- Students work together to decide what will happen in each and who the characters will be and what the characters are like.
- Students reflect on their storyboard and consider the following:
 - whose viewpoint is the story being told from?
 - what narrative structure is being used: i.e. linear, non-linear, episodic or cyclical?
 - what style and conventions will be used?



TIPS FOR DEVISING YOUR PIECE

Tips for devising your piece

- Research is important
- Don't obsess over the plot
- Make time to explore everyone's idea.

Fairness isn't about treating everyone the same, it's about treating people based on what they need.

Many think of normal as a synonym for how everyone is supposed to think and feel.

Lots of people find it hard to live in society because they are different.

'to imagine, to compose, to suppose, to guess, to purpose, to mediate, to describe, to depict, to scheme, to contrive...'

Definition of devise, Chambers Dictionary

STAGE 2 – DRAMA

Knowledge and Understanding

KU2 – Understanding and evaluation of the artistic and cultural value of local, global, contemporary, and/or historical drama.

Critical and Creative Thinking

CCT1 – Creative thinking and experimentation in the development of dramatic ideas.

CCT2 – Analysis and evaluation of the student's own drama-making and others' dramatic works, styles, and/or events.

Creative Application

CA1 - Application of dramatic processes, individually and in collaboration with others.

CA2 – Application of dramatic skills.

CA3 – Integration of theory and practice to make meaningful dramatic outcomes.

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IMPROVISATION STRATEGY

The following improvisation is an activity to support students to explore possibilities.

- Give students or have students suggest ingredients for a scene: For example – A person is parking in a disability car park – they don't appear to have a disability. Another person approaches them to challenge them on using the car parking space.
- Two students/actors are in the performance space.
 - person one is the person parking in a disabled park
 - person two is the person who challenges the person parking
- Actors act and react to each other (approx 2-5mins)
- 3rd actor – person three enters and responds to the other two actors. (Note: Response doesn't need to be in relation to the interaction the other two are having, but it can be.)



Looking for counterpoints

Students should consider the content of their piece and consider:

- is it serious
- what points of humour can they identify
- are they including action, movement, music, design, sound and lighting as elements for telling their story

DEFINITION OF COUNTERPOINT

1a: a complementing or contrasting item : OPPOSITE
b: use of contrast or interplay of elements in a work of art (such as a drama)

Merriam-Webster Dictionary

PRACTICE WORKING WITH CHANGE

To devise effectively is to accept change and to explore change.

Look at scenes and situations from different angles.

Feedback on what has been devised so far

Students can invite other groups to view what they have created so far. This could include asking the other group to give them specific feedback on:

- the message of the devised piece – what do they think it is?
- any scenes that might need to be moved or changed around
- does the plot make sense, does it need to be simplified?
- cuts, changes or ideas
- is the rhythm right?



Don't Forget to have FUN

Playing a game or going outside and having some fun might be just the thing students need to do to come up with some different ideas.

Expert Translation: A talk show scene which features a famous expert on a topic, for example, Sir David Attenborough talking about the Great Barrier Reef. Here is the fun part – The Expert – is only allowed to speak in gibberish and it is the translators job to translate the gibberish for the audience.

Integrating the feedback and preparing for performance or filming

Students discuss and consider feedback:

- makes changes
- rehearse and ensure each scene transitions smoothly from one scene to the next and that tension and rhythm is sustained
- video a full run through and watch it back as an ensemble and critique where they think any further changes should take place



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After the show

Individually students write responses to the following questions:

- How did they feel at the end of the production?
- What moment in the production had the most impact on them and why?
- How does the production explore worth in our society?
- What was your experience as an audience member listening to the dialogue via a headset?
- What impact did being in a public place have on you?
- What impact did being in a public place have on the performers?
- How did the performers communicate with each other?



REVIEWING THE SHOW

Writing a critical response to the performance

Drama is a dynamic practice and responding to live theatre supports students to become better dramatic artists. Links are provided to a number of resources to support students to write a review and response to *small metal objects*. A framework to support students to plan and develop their critical responses is provided.

The questions and reflections students have undertaken prior to writing their review will support them to use the framework.



Refining the movement sequence

Students should return to their initial groups to discuss their devised pieces based on their experience of *small metal objects*:

- What could they change
- What could they keep the same
- What could they add
- What could they remove

Based on their discussion they should refine and rehearse their devised piece in preparation for a performance.

Examples of forms for the presentation of evidence of the development of student understanding, creativity, analysis, evaluation, application and development could include:

- A video recorded oral presentation
- A mini documentary
- A video essay/an annotated multimedia presentation
- A vlog
- Video excerpts of rehearsal and performance
- A video diary



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Meet the company

Director & Devisor Bruce Gladwin

Devisors Simon Laherty, Sonia Teuben,
Jim Russell, Genevieve Morris

Sound Composer & Designer Hugh Covill

All Back to Back Theatre
projects are written with
the ensemble cast.

Bruce Gladwin

Bruce Gladwin is an Australian artist and performance maker. He has been the Artistic Director of Back to Back Theatre since 1999, creating *Mental* (1999), *Dog Farm* (2000), *Soft* (2002), *Small Metal Objects* (2005), *Food Court* (2008), *The Democratic Set* (2009), *Ganesh Versus The Third Recih* (2011), *Super Discount* (2013), *Lady Eats Apple* (2016), *Oddlands* (2017) and *The Shadow Whose Prey The Hunter Becomes*, which premiered in September 2019.

Bruce's works with Back to Back Theatre have toured extensively, including presentations at the world's preeminent contemporary arts festivals and cultural venues. In 2015, Bruce was awarded the Australia Council for the Arts' Inaugural Award for Outstanding Achievement in Theatre.



Researching a disability

Working in your group

1. What part of the mind/body does this disability effect?
2. How does this disability affect a person?
3. What are some specific challenges a person with this disability may need to overcome?
4. What is one thing you never knew about this disability that you learned from doing the research?
5. What new questions do you have about this disability that you would like to explore more in depth?

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Additional resources

Reviews

[British Theatre Guide](#) – Reviewer Howard Loxton

[Sydney Morning Herald](#) – by Lenny Ann Low 6 January 2007

[The Guardian](#) – Brian Logan 8 November 2007

[The Age](#) – by Owen Richardson 9 October 2005

[The Pantograph Punch](#)

Adam Goodall, Sherilee Kahui and Jane Yonge discuss Back to Back Theatre's immersive play. 24 March 2016

[Australian Stage](#) – by Phoebe Hartley 8 March 2007

[Stage Noise](#) – by Damian Madden 13 January 2007.

[Theatre Review](#) – by Lena Fransham 18 March 2016

[PDXMonthly](#) – by Alexis Rehrmann 9 November 2009

[Disability Arts Online](#) – Kate Cotton 28 May 2009

[Real Time Arts](#) – By Alex Ferguson Feb-March 2008

[Londonist](#) – by Hazel 5 November 2007

'In an oddly low-key way it is highly exhilarating, as well as being fall-off-your-chair funny.' *The Age*

Articles

[Historical Background of Disabilities](#)

[How the world of disability has changed in the last 80 years – in pictures](#)

[Are Disabled People Like Me Really Invisible in Society? We are not invisible, we are not hidden. We are force to be heard.](#)

[The Power of Language: Philosophy and Society](#)

[The Invisible People: Disability, Diversity, and Issues of Power in Adult Education.](#)

TEDx – William Boeva has always been interested in what normality is and how we, as human beings, see the others. And we can definitely say that he has some knowledge in experiencing the glance of others.



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Additional resources

[Invisible Power](#)

[The 'invisible' people in a class-conscious society](#)

[Kid of the Year – US](#)

[5 tips to see the person not the disability](#)

[How does it feel when you say I don't see your disability](#)

[I don't see you as disabled](#)

[Seven things you should stop saying or doing to disabled people](#)

[Australian Network on Disability \(AND\)](#)

