

present



Zeal Theatre's
Australia vs South Africa

By Tom Lycos, Bheki Mkhwane, Stefo Nantsou and Ellis Pearson

Teacher's Resource Kit
written by Costa Loucopoulos

This kit contains information and activities for Stage 4, 5, 6 Drama

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Australia vs South Africa **Wharf 2 Performance Information**

Season	Monday 30 July – Friday 10 August 2007
Venue	Wharf 2, Sydney Theatre Company Pier 4, Hickson Rd, Walsh Bay
Performance Times	10.30am, 1.30pm and 7pm various days
Duration	70 minutes, including post performance Q&A

We respectfully ask that you discuss theatre etiquette with your students prior to coming to the performance.

Booking Queries

Please contact Barbara Vickery on 02 9250 1778 or bvickery@sydneytheatre.com.au

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Company Contacts

Ellis & Bheki

Sue Clarence
clarence@icon.co.za
www.ellisandbheki.co.za

Zeal Theatre

Stefo Nantsou / Tom Lycos
zealtheatre@hotmail.com
www.zealtheatre.com.au

Sydney Theatre Company

Helen Hristofski
hristofski@sydneytheatre.com.au
sydneytheatre.com.au/education

Sydney Theatre Company

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The Wharf opened on 13 December, 1984 by Premier Neville Wran, which allowed all departments of the Company to be housed under one roof for the first time. The venue was to become the envy of the theatre world. From 1985, the Company could perform in two locations throughout the year, the Drama Theatre and The Wharf. From 1990 to 1999, Wayne Harrison served as Artistic Director. A third regular venue, Sydney Theatre, administered and operated by STC, opened in 2004.

The predominant financial commitment to STC is made by its audience. Of this audience, the Company's subscribers make a crucial commitment. The Company is also assisted annually by grants from the Federal Government through the Australia Council and the New South Wales Government through the Ministry for the Arts. STC also actively seeks sponsorship and donations from the corporate sector and from private individuals.

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Sydney Theatre Company Education

Australia vs South Africa: Cast and Production Team

Cast

Tom Lycos	Stunt, Mascot, Guy Doyle, Security Guard
Bheki Mkhwane	Ciya, Kuol, Security Guard
Stefo Nantsou	Jeff, George, Security Guard
Ellis Pearson	Rixon, Pik, Security Guard
Terri Richard	Production Manager
Simon Robinson	Technician

This production opened on 30 July 2007 at Wharf 1, Sydney Theatre Company.

Characters

Two South African 18 year old boys from Durban win tickets in a radio competition to travel to Sydney to see Australia vs South Africa. They are **CIYA** (from Township) and **RIXON** (from Manor Gardens).

Two Australian 17-18 year old brothers from Sydney go to the fortune of war hotel to watch Australia vs South Africa. They are **STUNT** (older, shorter, smarter) and **JEFF** (younger, bigger, louder).

Two Taxi Drivers: **GEORGE** (Greek, 50 yrs) and **KUOL** (Sudanese, 25 yrs)

An old South African man **PIK**

One Executive: **GUY DOYLE**

Artist Biographies

Bheki Mkhwane

Bheki grew up in KwaMashu Township, Durban and specialises in Zulu chic and urban sass. Poor, streetwise and a formidable football player, he was inspired by the legendary Gibson Kente to become an actor. He formed numerous amateur township theatre groups before working with some of South Africa's major theatre companies performing a range of work from Shakespeare to Athol Fugard. He has also hosted TV shows, worked as a film actor and tours regularly throughout South Africa and abroad performing his own unique storytelling plays. He has worked with Ellis Pearson as 'Ellis and Bheki' in dozens of original productions which have toured internationally since 1992.

Tom Lycos

Tom was born in Aberystwyth, Wales, grew up in Canberra and plays every instrument, can do a backflip and looks great in a Kangaroo suit. After two years performing with Dutch company KISS, Tom joined Sidetrack Theatre (1985-'88). He then played the lead male role in Jane Campion's film *Sweetie* before joining Circus Oz. In the early 90s he was busy playing in two stage musicals as well as performing with Melbourne Theatre Company, Arena Theatre, Griffin Theatre, Melbourne Workers Theatre, Back to Back Theatre and Kinetic Energy and being in a co-deviser/actor in the Burning House production of *That Eye the Sky*. In 1996, Tom joined fellow ex-Sidetracker Stefo Nantsou and Zeal Theatre and has since co-created 5 original productions including the world-renowned *The Stones*, and most recently *Gronks* which was commissioned by STC in 2006.

Ellis Pearson

From an early age, Ellis devoted himself to a wide range of pursuits including painting, creating music, inventing contraptions and performing as a magician. The Weekly Mail and Guardian in South Africa has described him as 'a post-modern renaissance man'. He studied graphic design, painting and sculpture for nine years before completing a two year course in mime, movement and theatre at the renowned Ecole Jacques Lecoq school in Paris. Since 1992, Ellis has worked regularly with Bheki Mkhwane in dozens of productions which have toured worldwide, he has directed numerous plays, has had 2 one-man art exhibitions, has won two major film acting awards, and built a couple of houses as well.

Stefo Nantsou

Stefo was born a Novocastrian Macedonian and after spending his apprenticeship at his parent's fish and chip shop he co-founded the Ship-O-Fools Clowns in 1980. He performed/directed/co-wrote plays for Freewheels and Sidetrack Theatres before founding Zeal Theatre in 1989. He has since created, performed or directed over 80 original productions around the world, including *Tatau: Rites of Passage* (a co-production with New Zealand's Pacific Underground), *The Stones* (performed with co-collaborator Tom Lycos almost 1000 times worldwide, and produced in over 20 countries) and *Csatárok* (with Kolibri Theatre in Budapest, Hungary). In 2005, Zeal Theatre received the prestigious ASSITEJ President's Award for 'outstanding service to the theatre for young people industry'.

Scene Break Down

1. PRE MATCH AUDIENCE ARRIVAL: Four security guards check baggage and question suspected audience trouble-makers as they arrive into the performance space.

2. TWO SOUTH AFRICAN SUPPORTERS ARRIVE: Rixon and Ciya, two over-excited 18 year old South African supporters arrive. The security guards warn them to quite down and not disturb the other members of the crowd. The South Africans, take their seats in the middle of the audience. The Boxing Kangaroo appears to warm up the crowd. The mascot is told the Mexican Wave has been banned. The South African's are continually testing the patience of the security guards who warns them for the last time if they do not settle down they will be ejected from the arena.

3. THE PRANK: Upset by the security guards aggressive and seemingly racist treatment of Ciya, they both decide to play a prank on their aggressors. The Ciya enters the arena in front of the audience wearing the Boxing Kangaroo's head and waving the South African flag. Security guards wrestle him off the centre of the arena. As security approach the exit, they stop before the media and take the Kangaroo head off revealing the black South African underneath the mask. This moment is captured. Both South African supporters are ejected from the arena.

4. OUTSIDE THE ARENA: Rixon is furious and throws a tantrum while Ciya is calmer and more celebratory of their escapade. After considering their options they decide to catch a taxi to The Rocks where they will watch the match on the big screen.

5. THE BROTHERS: Stunt and Jeff, two young brothers are at home excitedly waiting for a taxi to arrive to take them to a hotel where they intend to watch the big game on the big screen. On the television they see the footage of the black South African supporter showing off as the Boxing Kangaroo, his capture and unmasking. The commentary begins inflaming the action as not only a sacrilegious act, but also a radical protest. The Brothers are incensed by the South African's actions and this spurs them on to even greater sporting competitiveness.

6. TWO TAXIS: This sequence intercuts the two taxis on their way to the Fortune of War Hotel, the South Africans, are being driven by a raving migrant driver who talks endlessly of the big game ahead and the difference between Australia and South Africa. Stunt and Jeff listen to the car radio which further enflames the Boxing Kangaroo kidnapping story with racist controversy, now spilling into a political beef between the coaches, selectors and the sponsors, and of course the fans of each team.

7. THE FORTUNE OF WAR HOTEL: Stunt and Jeff arrive and are quickly engulfed by the crowd gathered to watch the big game. On the screen the black South African's actions are being continually replayed and the commentaries adding further to the outrageous international controversy. Ciya and Rixon enter go up to the bar to order a drink and relax to watch the game.

8. THE OLD SOUTH AFRICAN FLAG: At the bar stands an older South African gentleman, Pik. As Ciya orders some beers, Pik goads them into a discussion of "the failure of the new South Africa, the stupidity of the new South African flag, the pride of

the Commonwealth and the monarchy” and the preference of living in Australia where “blacks are kept in their place”. This ugly altercation is watched from a distance by Stunt and Jeff. Just before the game commences, the Pik taunts Ciya to a point of aggression, but Ciya backs down preferring to leave the pub instead of pursuing the argument. Stunt and Jeff initially mistake the two South African’s as ganging up on a defenseless old guy. They realise that Ciya was the “guy from the telly” and so follow them outside the pub steaming for revenge.

9. OUTSIDE THE FORTUNE OF WAR HOTEL. The Rixon is immediately decked and Ciya is overpowered and forced to kiss the Australian flag as retribution for his violation of Australia’s respected sporting mascot. The four boys are pounced on by the police and shoved into the back of a police caged truck.

10. UNDER ARREST: All four boys are driven to the nearest police station where they learn they will not be charged, rather held in the cells to cool off for a while. If they behave they may be allowed to leave at half time. The police lock the three white boys together and Ciya is placed in a separate cell.

11. AUSTRALIA VS SOUTH AFRICA: After calming down from the anger of the situation, the boys decide to play their own game of Australia vs South Africa and see who the better team is. They improvise a basketball type game throwing shoes, socks, shirts, etc into a shared garbage bucket between their cells. The game is played (improvised every performance), until Stunt refuses to strip any further bringing the game to a halt and giving victory to the South Africans. This splits the unity of the Australian side (and the brothers) and brings the South Africans together in victory. The police re-arrive, tell the boys its half time in the big game and let the white boys free. However, Ciya is to stay in jail for his own protection.

12. OUTSIDE THE POLICE STATION: By now Stunt and Jeff hate each other due to their humiliating defeat and decide to go their own way home. Rixon doesn’t wait for his friend to get released, rather he decides to go and watch the rest of the game on the television in his hotel room.

13. THE PAY OFF: Back in the police station cell, Ciya awaits his release. A mysterious man in suit arrives with security guards and without any dialogue, takes him out of the station, in their car, to a building, up an elevator, into an office foyer and finally a meeting room. Ciya is given no reason for the journey. Into the meeting room enters a television executive, Guy Doyle. He wants to quash the controversy surrounding Ciya’s actions at the game, spin the story into an inspiring tale of freedom and enlightenment, and offer him one million dollars for the rights.

Australia vs South Africa

The following points are using discussion areas for students before seeing the production.

DRAMATIC FORM: This performance is an example of contemporary Australian drama.

DRAMATIC STYLE: Playbuilt physical comedy.
A dramatic style where the emphasis is on the actors and their development of a performance through improvisation and characterisation.

CONVENTIONS: *Actor devised – The actors develop the script in a process of layering, whereby they develop dimension and complexity in the plot and characters.

*MINIMAL SETS & PROPS – Sets and props are introduced only because they assist the actors to symbolically represent places or characters.

*TRANSFORMATIONAL ACTING – The actors change from being one character to another in front of the audience.

*ECCLECTIC USE OF THEATRICAL STYLES – Contemporary Australian Theatre uses many different styles of theatre and entertainment to communicate to the audience. Popular examples are mimicking TV realism like 'Big Brother' and using elements of Epic Theatre such as song or contrasting announcements.

*SYMBOLIC USE OF SPACE – The stage space becomes different places through the symbolic use of props and acting.

*EPISODIC STRUCTURE – The performance tells a story that is presented in scenes that are episodes not strict recounts of a story in logical order.

*SHIFTING ACTOR/AUDIENCE RELATIONSHIP – The audience is invited to either participate or sit back and follow the narrative passively at any time. Sometimes actors cross the fourth wall into the audience.

Themes

- National Identity and Sport
- Nationalism and Tribalism
- Stereotyping and Racism
- Media and Bias.

National Identity And Sport

Australia vs South Africa is a title that reminds us how much we relate our national identity to sport. We often relate our nation's standing in the world with the sporting success of its national teams. The play doesn't emphasize what sporting event Ciya, Rixon, Stunt and Jeff attend. This suggests that it is a sporting event like any one we may see at any time and relate our national identity to.

Nationalism And Tribalism

Stunt and Jeff show us how when Nationalism is used to create a group that are not accepting a sense of tribalism is created. Tribes of young people (often boys) use sport and nationalism to excuse racist beliefs and actions. The flag kissing scene is a moment of high dramatic tension that highlights the negative aspects of tribalism.

Stereotyping And Racism

There are many elements of racism in *Australia vs South Africa*. The main elements we see are that ignorance and stereotyping often feed racism. When a Sudanese taxi driver is asked what the South African mascot is because he is thought to be South African is an example of this. The play shows us many examples of this ignorance and how it fuels racism.

Media And Bias

When the Kangaroo mascot as a 'black' protest is charged and made more and more unrealistic by the media in the play, we see that the media in the play, we see that the media is not objective. The media sensationalises to sell papers and get ratings. The truth often becomes the victim in this situation and the news becomes fuel for tribal attitudes and beliefs. The recent Cronulla riots were said to have fuelled a lot of biased press and the play satirizes this intentionally.

Company Backgrounds

Australia vs South Africa was playbuilt in collaboration by Australian Zeal Theatre and South African Ellis & Bheki. This inter-cultural collaboration has created a performance of amazing complexity and dimensions in language, physical expression, themes and characterisation. Take the time to look up their websites and explore more:

www.zealtheatre.com.au

www.ellisandbheki.co.za

Notes on *Australia vs South Africa's* development

by co-writer Stefo Nantsou

In 2000, Zeal Theatre's Tom Lycos and Stefo Nantsou were performing *The Stones* at festivals in Monterey and San Diego, USA. South African performing duo Ellis and Bheki were performing their show *Squeak* at the same festivals. The two teams saw each other's work and enjoyed each other's similarities of style, sense of humour and social analysis. The two teams got to know each other a bit, had a few laughs, and went their separate ways.

In 2004, this time at a festival in Calgary, Canada, the boys met again, saw each other's shows again, got to know each other a little better, had a lot more laughs, and there was a wild idea about the possibility of working together some time in the future, and, again, they went their separate ways.

In 2005, after numerous successful seasons of Zeal shows at the Wharf 2 Theatre, The Sydney Theatre Company commissioned Tom and Stefo to write a new play. *Gronks* premiered in 2006 at the Wharf, toured Sydney schools, and played a season at the Victorian Arts Centre. Due to the success of *Gronks*, the STC commissioned Tom and Stefo to write another play and they remembered a certain wild idea and decided to see if it could be achieved.

Luckily, Ellis and Bheki were available and jumped at the opportunity of a co-collaboration with the Zeals, and in February 2007, Tom and Stefo flew to Durban, South Africa with a concept outline for a play called *Australia Vs South Africa* which would look at nationalism, sport, media panic and racism. For ten days the four boys work-shopped the story and theatrical ideas, created characters and scenarios, formalized a structure and then, once again, went their separate ways.

Returning to Oz, Tom and Stefo wrote a first draft of the play, e-mailing occurred back and forth across the Indian Ocean, the odd phone call here and there, until finally in early July 2007, the boys from Durban flew into Sydney and rehearsals began in earnest at the STC *Australia Vs South Africa* premiered at the Wharf 2 Theatre on July 30, 2007, some seven and a half years after the boys first met in Monterey.

Styles Background

The eclectic nature of the playbuilding process often involves many styles together. Have a closer look at one of the styles and the theoriat that has contributed to this performance:

1. Bertold Brecht's Epic Theatre

The Verfremdungseffekt (making strange).

This is when the audience is not permitted to become emotionally involved in the narrative of the play. The audience is encouraged to be more intellectually involved by removing the fourth wall, using direct audience address and the actor makes it clear they are performing a character.

The opening sequence and transformational acting in *Australia v South Africa* set up the convention that the audience will be challenged to think and therefore be more intellectually involved in the play.

You might like to look up other styles that have been used in this performance:

1. Jacques Lecoq (Physical Theatre)
2. *Commedia dell' Arte*
3. Television Realism
4. Theatre in Education (TIE)

Australia vs South Africa

An Element of Drama Analysis

Characters And Roles

Characters

CIYA & RIXON (SOUTH AFRICANS)
STUNT & JEFF (AUSTRALIANS)

Characters will have a history and motivations on stage that are linked to the plot. The four boys come together in challenging but also hilarious ways.

ACTIVITY: DRAW A POLICE PROFILE FOR EACH CHARACTER
DETAILING THEIR HISTORY, PERSONALITY TRAITS
AND RECENT OFFENCES.

Roles

The actors are constantly transforming from their main characters to 18 other roles from taxi drivers to security guards and even media announcers.

Focus

The stage focus is directed by the actors through movement and sound. It is placed where they want the audience to concentrate so as to highlight important aspects of the performance. A great example of this in the play is towards the end when the focus is placed back on Ciya in the police station cell. It highlights the ridiculous situation he has found himself in.

Space/Movement

The creation of imaginary spaces through actor movement is a strength in this play. We find ourselves in police lockups or taxis within the space of a second or two.

ACTIVITY: In two groups represent the following things without speaking.

(These groups move from concrete to abstract intentionally.)	1.	THE LETTER A
	2.	A KITTEN IN A BOX
	3.	FREEDOM
	4.	MEDIA
	5.	AUSTRALIA

Sound/Rhythm

The play uses a lot of sound scapes to evoke situations. A great example is the storm before the game.

ACTIVITY: In small groups create a sound scape of one of the following and attempt to add detail that will communicate with the audience:

1. A SPORTS MATCH
2. A BUSY OFFICE
3. A STREET AT NIGHT

Tension

This is possibly the most important element because it is the one that has the audience stay to see what will happen next. This play creates tensions between characters, between nations, between sporting teams and between truth and lies.

Mood and Atmosphere

These are manipulated solely by the actors who use very few props to develop atmosphere and change mood. The actors' physical and vocal expression sets the mood in the police lockup and allows the audience to understand the seriousness of the situation.

Symbol

Nationalism has many symbols like flags and mascots. The play uses these symbols to great effect but the benches symbolize a variety of things too, from cell doors to sporting seats.

English Analysis

Bias (Subjective) And Unbiased (Objective) Reporting

The play makes a clear statement that the media has become too subjective in its reporting. This is dangerous as it is presented as the truth which can mislead the community's opinions on important topics.

ACTIVITY: Write Ciya's story for a front page news story in:

1. AN OBJECTIVE STYLE
2. A SUBJECTIVE STYLE FROM AN AUSTRALIAN BIAS
3. A SUBJECTIVE STYLE FROM A SOUTH AFRICAN POINT OF VIEW.

The play contains a lot of sporting and nationalistic jargon and colloquialisms. This language helps to promote stereotypes and create tribalism.

ACTIVITY: MAKE A LIST OF WORDS THAT YOU ARE AWARE OF FROM YOUR OWN EXPERIENCE THAT ARE USED IN THE SAME WAY.

Sydney Theatre Company



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Australia vs South Africa

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written by Frida Hristofski

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Sydney Theatre Company

Scene Break Down

1. PRE MATCH AUDIENCE ARRIVAL: Four security guards check baggage and question suspected audience trouble-makers as they arrive into the performance space.

2. TWO SOUTH AFRICAN SUPPORTERS ARRIVE: Rixon and Ciya, two over-excited 18 year old South African supporters arrive. The security guards warn them to quite down and not disturb the other members of the crowd. The South Africans, take their seats in the middle of the audience. The Boxing Kangaroo appears to warm up the crowd. The mascot is told the Mexican Wave has been banned. The South African's are continually testing the patience of the security guards who warns them for the last time if they do not settle down they will be ejected from the arena.

3. THE PRANK: Upset by the security guards aggressive and seemingly racist treatment of Ciya, they both decide to play a prank on their aggressors. The Ciya enters the arena in front of the audience wearing the Boxing Kangaroo's head and waving the South African flag. Security guards wrestle him off the centre of the arena. As security approach the exit, they stop before the media and take the Kangaroo head off revealing the black South African underneath the mask. This moment is captured. Both South African supporters are ejected from the arena.

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5. THE BROTHERS: Stunt and Jeff, two young brothers are at home excitedly waiting for a taxi to arrive to take them to a hotel where they intend to watch the big game on the big screen. On the television they see the footage of the black South African supporter showing off as the Boxing Kangaroo, his capture and unmasking. The commentary begins inflaming the action as not only a sacrilegious act, but also a radical protest. The Brothers are incensed by the South African's actions and this spurs them on to even greater sporting competitiveness.

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7. THE FORTUNE OF WAR HOTEL: Stunt and Jeff arrive and are quickly engulfed by the crowd gathered to watch the big game. On the screen the black South African's actions are being continually replayed and the commentaries adding further to the outrageous international controversy. Ciya and Rixon enter go up to the bar to order a drink and relax to watch the game.

8. THE OLD SOUTH AFRICAN FLAG: At the bar stands an older South African gentleman, Pik. As Ciya orders some beers, Pik goads them into a discussion of “the failure of the new South Africa, the stupidity of the new South African flag, the pride of the Commonwealth and the monarchy” and the preference of living in Australia where “blacks are kept in their place”. This ugly altercation is watched from a distance by Stunt and Jeff. Just before the game commences, the Pik taunts Ciya to a point of aggression, but Ciya backs down preferring to leave the pub instead of pursuing the argument. Stunt and Jeff initially mistake the two South African’s as ganging up on a defenseless old guy. They realise that Ciya was the “guy from the telly” and so follow them outside the pub steaming for revenge.

9. OUTSIDE THE FORTUNE OF WAR HOTEL. The Rixon is immediately decked and Ciya is overpowered and forced to kiss the Australian flag as retribution for his violation of Australia’s respected sporting mascot. The four boys are pounced on by the police and shoved into the back of a police caged truck.

10. UNDER ARREST: All four boys are driven to the nearest police station where they learn they will not be charged, rather held in the cells to cool off for a while. If they behave they may be allowed to leave at half time. The police lock the three white boys together and Ciya is placed in a separate cell.

11. AUSTRALIA VS SOUTH AFRICA: After calming down from the anger of the situation, the boys decide to play their own game of Australia vs South Africa and see who the better team is. They improvise a basketball type game throwing shoes, socks, shirts, etc into a shared garbage bucket between their cells. The game is played (improvised every performance), until Stunt refuses to strip any further bringing the game to a halt and giving victory to the South Africans. This splits the unity of the Australian side (and the brothers) and brings the South Africans together in victory. The police re-arrive, tell the boys its half time in the big game and let the white boys free. However, Ciya is to stay in jail for his own protection.

12. OUTSIDE THE POLICE STATION: By now Stunt and Jeff hate each other due to their humiliating defeat and decide to go their own way home. Rixon doesn’t wait for his friend to get released, rather he decides to go and watch the rest of the game on the television in his hotel room.

13. THE PAY OFF: Back in the police station cell, Ciya awaits his release. A mysterious man in suit arrives with security guards and without any dialogue, takes him out of the station, in their car, to a building, up an elevator, into an office foyer and finally a meeting room. Ciya is given no reason for the journey. Into the meeting room enters a television executive, Guy Doyle. He wants to quash the controversy surrounding Ciya’s actions at the game, spin the story into an inspiring tale of freedom and enlightenment, and offer him one million dollars for the rights.

Australia vs. South Africa

Stage 5 Strand 1: Self and Relationships

Outcomes:

A student:

5.1 analyses how they can support their own and others' sense of self
Evaluates their capacity to reflect on and respond positively to challenges

Students learn about:

supporting others
– valuing difference and diversity
– recognising and challenging inequities
– use of inclusive and exclusive language
– supporting others to find their own solutions
– identifying positive and negative behaviours that impact on others

challenges and opportunities
– during adolescence
– responding to challenges

Students learn to

- explore attitudes to, and the importance of peer support for, students with particular needs

- critically analyse the gender stereotypes that may impact on life choices and evaluate the effectiveness of strategies designed to redress inequities

Outcomes:

A student:

5.3 A student analyses factors that contribute to positive, inclusive and satisfying relationships.

developing equal and respectful relationships
– active listening
– decision-making
– negotiation
– conflict resolution
– use of power in relationships
– empathy
– speaking up

recognising and responding to abusive situations
– recognising situations where abuse may occur
– impact of violence and abuse on the individual and relationships
– practical personal safety strategies

affirming diversity
– appreciating diversity as normal
– valuing individual differences and perspectives

discrimination, harassment and vilification
– impact of discrimination, harassment and vilification on individuals and the community

- explore how the appropriate use of personal
- power can contribute to positive relationships

- identify situations – such as in a crowd, at a party, going out with others in cars, at work – in which forms of abuse may occur and suggest possible protective strategies
- practise *trust, talk, take control*, as a strategy for dealing with abusive situations

- design an advocacy strategy that affirms difference and diversity
- identify the various forms of discrimination
- explore the impact of discrimination and difference on marginalised group

Learning Experience	Resources
<p>Activity 1: In small groups, students complete a mind map that identifies the various forms of discrimination and the impact it has on each of the young people in the performance. Identify factors by writing them randomly on the worksheet and placing a circle around each issue. See example.</p>	<p>Worksheets – mind map</p>
<p>Activity 2: a) In small groups students explore the use of personal power by the security guards. Students: <ul style="list-style-type: none"> € Describe the situations where there was an imbalance of power. € Analyse the spectator’s reactions in each situations. b) Students identify situations in the performance where forms of abuse may have occurred and suggest possible protective strategies c) Students imagine they have been asked by the events organizers to develop scenarios to improve the security guards use of power when working with spectators. For example: Re-enact the scene where the two south African supporters arrive demonstrating appropriate use of personal power by the security guards.</p>	
<p>Activity 3: Students imagine they are part of the media group covering the game for your network. Students write an article to recall the events that have occurred. The article should analyse the stereotypes of the people involved and how they may impact on choices. Students should propose strategies designed to redress inequities.</p>	
<p>Activity 4: You are a newspaper reporter and your Editor has asked you to write an article about the values for the Australian and South African spectators to challenge negative community values and images relating to diversity. In the article students design a media campaign that affirms differences and diversity.</p>	
<p>Activity 5: Students choose a scene where they can propose and practice <i>trust, talk, take control</i>, as a strategy for dealing with an abusive situation for one of the characters</p>	<p>Refer to ‘Scene Break Down’</p>
<p>Activity 6: Students choose one of the characters and analyse that impact of the events on the individual’s ability to behave in health and safe ways in relation to:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Mental health <input type="checkbox"/> Drug use <input type="checkbox"/> Sexual health <input type="checkbox"/> Personal safety <input type="checkbox"/> Accessing support services <p>Students complete the table provided to develop a monologue for one of the characters.</p>	<p>Worksheet</p>
<p>Activity 7: You are a newspaper reporter and your Editor has asked you to write an article about the Game, identify inequities that exist in the local community and propose actions to address them. In your article include information on:</p> <ul style="list-style-type: none"> <input type="checkbox"/> The attitudes of young people <input type="checkbox"/> The behaviours and consequences affecting young people <input type="checkbox"/> The influences on health decision making <input type="checkbox"/> Strategies to promote health and safe behaviours 	<p>Newspaper template</p>

Activity 8:

As a concerned young person, you have identified key issues for individual or group action presented in the performance. Write a letter to raise awareness and gather support for the issue using ICT skills including mail merge.

You will need to research appropriate individuals and groups that this letter could be sent to.

Activity 9:

Write a letter to the state government presenting strategies that would support and improve the health and wellbeing of young people similar to the characters presented in the performance.

Letter head template

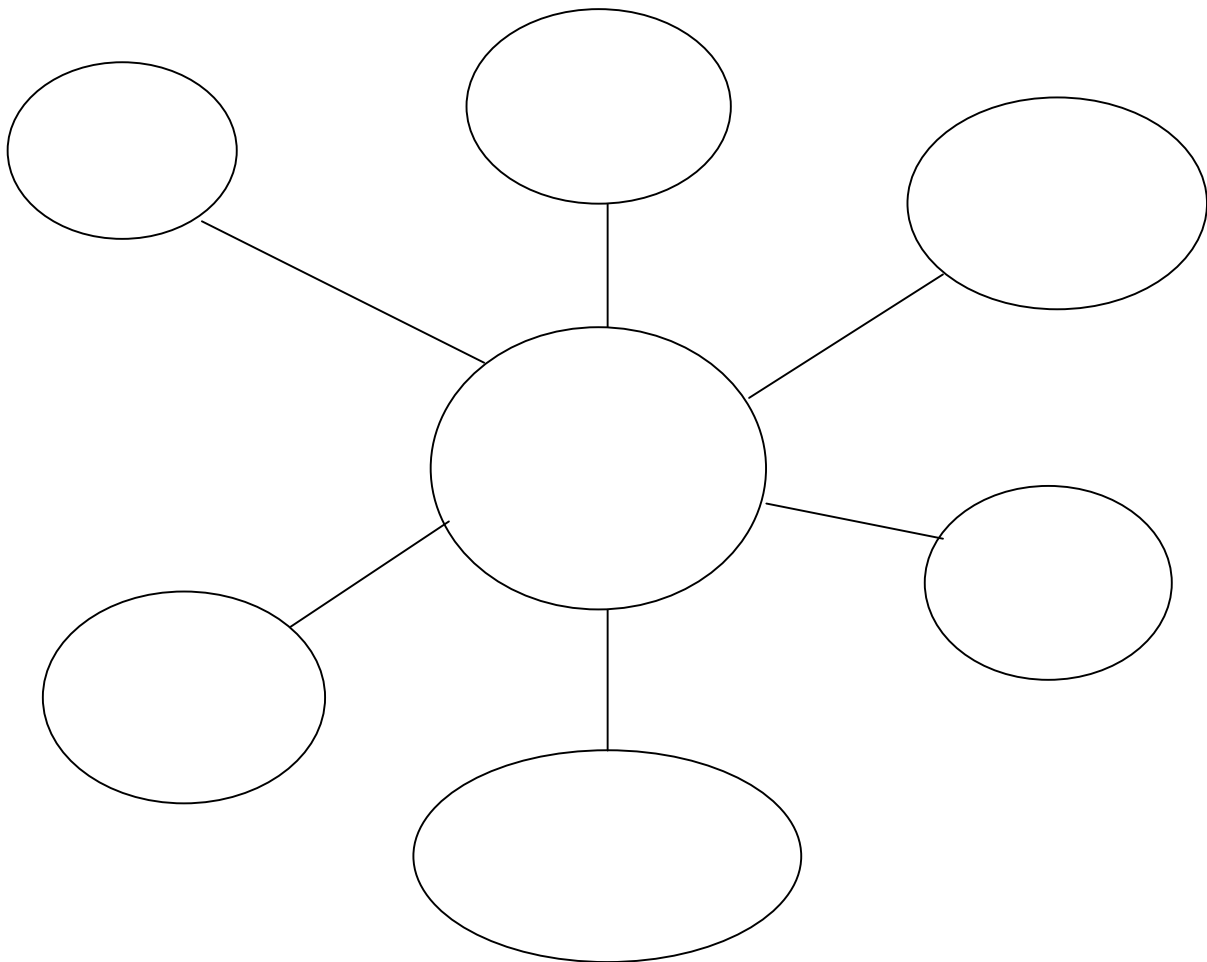
Activity 10:

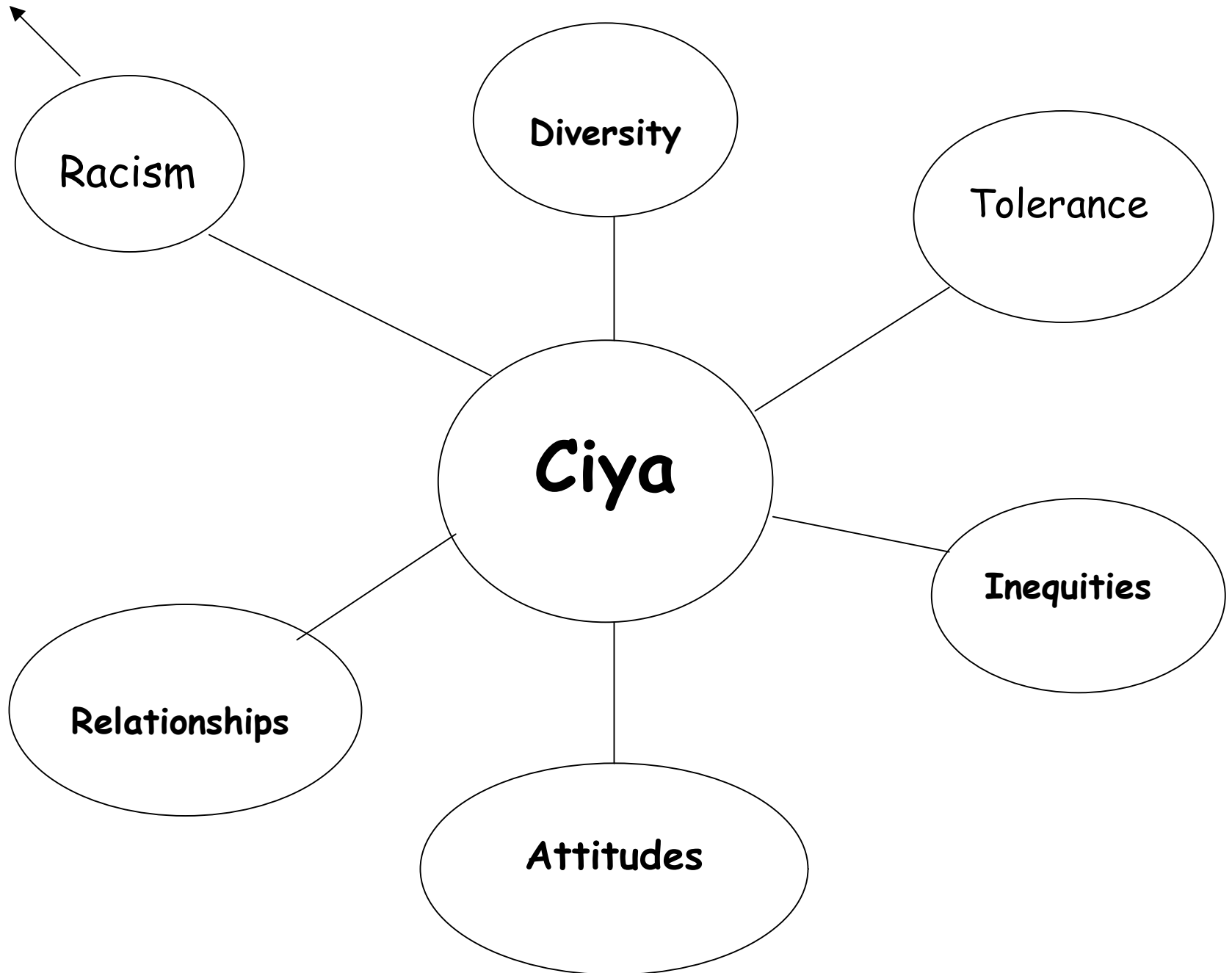
You are the Minister for Sport. You have been asked to appear on several current affair programs and explain what strategies the government will implement to address discrimination at international sporting events.

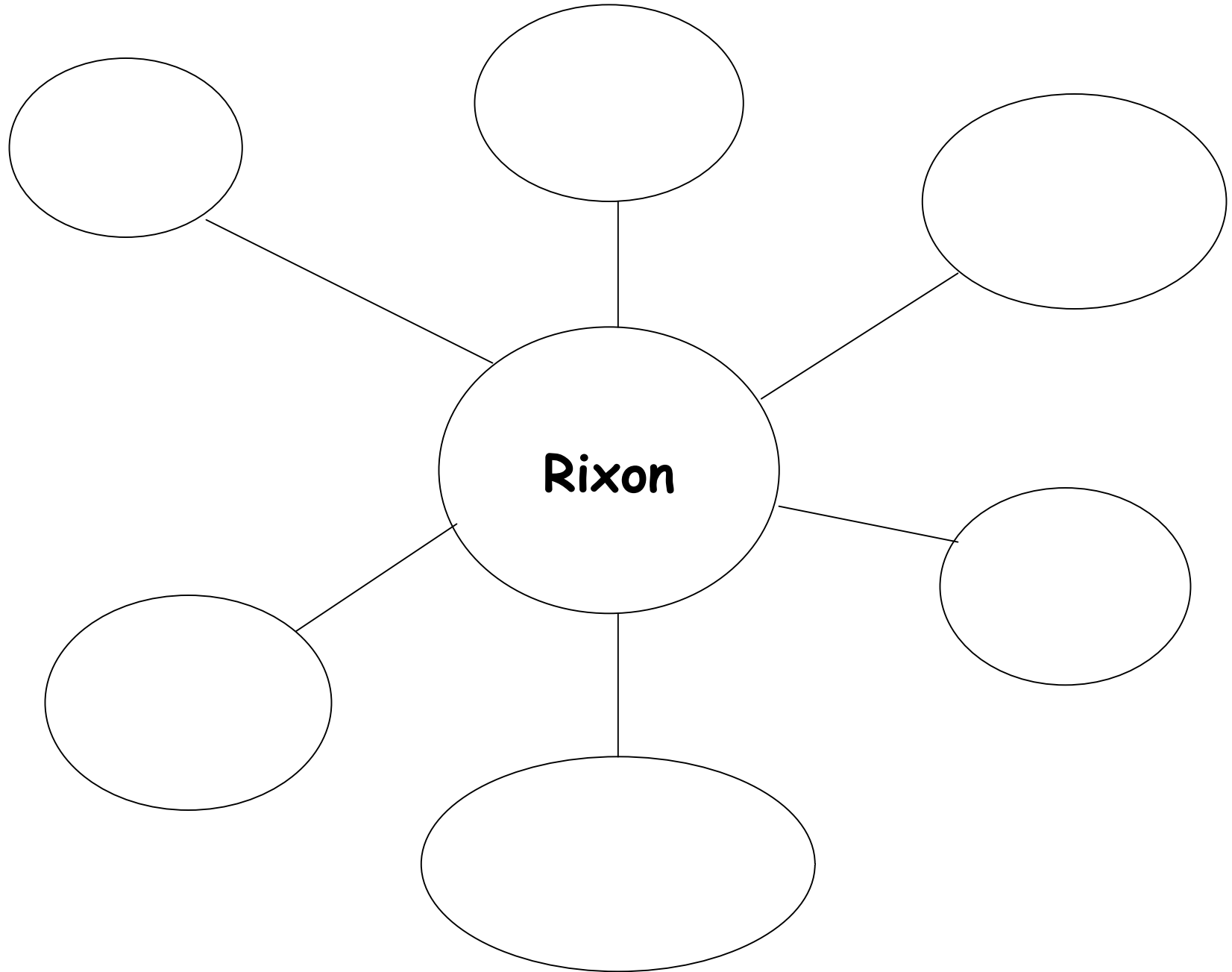
Prepare an outline of your strategies.

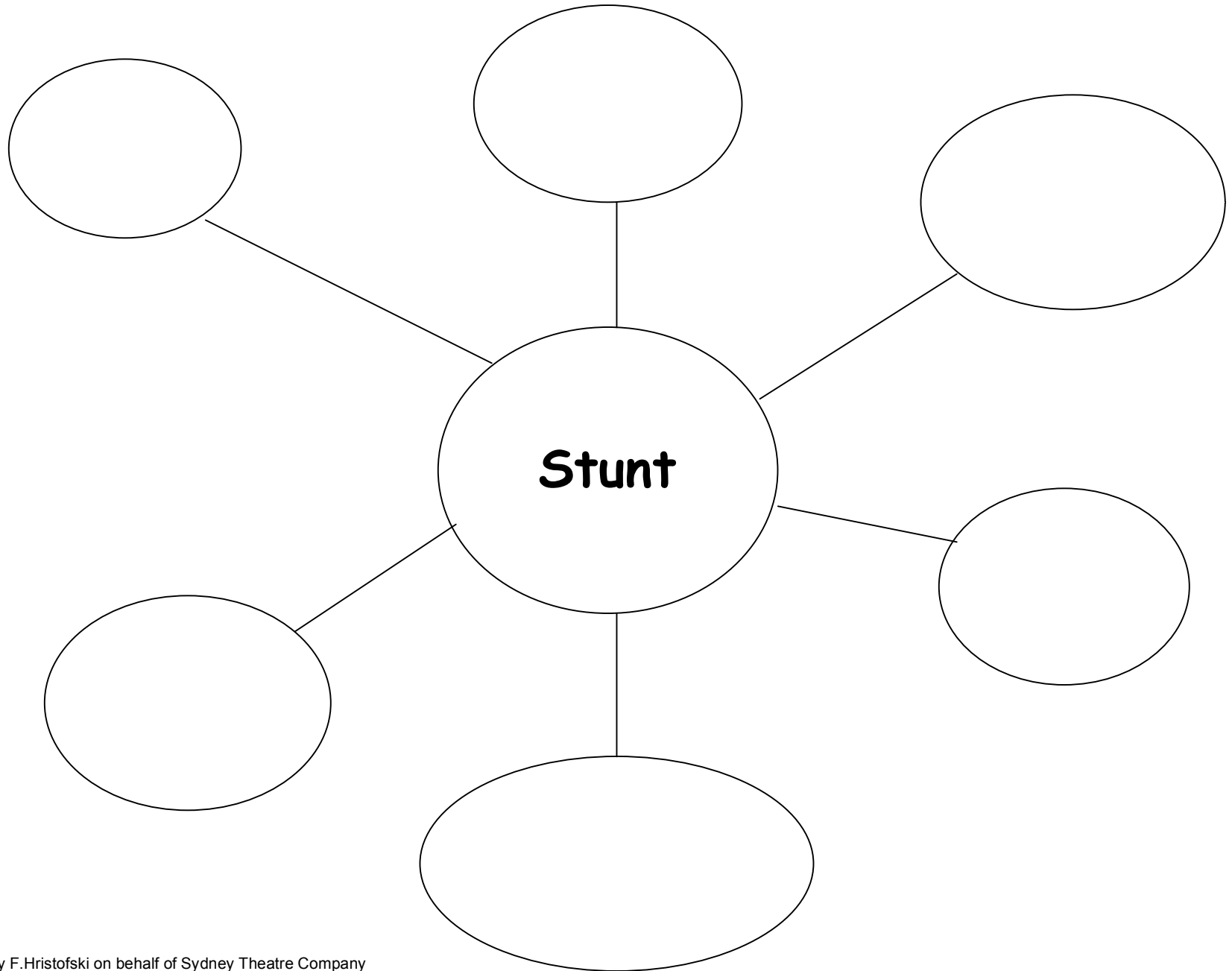
Activity 1:

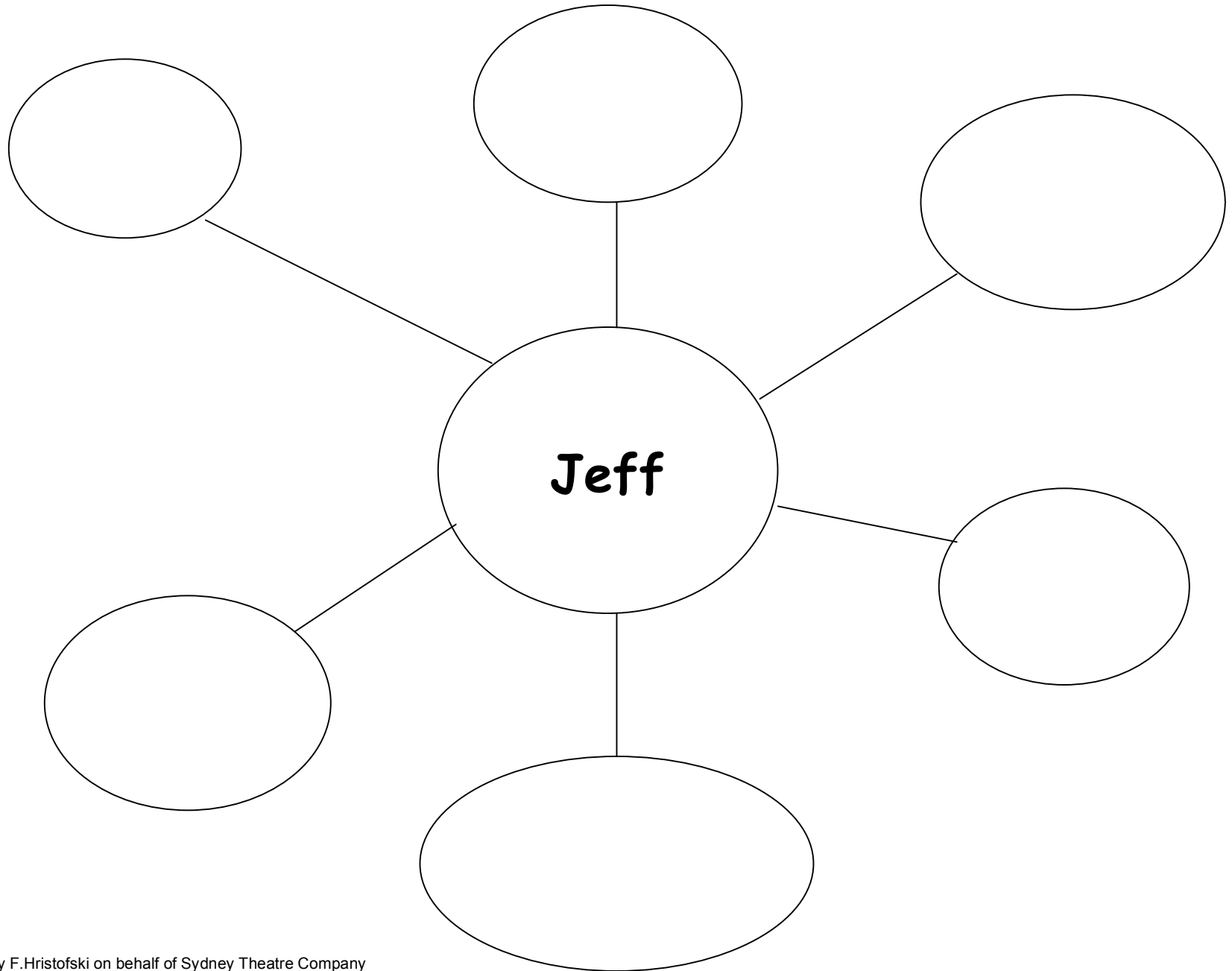
Identify the various forms of discrimination and the impact it has on each of the young people in the performance. Identify factors by writing them randomly on the worksheet and placing a circle around each issue.











Activity 6:

Analyse the range of influences that impact on an individual's ability to behave in health and safe ways in relation to:

- Mental health
- Drug use
- Sexual health
- Personal safety
- Accessing support services

Complete the table below and then develop a monologue for one of the characters about themselves.

Character	Mental health	Drug use	Sexual health	Personal safety	Accessing support services

