



**EXPRESS
WAY
ARTS.**

LOCKDOWN

CAR CLEW

ONKAPARINGA
ARTS




DREAM
BIG
CHILDREN'S FESTIVAL
19-29 MAY 2021

* ADELAIDE
* FRINGE *



Lockdown is a project of Carclew's ExpressWay Arts undertaken jointly with the City of Onkaparinga. Also supported by the Australia Council, the federal government's arts funding and advisory body, the Department of Premier and Cabinet through Arts South Australia and Adelaide Fringe.



ExpressWay Arts acknowledges and appreciates the opportunity to create and share stories on the traditional lands of the Kurna people. We recognise that storytelling plays a significant role in Indigenous communities and that *LOCKDOWN* is being performed on unceded Kurna land. We wish to pay our respects to elders past, present, and emerging.

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WHO ARE EXPRESSWAY ARTS?

ExpressWay Arts is an initiative of Carclew undertaken jointly with the City of Onkaparinga which aims to nurture and invest in young people's creativity in the southern suburbs of Adelaide. Meeting every Friday at the Arts Centre, Port Noarlunga, ExpressWay Arts supports young creatives from the southern suburbs in developing their theatre and art making practices by equipping them with skills in acting, writing, devising, directing, filmmaking and more. ExpressWay Arts employs experienced professional artists to mentor the young ensemble commitment. ExpressWay Arts' latest project is LOCKDOWN, an investigation and exploration of violence, friendship and loyalty in schools and communities. The project is facilitated by Lead Artist, Dr Sarah Peters.

LOCKDOWN THE STORY

PLOT

Written and recorded during a turbulent time in contemporary Australian history, *LOCKDOWN* is a fantastic example of how Covid-19 has inspired and influenced the creative arts world. The radio play and stage production focuses on six adolescents at a crossroads in their lives.

Exploring themes of rebellion, risk and the importance of relationships, *LOCKDOWN* takes the audience on a journey through the lives of adolescents struggling to find their feet (and their friends) in this weird and often alien world.

"**ADOLESCENCE** IS A TRICKY TIME FOR ANYONE, BUT FOR THESE SIX TEENS, THINGS ARE ABOUT TO GET A WHOLE LOT MORE **COMPLICATED.**"

"THINK YOU KNOW THE
TRUTH?
DEPENDS ON WHERE YOU
STAND."

Hunter and Alex break into the school at night. The teachers all think they're trouble makers anyway, so they might as well make it worthwhile, right? But Scribble and Z are also on their way, and Alana-Rey and J have destructive plans of their own. Paths cross, windows smash and friendships are tested. Set just before lock-down due to a global pandemic, this play follows a group of teenagers who all surreptitiously choose the same night to prove friendships, enact revenge, and make sacrifices for the people they love.



LOCKDOWN THE STORY THEMES

Trying to figure out who you are will always be complicated. These six young characters are all trying to figure out what they care about, who they want to be, and what legacy they want to leave behind.

- Alex and Hunter are sisters, so they share a familial bond. They rely on each other (especially when their parents are too busy arguing to notice them), but what happens if someone – even your sister – asks too much of you? Hunter pressures Alex into doing something they don't feel good about, leaving Alex to question 'just how far do you go for someone you love?'
- Scribble and Z come together as they feel they don't belong with the others and are masking who they truly are. Are they friends? Real friends? More than friends? The kinds of friends you can totally be yourself around? How do you be real with people when you've spent so long just trying to fit in?
- Alana-Rey loves to play the devil's advocate, pushing the boundaries and telling people exactly what she thinks. Especially if that person is J, who has a very specific view of the world. But what's the balance between saying what you think, and considering someone else's feelings or perspective?

CLASS ACTIVITY

How would you rank the power in the friendship group? Create a list.

Compare your list with a friend. How are they similar/different, and what reasons do you each have for ranking the characters in this way?

Pick a point in the play and write a monologue from the perspective of a character of your choice.

- Explore the characters motivations, and then show of your creativity and writing skills by reading these aloud to the class!



THEMES



FRIENDSHIP

The friendships and relationships explored in *LOCKDOWN* are diverse and complex. The power of friendship helps everyone come together and look after one another - but what happens if your friends ask you to take things too far?



RISK-TAKING

Each character takes risks to support themselves or the people they care about in *LOCKDOWN*. What are some of the positive and negative outcomes of risk-taking in this play?



BELONGING

Many characters in *LOCKDOWN* do not feel like they belong; whether it is their home life, at school, or in life. In what ways do the characters express their feelings of not quite belonging?



PEER PRESSURE

Characters like J, Scribble, and Alex get peer pressured into doing something they are not comfortable with. How do these characters respond in these situations?



REPUTATION/ EXPECTATION

Some of the characters have a reputation for behaving in a certain way, and they struggle to break free of these expectations. What are the challenges they face in getting people to see them differently?

IN THE CLASSROOM: BEFORE AND AFTER WATCHING THE PLAY

BEFORE

Before listening to the Radio Play or watching the production of *LOCKDOWN*, explore the following questions:

- Which social issues are most important to you?
- What is most important about friendships/relationships?
- What is the *worst* thing a friend could do to you?

Introspective questions like these give opportunity for critical thinking and may enhance the experience of viewing LOCKDOWN.

AFTER

Here are some questions to discuss and consider after listening/watching *LOCKDOWN*:

- How do you feel about what the characters did in this story, and the actions they took?
- Why do you think the characters acted the way they did?
- To what extent is the vandalism shown in *LOCKDOWN* 'just a part of being a teenager'?

Themes of identity and self-worth are often shown through acts of violence and vandalism in LOCKDOWN

These are more personal questions that may be used to promote healthy discourse:

- What makes you, you?
- What does identity mean to you?
- Does your identity rely on your relationships?

Participants may not be comfortable sharing their answers. You may make these questions optional, or offer to write down answers instead of discussing.



LOCKDOWN THE CHARACTERS



Alana-Rey

Played by Kimberley (radio play)
Sunny (Fringe)

"Alana- Rey dreams of becoming a songwriter or pyro technician and loves reading, drawing, scrapbooking, metal, techno and punk music.

Alana-Rey is generally disinterested but means well and is a loyal friend with bad grades.

Alana-Rey lives with her aunt and uncle."

-Kimberley

My favourite quote of Alana-Rey's is:

"Monstrous Piss!"



Sharon (Shazza)

Played by Rheana Hopkins

"Sharon is a bad wine Mum. Her hobbies include; Yoga, Football, going to the casino with the girls.

She has a turbulent marriage with Darlene (Darren in the radioplay) and is Mum to Hunter and Alex."

-Rheana

My favourite quote of Sharon's is:

"I chose this, I chose you."



J

Played by Josh (Radio Play)
Isaac (Fringe)

J is always tired but loves painting, reading and music. In J's spare time they play the flute and despite being an art snob, he knows his history.

He is ALWAYS tired!

My favourite quote of J's is:

"Cerulean"



Z

Played by Kynan

"Z's hobbies consist of making YouTube videos, graffiti and prank videos. He has an emo aesthetic and can be found wearing emo clothing, dance clothes, chains, fancy belts, earrings and cool Nike shoes.

One of his main features is the large skull tattoo on the back of his shoulder."

-Kynan

My favourite quote of Z's is:

"Thanks, I was inspired by some activist art at school"



Alex

Played by Sunny (Radio Play)
Lauren (Fringe)

"Alex's favourite hobby is loitering and has a very versatile personality. He is Hunter's brother"

-Sunny



Hunter

Played by Mia

"Hunter, sister to Alex can be identified by her pale complexion and prominent freckles. Her mixed matched style choices are often styled with a bucket hat and some second-hand pieces of clothing.

Her hobbies include learning about poetry and language. Hunter struggles with feeling "hopeless" in her current family situation."

-Mia

My favourite quote of Hunter's is:

"I know I'll never get anywhere, so why try"



Scribble

Played by Lauren (Radio Play)
Kaleb (Fringe)

"Scribble is nerdy, innocent, warm and friendly. Scribble at first seems confident because he is a smart person, but really, he is just scared about people liking him.

Scribble is from out of town and has always been a loner and is someone no one wants to be but is a relatable character.

Scribble loves reading and pop culture."

-Lauren

My favourite quote of Scribble's is:

"Those are two very heart-warming stories, thank you very much"

Darren/Darlene

Played by Isaac (Radio Play)
Emma (Fringe)



"Darren is a father and husband, but his true love is beer. Darren likes to wear tradie clothing as he does what he loves most which is AFL and going to the pub.

Darlene is a very stubborn, stressed, grumpy and scowling person. She is easily identified by his tribal shoulder tattoo."

-Isaac

My favourite quote of theirs is:

"Those kids are old enough to pay their own damn school fees!"

Officer Lucille

Played by Jazmine (Radioplay)
Kimberley (Fringe)



Officer Lucille wanted to follow in her father's footsteps to become a police officer, and thought that returning to her hometown for work would be a great way to 'give back' to her community. But her Mum doesn't get it, and the local kids still treat her like she's an outsider. She loves her job AND hates her job.

My favourite quote of theirs is:

"I've got some questions"

Kimberley

CHARACTERISATION ACTIVITY

A WALK IN THEIR SHOES

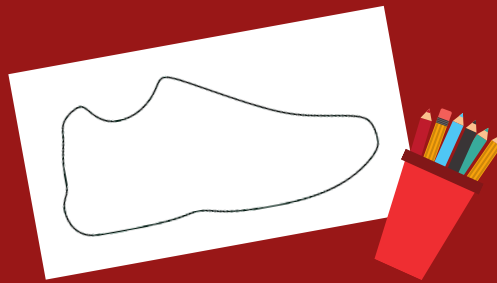
After watching *LOCKDOWN*, you should have a good idea of each character's personality. This activity will test your creativity and give an opportunity to design an item based on what you know about each character.

CHARACTERS:

- Alana- Rey
- J
- Z
- Scribble
- Darren/Darlene
- Alex
- Sharon
- Hunter
- Officer Lucille

MATERIALS:

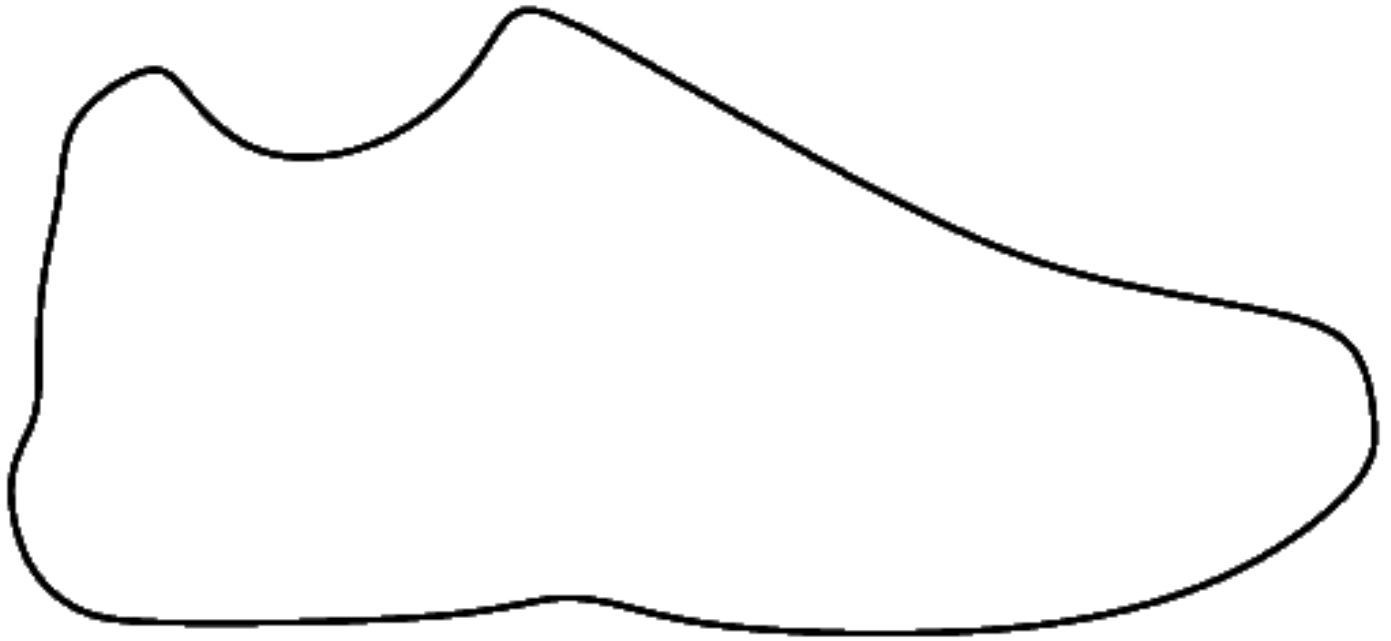
- Coloured Pencils
- A shoe template (provided)



INSTRUCTIONS:

1. Allocate participants into groups of 3-4 and allow each group to occupy their own space.
2. Distribute one shoe template per person and give each student a character which they will design a shoe for.
3. Distribute coloured pencils and writing utensils.
4. Once the group have received their materials, instruct them to pick one character from the list and create a shoe according to the way they view the character from *LOCKDOWN*. The participants may need some extra clarification so encourage them to design their character's shoe creatively. For example: "Scribble enjoys reading so you could draw some books on his shoe".
5. Give the groups 5-10 minutes (or more depending on the desired detail wanted) to complete their shoe.
6. Once the group is finished designing their shoe, ask them to regroup in a circle.
7. Then, one by one ask the participants to reveal their finished product according to their character and encourage them to elaborate on the design process and how they have characterised their shoe.
8. Encourage participants to compare their shoes to show how their interpretations differ from their peers.

CHARACTERISATION ACTIVITY



MEET THE ENSEMBLE



JOSH ALSOP, 19

Josh is 18 years old and participated in the scripting process of *LOCKDOWN*. They also voiced the character of 'J' in the radio play and was a key contributor to the creative team for the stage production. Josh was involved in *The Space Between* film made by ExpressWay Arts in 2019 and participates in school drama. Josh was also involved in South Australian Youth Arts at the Adelaide Fringe in 2020. Josh hopes to pursue film-making and screenwriting in the future.

SUNNY BERKIN, 15

Sunny is 15 years of age, voiced 'Alex' in the radio play, and was also involved in the scriptwriting process. Sunny is an up-and-coming writer, who has recently written *Memoir of a Dead Girl*, a script with maturity and depth beyond their age. Sunny recently played Natalia in Seaford's year 12 production of *As I Lay Dreaming*. Sunny dreams of becoming a screenwriter/author in the future, with the goal of being able to use their platform to spread awareness of social issues such as racism, homophobia and xenophobia.



KALEB BETTES, 15

Kaleb is 15 years of age and is part of the Sound Effects team in the radio play, and performs the role of 'Scribble' in the stage play. He is the newest and youngest member of the team. Kaleb's previous experience involves acting in and directing small school projects, as well as acting at the Hopgood Theatre as Mr Bean. Kaleb has travelled to London, Edinburgh, and Hong Kong and hopes to become an actor in the future. He specifically idolises the opportunity to play the villain in a horror movie.

JAZMINE CAWLEY, 21

Jasmine is 21 years of age and played the role of 'Officer Lucille' in the radio play. She was involved in a few school plays during 2016 and is currently learning how to sing. Jasmine isn't quite set on her plans for the future, however she has always had an interest in music and film.





LAUREN DIBELL, 16

Lauren is 16 years of age and voiced the character 'Scribble' in the radio play and performs the role of 'Alex' in the stage play. She has contributed to the creation of the characters, storyline and specific dialogue. Lauren acted in *The Space Between*, a movie produced by ExpressWay Arts in 2019. She has completed 11 years of dance, performing in her school musical, and performing a lead role in two school drama productions. Lauren has participated in voice and piano lessons and hopes to pursue musical theatre and film in the future.

MIA FREEMAN, 15



Mia is 15 years of age and played the role of 'Hunter' in both the radio play and stage production. She also helped with sound effects and the design/recording. Mia has participated in several minor roles in her primary school musicals and is an experience drummer, with a deep love for music. She has also written short scripts for high school Drama projects. Mia is thinking about pursuing writing and becoming an author.

KYNAN HARTLEY, 16



Kynan is 16 years of age and is home schooled. He performed the role of 'Z' in both the radio play and stage play. Kynan enjoys being able to express himself through portraying different characters, and loves being able to put his ideas out into the world. He was involved in generating ideas for the radio play, as well as being a scriptwriter and an actor. Kynan was also heavily involved in the writing and creative process of *The Space Between* by ExpressWay Arts and also acted in the film and worked as an actor on two South Australian Youth Arts films. Kynan often films himself acting as different characters and claims that his room is mostly full of different costumes - he wishes to pursue acting in the future and hopes to be involved in the film and television industry.

ISAAC HIGGINS, 19



Isaac is 19 years of age and voiced the role of 'Darren' in the radio play and 'J' in the stage play. He participated in the scriptwriting process of the character Scribble and Z, as well as the overall storyline. Isaac has been involved in year 10-12 school drama and has landed the main role in many school performances. He also enjoys creating short films and editing, as well as writing rap music. Isaac is currently in the middle of writing a fantasy book based on events from his life which he eventually hopes to transform into a TV show. He hopes to become an author in the future and also has an interest in acting, directing, and music.



RHEANA HOPKINS, 19

Rheana is 19 years of age and plays the role of the mother, 'Sharon' (AKA Shazza) in both the radio play and stage production. She was also a co-writer of the script, and also co-wrote and co-directed *The Space Between*, a short film made by ExpressWay Arts in 2019. Rheana has a specific interest in graphic design, singing and gardening and really wants to work in all areas of the creative industry in the future, with specific interest in film.

EMMA RICHARDSON, 21

Emma is 21 years of age and was the Assistant Director of *LOCKDOWN*. They also helped to write the script, alongside the rest of the ensemble. Emma was involved in the creative process (writer and actor) of *Run Zombie Run!* (2014) and *Losing Faith in Unicorns* (2017), both of which were nominated for Ruby Awards. Emma was involved in the 2019 South Australian Writers Residency for youth regional writers, where their monologue 'It's Not a Bad Word' was selected to be published in 'This was Urgent Yesterday' (2020, Currency Press). The scripts in print will be available to schools and youth theatres across the country. In March/April of 2021, Emma will be Assistant Director for the State Theatre Company of SA's production of *Euphoria* by Emily Steel, alongside South Australian director, Necsha Jelk. Emma is passionate about many forms of storytelling and plans to publish novels in the future. However, Emma's biggest dream is to write scripts for film or theatre.



KIMBERLEY HOWLETT, 16

Kimberley is 16 years of age and played the role of Alana-Rey in the radio play, and performs the role of Detective Lucille in the stage play. She also helped to devise and write the script. Kimberley takes acting classes outside of her involvement with Expressway and has been involved in many plays. She has also been in two major school musicals, and has been taking piano lessons for 9 years. Kimberley would love to be part of the creative industry in the future, being involved in either script writing or screen acting.

DARCY SCHAAF, 17

Darcy is 17 years of age and was one of the Assistant Directors for the Radio Play version of *LOCKDOWN* and was the Stage Manager for the Fringe production. Darcy also helped to write the script, alongside the rest of the ensemble. Darcy was involved in the creative process (Actor, ADR, Production Design, Editor, Original Score and Sound Recording) of *The Space Between* (2019). Throughout his schooling Darcy was an Arts Leader, recognised with awards for his artistic contributions. Darcy is passionate about many forms of art and plans to follow this passion into his first year of university studying Bachelor of Creative Arts (Screen). Darcy's biggest dream is to become an independent videographer, involved within the community.



BEHIND THE SCENES

BUILDING THE WORLD OF THE PLAY

BY EXPRESSWAY

BEGINNING OF LOCKDOWN

The characters of the play were originally created for a completely different story before the COVID-19 Pandemic. We had been working towards writing a play to be performed at the end of 2020 – but then Covid happened. Due to social distancing measures we were unable to meet in person for our workshops, and transitioned to working through zoom. We discussed how the project might be adapted, and decided to use the same characters we had created, but to work towards writing a radio play instead.



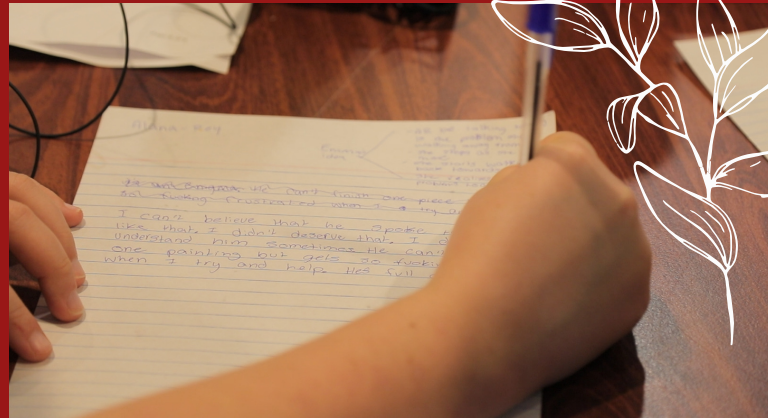
The themes of the play were drawn from some of the experience of being in lockdown. Our original themes were around violence in schools and communities, friendships, loyalty, doing things for your friends just to look out for them (even if it's not something you really want to do), and the expectations people have of you. We wanted to explore the idea of how people make assumptions about who you are based on things you might have done in the past or your family background.

It's sometimes hard to change when people think they already know what you're capable of or not capable of.



Originally our story focused more on violence; a character was assaulted, and the story was about people believing and some not believing them, and what their friends did in order to get revenge for what happened to them. Due to the pandemic we then had to think about making changes to our outcome as we decided to move forward with a radio play. The play became mostly interested with friendships, loyalty, and the tension around doing things you maybe don't want to do but that your friends/siblings

ask you to do. We still wanted to keep elements of issues around violence, but not as the main concept. With COVID-19 we tied in our own experiences of social distancing and the Lockdown. We had the idea that what if some of the characters did something which they didn't think was that big a deal, but then due to the COVID lockdown it became a much bigger issue. What happens when things get out of (your) control?



STRATEGIES TO CREATE LOCKDOWN

As a collaborative group, we started just by brainstorming themes, and then we had some big discussions about how those things are experienced in our own lives. We shifted between talking about the themes, then talking about some possible characters, and then talking about some possible storylines. As we had thoughts about the storyline that would prompt more ideas for the characters, and more ideas for the characters would prompt ideas for the storyline.

To ensure the effectiveness of our work and to make sure everyone contributes to the creative process, sometimes we would all work together on developing some ideas, and other times we would break into smaller groups and all work separately, and then feed our ideas back to the whole group at the end of the workshop. Then the next week we had to work together to merge the best bits of the ideas all together. Once we had a clear version about the basic idea for our characters, we worked in small groups to flesh these out a bit more.

We would write out some of the ideas first, then read our work to each other, discuss it and get feedback. We kept working like this until we finally had a full draft of the play (we did this for the Radio Play and for the stage play). We eventually had a map of the play – dot points which outlined each of the key moments of the plot. This meant we could all be on the same page, we would then assign certain scenes to each one of us to write.



ADJUSTING TO COVID

The COVID-19 pandemic had a huge impact on our play. At some points, we didn't even know if we would be able to have an outcome this year, or when we would be able to meet together in person again. This is why we decided to write a radio play. Thinking ahead to if the pandemic continued and we wouldn't be able to put on a show to an audience, we decided we can still put on a show, just online. By doing a radio play we could still write something and record it all from our own homes. Weighing out the positive and negative impacts of how COVID-19 affected our play, there were actually more positives than negatives! The only negative was that we couldn't meet in person and had to spend a fair bit of time thinking about how we were going to work around being at home and only meeting online. Then after a while, it turned out we could meet back in person, which has meant we got to record the radio play in a studio. So in the end we are getting to create two things – the radio play version, and the longer live performance for the Fringe. So in a way, COVID-19 has meant we now have these two amazing opportunities!

CREATING CHARACTERS

We did some creative thinking and we started off with basic ideas about ages for the characters, what they liked and didn't like, what quirks and habits they had etc. We even thought about their dreams, what they wanted to do with their lives, and what the biggest challenge they are facing is.

It started with us working in pairs and filling out a worksheet that had a bunch of prompt questions on it. The questions got us to make some decisions about the character, and one decision would then lead to another idea. We also did some improvisation in the roles of the character as a way to explore what they might say or do in different situations.

We then gradually made up more and more of the character's background as we came up with the story. Some of our group members worked mostly on certain characters, so after a while it became like 'well just ask such and such about that character because she knows what they're like'.



SOLVING ISSUES

We didn't have too many conflicting issues around this play. Majority of issues were to do with what certain characters did and how the story might go. We would all document our own ideas, and sometimes even create two different versions to see what we thought sounded best. When it came to finalising ideas, we had a lot of discussion to try and find ways to bring together bits of everyone's ideas into one. Sometimes we would just have to compromise, but usually if we discussed WHY we thought something should be a certain way, we could find an answer that everybody was pleased with and that made sense.

ACTIVITIES WE DID

To create the world of *LOCKDOWN* we undertook numerous activities to assist in our creative process, this included both physical and mental tasks. After exploring locations, it was decided most of the action would be located in the school which centred the play with a main location which all the characters would interact at.

MIND MAPS AND BRAINSTORMING

Mindmaps and brainstorming were helpful in our first stages of coming up with themes and key concepts we wanted to show to our audience.

IMPROVISATIONS

Long-form Improvisations were a key aspect that helped us to bring the play to life and help with the dialogue between characters.

WRITING MONOLOGUES

Writing monologues allowed us to create background stories for our characters which helped develop internal thoughts and additional context for the story.

MESSAGE FOR AUDIENCE

What we really want is for people to think about the situation for these characters and their context, and to see if they can understand why each character acts the way they do. We want people to understand each character and see their perspectives and where they're coming from, even if you don't agree with what they do.

5 TIPS TO CREATE A PLAY

- 1. Group Discussions:** Discuss ideas and encourage everyone to offer their ideas.
- 2. Come up with characters, themes, story lines, etc.** Develop more ideas once the structure has been created.
- 3. Conduct activities** to assist the creative process.
- 4. Communicate effectively** when there are different opinions. Make compromises when necessary and make sure everyone understands and agrees with the final decision.
- 5. Be organised.** Create a production calendar to keep track of due dates

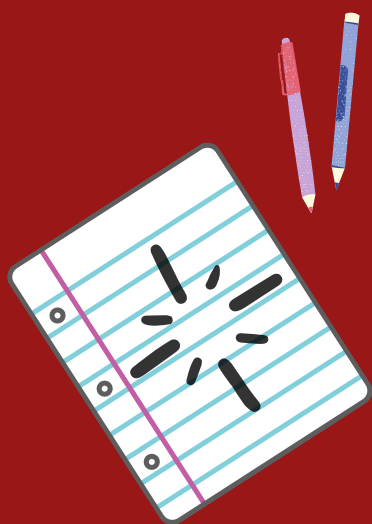


After listening to the radio play present the classroom with a storyboard of the events that occur in the production (perhaps have each displayed on a sheet of paper like a comic strip or have each event dot-pointed out). Break the class into groups of 4 and ask the following questions in regards to the storyboard:

- What would you do differently while still keeping the main frame of the story intact?
- How would you like the world of *LOCKDOWN* to continue after the play has ended?
- How could you rearrange the story while keeping it cohesive?
- What scenarios occur during the play that enhance the story?

NOTES

- Perhaps having students first design a storyboard in groups will enhance their ability to focus on elements in the production as opposed to giving it to them to start the activity.
- Having students draw the events of the play could also improve their visual understanding of the events in the play.
- Allowing students the creative freedom to alter/change the production from its original showing will give the students the freedom to explore the story from their own perspective and understanding.



BEHIND THE SCENES

WRITING A RADIO PLAY

A radio play is slightly different to a stage play. Although both have actors, a script, and sound effects, the actors cannot be seen behind the microphone when performing the radio play. This means that the team and actors behind *LOCKDOWN* had to come up with various ways in which they can make the play entertaining, engaging, and allow for the audience to understand and visualise what is happening in the play. The ExpressWay Arts ensemble were interviewed to delve deeper into the world of a radio play and what top tips they had to share when writing a radio play.

HOW TO WRITE A RADIO PLAY

The ExpressWay Arts Team gave us some of their top tips for writing a radio play. There is no doubt that writing a play that can only be heard and not seen would be difficult, yet the ExpressWay Arts team explained how they worked around this in the writing process.

Firstly, the script should be kept grounded, meaning to ensure the work is kept stable and that it makes sense not only to the performance team, but can be distinguished and understood by the audience. Another point made was that you need to be able to know what is going on without seeing things happen. This applies not only to the audience, but also to the performers and crew as if the script is not specific and clear then people will begin to get confused where they are up to in the play, how the mood has changed, how the tone of voice needs to be and when scenes are changing.

Sound helps support this information as the more sound effects are used, the easier it is to figure out what is happening in each scene. Lastly, referring back to having to be specific with the script, this is highly important as every last detail needs to be included. The ExpressWay Arts Ensemble told us that 'if a character is walking, you have to put what they're walking on, such as gravel and how long the sound is going to go on for. This not only helps the actors but also helps the sound effects team know what to use when creating different sounds within the play.'

5 TIPS TO MAKE A RADIO PLAY

1. **Bounce Ideas:** it's a team project
2. **Give audio clues** to help listeners imagine what's happening.
3. **Search the Internet** to find inspiration for sound effects.
4. **Character Voices:** allow actors to explore personality through vocality.
5. **Warm up** before recording!





WRITING COLLABORATIVELY

The ExpressWay Arts Ensemble wrote this play collaboratively, which can sometimes be challenging with different personalities coming together to write one play. From their perspective, it was a new experience for them, yet they found writing a play collaboratively was beneficial to their writing as they were able to bounce off each other's ideas which allowed them to make the script better and improve one idea into a more detailed idea.

Having many different personalities can be beneficial or can be difficult yet the ExpressWay Arts team embraced their differences and worked together to create an entertaining and engaging script.



HOW TO RECORD A RADIO PLAY

Because there are no visuals for the audience to engage with when it comes to a radio play, the actor's voices must be well prepared. Exercises such as different breathing techniques, vocal warm ups, and even just drinking a glass of warm water can help prepare your voice for recording.

Prior to recording, practicing your lines and pronunciation of those lines is a vital part of warming up and rehearsal, perhaps even more for a radio play because it relies solely on audio.

Sound effects are also a key feature when it comes to recording the radio play, and numbering the sound effects in your script.

Just like a stage play, the director will always have feedback for the actors in order to get the best possible result from the piece they're performing. It is important to listen to the director's feedback, and also not be afraid to suggest ways that a line may go differently. This is because you may think of something that the director might not have considered, and could, in fact, be a better alternative. Lastly, you have to be ready to hear your voice, a lot. Everything is recorded audion, and each scene may require multiple takes, which means listening to yourself over and over, so hearing your own voice and being comfortable with it is something that will definitely be helpful.

HOW TO CREATE SOUND EFFECTS

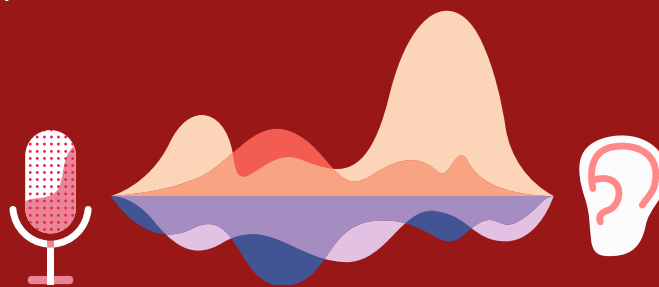
Creating sound effects (also known as a foley), is a fun and challenging task. To recreate sound effects which sound interesting and engaging you need to be creative. An example given by ExpressWay Arts was to recreate walking. They took a wooden stool and moved it around on wooden planks. But when creating sound effects you need to take into account the sound, the duration and the motivation behind that time. With a simple bell it's very easy, but when a character walks across gravel, you need to take into account how they're walking, whether they're walking fast or slow, whether they're trying to be quiet or stomping away, or even if they're wearing shoes or barefoot. You will need to find where it is appropriate to use sound effects and when it could add to the story. When you're stuck, there are many brilliant examples online that can inspire you!

SOUND EFFECTS ACTIVITY

GUESS THE ENVIRONMENT

This exercise is aimed to improve sound effect technique, vocal techniques, attention to environmental detail, collaboration and developing a performance as a group, and identifying singular sounds within an environment. This collaborative exercise is most effective for people interested in vocal exercises and games. The rules of the activity are as follows:

1. Split the participating members into two separate groups named Group A and Group B. Both groups must be far enough away from each other to ensure that neither group can hear one another.
2. Each group will collaboratively think of an environmental theme and brainstorm what sounds may be commonly heard in said environment. For example, if the environment chosen is a Forest, the sounds may be bird chirping, running water, rustling leaves, etc.
3. Each group may then assign a specific sound effect to each group member to ensure that everyone is equally participating. If a sound effect is less prominent or reoccurring, the group may decide to allocate the same sound effect to multiple group members.
4. Once both groups are ready, Group A and Group B may re-enter the work space. Group A will perform first and Group B must close their eyes and remain silent for the duration of Group A's performance. Once the performance is over, Group B may open their eyes and will attempt to guess the environment Group A was emulating with their sound effects.
5. After, both groups swap and Group B performs their environmental sound effects while Group A guesses.



BEHIND THE SCENES

DESIGNING A PRODUCTION

WHAT IS PRODUCTION DESIGN IN THEATRE?

Design in theatre is when artistic minds come together to create physical or imaginative items which are used within the performances to enhance a play's creativity, themes, mood, atmosphere and overall visual storytelling. Production design can include: Set Design, Prop Design, Hair and Makeup Design, Lighting Design, and Costume Design.

SET DESIGN

Set designers are in charge of designing the setting and background to the play. Set design is important to make the play visually intriguing and to enhance themes of the play through the repeated use of movements or objects. Set design influences the audience's interpretation of the production and helps establish the play's form and genre. The set plays a major role in evoking emotion from the audience.

HAIR AND MAKEUP DESIGN

Hair and makeup design is an essential process to create a discernable 'look' for each character. The hair and makeup designer works closely with the costume designer to develop makeup and hairstyle combinations for each character in a production. Hair and makeup can make or break the cohesive look of a character and immerses both the audience and the actors.

PROP DESIGN

Prop design is the meticulous placement of items on the set or objects that are used as interactive tools between characters. Props are commonly used to convey the time and place in which the play is set. Certain characters can be associated with key/iconic props that become an extension of a character's personality trait. Other characters may have strong connections with a prop that can be used to symbolise said character's inner emotions and utilises the importance of attachment with a prop. Props can have literal and symbolic meanings such as a key to literally open a door or symbolically going from feeling trapped to feeling free.

LIGHTING DESIGN

Lighting design is the process of planning the use of stage lighting for both ease of viewing and hidden symbolic nature. Lighting designers often work with the director to ensure that certain characters, objects, or places are appropriately lit and to make sure the lighting works in conjunction with the play's underlying themes. Lighting can be used to convey emotion, draw the audience's attention, and can be used to explain certain moments and themes to the audience.

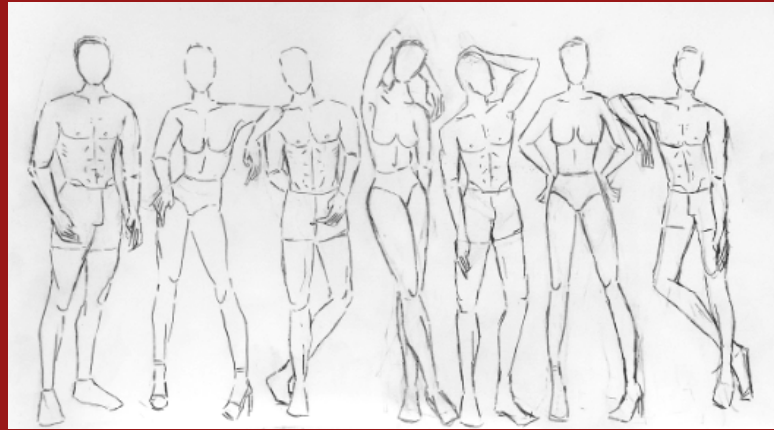


BEHIND THE SCENES

DESIGNING THE PRODUCTION

COSTUME DESIGN

Costume design is the process of creating distinct outfits and costumes for the characters in a production. A costume designer is required to satisfy the unique clothing design demands for theatre or film. Theatrical costumes should adhere to the specific narrative of the production while also telling a story of its own. Costumes, like hair and makeup, can be used to convey the time period the performance is set in or the societal class the characters belong to. Costumes also ensure that characters are recognisable by the audience and add an overall visual appeal to the performance.



PROCESS PHOTO: COSTUME DESIGN CROQUIS

A croquis is a quick sketch of a model figure. It is often a rough, minimalist drawing, and a blank canvas for fashion and costume designers to draw their clothing designs upon. These sketches are a rough design of each character's clothing inspired by their personalities and characteristics.

Designs drawn by James Perryman.



MOODBOARD ACTIVITY

DESIGNING A CHARACTER'S PERSONALITY

WHAT IS A CHARACTER SKETCH?

When listening to a Radio Play, it can be difficult to imagine what a character looks like. Small descriptions of what a character may look like, act, and dress like can aid in interpreting a character's appearance. Drawing your own interpretation of the character based on only a description of their personality can help to visualise what is happening during the play.

WHAT IS A MOODBOARD?

A moodboard is a fun and simple way to create a visual representation of a character and the world they may live in. A moodboard is a collage of images that are put together for a visual representation of a person, place, item, or emotion. A character moodboard may include a variety of images that represent a character's intentions, personality, language, appearance (eg. body, face, clothing, etc.), their attitude, and their likes and dislikes. This is a great way to see the world through a character's eyes when there is otherwise no other provided visual representation of them (like when reading or listening to a radio play).

Once both a character sketch and moodboard are created, you are given a very clear idea of what the character both looks like and acts like.

INSTRUCTIONS:

CHARACTER SKETCH

1. Find access to a character description or create one yourself. Example on next page.
2. Utilising this description, create, with the medium of your choice (pencil, pen, paint, digital alternative, etc.), illustrate what you think the character would look like.

MOODBOARDS

1. Find access to a character description or create one yourself. Example on next page.
2. Utilising this description, assemble a variety of images that accurately represent the character of your choosing. Arrange these images in a collage or scrapbook-like manner until desired outcome is achieved.

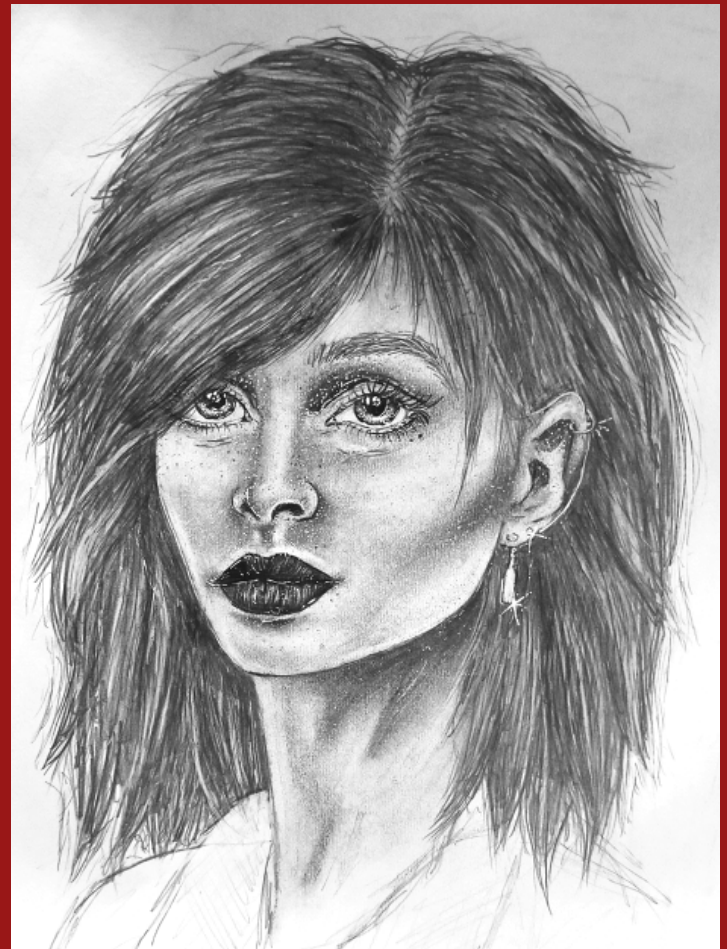
Note: Moodboards can be made digitally by using software such as Photoshop, Adobe, or Microsoft Word. They can also be made by hand with printed images, dried foliage, and can be drawn on.

MOODBOARD ACTIVITY

EXAMPLES

Flinder's University student, James Perryman, created a character sketch of Alana-Rey Brooks and moodboards for all the characters using character descriptions provided by the ExpressWay Arts Ensemble. Prior to completing this task, no visual representation of the character had been created. James used the following description to create his character sketch of Alana-Rey.

- 16 years old, in year 10
- Pansexual
- Dyed black hair with edgy points, good eyebrows and purple/red lipstick
- Wears ripped jeans, lacy shirts, battle jacket
- Uses 80s/90s slang and swears a lot
- Listens to metal, techno, and punk music
- Loves tarot readings, reads palms, and anatomical sketches
- Crafts things just to break them
- Makes mosaics with the broken shards
- Hates roses, clocks that don't work, her parents, choc mint ice-cream, and Star Wars
- Dream job: songwriter or pyrotechnician
- Poor grades
- Thinks she is useless and will amount to nothing



Billboard

HOT 100

SINGLES

REMINDERS:

Join a new club tomorrow

YOLO

TEEN SLANG IN 2020

Running School 2020


Chess Club YOUR CITY

SUPER LEAGUE Tennis

SUNNY BEACH Surf Club

I HATE VIOLENCE

STOP FIGHTING!

- # HUNTER
- 18 years old but in year 10
 - Ripped clothes, casual
 - Uses a bit of slang and lowkey swearing
 - Loves music with heavy bass:
metal/hous/rock/rap
 - Smart but doesn't like school so they don't try
 - Likes skating and biking
 - Secretly artistic and poetic
 - Hates teachers and overly cheerful people
 - Wants people to look up to them
 - Feels hopeless about the future
 - Likes being the oldest of the group
 - Only friends are Alex's friends
 - Hates their parent's constant fighting
 - Money is a problem
- 

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29



- 17 years old
- Bisexual
- Wears neutral colours, has an ironic bowlcut
- Keeps working on one painting which is going to be their 'masterpiece'
- Has a lot of knowledge about art
- Listens to all types of music
- Never swears - not against people who do, just doesn't see the point in it
- 'Go with the flow' attitude
- Always corrects people if they call a colour by the wrong name
- Hates tomato and coffee
- Wants to move to the city for the art scene
- Their teachers don't really like them
- Would do anything for their group of friends
- Fairly confident in themselves
- Isn't particularly happy or sad - a bit like a blank canvas
- Cool without trying

LOUIS / Z

- 17 years old
- Male
- Prefers to be called Z
- Wears hoodies and dark clothes
- Loves spray painting
- Is very quiet
- Doesn't really like music
- Loves pranks
- Has his own YouTube channel where he shows pranks and spray painting tutorials
- Rides his bike
- Doesn't like the name Louis
- Wants to be an artist
- Lives by himself - lonely
- Steals from his friends
- His only real friend is Scribble





SCOTT / SCRIBBLE

- His name is Scott but everyone calls him
- Scribble
- 17 years old
- Doesn't wear anything interesting
- Has a non-offensive type of speech
- Only listens to music other people like
- Very focused on school work wants to be involved in the community
- Is an absolute fence sitter - wants to keep everyone happy
- They don't hate anything - hate is such a strong word
- Their family is very stoic and is disconnected from the community - he doesn't want to be like them

OFFICER LUCILLE

- Early 30s
- Female
- Became part of the force because of family tradition
- Works in the same department as her father
- Doesn't want to ruin her father's reputation
- The town raised money for her to go to police academy - has come back to the town to repay them
- Doesn't judge without reasonable doubt
- Wears bright clothes
- Thinks her partner is cheating on her
- Wants to work in retail



MEET THE PRODUCTION TEAM



CLAIRE GLENN – CREATIVE PRODUCER FOR LOCKDOWN 2019/2020

Born in New Zealand and residing in Singapore, Claire Glenn is in demand as a Theatre Maker, Director, and Youth Arts Practitioner and has been a Finalist and/or winner of the prestigious Arts South Australia Ruby Award (2015, 2017, 2019), TopJr (2015) and a Curtain Call Award Winner (2016) for her work in the Theatre for Young People Sector. Claire is a passionate advocate for Theatre for Young People and believes that children and young people have an extraordinary capacity for extending their imaginations through play, experimentation and risk taking. Claire sees herself as a conduit for their artistic expression and big thoughts about the world around them.

Before moving to Singapore, Claire Glenn was the Artistic Director of South Australian Youth Arts (SAYArts) and also Creative Producer for Carclew's ExpressWay Arts. She has worked with other leading Australian Youth Arts Institutions including Patch, Riverland Youth Theatre, Urban Myth Theatre for Young People, Act Now, D'Faces of Youth Arts, ExpressWay Arts, Prospect Youth Theatre, Portland Arts Centre and, from 2008-2014 was Artistic Director of the Fairfax Festival, a festival for young people based in regional Australia. Claire is a graduate of the University of Otago (New Zealand) Theatre Studies Program and is an experienced theatre performer, having worked in New Zealand, Australia, and the UK. She has been nominated and won numerous awards for her performances. Notable roles include Caitlin in *An AirBalloon Across Antarctica* by Darragh Martin, Eve in *Muff*, Her in *Notoriously Yours*, and Xavie in *Late Night Story*, all by Van Badham. In the course of her career, Claire has worked with STCSA, Malthouse Theatre, On Invisible Wings, Sixxters Grimm, Three To A Room, and five.point.one.

Claire loves non-traditional forms of theatre with a particular interest in site-specific and immersive work and has a growing reputation in Australia and Scotland for her skill in these areas. Claire lives with her husband, Anthony, and their two cats and puppy. She loves cinema, fashion, travelling, and Lego. You can follow her Instagram where she regularly posts pictures of her current and past projects, her friends, her travels, her favourite dresses, and many pictures of her animals.

TAMARA LEE COLLINS – CREATIVE PRODUCER FOR LOCKDOWN 2020/2021

After graduating from acting college, Tamara Lee Collins had the pleasure of extensively touring South Australia and interstate with Splash Theatre Company. Once based in Adelaide, she went on to work on various theatre productions with companies such as: Chopt Logic, Holden Street Theatres, Junglebean, and SULIS Theatre Company from the UK. In 2008 she performed the one-woman play, "A Solitary Choice" which went on tour to the Edinburgh Fringe, Seymour Centre in Sydney, Theatre Works in Melbourne and the Kansas City Fringe in the US. In the five.point.one Adelaide Premier of 'That Face', she played Martha for which she won the Adelaide Critics Choice Award. She was in Flying Penguins' Production of "The Dark Room" for the State Theatre



MEET THE PRODUCTION TEAM

Company's Umbrella Initiative, Tutti Arts productions; "Eye Music", "This Storm" with The Un-Rest Cure - written by Ben Brooker and she has worked with Van Badham on "Late Night Story". Most recently she performed in "Blister" presented by Sarah Peters and Tiffany Lyndall-Knight. Her Film and TV Credits include 'Look Both Ways', 'Closed for Winter', 'The Marriage of Figaro', 'McLeod's Daughters' and Tim Minchin's 'Upright'. She has also enjoyed taking part in various short films such as; 'Aunty Joan's video 'Dark Blue' and 'Davi', directed by Victoria Cocks. Tamara has also had extensive experience participating in role-plays for various exam environments, drama workshops, and training. She is a Social Worker and Drama Facilitator as well as an Actor and looks forward to combining her arts practice with the health profession in a creative, community-focused context.



SARAH PETERS – LEAD ARTIST

Dr. Sarah Peters is a playwright, theatre practitioner, and Senior Lecturer in Drama at Flinders University. Her verbatim plays engage with communities to tell the shared stories of experience such as women living with Alopecia in *bald heads and blue stars* (2014), young people navigating mental health and wellbeing in *twelve2twentyfive* (2015), growing up in rural communities in *Eternity* (2017), and pilgrims on the Camino de Santiago looking for belonging in *Blister* (2019). Sarah's most recent publications include 'Verbatim Theatre and Dramaturgy of Belonging' (2019) and 'A Reflective Practitioner Case Study Researching Verbatim Theatre' (2020). Sarah's practice includes facilitating playwriting and collaborative theatre making projects, most recently with *D'faces of Youth Arts* and *ExpressWay Arts (Carclew)* in South Australia.

BRIANNA OBST – CREATIVE ASSISTANT

Currently based in Adelaide, Brianna began working creatively as a teenager in regional South Australia at Riverland Youth Theatre, performing in Sean Riley's 'Wireless Voices', Alysha Herrmanb's '160 Characters' and 'Duplicity', and Finegan Kruckemeyer's 'Bigsmoke'. As an emerging artist, Brianna explored theatre, textiles (including costume design), new media, film, installation, and live art. Brianna collaborated independently on two projects for Crack Theatre Festival (2013 & 2017) and has been involved with organising and delivering community based arts projects and experiences with local government.

Brianna has been working with the ExpressWay Arts Ensemble since 2016 as the Creative Assistant. In addition to their current university studies as a nursing student, Brianna's involvement in YMCA Youth Parliament as a participant (2011 & 2012) and Wellbeing Manager (2013-2015); and the Rotary Youth Leadership Awards (2016 & 2017) has strongly shaped their approach to working with the wonderful individuals of the ExpressWay Arts Program.





MONICA PRITCHARD – DESIGNER

Monica Pritchard is a practicing Public Installation Artist currently living and working in Adelaide, South Australia. Within her work, she fuses her background and education in Visual Arts and Interior Architecture to create her very own distinctive style of art installations. Her artistic practice is led by the idea of discovering unique new ways of engaging and creating interactions between art and the public. Within her practice she plays with pushing the boundaries of how one perceives art and how which material best embodies the concepts while working with a site- whether it be glass, paint, pool noodles, or bubble wrap. Her interests in how the public interacts with their surrounding environment has led her to a passion for placemaking and direct experiences in working with communities and a variety of councils, to assess and facilitate insertions to lift and enliven spaces.

ADAM RITCHIE – SOUND DESIGNER AND MENTOR

Multi-award winning film composer and sound designer Adam Ritchie has been creating music for film since 2007 and has worked as a professional musician and educator for over 25 years. With more than 20 short films and documentaries to his name, such film works have covered a wide variety of genres yet all contain the distinct melding of sound design and traditional instrumentation.

Winner of Best Film Score two years running at the Fleurieu Film Festival plus numerous nominations both locally and abroad over the years, Adam Ritchie continues to create and innovate whether it's for film, creative collaborations, or live performances.



STU NANKIVELL – PHOTOGRAPHY/ VIDEOGRAPHY AND DOCUMENTATION

Getting his first break in the multimedia industry in 2000, Stu spent several years in web design before founding his own graphic design production business, in which he delivered projects for clients including local government organisations, UniSA and SAFM. In 2005, Stu moved to Japan, where he continued to develop websites and produce animation and video production for English teaching companies. Since his return to Australia in 2010, he has produced many animation and visual effects heavy commercials for regional television, among many other exciting projects. In 2014, Stu moved to the Clare Valley and co-founded Blue Goanna Digital – a company which specialises in video, animation, visual effects and music production for small businesses, theatre, health and government organisations.

ACTIVITIES

FEELING IT IN OUR BODY

This activity demonstrates how to warm up your voice, focusing on the resonance of the voice. Speaking from your body can help change the tone of your voice, express your emotions clearly, and most importantly, help bring your character to life. This is extremely important so the audience listening can clearly make out what each character is thinking and feeling, and also how this character presents themselves.

INSTRUCTIONS:

1. Begin humming at a comfortable note. This note may be different for everyone.
2. Start to tap your chest with your hands. Experiment with changing the speed and strength of each tap.
3. While still tapping your chest, changing the note of your hum and notice what happens.
4. Start tapping your back, both upper and lower back, while still experimenting with the note of your hum and the speed and strength of the tap.
5. Imagine the hum vibrating through your legs and stomach. This may require some practice.
6. Whilst still humming, shake your upper body and notice how the sound changes.
7. Now, focus the hum to come from your face, the sound resonating from your nose, mouth, and forehead.
8. Move your face around to experiment with how the sound changes. Don't be afraid to make the silliest faces you can!
9. Then, starting with the highest note you can, hum in a sliding manner all the way down to the lowest note you can make. Project your voice by imagining that your hum is reaching all corners of the room.
10. Reverse the last step, starting with the lowest note sliding to the highest note you can make.
11. Shake out your entire body!

ACTIVITIES

AUDIO THROUGH THE YEARS

This is a discussion-based activity that can lead to a drama game. The intended purpose is to discover and discuss what different era's can sound like. Simply put, this discussion is to ask the participants as to how the time period setting of the play was shown and what techniques they could use to alter the play to be shown from another time period.

DISCUSSION QUESTIONS:

- Having listened/watched *LOCKDOWN*, what year do you believe the play was set in and why?
- What techniques were used to convey this era? For example: sound effects, speech patterns, language, etc.
- In what other ways could a Radio Play express the time/era it is set in?

ACTIVITY INSTRUCTIONS:

1. Split the participants into smaller groups, 3-5 members per group would work best.
2. Each group must create a minute-long sound based skit that audience will not be able to see. The skit must include clear character, relationships, location, objects in the environment such as props, conflict and resolutions, and, most importantly, it must be set in a specific era. Some examples of eras could be: the 1980s, Medieval times, the Stone Age, etc.
3. Once finished workshopping their skit, ask them to set the same skit in two other time periods.
4. Have the groups come together once they're finished and have the groups who are not performing face away from the performers ensuring that they can only hear the performance. The performing group must perform their skit in all three eras.
5. The audience must guess which time period each version was set in.
6. Swap performance groups!

ACTIVITIES

WAYS TO CREATE SOUND

This activity is a sound effect activity that requires creativity and quick thinking. You do not need to be a professional to attempt this activity, all practice is good practice. Using resources that are accessible to you, try and work out how you would recreate the sounds listed in this activity (and any other sounds you desire). This is an exercise that mimics the process that the Sound Effects team in the ExpressWay Arts Ensemble had to go through to recreate sounds for their Radio Play.

INSTRUCTIONS:

1. Using your own body and any resource close by, try to recreate familiar sounds. Here are some examples:
 - Drinking out of a straw
 - Walking on gravel
 - Swinging a bat
 - Brushing your teeth
 - Punching something
 - Gulping water
 - Eating an apple
 - Rain
 - Waves crashing
 - A horse trotting
 - Fire crackling
2. Discuss with the participants the following questions:
 - Was it difficult to work out which materials or body parts to use in order to make the sounds?
 - What other sound effects do you think you could make using your body or other materials?
 - Why do you believe it is beneficial to use other materials instead of just your body?

ACTIVITIES

SPAGHETTI

This can be used as an activity to play with your class after listening to/watching *LOCKDOWN*. The students could be given different characters and be instructed to portray the emotion that best suits that character. There are many different ways you can adapt this game with a class or group while basing it off of *LOCKDOWN*.

INSTRUCTIONS:

1. Instruct group to stand in a circle. The inside of the circle is the performance space where people will perform.
2. One by one, each person will enter the circle and say the word 'Spaghetti'. Although, each time a person enters the performance space, they will be given an emotion or scenario to act out whilst saying the word 'Spaghetti'. The emotion or scenario must be portrayed dramatically even whilst they are both walking in and out of the circle.
3. Once everyone in the group has had a chance to perform their 'Spaghetti' moment, the game can continue on with new scenarios or emotions to prompt the performance.

Note: there can be no breaking of character within the performance!

Perhaps in round 2 of 'Spaghetti', participants may enter the performance space and say a line that their character would say and must perform it in the emotion or scenario offered to them. The aim of this improvisation is to help participants build upon their character skills. It is also important, as an instructor, to suggest that each character has idiosyncrasy to create a more realist performance and will aid in their characterisation skills once more.

ACTIVITIES

STANISLAVSKI AND CHARACTERISATION

This activity is for after listening to the *LOCKDOWN* Radio Play and is based on the Stanislavski Theatre Technique created by Russian Theatre Practitioner, Konstantin Stanislavski. This exercise is best suited for a group that is interested in learning the fundamentals of acting and theatre or those who want a deeper understanding of the characters within *LOCKDOWN*.

INSTRUCTIONS:

1. Ask the participants to choose either Alex or Hunter from *LOCKDOWN*. You may also separate participants into two separate groups and assign them each Alex or Hunter.
2. Each group discusses the scene objective and super objective of either character. A scene objective is a character's goal for each scene which ultimately leads to the character's super objective. A super objective is a character's goal for the entire production.
3. After having a moment to discuss these points, give each group an A3 piece of paper and some coloured pen, pencils, textas, or any other drawing medium and ask them to roughly draw what they believe each character to look like. They could draw features such as:
 - Eye colour
 - Hair colour
 - Facial features
 - Clothing choices
 - What colours they would wear

Note: If participants are not fully capable of completing this task on their own, the template design on page 41 may help them greatly.

4. Once completed the rough character interpretations and Alex and Hunter's objectives, each group may come together and share their discoveries, comparing and contrasting their results.

ACTIVITIES

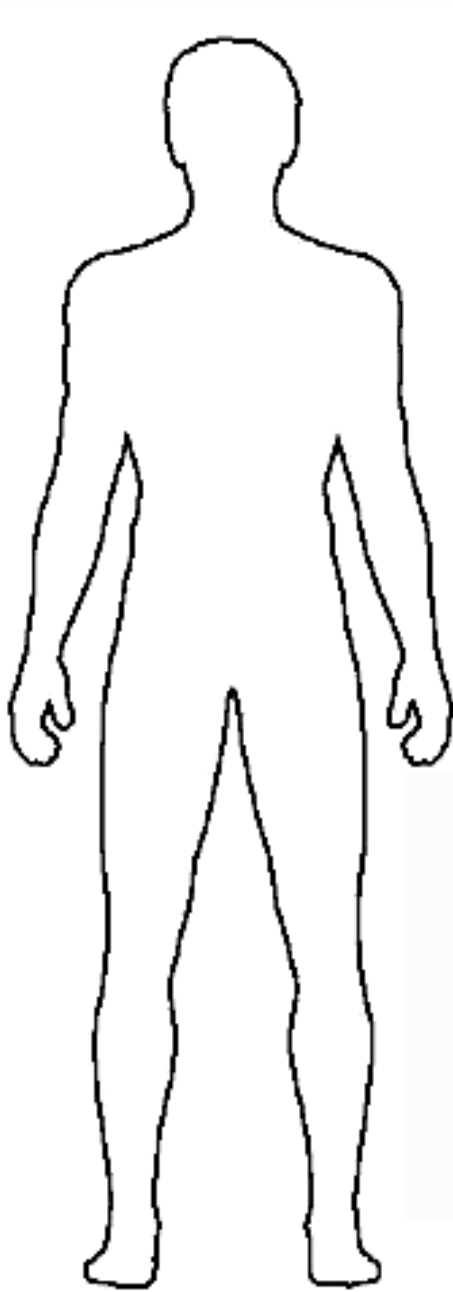
WHO AM I?

This activity is a good introspective look at character analysis that can help acting students build stronger and more realistic characters. You may add as many questions to this list as you'd like, or you can take some away that may not suit your needs. This is an activity that can be altered to suit anyone.

INSTRUCTIONS:

1. Ask the participants to find a quiet spot to sit with a pen and paper. They are going to create a unique character. Ask them to create a mind map of their character and their background. Try to discover as many details about the character as they can. Some prompting questions may be:
 - Who am I? (age, gender, sexuality, pronouns, likes, dislikes, hobbies, strengths, weaknesses, etc)
 - Where am I?
 - What do I know?
 - What do I want to know/find out?
 - How will I get what I want?
 - What challenges am I facing?
 - How will I overcome these challenges?
 - What is my family like? Do I like them?
 - What are my fears?
 - What are my goals/intentions?
 - Who are my close friends?
 - How do I like to spend my spare time?

The more specific, the better. This is a good exercise to really get in tune with your character and understand the properties that make them who they are, which may influence how and why they act the way they do.



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