

the
SHAPE of a
SHIRTI
Sydney Opera House

SYDNEY OPERA HOUSE 

Teachers Notes
HOUSE: ED 09

SUITABILITY

Years 9 - 12

DATES

May 15 - 21

Introduction



These teacher's notes have been designed to assist you with classroom preparation and extension work in relation to the Sydney Opera House production of *The Shape of a Girl*. We hope that this resource will assist you to further enjoy your performing arts experience back in the classroom. The activities are designed for students from Years 9-12. Drama educator Mathew Clausen, has prepared the notes.

Included in these notes are a number of activities that you can use with your students. These activities provide an opportunity for students to explore the broad themes and style of the performance.

Syllabi written by NSW Board of Studies have been used as a guide for the planning of these activities. You should consider rephrasing the questions and activities to suit the particular terminology, curriculum foci and outcomes used in your school.

Some websites are suggested in this kit. It is recommended that before setting activities based on these, that teachers first visit the sites and assess the suitability of the content for your particular school setting.

Classroom Context and Curriculum Links

The Shape of a Girl is a highly relevant performance for young people who, at times, find themselves caught in the moral limbo that exists between positive actions and those that are deliberately destructive and cruel. The self-reflective narrative, in the form of a monodrama, explores some of the deeper concerns of teenagers as the central character comes up against some powerful and confronting issues. The dramatic structure includes shifts between time frames. In these moments the character develops perspectives that help her consider how feelings of insecurity, fear and discontent can frame our earliest relationships.

Through the all too familiar circumstances of a group of teenage girls and their cruel treatment of a girl who wants to belong, *The Shape of a Girl* explores how young people, and in this case especially young girls, can have their values of justice, fair play and compassion compromised in their search for approval, acceptance and attention.



While the key themes and issues in this production can be unsettling, the play also presents a serious but optimistic message. Sometimes one's personal commitment to human compassion, justice and fair play brings about the right choices and is the only way an individual can save a situation from going too far.

This production provides the classroom teacher with many opportunities for related learning activities that link to the following subject areas:

Curriculum Links-

Drama: *Making, Performing, Appreciating*

English: *the study of drama, responding to and composing texts*

Society Studies: *family, Current Issues in Society*

PDHPE: *problem solving, decision-making, self and relationships,*

Performance Event Description and Synopsis

Fifteen-year-old Brydie is fascinated by a TV news story about a girl accused of a shocking act of violence. Is the accused a different kind of girl from Brydie and her friends? Propelled by memories she can't forget and a past she can no longer ignore, Brydie must confront the truth in her own life. When the bullying of a classmate goes too far, can she find the courage to break her friends' conspiracy of silence?

The Shape of a Girl is a dynamic one-woman production that examines the frightening realities of teenage relationships, aggression and codes of behaviour. Originally inspired by the 1997 murder of Canadian high school student Reena Virk by her peers, playwright Joan MacLeod looks at the way little incidents of childhood cruelty can escalate and the role every individual can have in stopping it.

In light of the recent chilling murder of WA schoolgirl Eliza Jane Davis by two school mates, and inflamed media reports of increased violence by girls in Australian schools, this timely production explores the often tough and complicated terrain of the teenage world with honesty and profound insight.

Pre Performance



Curriculum Links

English/Drama/PDHPE

Friendships

This production explores the dangers of friendships that are based on a misuse of power. In the following activity your students will explore what it is that makes friendships either positive or negative. You may need to adjust the activity according to the social dynamic of the class you are working with.

1.1 Ask your students to complete a friendship map. The map is a diagram of four concentric circles moving outwards, like a bulls eye. Ask your students to draw up a template using a dotted or broken line for each circle and leaving about 2cm gap between each. Each circle should be numbered starting with 1 in the centre. Once they have finished their diagrams, ask them to write the initials of their name in the centre circle of the diagram. In the circle immediately around the centre your students are to place the initials of those people they feel are their closest friends. In the next circle they write the initials of those people they feel they are friendly with but are not as close as their closest friends. The activity continues with the students filling in each of the circles.

Once they have finished ask them to write the numbers of the circles down the left hand side of a page. Next to each number they are to write words that they feel best describe the actions, qualities or features of each type of friendship.

Ask your students to work with a partner. Each pair is to share their words for each circle. Ask the groups to look for similarities and differences.

1.2 Using the information from the previous activity, create a list of words that describe friendship. Make sure this is somewhere the whole class can see. Ask the class to consider the value of friendship and how it can create positive benefits for individuals and communities.



1.3 Divide the class into groups of three or four. Each group will now consider the issues that cause friendships to change for the worse, not work out or cause negative consequences for those involved. One person from each group will write down at least four key statements that come from the discussion. Ask the groups to either share personal stories of these incidents or recall times they have witnessed friendships that do not work out or that go wrong. Use the following guideline questions for this discussion:

- What causes friendships to not work out?
- Why do some parents have conflicting feelings about their children's friendships?
- What are some of the worst things a friend can do to another friend?
- How can friendship groups exert power over others?
- What are the reasons someone might stay in a friendship even though they know it is bad for them?

1.4 Each group is to contribute their four statements from the discussion in the previous activity to the class. Add these statements to the list of words from activity 1.1. Ask the class to look at the words and statements to see if they can see common threads or ideas. Highlight these or create a list of these new insights into the nature of friendships.

1.5 Each group is to create a short presentation where they show both the positive and negative aspects of friendships using the material they have collected over the activity. Their presentation is to be silent and rather than being a literal journey of a friendship will be more of a montage of moments that explores the theme. Limit each group to no more than five scenes or moments. The use of facial expression, movement and gesture will communicate the key ideas. Allow the groups sufficient time to prepare, possibly most of a lesson. As they prepare visit each group and help them clarify the intention of each scene in their montage. Present the work to the class and ask the class to make links between the words and statements and the silent presentations. Ask the class for any further insights or ideas about friendships.



Drama/English Research on the Playwright

2.1 In this activity, your students will research the playwright, Joan MacLeod.

The Canadian Encyclopedia

<http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0009782>

Canadian Theatre Encyclopedia

<http://www.canadiantheatre.com/dict.pl?term=MacLeod%2C%20Joan>

University of Victoria

<http://finearts.uvic.ca/writing/faculty/macleod.html>

Ask your students to use the following questions as a guide

- Where is Joan MacLeod based?
- What plays has she written?
- From the information in the websites, what seems to be Joan's main concerns?
- What evidence can you find of Joan's success?

2.2 Interview with the Director and actor Jodie Le Vesconte

In this activity your students will read an interview with the director of the production, Noel Jordan and performer Jodie Le Vesconte. To make this activity more entertaining, ask two students to perform the interview as though for an arts program on television or radio.



Interview with Noel Jordan

Why did you choose 'The Shape of a Girl' to stage and direct?

I first became aware of the Canadian stage production of 'The Shape of a Girl' in 2003 via a DVD of the performance and having met with the company who were keen to tour it to Australia. I was particularly struck by the powerful subject matter of the piece and the incredibly direct way it chartered the awareness of the central character's growing understanding of the violence occurring in her own friendship group and her courageous decision to do something about it. Initially in my role as a Producer at Sydney Opera House, programming works for young audiences, I had hoped to tour this version of the production to Australia. At the time the Opera House was undergoing renovations on the Western Side of the building limiting daytime access to school performances. This made a tour and presentation in the Studio venue in 2004 difficult. In 2007 an American version of the production was discussed for touring but without having seen a full length version of the play I was uncomfortable booking the work sight unseen. With the recent media coverage of the murder of Perth school girl Eliza Jane Davis I knew the piece would strongly resonate with Australian audiences and thought it would be fascinating to present our own version in an Australian vernacular to increase the productions accessibility to its audience even though the work is clearly set in a Canadian landscape. This feature will be interesting to test in front of our audience whether the decision to use an Australian accent helps make the work more immediate or not. I hope it does. The script itself is a finely crafted piece of award winning writing - I am thrilled to be bringing it to an Australian audience for the very first time.

Can you briefly explain the process for bringing this production to the Opera House.

Sydney Opera House is in a fortunate position to not only present outstanding productions from around the country and internationally but also commission, produce and stage works from scratch. After making the decision to program the work (our own version) I literally contacted playwright Joan Macleod via the internet - tracking her down at her University in Canada. Within 48 hours we had an in principal agreement through Joan's agent and set about working on the marketing materials for inclusion in



our House:ed brochure which was about to go to print. It all happened very quickly even though I had been considering the work for several years - it is great the work will finally be seen here.

What is your concept for this production and how will the design elements reflect this?

At the time of this interview we are still several months out from rehearsals and I have only just begun meetings with designer Brad Clark. Past versions of the work have very much captured an outdoor deserted beach aesthetic even to the point of including an enormous piece of washed up driftwood. Our initial discussions have been around Brydie's interior thoughts and the world she is inhabiting perhaps in her own bedroom. The world of 2008 is far more technological and internet savvy than at the time of the original 1997 murder that inspired the play. We hope to capture this in some way - whether through abstraction or a more industrial landscape. This is such an exciting point of the journey of staging a production - having rich and in depth talks amongst the creative team about the work and our responses to it. We don't necessarily want to create a realistic island setting on the West Coast of Canada but are more stimulated by the interior landscapes of Brydie's emotional and intellectual growth to maturity.

What do you anticipate will be the most challenging aspect of rehearsals?

Having worked on a number of monologue's before as both an actor and I director I am very aware of the presence of one performer in the space and the need to keep an audience engaged by the story and their work. I am absolutely confident in the casting of Jodie Le Vesconti - that this is one of the most crucial factors in bringing the work to the stage. Jodie is familiar to Sydney audiences by her work in 'Hoods', 'Children of the Black Skirt' and the workshop presentation of 'The Girl Who Cried Wolf'. Our task will be to make Brydie's journey palpable and immediate - to trust in the story telling and not try to over complicate its delivery through too many tricks such as complicated lighting and sound design elements and trusting in the power of an actor communicating directly to an audience. I want the incidents of violence to be brought alive - for the audience to experience it with Brydie as though they are there - even though she is recounting it on her own. I want them to feel chilled and hopefully reflect on their own lives and their own circumstances in relation to passive observation of bullying.



At the heart of the story we are dealing with something that is insidious and cruel and reoccurring in playgrounds around the world whether we are in Canada or Australia.

Comments from Jodie Le Vesconte

It's now five weeks before Shape of a Girl rehearsals begin and as with any project I'm involved in my process begins with an intensive research period. Shape of a Girl is a monologue - a confession in which fourteen-year-old Bridie works up the courage to tell her absent brother Trevor about a girl at school named Sophie. Sophie has been brutally bullied by Bridie's group of friends over a six year period and Bridie has made a decision to do something about it. It is a script of Bridie's life in which she rewinds, plays and replays many shameful and haunting events. How do I go about immersing myself in this world? Although my own teenage years weren't without their fair share of angst and frustration I was lucky enough to escape what was considered a rough public school relatively unscathed. There were others at my school however who weren't so lucky and who I know will carry the scars of those years for the rest of their lives. Like Bridie I too was a witness to bullying and remained silent. This notion of bystander apathy and responsibility is where I begin my search. And so it begins. Reading everything - newspaper articles, text books, watching relevant movies, googling, u-tubing, listening to popular music, who's hot who's not, and of course people watching. I find myself following packs of schools girls around shopping centres, observing their physicality, their hierarchy - who's is the leader, who is second in charge and who are the followers? The world of the fourteen-year-old school girl is a very complex social structure. This research is designed to create my character's world inside and out. I have to know everything about Bridie and if I don't I have to find out. For example, Bridie mentions she's been reading a poet named Stevie Smith. I've never heard of this poet so I google Stevie Smith, read her poetry and I'm one step closer to knowing Bridie. It's an exciting phase. No form of theatre scares me more than the one person show. Having done it once before I have found performing alone to be the ultimate challenge in conquering fear. Can I alone hold an audience's attention (in this case a young audience) for seventy-five minutes? But as a performer, if I'm not terrified by a role then its not interesting enough and its not worth playing.



Drama/English/PDHPE Bullying

3.1 This activity will focus on the impact of bullying and how individuals can find help or assistance if they are being bullied. As this topic is widely addressed in schools you may need to adapt the activities depending on our school context and the age of your students. Ask your students to work in groups of three. Each group is to participate in the following activities:

- Two members of the group stand with their backs to the third member but engage in conversation with each other. The third group member is to try to join in the conversation. They can't ask to be included nor can they use physical contact to gain the pair's attention. The pair must do everything they can to ignore the third group member.
- Repeat this activity swapping the group member roles each time so that each person has a chance to explore the feelings of inclusion and exclusion.

When you have finished these activities, ask each group to discuss the feelings that people experience when included or excluded.

Ask the class to list examples of other types of bullying behaviours.

As a class, discuss why the temptation to bully someone might be appealing or exciting and share any personal stories of experiences where bullying led to negative consequences.

3.2 In this activity your students will visit the following websites and review the information on bullying. You may wish to supplement this information with your own school policies and guidelines.

Divide your class into pairs. Ask each pair to review the following information using the following questions:



Bullying No Way!

<http://www.bullyingnoway.com.au/resources/default.shtml>

Kid's Spot: Tackle Bullying

<http://www.kidspot.com.au/topic+186+Tackle-Bullying.htm>

YWCA: Bullying is Violence PDF

http://www.thesource.gov.au/find/crisis/crisis_pdf/Bullying_IS_Violence.pdf

- What defines bullying?
- Why do people bully others?
- What are some of the serious consequences of bullying?
- Why might some people think bullying is harmless or fun?
- What does the information say about the role of the bystander in bullying?
- How can bullying be stopped?
- What are some of the `newer' forms of bullying?

3.3 Ask the class to divide into groups of four. Each group is to prepare a piece of Image Theatre (for more information read the work of Augusto Boal - Games for Actors and Non - Actors). The aim of image theatre is to show a series of images that changes a situation of oppression to what is termed `the ideal situation. This is achieved by asking a group of actors to form a frozen picture of a situation of oppression that includes not only the oppressed and the oppressor but other people who might be involved. In a bullying situation at school this might include friends, teachers, parents etc. Individual volunteers from the audience move pieces of the image in a gradual process that shows how the situation might be improved.

Wikipedia: Image Theatre

http://en.wikipedia.org/wiki/Theatre_of_the_Oppressed#Image_Theatre



3.4 Divide the class into groups of three. Each group is to prepare a short role play that uses movement and dialogue to teach primary school children how to deal with bullying behaviour. The characters and setting should be exaggerated and might include animal characters or other fictional characters to make the performance more appealing. Ask your students to consider how they might use the techniques of direct address and slapstick to engage the audience. Encourage each group to focus on one key message about bullying rather than trying to address the entire issue.

3.5 Ask your students to read the following extract spoken by the character Brydie in the performance. Once our students have read the extract, ask for one or two volunteers to read the extract aloud in character.

Script Extract 1

When I look at her picture, when I look at the picture of the dead girl in the paper, part of me gets it. And I hate it that I do; I hate to be even partly composed of that sort of information. But right now, if you put me in a room filled with girls, girls my age that I've never seen before in my life --I could divide them all up. I could decide who goes where and just where I fit in without anyone even opening their mouth. They could be from this island, they could be from Taiwan. It doesn't matter. Nobody would have to say a word. You know something Trevor? I could have divided up a room like that when I was in grade two.

Discuss the extract in relation to the information the class knows about the performance. Divide the class into pairs. Ask each pair to use the information in the extract and their imaginations to create a character biography for Brydie that includes suggested ideas about:

- Her relationship with her parents
- Her self esteem
- Her ability to make friends
- How she views school



Curriculum Links
English / Drama / PDHPE

Performance Reflection English/Drama

5.1 Ask your students to read the following reviews of *The Shape of a Girl*. Ask them to compare the ideas in these reviews with their thoughts about the performance they have seen.

'The Shape of a Girl' - Reviews

New York Times

<http://theater2.nytimes.com/2005/01/26/theater/reviews/26shap.html>

Globe Theatre

<http://www.globetheatrelive.com/20022003season/shapeofagirlreviews.htm>

Have a class discussion about the reviews and the production you have seen. Make comparisons and identify similarities and differences between the productions.

5.2 The following questions can be used as a guideline for a discussion or written review of the performance.

1. What are your initial responses to the performance? Often using a rating out of say ten or twenty helps you to find where your initial reaction sits. By answering the rest of the questions you will be able to identify specifically the strengths and weaknesses of the performance.
2. Briefly summarise the narrative journey of the performance.
3. What were the key issues and themes?
4. How effectively were the themes and issues addressed? Describe one example from the performance where you felt a theme or issues was communicated powerfully.
5. Describe the overall look of the production. How did this directorial/design concept communicate the themes and issues?
6. Describe any specific features of the set design that you thought were effective.
7. What sounds and music were used? How effective were these choices? Provide one example of an effective choice from the performance.



8. Discuss how the selection and use of historical material in the performance provided both factual information and conveyed a particular perspective.
9. Analyse the acting in the performance. How clearly was character/role established? How strong was the use of focus, commitment and belief? Comment on the performers and their effective use of the expressive skills of voice and/or movement.

Drama/English/PDHPE Youth and Violence

6.1 *The Shape of a Girl* is loosely based on the murder of Reena Virk in Canada who was initially beaten by a group of teenagers and then murdered later by two others. The following web site provides information about this case. Given the disturbing nature of this event you may wish to consider the suitability of this activity for your context and the age of the students you teach.

Wikipedia; Reena Virk

http://en.wikipedia.org/wiki/Reena_Virk#The_crime

Once your students have investigated information about this murder, have a class discussion about the incident. Allow your students time to ask questions. Ask them to think about the performance and how the playwright has referred to the case of Reena Virk. Ask your students to consider the messages of the playwright again and how these messages are communicated through the character Brydie.

6.2 The following article is an opinion piece that addresses some of the social and political issues behind the media reporting of the case. Ask your students to read this article and answer the following questions:

What point is the writer trying to make?

Why does the writer highlight gender in this article?

How does the writer see the role of the media in the Reena Virk case?

What is your opinion about the claims made by the writer?

Reena Virk: The Erasure of Race

<http://www.harbour.sfu.ca/freda/articles/virk.htm>



6.3 The following web links contain articles that address youth, violence and gender. Ask your students to visit these sites and read the articles in preparation for a performance task. They will need to highlight and select sections of interest to them. Divide the class into small groups and ask each group to discuss the key ideas of the articles. You might like to hold a mini debate that responds to the statement: 'Violence caused by young people is getting worse and is due to the changes in media, values and lifestyle.'

Bad Girls

http://www.media-awareness.ca/english/resources/articles/stereotyping/bad_girls.cfm

Preventing Youth Violence

<http://www.lgaq.asn.au/lgaq/resources/community/youth/space/Preventingyouthviolence.pdf>

Herald Sun: Sad Increase in Youth Violence

<http://www.news.com.au/heraldsun/story/0,21985,22385206-2862,00.html>

6.4 Ask the class to sit in a circle on the floor. A volunteer reads the following script extract from *The Shape of a Girl* aloud:

Script Extract 2

The articles go on and on about how girls are getting meaner. The attacks more vicious. I look at those girls. I look at the pictures of those young offenders until the newspaper goes all squirrely. If you look at them in bits they are regular girls: these lips, that hair, those kind of jeans.

If someone could invent a laser to zap the rotten parts they would be entirely normal. Young offenders. Sorry --I didn't mean to offend you! Adrienne and me would run into people on purpose on the ferry so that we could say that. Oooops! No offense...We thought that was hysterical.

A girl in the shape of a monster. A monster in the shape of a girl



Divide the class into groups of five. Each group is to prepare a performance of five or six scenes that uses the script extract, either in its entirety or in sections, along with extracts from the web links to newspaper articles, commentary etc covered in the previous exercises. The performance piece is to reflect the many dimensions of the issues involved and does not need to offer a solution. As the groups rehearse encourage them to include scenes or moments of direct address that include their own opinions and ideas. The preparation for this activity will take more than two sessions. Allow the groups time to rehearse. When they present their work provide feedback on the effective use of dramatic elements, use of space and character work.

English/Drama Monologue and Realism

7.1 This activity is an opportunity for your students to explore monologue work in conjunction with a study of the techniques of realism. As your students have seen the performance and completed other activities relating to the play and the character, they will be well prepared for this task. Ask your students to read through the following extracts.

Script Extract 3

Across from the parking lot every else lines up for the bus --shoving and smoking and fooling around. Except for one still shape, holding on to the bus sign like it's some sort of anchor. Sofie always has her hood up, rain or shine. From the back she looks like this giant version of et. Sofie is something Adrienne seems to have forgotten. At lunch Sofie doesn't go to the cafeteria or behind the gym or the parking lot like the rest of us. She slinks along the edges of the halls; she walks away from the school. She walks around and around. She often eats lunch in a bus shelter, six blocks from our school. She doesn't hang out with other kids. She is certainly doing her very best to be invisible.



I have no idea why I feel I have to keep tabs on Sofie. I just do. Sometimes I follow her around. She has no idea; she has always been a fairly clued out individual. I go to the bus shelter after she's left to check it out. There are little rocks lined up along the sides and she's carved her initials --s.g. --into the seat. No doubt it all is charged with meaning in the weird world of Sofie. Maybe I'll give back her diary. I keep it at the back of my locker, just on the verge of handing it over. I never even finished reading the whole thing. It was too boring --just a regular girl. She doesn't let anyone in on anything.

I watch Sofie board the bus, always first on so that she can sit directly behind the driver. I watch the bus pull away just as Adrienne gets out of Justin's van.

Script Extract 4

I woke up this morning to this sound. This sound that feels far away one second then from right inside my gut the next. Very pure with the potential to be extremely creepy. But before I've even opened my eyes this other thing worms its way in and wrecks its usual havoc: the voice of mum.

I tell you Trevor, she's gotten even worse since you left. She is yelling that this is it. What it is I still haven't figured out. At this point in my life being kicked out would be incredible. All I know is her voice chiseled, no burrowed into my brain before I was fully conscious. By the time I'm actually awake the voice of mum has reached this pitch that is making the panelling beside my bed vibrate. Brydie --I have had it!

And then I remembered that day, that truly outstanding day Trevor when you told mum that in another life her voice is going to come back as an ear wig. I was thinking of that exact thing when that sound comes again and this time I know what it is. The blind are back, back at their summer camp across the bay --which is highly weird because it's hardly April. That sound is the gong that tells the blind folks to get up or come for porridge. It just seems like it's really close, sound carrying across water and all that.



And for some reason today, on this particular morning, at this particular point in time, after living on this stupid island my whole life, I am acutely aware for the first time that sound carries across water both ways. Did that ever dawn on you? Did you ever have this really ugly image of mum's voice snaking around the blind camp? There they are: lying on their bunk beds, innocent as pie. You're your own worst enemy! That'll get them sitting up or worse yet shuffling off to the cook shack, mum's voice attacking them from above like some crow gone nuts. Keep your shoulders back! You are walking like an ape!

I am thinking of all these things Trevor and how I wish I could talk to you about it. I wish you were here, asleep in your room. You, big brother, with the unparalleled ability to sleep until three in the afternoon three months in a row; you who can drive all the way to your place in Whistler using only your peripheral vision. I am thinking of all this stuff then all of a sudden this seaplane lands, right outside the deck. I pretend, just like we always did, that the plane is here to kill us. BAM! BAM! BAM! --it'll dive-bomb the whole island. Bullets will explode the mattress around me, outline my arms, my legs.

That is how my day begins, that is how I greet the morning. And from across the water the gong from the camp sounds again. I think, briefly, very briefly, about actually going to school. I also contemplate apologizing to mum for the basic snarkiness of my disposition --all inherited of course --but she's already left for work. Then I'm pretending we're all Muslims or Buddhist monks or anything except who we are. And that the gong is calling us to prayer or at least ending this round.

That the sound means --stop, don't move a muscle, help is on the way.



Ask your students to identify where in the performance the extract occurs. Ask them to read the extract again and consider the following questions:

- What is Brydie talking about?
- What is Brydie doing at this moment in the play?
- What is her purpose in sharing these ideas and information?
- What is Brydie's motivation in this extract?

7.2 In preparation for a performance of this monologue, ask your students to complete the following:

Identify the given circumstances -Who? What? Where? Why? What happened before? What will happen after?

Create a detailed character biography for Brydie. This might be combination of description, images and completing character statements like:

“In ten years time I want to...”

“I believe all people are.....because.....”

“I am frightened when.....and I react by...”

Break the script extract into sections or `units of action'. Give each unit a title that sums up the intention of the character.

Complete a run through of the script extract applying this new information to achieve a sustained level of belief and truth.

Rehearse and memorise the extract.

Perform the extract for the class.



The following websites provide further information and exercises on realism and acting exercises:

Wikipedia: Constantin Stanislavski

http://en.wikipedia.org/wiki/Constantin_Staniislavski

LearningNC - An Introduction to Stanislavski's Method

<http://www.learnnc.org/lp/pages/JoAnnTaylor5232002519>

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Wikipedia; *Reena Virk* Retrieved May 16th 2008 from http://en.wikipedia.org/wiki/Reena_Virk#The_crime