

# HEAD LOCK



SYDNEY OPERA HOUSE 

Teachers Notes  
HOUSE: ED 08

SUITABILITY  
Years 10–12

DATES  
May 21–23

# Introduction



## A. Introduction

These teacher's notes have been designed to assist you with classroom preparation and extension work in relation to the KAGE production of *Headlock*. 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 10-12. 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.

## B. Classroom Context and Curriculum Links

*Headlock* is a highly engaging and relevant performance for young people. The dramatic form of physical theatre shapes and communicates the inner journey of the central character. The narrative journey of *Headlock* explores notions of masculinity and the use of body and movement by the performers symbolizes the joys, conflicts and contradictions that many young men face in their relationships with themselves and with each other. The key themes and issues of peer pressure, mateship, loyalty, risk, crime and the impacts of imprisonment on young people are addressed in this production and provide the classroom teacher with many opportunities for related learning activities that link to the following subject areas:



Curriculum Links-

Drama: *Making, Performing, Appreciating*

Dance: *Composition, Appreciation*

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

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

### C. Performance Event Description and Synopsis

*Headlock* tells the story of Shane Ryan and his first twenty four hours in prison. Shane's memories focus on his relationship with his two brothers Matt and Dean. While Matt is still alive, Dean passed away six months prior to Shane's imprisonment. The three brothers have a very strong family bond and Shane has been deeply affected by Dean's death. His grief becomes more vivid when he is placed in jail and the freedoms and dignities he has enjoyed are taken away. During his first day in prison, Shane draws on his memories of friendship, adventure and mateship with his brothers to provide comfort.

The set of *Headlock* is a boxing ring. This design is important to the performance as it not only allows for the practical needs of some of the physical work but acts as a metaphor to represent Shane's battle with the pressures he experiences as a young man. The transformational function of the boxing ring creates a playing space in which Shane's memories, feelings and emotions, are recreated and explored, in an expressionist manner, through the use of physical movement, gesture and dance.

# Pre Performance

## Curriculum Links

English/Drama/PDHPE

### Activity One - Researching Youth and Crime

1.1 Ask your students to visit the following websites and complete the related activities.

The following media report addresses an increase in youth crime in NSW. Your students can read the report online, view the report or they might act out the report by adopting the voices of the various experts and reporters.

ABC PM Youth Crime on The Rise

<http://www.abc.net.au/pm/content/2006/s1564620.htm>

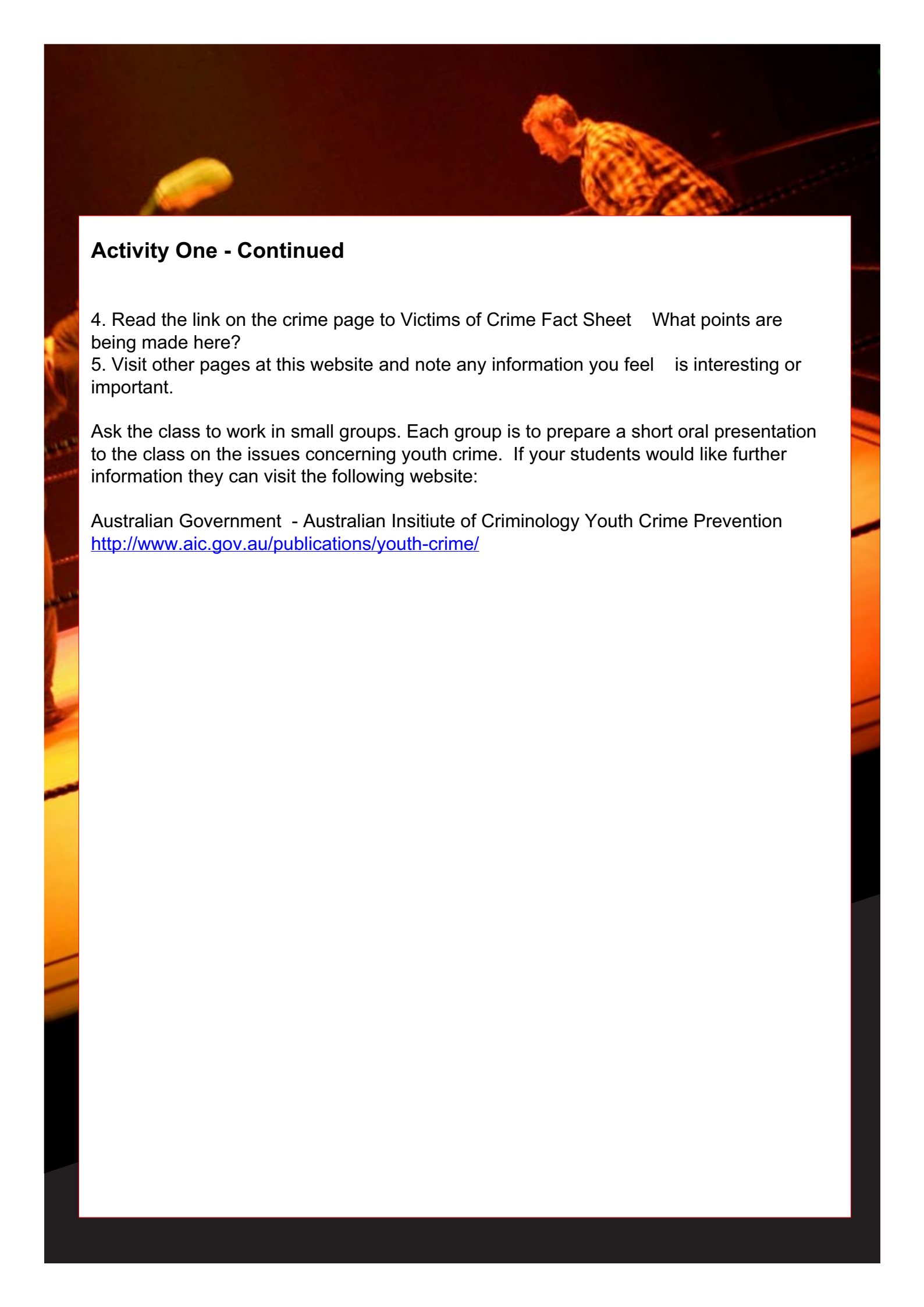
1. What is the central issue in this media report?
2. What evidence is there that youth crime in NSW is on the rise?
3. What are the possible reasons for this increase?
4. Why are more young women involved in youth crime?
5. Why is Dr Makkai worried about drawing conclusions from any statistics on youth crime?

1.2 Ask your students to visit the following website:

Justice Action Australia

[http://www.justiceaction.org.au/index.php?Itemid=165&id=165&option=com\\_content&task=view](http://www.justiceaction.org.au/index.php?Itemid=165&id=165&option=com_content&task=view)

1. Visit the site's home page. Who are the people behind Justice Action Australia and what is their aim?
2. What are the misconceptions about youth crime?
3. Visit the Crime page of the web site. What information can you find about the nature of crime in our society? What is Justice Action's argument about the definition and perception of crime?

A person wearing a plaid shirt is leaning over a railing in a dimly lit environment, possibly a stage or a public space. The lighting is warm and focused on the person, creating a dramatic effect. The background is dark with some faint lights.

## Activity One - Continued

4. Read the link on the crime page to Victims of Crime Fact Sheet What points are being made here?

5. Visit other pages at this website and note any information you feel is interesting or important.

Ask the class to work in small groups. Each group is to prepare a short oral presentation to the class on the issues concerning youth crime. If your students would like further information they can visit the following website:

Australian Government - Australian Institute of Criminology Youth Crime Prevention  
<http://www.aic.gov.au/publications/youth-crime/>

# Pre Performance

Curriculum Links

Drama/English

## Activity Two - Interview With the Writer

2.1 In this activity, your students will read an interview with the writer of *Headlock*. David Denborough, Ask your student to either write or discuss the following questions that relate to the interview:

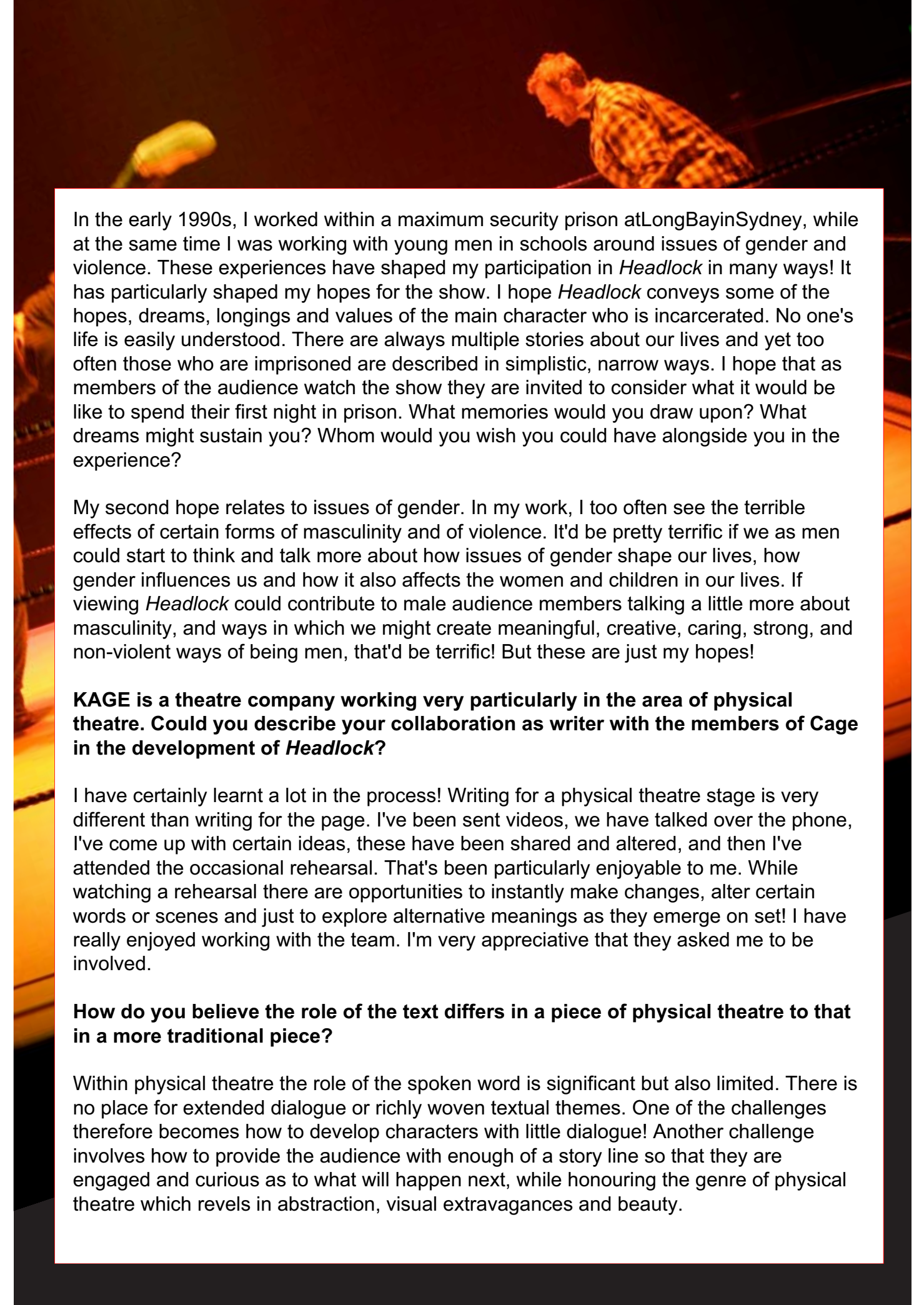
- What are the important consideration for the setting for *Headlock*?
- What themes and issues is David exploring and why does he feel these issues are important?
- Why does David think Physical Theatre is an ideal form expression for *Headlock*?

2.2 Interview with David Denborough

**How did the idea for this project originate, and at what stage did you become involved?**

KAGE was interested in developing a show which explored themes of masculinity while utilising wrestling imagery. At this point, I was approached to assist in developing a 'concept', a 'plot' and a number of key characters around which the physical theatre piece could be constructed. We wanted to find ways in which the set - a wrestling ring - could morph into other settings... it moves from a living room, to a wrestling ring, to a police station, to a train station, to a roof top, to a prison cell, to a pier... We hoped to enable the audience to take a journey through these different locations. We also hoped to enable the audience to participate in the journey undertaken by the main character as he spends his first night in prison.

**I understand that you have in the past worked as a counsellor with young men in the prison system. How has your work in this area informed the writing of the script?**



In the early 1990s, I worked within a maximum security prison at Long Bay in Sydney, while at the same time I was working with young men in schools around issues of gender and violence. These experiences have shaped my participation in *Headlock* in many ways! It has particularly shaped my hopes for the show. I hope *Headlock* conveys some of the hopes, dreams, longings and values of the main character who is incarcerated. No one's life is easily understood. There are always multiple stories about our lives and yet too often those who are imprisoned are described in simplistic, narrow ways. I hope that as members of the audience watch the show they are invited to consider what it would be like to spend their first night in prison. What memories would you draw upon? What dreams might sustain you? Whom would you wish you could have alongside you in the experience?

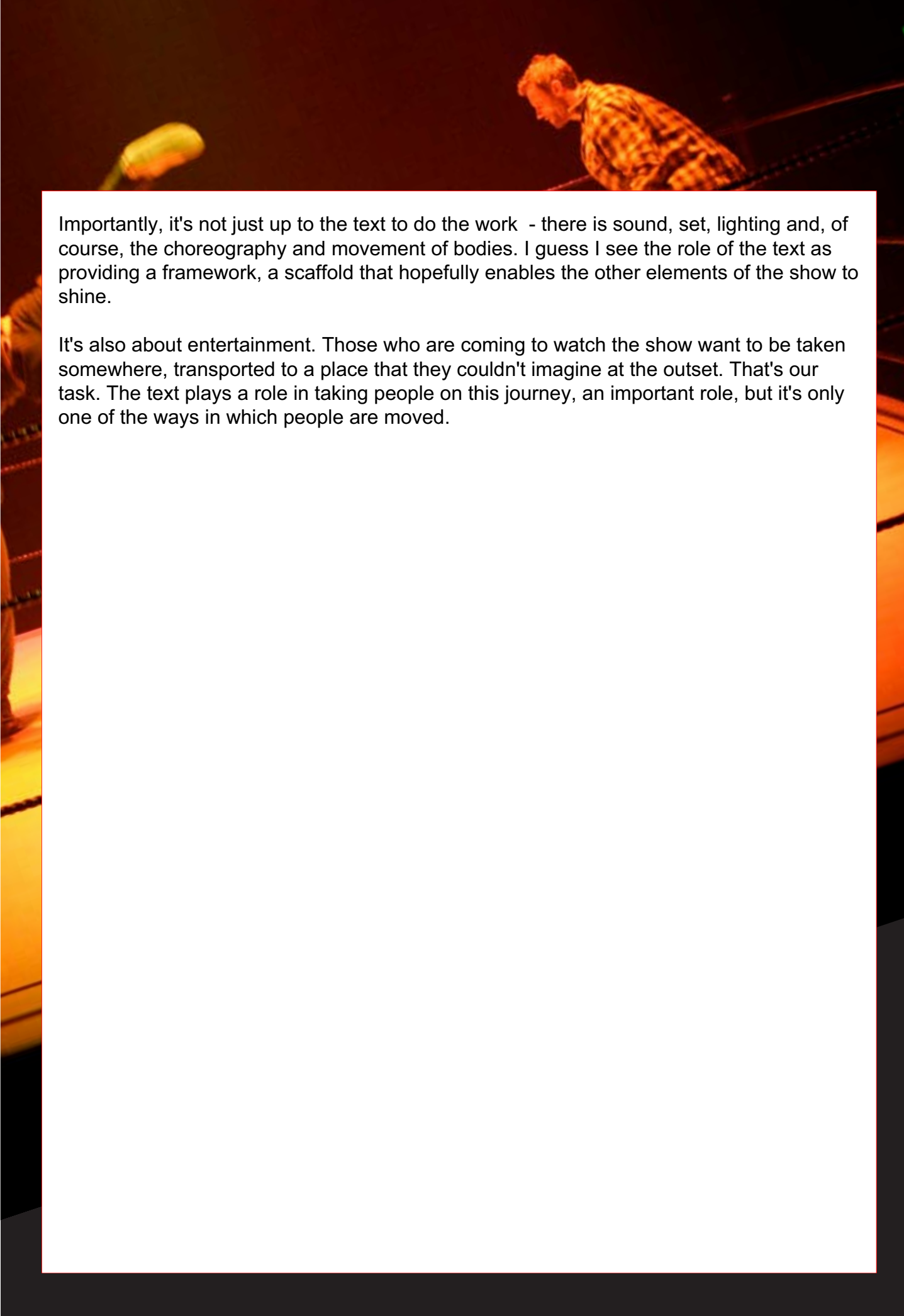
My second hope relates to issues of gender. In my work, I too often see the terrible effects of certain forms of masculinity and of violence. It'd be pretty terrific if we as men could start to think and talk more about how issues of gender shape our lives, how gender influences us and how it also affects the women and children in our lives. If viewing *Headlock* could contribute to male audience members talking a little more about masculinity, and ways in which we might create meaningful, creative, caring, strong, and non-violent ways of being men, that'd be terrific! But these are just my hopes!

**KAGE is a theatre company working very particularly in the area of physical theatre. Could you describe your collaboration as writer with the members of Cage in the development of *Headlock*?**

I have certainly learnt a lot in the process! Writing for a physical theatre stage is very different than writing for the page. I've been sent videos, we have talked over the phone, I've come up with certain ideas, these have been shared and altered, and then I've attended the occasional rehearsal. That's been particularly enjoyable to me. While watching a rehearsal there are opportunities to instantly make changes, alter certain words or scenes and just to explore alternative meanings as they emerge on set! I have really enjoyed working with the team. I'm very appreciative that they asked me to be involved.

**How do you believe the role of the text differs in a piece of physical theatre to that in a more traditional piece?**

Within physical theatre the role of the spoken word is significant but also limited. There is no place for extended dialogue or richly woven textual themes. One of the challenges therefore becomes how to develop characters with little dialogue! Another challenge involves how to provide the audience with enough of a story line so that they are engaged and curious as to what will happen next, while honouring the genre of physical theatre which revels in abstraction, visual extravagances and beauty.



Importantly, it's not just up to the text to do the work - there is sound, set, lighting and, of course, the choreography and movement of bodies. I guess I see the role of the text as providing a framework, a scaffold that hopefully enables the other elements of the show to shine.

It's also about entertainment. Those who are coming to watch the show want to be taken somewhere, transported to a place that they couldn't imagine at the outset. That's our task. The text plays a role in taking people on this journey, an important role, but it's only one of the ways in which people are moved.

# Pre Performance

## Curriculum Links

English/Drama/PDHPE

### Activity Three - Risk Taking

3.1 Ask your students to work in pairs. Each pair is to create a moving image with sound, of each of the following situations:

- Two friends daring each other to cross a deep river on a narrow and slippery log
- Two friends daring each other to jump from a cliff edge into the ocean
- Two friends daring each other to shop lift from a store
- Two friends daring each other to perform a dangerous skate board trick
- Two friends in a car and one dares the other to drive faster

When you have finished these activities, ask each pair to discuss the feelings that people experience when involved in risky behaviour.

As a class, discuss why risky behaviour is appealing and exciting and share any personal stories of experiences where risk taking was either without consequences or that led to negative consequences.

3.2 In this activity your students will practice some movement work with a focus on the drama skill of slow motion. Ask your students to find a place to work individually. Ask the class to walk through the space without interacting with each other. Ask them to be very conscious of their movement including the way their arms are moving and the placement of their feet. After a short time, ask the class to halve the speed of their walk but without losing any of the form or energy of their normal walk. Ask your students to halve the speed of their walk again. Continue halving the speed until your students are moving in slow motion. Emphasise the importance of using muscle control to make the movements convincing. Repeat this activity but this time ask your students to begin by jogging through the space. They will need to be conscious of their body posture, use of hands and arms and the placement of steps to effectively create a slow motion version of their jogging movement.



### Activity Three -Continued

3.3 Instruct the class to perform a mimed activity that is of a task that requires some physical exertion, for example moving something heavy, cleaning windows etc. You will also need to instruct your students to use their imaginations to see the environment in which they are performing this activity to enhance the belief in their acting. Now ask your students to repeat the activity but at half the speed. As the students work, instruct them to halve the speed of their actions until they are moving in slow motion. Ask for individual volunteers and provide feedback on the effective use of facial expression, movement and control to create slow motion movement.

3.4 Divide the class into groups of three. Each group is to prepare a short role play that uses movement and dialogue to show a group of young people having fun but in a way that might be perceived as risk taking or dangerous. Each group is to decide on the location and activity that the characters are involved in. Slow motion is to be used to highlight the moment of greatest danger for one or more of the characters in the role play. Allow the groups time to prepare and then ask them to present their work to the class.

# Post Performance

## Curriculum Links

English/Drama

### Activity Four - Performance Reflection

4.1 Ask your students to work in groups of two or three. Ask them to create frozen pictures of a selection of the scenes from Headlock as a way of recounting the narrative journey of the performance. They do not need to recreate exactly how these scenes were performed. The aim of the exercise is to capture the essence or key moments of the scenes.

'Headlock' - Order of Scenes

Scene 1 - WRESTLING.

Three brothers at home in their living room begin their Saturday ritual of watching the WWF on TV. In their minds they turn their living room into their own wrestle mania stadium.

Scene 2 - INTERROGATION.

Shane Ryan is interrogated by police.

Scene 3 - TRAIN STATION.

Shane remembers his youngest brother - Matt's 18th birthday when they sprayed graffiti in a station and discovered an old mattress to muck about on.

Scene 4 - ASSAULT

Two inmates attempt to assault Shane.

Scene 5 - CLAUSTROPHOBIA.

Shane trying to come to terms with being alone and incarcerated. Can't stop thinking about his brother Dean and wishing that he could have saved him,

Scene 6 - PIER.

Shane remembering wagging a day off school with Dean and Matt.

A man in a plaid shirt is shown in profile, looking down. The scene is dimly lit with warm, orange-toned lights, possibly from a stage or a film set. The background is dark, and there are some blurred lights and structures visible.

## Activity Four - Continued

### Scene 7 - STRIP SEARCH

Shane is searched prior to a visit.

### Scene 8 - VISIT

Matt comes for a visit to the prison.

### Scene 9 - STRIP SEARCH

Shane is searched after the visit.

### Scene 10 - NEW YEARS EVE

Shane remembers the last New Years Eve he spent with his brothers.

### Scene 11 - PHONE CALL

Shane receives a phone call from his mum in the prison.

### Scene 12 - BRIDGE

Shane remembers Dean taking him to a secret place.

### Scene 13 - CLAUSTROPHOBIA 2

Shane's anxiety and distress builds. Trying desperately to escape his reality by returning to the past.

### Scene 14 - CONCERT

Shane remembers the night of a rock concert.

### Scene 15 - NIGHTMARES

Shane trying to sleep but haunted by warped images of his brothers as coach and referee in a wrestling match.

### Scene 16 - VOICE OVER

Amidst his insomnia, Shane hears the voice of his brother Dean.

### Scene 17 - TENDERNESS

The unspoken bond between the three brothers carries Shane through the night.

### Scene 18 - NEW DAY

Shane survives.



## Activity Four - Continued

4.2 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.

# Post Performance

## Curriculum Links

Drama/Dance

### Activity Five - Character Relationships Through Movement

5.1 Begin this activity by asking the students to recall moments from the performance *Headlock*, where aspects of the relationships between the three brothers were expressed through movement. Once our students have discussed some examples from the performance, ask your students to read or act out the following interview with the actors. After reading the interview, ask your students them to identify some of the challenges and opportunities the actors found in developing and performing *Headlock*.

Interview with Luke Hockley, Byron Perry and Gerard Van Dyck, performers in *Headlock*

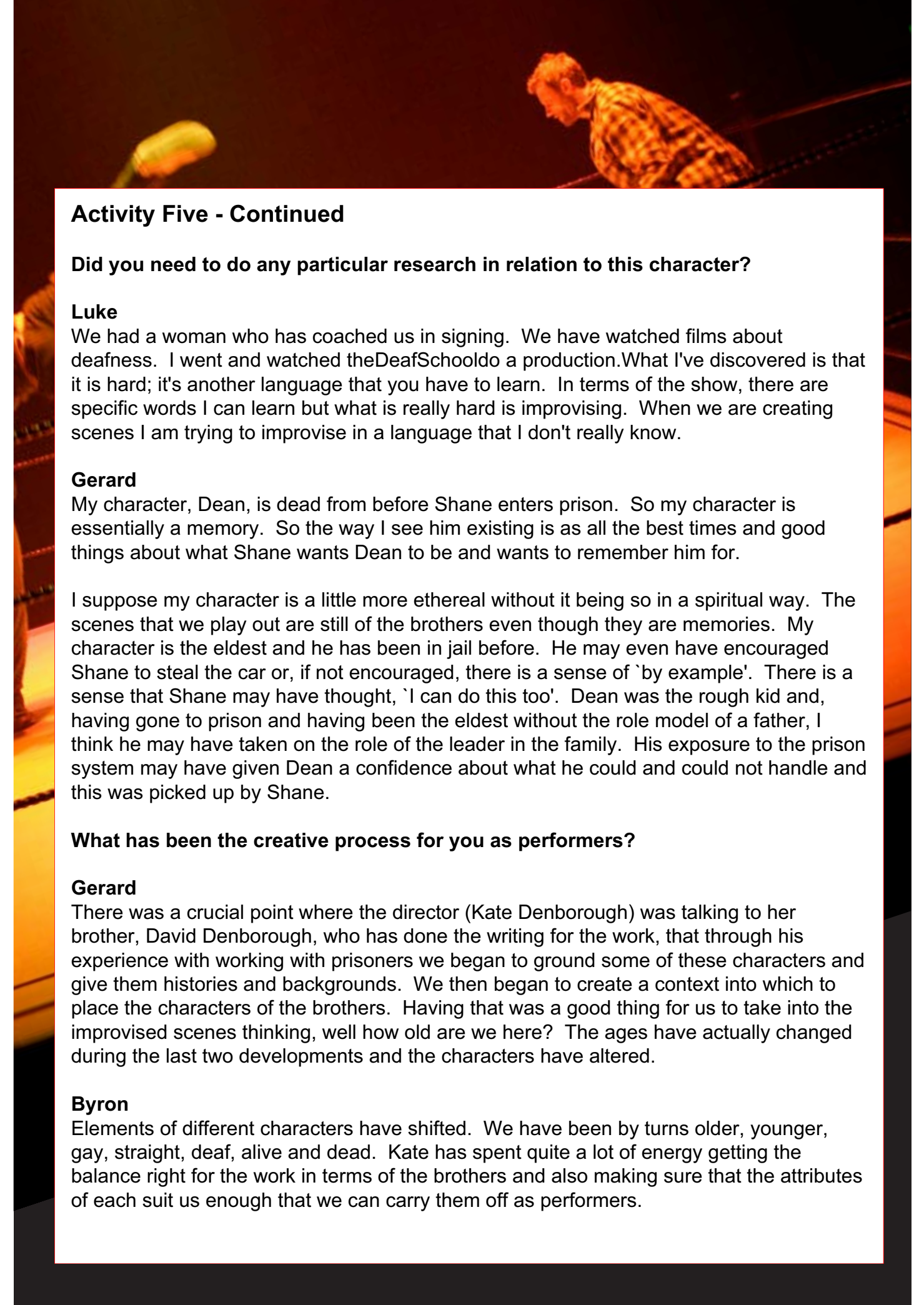
**Would each of you please outline who your character is and the role they play in the story of *Headlock*.**

#### **Byron**

I am the middle brother, Shane Ryan, from a rocky family. We've spoken in rehearsal about my mother having had several boyfriends and that we, as brothers, have multiple fathers. My older brother, Dean, has died which has affected me a hell of a lot, and my other brother, Matt is deaf. I think that a character like Shane Ryan would have faced a lot at school, a lot flack and a lot of sadness and depression.

#### **Luke**

My character is Matt Ryan and I am deaf. The story is that I had some hearing then lost it as I grew older, so I have had some experience of hearing. I am in the car with Shane when he commits the crimes. In a way I have been dragged into the event. The other interesting aspect to my character is that of a deaf child growing up in a family where everyone else is able to hear. This raises particular communication issues because Matt's deafness was not picked up for a few years and it is suggested that to some extent the family was not willing to learn sign language. So there are issues raised with regard to isolation and communication.



## Activity Five - Continued

### Did you need to do any particular research in relation to this character?

#### Luke

We had a woman who has coached us in signing. We have watched films about deafness. I went and watched the Deaf School do a production. What I've discovered is that it is hard; it's another language that you have to learn. In terms of the show, there are specific words I can learn but what is really hard is improvising. When we are creating scenes I am trying to improvise in a language that I don't really know.

#### Gerard

My character, Dean, is dead from before Shane enters prison. So my character is essentially a memory. So the way I see him existing is as all the best times and good things about what Shane wants Dean to be and wants to remember him for.

I suppose my character is a little more ethereal without it being so in a spiritual way. The scenes that we play out are still of the brothers even though they are memories. My character is the eldest and he has been in jail before. He may even have encouraged Shane to steal the car or, if not encouraged, there is a sense of 'by example'. There is a sense that Shane may have thought, 'I can do this too'. Dean was the rough kid and, having gone to prison and having been the eldest without the role model of a father, I think he may have taken on the role of the leader in the family. His exposure to the prison system may have given Dean a confidence about what he could and could not handle and this was picked up by Shane.


### What has been the creative process for you as performers?

#### Gerard

There was a crucial point where the director (Kate Denborough) was talking to her brother, David Denborough, who has done the writing for the work, that through his experience with working with prisoners we began to ground some of these characters and give them histories and backgrounds. We then began to create a context into which to place the characters of the brothers. Having that was a good thing for us to take into the improvised scenes thinking, well how old are we here? The ages have actually changed during the last two developments and the characters have altered.

#### Byron

Elements of different characters have shifted. We have been by turns older, younger, gay, straight, deaf, alive and dead. Kate has spent quite a lot of energy getting the balance right for the work in terms of the brothers and also making sure that the attributes of each suit us enough that we can carry them off as performers.



## **Activity Five - Continued**

**What challenges has this production offered up to you as performers.**

### **Gerard**

Well very physical ones. Because of the slamming and the throwing and the high pace of some of the more dangerous moves, they are quite risky. We need only be a millisecond behind and we can tweak a muscle.

### **Luke**

I think the making of it has been particularly physically challenging. There is a section of wrestling that is in the work that we have worked on for three developments and it now feels less dangerous. When we first doing that section we were all quite nervous about it. By the time the audience sees the work it will be refined. But when you are making something new there is the unpredictability and it is quite risky.

The other challenge is that the stakes are very high overall for the performer. We need to come on, be convincing as our characters, create a sense of where we are, speak (for me) in another language, have not much to say but say it just right. There are real contrasts. We do that very physical slamming and then the next moment be asked to be in an interrogation and that may be only a few seconds after being slammed on the ground. The shifts are huge.

### **Byron**

For me this is the most challenging dramatic role ever. I haven't really performed using spoken text before in a naturalistic character role. I think it is also the first piece where I don't ever exit. I don't get to leave the space and chill out for a moment and have a drink. So it is just over an hour of constant focus. There is nothing else; you are just in that world for that entire time. That has been a challenge.

**As performers, have you enjoyed that challenge and risk?**

### **Luke**

Very rarely do you get taken to this sort of level as a performer and asked to push beyond. I was an acrobat as a kid and a trampolinist for about 15 years. Then years later someone asked me, 'Luke, you know that trampoline thing you can do? How about jumping off the edge of a wrestling ring?' Initially I didn't think I could but then once you start opening up you find a whole new skill. So the skill sets that we have are being used in a very new way. It is great to be taken to those places and that's what makes the work so exciting.

### **Luke**

To play a part where you are sitting on a pier and eating a packet of fish and chips with your brothers, totally engaged in that moment. To be honest, those moments are not little. Those performance moments are as big as the wrestling.



## Activity Five - Continued

### What do you feel that this piece is saying to an audience?

#### Byron

For me it's saying that you don't often choose your path but you have some choice about how you go down it. One of the strong elements for me, in this piece is family. What keeps coming back is images of Shane's family and it shows you how much of a motivating and strengthening force that can be if you have a good family unit.

#### Gerard

I think that there are large issues of masculinity in this piece and what it means to be a young man. So, for me it is about how a family can challenge those and beat them or at least challenge them in order to keep the family together.

#### Luke

Brotherhood. Shane has connection with our mother. There are three brothers and this raises what connections there are with family. I think, a whole layer out from that, there are some political points about prison and rehabilitation, but that is a little academic. At the core of the piece there is a story of brotherhood, then a comment about what prison is about.

### What would you like the audience to be feeling in relation to the work? How important is their connection to the characters and the story?

#### Byron

You would hope that they empathise with the characters and are moved. We don't want it to just be a display of strength and skill, and a well-rehearsed work.

#### Luke

For me, I think that Kate has been absolutely clever in her use of the physical to open a doorway for men or boys into a more emotional story through a very physical language. We had guys in the rehearsal space recently who were cleaners who saw us in the ring and were calling out to us 'Half Nelson', 'Go for it!' So there is an absolute entry point into the story and it is incredibly emotional and I think that it works.

5.2 Ask your students to work in pairs. Each pair is to develop a series of balances where they lean against each other or lean out from each other to find a point of balance. This exercise also helps students practice with the placement of weight and the use of muscle strength to find points of balance.

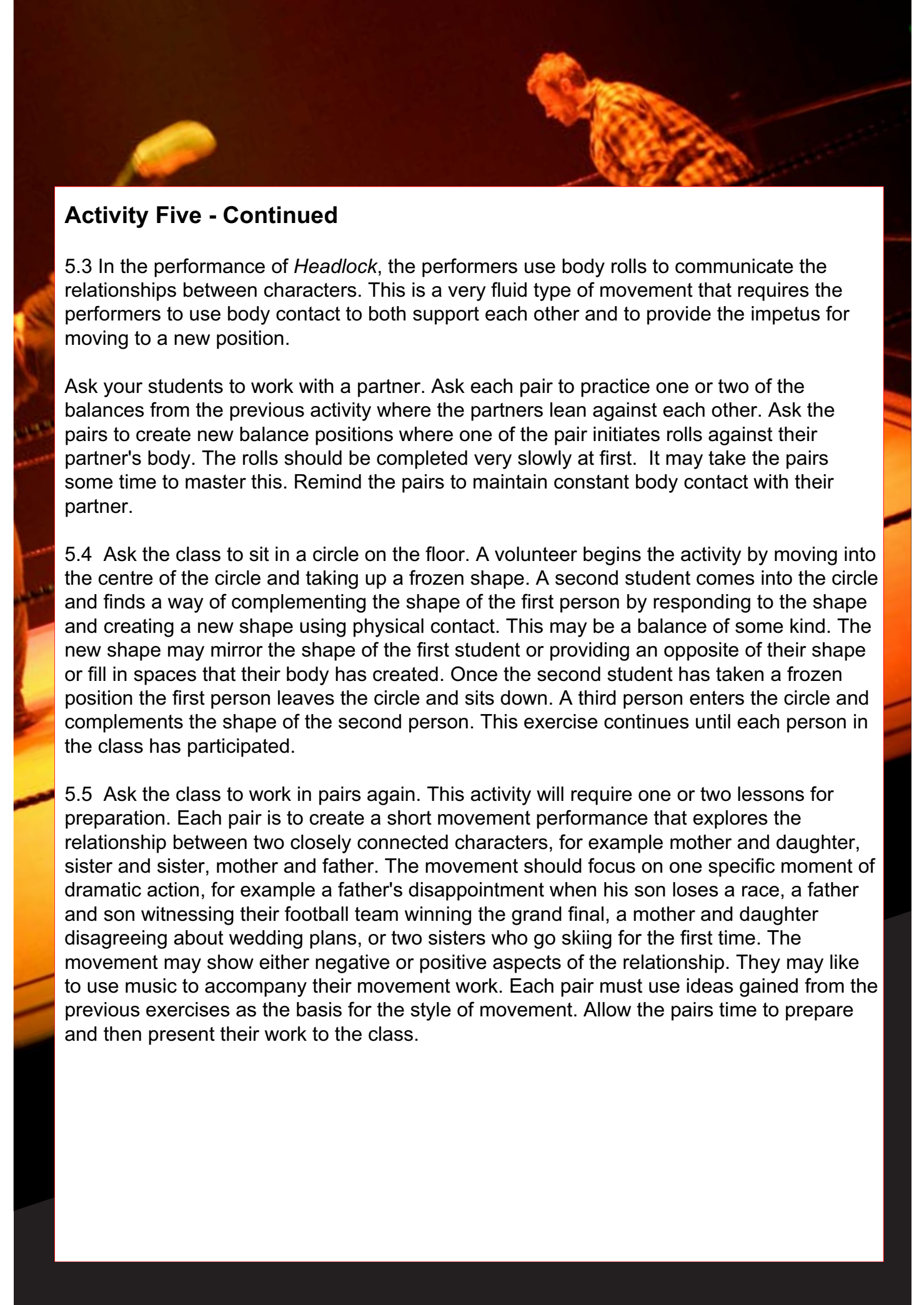
Ask each pair to practise the following:

Balancing shoulder to shoulder

Balancing back to back

Balancing palms to palms

Balancing by holding both hands and leaning away from each other



## Activity Five - Continued

5.3 In the performance of *Headlock*, the performers use body rolls to communicate the relationships between characters. This is a very fluid type of movement that requires the performers to use body contact to both support each other and to provide the impetus for moving to a new position.

Ask your students to work with a partner. Ask each pair to practice one or two of the balances from the previous activity where the partners lean against each other. Ask the pairs to create new balance positions where one of the pair initiates rolls against their partner's body. The rolls should be completed very slowly at first. It may take the pairs some time to master this. Remind the pairs to maintain constant body contact with their partner.

5.4 Ask the class to sit in a circle on the floor. A volunteer begins the activity by moving into the centre of the circle and taking up a frozen shape. A second student comes into the circle and finds a way of complementing the shape of the first person by responding to the shape and creating a new shape using physical contact. This may be a balance of some kind. The new shape may mirror the shape of the first student or providing an opposite of their shape or fill in spaces that their body has created. Once the second student has taken a frozen position the first person leaves the circle and sits down. A third person enters the circle and complements the shape of the second person. This exercise continues until each person in the class has participated.

5.5 Ask the class to work in pairs again. This activity will require one or two lessons for preparation. Each pair is to create a short movement performance that explores the relationship between two closely connected characters, for example mother and daughter, sister and sister, mother and father. The movement should focus on one specific moment of dramatic action, for example a father's disappointment when his son loses a race, a father and son witnessing their football team winning the grand final, a mother and daughter disagreeing about wedding plans, or two sisters who go skiing for the first time. The movement may show either negative or positive aspects of the relationship. They may like to use music to accompany their movement work. Each pair must use ideas gained from the previous exercises as the basis for the style of movement. Allow the pairs time to prepare and then present their work to the class.

# Post Performance

## Curriculum Links

English/Drama/PDHPE

### Activity Six - Coping With Pressure

6.1 In this activity your students will research the challenges that face young people and the resources and advice that suggest how best to deal with these pressures. The information from this research will be used as the basis for either a drama role play or as a written piece for English.

Ask your students to visit the following websites and complete the related tasks:

- Identify two issues for young people today.
- What impact might these issues have on young people in terms of their feelings and sense of well being?
- How might you deal with these situations?
- What advice can you find that helps young people cope with these issues?

#### Health Insite

[http://www.healthinsite.gov.au/topics/Survival\\_Skills\\_for\\_Young\\_People](http://www.healthinsite.gov.au/topics/Survival_Skills_for_Young_People)

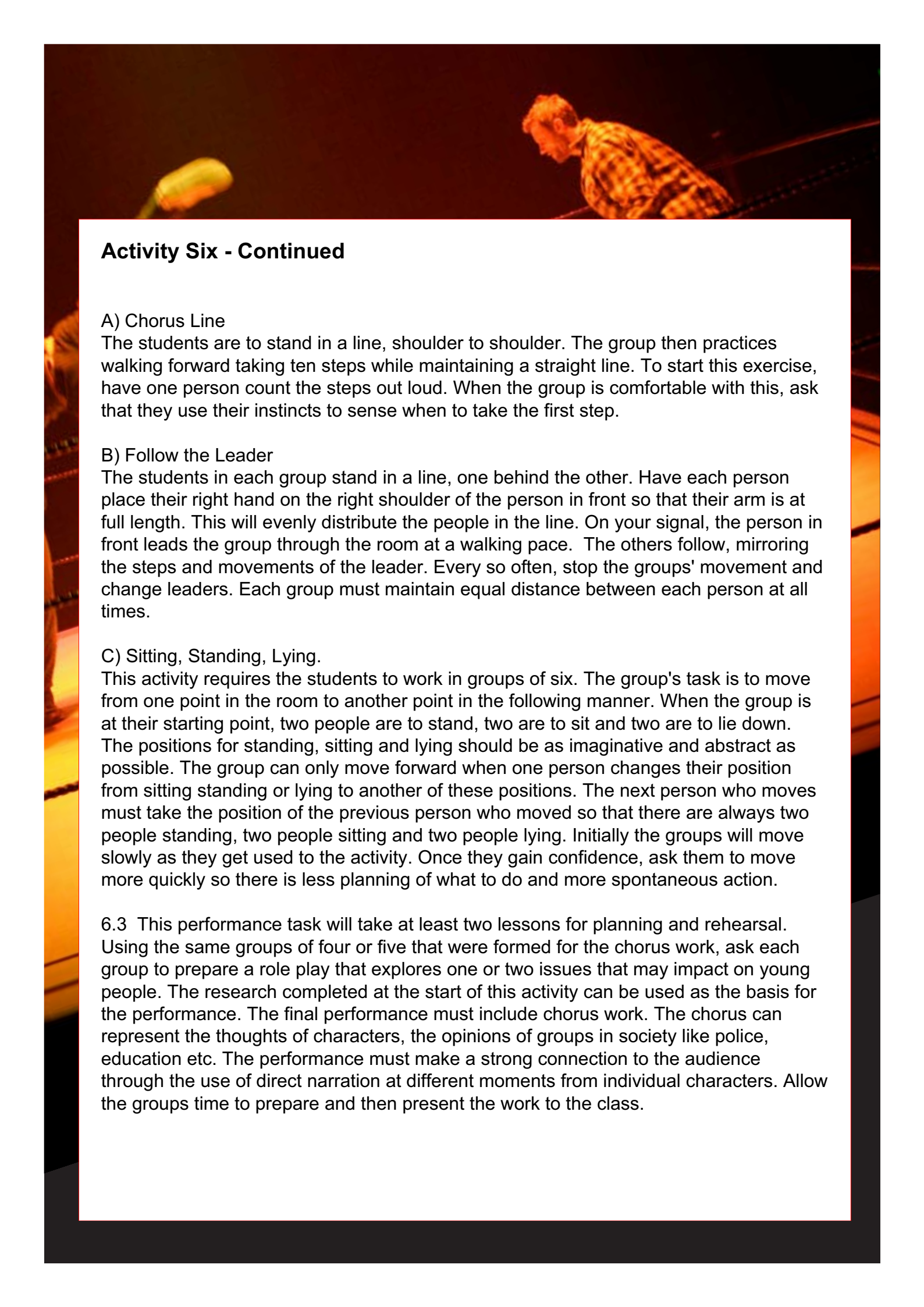
#### Men's Line Australia

<http://www.menslineaus.org.au/Youth/Default.aspx>

#### TAC - Young People and Risk Taking

<http://www.tacsafety.com.au/jsp/content/NavigationController.do?areaID=13&tierID=2&navID=5CF5918F7F000001008BD6860747371E&navLink=null&pageID=345>

6.2 The following movement activities help students to develop focus, concentration, timing and team work and are good preparation for the performance task that relates to youth and coping with pressure. Divide the class into groups of four or five.



## Activity Six - Continued

### A) Chorus Line

The students are to stand in a line, shoulder to shoulder. The group then practices walking forward taking ten steps while maintaining a straight line. To start this exercise, have one person count the steps out loud. When the group is comfortable with this, ask that they use their instincts to sense when to take the first step.

### B) Follow the Leader

The students in each group stand in a line, one behind the other. Have each person place their right hand on the right shoulder of the person in front so that their arm is at full length. This will evenly distribute the people in the line. On your signal, the person in front leads the group through the room at a walking pace. The others follow, mirroring the steps and movements of the leader. Every so often, stop the groups' movement and change leaders. Each group must maintain equal distance between each person at all times.

### C) Sitting, Standing, Lying.

This activity requires the students to work in groups of six. The group's task is to move from one point in the room to another point in the following manner. When the group is at their starting point, two people are to stand, two are to sit and two are to lie down. The positions for standing, sitting and lying should be as imaginative and abstract as possible. The group can only move forward when one person changes their position from sitting standing or lying to another of these positions. The next person who moves must take the position of the previous person who moved so that there are always two people standing, two people sitting and two people lying. Initially the groups will move slowly as they get used to the activity. Once they gain confidence, ask them to move more quickly so there is less planning of what to do and more spontaneous action.

6.3 This performance task will take at least two lessons for planning and rehearsal. Using the same groups of four or five that were formed for the chorus work, ask each group to prepare a role play that explores one or two issues that may impact on young people. The research completed at the start of this activity can be used as the basis for the performance. The final performance must include chorus work. The chorus can represent the thoughts of characters, the opinions of groups in society like police, education etc. The performance must make a strong connection to the audience through the use of direct narration at different moments from individual characters. Allow the groups time to prepare and then present the work to the class.

# References

ABC PM, *Youth Crime on The Rise*

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