

Lesson plan for *Holes* drama

Sequence of activities:

Teaching notes:

1. Introduce the human dimension and negotiate the frame and role for the drama.	Discuss with the students what the Committee of Advocacy for Youth Justice might do. Clarify the terms and invite the students to join you in the drama. (DI)
2. A meeting of The Committee of Advocacy for Youth Justice has been called by the Attorney General. A messenger from the Attorney General's office is present to discuss a letter received recently.	TIR [teacher-in-role] as the messenger addresses the meeting and explains about the letter. The letter is read and discussed. A vote is taken on whether to follow the case or not.
3. In role as the Committee, the students (in small groups) now read and discuss a portion of the text to establish the events within the incident. Each group takes one event and portrays it through a Frozen image .	The text is presented from Stanley's viewpoint. Identify the sequence of events within the incident. Reflect on this by asking: What does this picture tell us about the incident? Work to strengthen each image, focusing on learning intentions 1 and 4. Reflect on this by asking: What have we discovered that is useful to our case?
4. Discuss the characters who may have been called for questioning in the court case. Each student writes two lines (a question and the response) from the trial transcript for any character who may have been questioned. Each student exchanges their question and response with another student.	To allow for the widest possible interpretation, the questions and answers should not identify the character being questioned.
5. Silent negotiation: In small groups, silently negotiate the sequence of questions and answers to represent part of the trial.	Interpreting text – “discuss language, meanings, and ideas in a range of texts, relating their understanding to experiences, purposes, audience and other texts” (‘Close Reading’, from <i>English in the New Zealand Curriculum</i> , page 34)

<p>6. Prepared improvisation: Scenes from the trial are prepared using the dialogue from the silent negotiation.</p>	<p>Share work, and comment on and discuss strengths and weaknesses, with reference to the learning intentions. As each image is shared, reflect on content by asking:</p> <ul style="list-style-type: none"> • What do we know about...? • Why might this have happened? • Can you tell me more about...? • If ..., then ...? <p>Encourage the participants to reflect on the unjust situation Stanley finds himself in and how he is coping with it.</p>
<p>7. Theatre piece/Overheard conversation of TIR (teacher in role): To examine ways adults can misuse their position of power.</p>	<p>Play scene as Mr Sir, a guard from the correction centre – Mr Sir is talking to himself because he is very worried about what is happening in the centre. Use this convention to reveal certain information – Mr Sir's dishonesty, his secret that two boys are missing from the correction centre, and that anyone who goes missing dies. Three days before Stanley ran, Zero went missing and is assumed dead in the desert. Zero's records have been destroyed because they believe him to have been a homeless street kid with no family – it is as if he never existed. Now Stanley has gone too, but he poses a different problem because they know he has parents. The interview and overheard conversation should also establish the positive things that have occurred for the two boys at the centre, and create alarm about what has happened to them since they disappeared. Reflect on content by asking:</p> <ul style="list-style-type: none"> • What might be happening? • How does this man's behaviour effect Stanley? • What might be the consequences of this behaviour?
<p>8. Space between: Arrange volunteers representing roles from the drama so that the space between them symbolizes the characters' relationships with Stanley at the beginning of the story. Then the audience 'sculpts' each role to portray how the characters feel. Repeat this exercise for the stage of the story in activity 7 (above).</p> <p>Compare these two configurations to consider the changes in relationships between the beginning of the story and now.</p>	<p>Reflect on this activity by asking:</p> <ul style="list-style-type: none"> • Who is close to whom? • Who feels distant or cut off? Why? • What kind of relationship is there between the character and Stanley? • What effect is this having on Stanley? • How can we illustrate this information by positioning people in this space? • Which characters are moving closer together or further apart? • What effect does this have on each of the roles? • What possibilities are there from here?

<p>9. In small groups, prepare a short improvisation that reveals what has happened to Stanley and Zero.</p>	
<p>10. Marking the moment – Working in small groups, students talk about a moment in the drama when a particular feeling was aroused, an understanding of an issue occurred, or an answer to the ‘human dimension’ question was clarified. Share this with the group through a body shape and statement.</p>	<p>Follow this exercise with reflection on drama learning, relating directly to Learning Intentions and Achievement Criteria.</p>