



**SHAUN PARKER & COMPANY**

# IN THE ZONE

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EDUCATION RESOURCE KIT  
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# IN THE ZONE EDUCATION RESOURCE KIT

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Dear Teachers,

Welcome to *IN THE ZONE* Resource Kit!

We hope it will help you prepare for *IN THE ZONE* and provide you and your students with meaningful learning experiences following the performance. *IN THE ZONE* features the use of AirSticks remote control technology, co-created by Alon Ilisar, which are used by the dancer to trigger the sound and music for the entire performance. The overall intention of this material is to introduce you to themes from the work and to provide new ideas on how to use the gaming world as a framework for social and emotional development. Each activity invites students to build on their prior knowledge and allows them to make their own meaning, inferences and interpretations individually and in groups.

Through the universal languages of the creative arts and technology, students have multiple methods of sharing and expressing their ideas other than through spoken language.

We also aim to open up discussions about how technology can be implemented into your classrooms to engage your students' minds and bodies in their learning.

The activities are divided into pre and post show experiences and are arranged according to learning stages and curriculum areas. Please feel free to adapt and enjoy them to meet the interests of your students.

Each experience comes with a teacher script. This is a guide only, so please feel free and adapt them to suit you and your students. As lesson ideas are related to each other, you can differentiate instruction through working between stages.

Enjoy!

**Olivia Karaolis**  
**Education Resource Writer**

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## IN THE ZONE TEAM



### **SHAUN PARKER** **ARTISTIC DIRECTOR & CHOREOGRAPHER**

Shaun Parker is an internationally acclaimed director, choreographer, dancer, singer and actor.

A student of the Mildura & District Ballet Guild, Shaun went on to study Science at Monash University and then Dance at the Victorian College of the Arts. His performing career as a dancer and counter-tenor spanned seventeen years both nationally and internationally. Shaun then went on to create his own works that include *KING* (Sydney Mardi Gras Arts Festival), *AM I* (Sydney, Adelaide and Melbourne Festivals), *Happy As Larry* (Sydney, Perth, Brisbane, and New Zealand Festivals, UK tour including Sadler's Wells, La Reunion, Serbia, Austria and the Middle East), *This Show Is About People* (Sydney and Melbourne Festivals), *The Yard* (NSW and VIC tours), *Divine Harmonies* (Tasdance), *My Little Garden* (Barossa International Music Festival), *Blue Love* (Australia, New Zealand and Singapore), *Tenebrae III* (The Song Company), *TUT* (Art & About, Parramatta Lanes), *Spill* (London Cultural Olympiad, Art & About), and *Trolleys* (Without Walls, UK, Art & About). Other work includes creative developments with Australian Theatre of the Deaf and the National Aboriginal & Islander College (NAISDA).



### **ALON ILSAR** **SOUND & INSTRUMENT DESIGNER**

Alon Ilsar is an award-winning Australian drummer, composer, sound designer and instrument designer. He is co-designer of a new interface for electronic percussionists called the AirSticks, using the instrument in projects such as *Trigger Happy*, *The Hour*, *The Sticks*, *Tuka*, *Thundamentals*, Kirin J Callinan, *Kind of Silence* (UK), *Velize* (US), *Cephalon* (US), *Aether* (US), *Voyager* (US), *Bondi Dreaming*, *Silent Spring*, *Monotreme* (US) and Brian Campeau. He has been heavily involved in theatre and film as drummer, composer and sound designer. His diverse projects include Belvoir Theatre's *Keating the Musical*, Sydney Theatre Company's *Mojo*, Scottish production for deaf and hearing audiences

*Kind Of Silence*, Meow Meow with the London Philharmonic Orchestra, Bergen Philharmonic Orchestra, Sydney Symphony Orchestra, Alan Cumming, Jake Shears, Eddie Perfect, Tim Minchin, and Circus Monoxide as musical director. Alon has completed a PhD in instrument design through the University of Technology Sydney and now has a research position at Monash University's SensiLab in Melbourne.



### **LIBBY MONTILLA** **DANCER / COLLABORATOR**

Libby Zyrel Montilla is a graduate of CAPTIVATE. Libby migrated to Australia with his family as a young boy from the Philippines and joined Shaun Parker & Company's youth program *The Yard* in 2011 in Western Sydney. For the next eight years, Libby then toured with *The Yard* across Australia whilst also teaching workshops to young adolescents from different age groups through primary and high school. In 2016 Libby led Parker's *TUT* for Art and About City of Sydney and performed in Parramatta Lanes late 2017, teaching workshops and co-leading preparations for the performances. In 2016 Libby had the opportunity to teach a *TUT* workshop for students in Kaohsiung, Taipei alongside

Shaun Parker. Libby recently toured the Middle East and Western Europe with the company's new work *KING* and extant work *Happy As Larry*.



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## CURRICULUM LINKS

STAGE	MUSIC	DRAMA	DANCE	PDHP	ENGLISH	SCIENCE & TECHNOLOGY
2	MUS2.1, MUS2.2, MUS2.4	DRAS2.4,	DAS2.1 DAS2.2 DAS2.3	DAS2.7 PD2-1 PD2-2 PD2-3 PD2-4 PD2-5 PD2-6 PD2-7 PD2-8 PD2-9 PD2-11	EN2-1A EN2-4A EN2-2A	ST2-8PW-ST ST2-11DI-T ACTDEP014 ACTDEP017
3	MUS3.1, MUS3.2, MUS3.3,4	DRAS3.4	DAS3.1 DAS3.2 DAS3.3	DAS3.7 PD3-1 PD3-2 PD3-3 PD3-4 PD3-5 PD3-6 PD3-7 PD3-8 PD3-9 PD3-11	EN3-1A EN3-4A EN3-2A	ST3-8PW-ST ST3-11DI-T ACTDEP02 ACTDEP027 ACTDEP028
4			4.3.1 4.3.2	PD4-1 PD4-2 PD4-3 PD4-4 PD4-5 PD4-6 PD4-8 PD4-9 PD4-11	EN4-1A EN4-2A	
5			5.3.1 5.3.2 5.3.3 4.4.1 5.4.1	PD5-1 PD5-3 PD5-4 PD5-5 PD5-6 PD5-8 PD5-9 PD5-11	EN5-1A EN5-2A	

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## THE CHILL OUT ZONE!

*IN THE ZONE* takes your students on a journey into other worlds and the dancer expresses his emotional states and how he's affected by those worlds through movement and sound.

Many teachers are looking for ways to create a healthy emotional climate in their classroom and support their students to gain the tools they need to self-regulate. The following ideas are helpful for students to focus and pay attention, deal with strong emotions and enter into an affective zone for learning. They can be used anywhere and anytime of the day.

### COUNTING BREATHS

Teacher says:

- *I am seeing that there is a lot of energy in the room. Let's do a quick breathing exercise together.*
- *Please sit in your chairs and place your feet shoulder width apart and close your eyes.*
- *Place the palm of your right hand on the lower part of your tummy and place your left hand on top of it, palm down.*
- *If you are not sure, you can open your eyes and look at me. I am doing this too!*
- *Inhale-big breath in and when you exhale, breath out, count, "1" in your head.*
- *Inhale again and then exhale and count, "1, 2" in your head.*
- *Keep counting like this at the end of every exhalation until you reach "Ten."*

For older years you may want to go further and say:

- *Try counting backwards, 9, 8, 7, 6...until you reach "1" again.*
- *Make this a game. The rule you have to follow is, if your mind wanders or, you forget which number you're on or hesitate, then you must start over again at "one."*
- *See if you can go all the way up*

### SUPER HERO / IN THE ZONE POSE

Materials: Stop watch or timer

#### Stage 2/3

Teacher says:

- *Ok, I think you are ready to activate your learning power!*
- *Please find your own space and place your feet a little wider than hips width (teacher models)*
- *Now place your arms in front of you and clench your fists as though you were about to fly like superman!*
- *Now hold your pose for 60 seconds, time starts now! (teacher then sets timer for 60 seconds)*

*Note: After the performance students can hold the pose they liked best, examples could include, holding the AirSticks, playing the electro drums, or holding the muscle pose.*

#### Stage 4/5

Teacher says:

- *I want you to take a minute and think about the importance of body language and how it reflects our mood.*
- *Did you know, that by changing the way you hold your body, you can change the way you feel?*
- *I wanted to try it with you and see what you thought*
- *Think of a pose that makes you feel powerful, (after seeing *IN THE ZONE*, this could be a moment from the performance)*
- *Now let's hold that pose for 60 seconds*
- *Tell me how you feel?*

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## **BODY SCAN**

Teacher says:

- *Please lie down on your back and close your eyes;*
- *Squeeze every muscle in their body as tight as they can.*
- *Now release the squeeze*
- *Squish their toes and feet into a ball*
- *Now release*
- *Squeeze their hands into fists*
- *Point your toes and hold your legs in a straight line as tight as you can,*
- *Now release*
- *Release all their muscles and relax for a few minutes;*
- *When you are ready, please stand up and...*

## **5-4-3-2-1**

This is a great technique to use individually to calm a student (or students) in distress or to practice mindfulness with the whole group.

Teacher says:

- *Look around the room for 5 things that you can see and say them in your head. For example, you could say, I see a smart board, my pen...*
- *Focus on your body and think of 4 things that you can feel and say them in your head. For example, you could say, I feel my feet flat on the ground or I feel the collar of my shirt on my neck...*
- *Listen for 3 sounds. It could be the sound of children outside, birds or someone moving next to you. Say those things in your head*
- *Think of two things you can smell. If you can't smell anything at the moment or you can't name your 2 favourite smells in your head*
- *Think of one thing you can taste. It may be the toothpaste from brushing your teeth this morning. If you can't taste anything, say to yourself your favourite taste.*

## **FLAT TIRE**

Also a great attention-getter to use in class.

Teacher says:

- *In the performance, do you remember when the dancer came across a basket ball and used an air pump to inflate it?*
- *We are going to do the opposite and deflate ourselves.*
- *When I say, "Flat tire" and hold up my hand (teacher holds one arm up in the air)*
- *You will breath in and then slowly let out the air with a "Pssst" as I lower my arm.*

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## ENGLISH ZONE

### IN THE ZONE PRE-SHOW DISCUSSION

#### Stage 4/5

Teachers can introduce students to the themes of *IN THE ZONE* by showing them a trailer of the production. This can be found in the **Resource Zone**. Students then respond to the digital and visual material to express and predict their ideas about the expectations of the performance.

Teacher says:

- *I want to show you a trailer about the performance IN THE ZONE*
- *When you look at the clip, what do you think the performance is about?*
- *What makes you think that?*
- *Does IN THE ZONE make you think of any other theatre of films that you have seen before?*

Reflection: It can be very meaningful for students to revisit these ideas AFTER the performance and complete a simple reflection using the prompts:

"I used to think *IN THE ZONE* was about..."

"I now think *IN THE ZONE* is about..."

### CONSCIENCE ALLEY (30 MINS)

Teacher says:

- *We are going to brainstorm two sides of an argument about video games. The way we will do this is with a strategy called Conscience Alley*
- *I will divide you in to two groups, As stand on this side of a line (teacher gestures to right) and B's stand on this side of the room (teacher gestures to the left)*
- *(After the students are divided into groups) I am going to walk down between the two lines*
- *Side A is going to say, "gaming is great because..."*
- *Side B is going to say, "gaming is not so great because..."*

### REFLECTIVE ACTIVITY

*IN THE ZONE* explores the potential loss of control through gaming. This activity is designed to activate student's prior knowledge about gaming and connect their own experiences before seeing *IN THE ZONE*

- Introduce students to one of the suggested articles found below in the Resource Zone
- Once the students have watched the videos, begin a discussion about the topic using one of the possible prompts:
- What was that story about?
- What do you think 'being addicted to games' means?
- What can it look like when a person that is addicted to games, stops playing?
- How often do you play video games?
- What are the good things about video games?
- How do you feel when you are not allowed to play?
- Ask the students to write a response to the following question? The title of the play we are going to see is called *IN THE ZONE*. Is it good to be *IN THE ZONE* of video games?

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## Stage 2 - Quick Write

- Students are given 10 minutes to write as much as they like about the question. For example, write down all the things they like about a video game or all the things they don't like.

## Stage 3 - T Chart

- Students are given a piece of paper and asked to make a line down the middle of their page. On the right-hand side of the page, they write their response to the question above. For example, "Online games are fun". In the left column they write three reasons to support their ideas.
- Students then come together and share their ideas. The teacher can support this by creating a T. Chart on the board and adding the student's responses. The intention is to find ideas that the children have in common and build their understanding of the topic.

## Stage 4/5 - TEEL Paragraph

- Using the prompt above students develop a paragraph using the TEAL Strategy below:

**T**opic Sentence – the topic, point or focus of the sentence

**E**xplanation – expand on the point and give more detail

**E**vidence – support your idea with quotes, evidence and examples

**L**ink – link the point back to the overall theme of the text.

## SCULPTURES

Teacher Says:

- Please find your own space in this area of the room. (This can also be done seated, though standing is best)
- *In a moment I will ask you to make a statue of your favourite character from a video game. For example, you may choose Steve from Minecraft.*
- *Think about how you can use your whole body including your face.*
- *I am going to count backwards from ten to one to give you time to create your image,*
- *10, 9, 8, 7, 6, 5, 4, 3, 2, 1*
- *Freeze.*
- *(For young students) I can see that people are using their faces to show what they are feeling. I can see children are using their bodies to show they are powerful.*



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## ACTION FLIP

Extension for **Stage 4/5**

Teacher Says:

- Please find your own space in this area of the room. (This can also be done seated, though standing is best)
- *In a moment I will ask you to make a statue of your favourite character from a video game. For example, you may choose Steve from Minecraft.*
- *Think about how you can use your whole body including your face.*
- *I am going to count backwards from ten to one to give you time to create your image,*
- *10, 9, 8, 7, 6, 5, 4, 3, 2, 1*
- *Freeze*
- *Now, I want you think about how your favourite character moves or dances.*
- *When I say action, I want you to move or dance like your character for a couple of seconds*
- *When I say Freeze, go back into your sculpture*
- *Ok. Can this half of the class sit down and take a look at the statues?*
- *Now, the statues sit down to watch the other statues. I will count back from 10 again.*
- *10, 9, 8, 7...what do you see?*

Students can be encouraged to create their own video character, to support this they may need a few minutes at the beginning to come up with their own favourite move for their gaming character, name that move and describe the “Zone” or “World” of their video character.

## IN ZONES

**Stage 2/3 (25 mins)**

*IN THE ZONE* takes students to a range of worlds through movement, dance and music. This experience supports students to create these worlds through their imagination in visual art.

Materials: paper/pencils/markers

Teacher Says:

- *Who can tell me what a zone is? A zone is an area for a specific activity*
- *In a minute, we are going to draw a map of a zone that you are interested in. For example, it might be a work zone, a quiet zone or a discovery zone a music zone, a dance zone, the gaming zone or a drama zone. The library could be a book zone! You can be anything you want in this world!*
- *We are going to close our eyes and think about what that place looks like. What would you see in that zone, what could you do in that zone? How do you feel in that zone? Imagine you are looking at that zone from above, what do you see?*
- *Once you have an idea for your zone, please take some time to re-create that in a drawing. The objective is simply that you draw from your memory that zone.*

Reflection: Have children come and share their zones.

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## HEADPHONES

### Stage 4/5 (25 mins)

During *IN THE ZONE*, the lead character wears imaginary headphones and we see him moving to music that he hears. This activity builds student creativity by having them imagine music and draw on that inspiration in visual art.

Materials: paper/pencil/markers

Teacher says:

- *Who can tell me what a zone is? In the city we may have smoke free zones, bike zones, parking zones. Can anyone think of other zones?*
- *I wonder if we could create the Head Phone Zone? To do that, we are going to imagine we are listening to music you love, on your headphones.*
- *Take about 3 minutes to really hear that music and think about how it makes you feel, where do you travel to in your mind when you hear that music?*
- *After about 3 minutes, draw that place in detail.*

Reflection: Students share their zones with class.

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## PDHP ZONE

### Stage 2 - Moving: MOS.24

A student will display a focus on a quality of movement in applying a quality of movement to a variety of familiar and new situations

### Interacting: INS.23

A student makes positive contributions to group activities

### Stage 3: Moving: MOS3.4

Refines and applies movement skills creatively to a variety of challenging and new situations

### Interacting: INS. 3.3

Acts in ways that enhance the contribution of self and others in a range of cooperative situations

### Stage 4/5

Students develop a foundation for efficient and enjoyable participation and performance in physical activity and sport.

## BOUNCE

### Stage 2/3 (6 mins)

*IN THE ZONE* the lead character 'becomes the basketball and bounces'. In this experience, the students can bounce or jump like a basketball. It is a fun way to build awareness, teamwork and locomotor skills

Teacher says:

- *Please make 4 rows of equal numbers.*
- *I am going to count to eight. The first time I count, only the front row is going to bounce eight times to my count.*
- *On their 8th bounce everyone in the row will turn 180 degrees to face the row behind.*
- *Then the second row will bounce to my count and on eight turn to the third row.*
- *We will repeat this for the fourth row.*
- *The idea is that we all bounce and turn together with our row on 8.*

## BOUNCE

### Stage 4/5 (6-10 mins)

An ensemble building activity encouraging all participants to work together as a group and build locomotor skills.

Teacher says:

- *Please come together and form a circle*
- *I have a challenge for you.*
- *The idea behind this activity is that we all bounce in the air, as high as we can at exactly the same time.*
- *First, we are going to warm up our muscles and bounce gently for a whole minute!*
- *I will now number you from 1 to .....All of the odd numbers will bounce on the odd numbers when I count the music, and all of the even numbers will bounce on the even numbers in the music.*
- *What other number rules could we use when bouncing?*
- *I am going to ask one person to be the lead bouncer. It is really important to be aware of one another and for the leader to make a connection with the group. Will you give a verbal signal or gesture.*
- *Who would like to lead the bounce?*

Once the class have mastered the bounce, encourage them to leave longer pauses between bounces and to bounce together, up to 5 times without any signals.

- Students with a mobility or physical disability can 'bounce' by using a ball or laser pointer.

This activity is adapted from the Arts Literacy Project and inspired by theatre artist Dwayne Backaller in Boise, Idaho.

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## REFLECTIVE ACTIVITY

Materials: Maasi Tribe Dance in the Resource Zone:

Teacher says:

- *Traditional dances from many cultures use bouncing or jumping.*
- *This video shows a traditional dance from the Maasi tribe, while you are watching it, write down any thoughts you many have about the significance or meaning of the dance*

## THOUGHT TRACKING HIP HOP (20 MIN)

*IN THE ZONE* includes Hip Hop dance. The following experiences will introduce Hip Hop to students through movement and music.

Materials: Access to YouTube or music

After listening to the following songs in the Resource Zone. They are suggestions only and you may prefer another piece of HIP HOP music.

Teacher Says:

- *I am going to play you some music, it is called rap or Hip Hop. I am sure you have heard it before, it is a genre or type of music that was created by African Americans and Latino Americans living in New York.*
- *When you listen to the rap, think about how it makes you feel. What words do you hear or stand out to you?*

After listening to a rap:

Teacher says:

- *How you think the rapper felt? (At this point you may want to write some of the words on a white board)*
- *In a minute, I am going to ask you to find a partner and sculpt your partner into how you think that feeling looks.*
- *When we sculpt one another, remember to use your words and not your hands. For example, can you please put your left hand across your chest, like this?*
- *I am going to give you three minutes to sculpt your partner and then we will look at the sculptures.*
- *Please find a partner.*

After three minutes, have the sculptures freeze and ask the sculptors to look at each other works of art. Providing feedback into the way they are using the space or conveying a feeling or idea using body shapes or gestures. The teacher then says,

- *We are now going to put thoughts to our sculptures. It is called thought tracking.*
- *I am going to walk around the room and tap different sculptures, when you are tapped, please say the words your character feels, it can be a few words or sentence that describes how you feel*

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## HIP HOP POETRY

### Stage 3/4 (20-35 mins)

Materials: Hip Hop Music and Flcocabulary in the Resource Zone.

*IN THE ZONE* includes Hip Hop music and dance. The following experience will introduce and build on students existing knowledge of Hip Hop.

Teachers can use the music in resource zone or have students select their favourite songs.

Teacher Says:

- *I am going to play you some music, it is called rap or Hip Hop. I am sure you have heard it before, it is a genre or type of music that was created by African American and Latino American people living in New York in the 1970s.*
- *When you listen to the rap, think about how it makes you feel. What words do you hear or stand out to you?* (This should be written in the board)
- *The name of the song is....*
- *We are now going to make up our own Hip Hop or Poem.*
- *I will play you some different beats*
- *Once we chose our beat, we can write a poem or really a rhyming story to go over that beat.*
- *I will give you 10 minutes to start your song, think of a hook, that is the big idea and then a few verses.*
- *Think of how different rhythms can shape the words*

Teachers can support students to write their poems by selecting a theme that arises from the student's responses to the music.



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## EMOTIONAL ZONE

(Adapted from Leah Kuypers)

*IN THE ZONE* helps students to build their social and emotional wellbeing. The following activity may be a useful tool for your classroom and connect students the themes of the production.

Materials: **Stage 2/3** - paper and pen

**Stage 4/5** - mobile phone or laptop

Teacher says: (35 mins)

- *Just as we can visit different zones physically, we can also have different emotional zones.*
- *One way to understand our emotional zones is by thinking of them as colours.*
- *The **Red Zone** is used to describe very heightened states of alertness and strong emotions. A person may be extremely excited or feel really, really angry. In the red zone, they are out of control.*
- *The **Yellow Zone** is also used to describe a heightened state of alertness and strong emotions. You may be very happy or very angry/silly but you are in control.*
- *The **Green Zone** is used to describe a calm state of alertness. You may be described as happy, focused, content, or ready to learn when in the Green Zone. This is the zone where we learn best.*
- *The **Blue Zone** is used to describe low states of alertness such as feeling sick, exhausted or sad.*
- *I wonder if we can create emojis for each of these zones?*
- *Please choose a zone and design an emoji for that zone.*

The emojis can be put up on the classroom wall. They can be used as a tool for students to recognize their emotional states throughout the day. This is particularly helpful for primary school aged students in recognizing their emotions.

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## STEAM ZONE

### PASS THE TUT...

Hip Hop artist Libby Montilla incorporates a lot of Hip Hop dance moves such as ticking, waving, popping and body locking. The following activities gives students the chance to learn more about these moves as a form of expression.

Materials: White board and access to music and videos from the performance

Teacher says:

- *I am going to show you some videos of some of the different dance moves we saw in the performance. (An alternative to this is have students that are proficient in these moves teach the class, for example, the teacher may ask, "Can anyone remember a dance move we saw IN THE ZONE?")*
- Teacher plays the videos in the resource zone
- *Can everyone please form a circle as we watch the video again and practice this dance move. This move is called a Tut*
- *Should we try to pass the Tut around the circle. By that I mean, I will complete the move once and then the person on my left practices it next as we go around the circle.*

### EXTENSION: FINGER TUTTING

Teacher says:

- *Another popular form of tutting is Finger tutting, a form of dance that was made really popular by the dancer/choreographer "JayFunk". Some of the characters in Marvel use Finger Tutting to cast a spell or perform magic.*
- *I wonder if we can create finger tutting for one of the characters from a book/film we are looking at in class?*
- *Why would the character have that form of finger tutting and what does it mean?*

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## PASS THE POP

Teacher says:

- *I am going to show you some videos of different dance moves. (A much better alternative to this is have students that are proficient in these moves teach the class)*
- Teacher plays the videos in the resource zone.
- *Can everyone please form a circle as we watch the video again and practice this dance move. This dance is a Pop.*
- *Should we try to pass a Pop around the circle. By that I mean, I will complete the move once and then the person on my left practices it next as we go around the circle.*

Teachers can add on Ticking, Waving and Popping or around the circle.

## STORIES IN MOTION

*IN THE ZONE* told a story through movement and dance. In this activity students can create their own story.

Materials: YouTube or access to music on Spotify

Teacher says:

- *In this workshop, we are going to work in groups of 4 and create a dance for the following piece of music.*
- Teacher then plays the music
- *Please get into groups of 4 and listen to the songs again*
- *To create the dance, each one of you will create one movement and perform them in a sequence.*
- *Think about the story or the feeling you want to tell through your movements*
- *What do you think the composer of the song is communicating? What would you like to say?*
- *After you have your sequence, we will bring all 4 groups together and decide where best to place each group to match the rhythm of the song.*

After students have watched each group, ask them to discuss the movements of the dancers. Remind students to include the elements of dance in their discussion such as space, time and dynamics.

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## POST SHOW

### ENGLISH ZONE

#### SOUND WORLDS (15 MINS)

A learning experience that encourages students to connect the play with other texts.

Teacher Says:

- *In the Zone we visited other worlds through sound.*
- *In this learning experience, imagine you are a character in (Text name) and describe what they would hear.*
- *For example, what sounds would be part of that world? Would you hear music? If so, what music would that be?*

#### Suggested texts for Stage 2/3

*Charlie And The Chocolate Factory*

*The Witches*

*Where The Wild Things Are*

*My Place*

#### Suggested Texts Stage 4/5

*Playing Beattie Bow*

*Jungle Book*

*Artemis Fowl*

*Macbeth*

*Hunger Games*

#### CONSCIENCE ALLEY: Does Human Action effect climate change?

The beauty in our natural world is a theme reflected *IN THE ZONE*. To develop critical thinking skills the following discussions and activities invite students to think more about sustainability and our environment.

Teacher Says:

- *Today we are going explore issues from the performance about climate change*
- *Please form two standing lines, facing each other.*
- *This side (Teacher gestures) will argue that Human Activity effects climate change*
- *This side will argue that Human Activity is not responsible for climate change*
- *A volunteer will walk down between the rows, or the alley. As they pass each person, that person gives a sentence for that side of the argument, it could be advice about what humans can do or reason why our actions do not make any difference.*
- *At the end, the person who walked down the alley can share if their beliefs have changed in any way about human action and climate change*

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## STEAM ZONE

### DISCUSSION

An important moment *IN THE ZONE* is during the can scene. This discussion prompt can support students in thinking about the difference they can make to the environment and reflect and revisit the ideas in the performance.

Teacher says:

- *I wonder what you thought about the part of the performance when the dancer, Libby, discovered all the cans?*
- *What do you think he found in the cans?*
- *What do you think he wanted to do?*
- *How did he feel when he saw the garbage truck?*
- *What can we do to make a difference to our environment?*

Students can engage in a “Think, Pair, Share” routine to generate ideas about how they can take better care of the environment. Once students have come up with their idea they can create a flyer online using google docs or scratch.

### AIRSTICKS

#### Stage 2/3 Product Review

*IN THE ZONE* featured AirSticks, an electronic musical instrument that allowed the performer to create music. Students can write their own review of the AirSticks using the prompts below

Teacher Says:

- *We are going to imagine that we are reviewers and write about the AirSticks*
- *Name of the product*
- *Description of the product*
- *What are the best things about the AirSticks?*
- *What are some of the drawbacks or problems of the AirSticks?*
- *What are some of the additional things you wish the AirSticks could do?*
- *What essential criteria would Alon Ilisar have considered when inventing AirSticks?*
- *Research any other products that are similar on the market?*

### IN THE ZONE INSTRUMENTS

#### Stage 2/3

During *IN THE ZONE* we heard the sounds of aluminium cans being crushed, plastic being unravelled, cardboard squashing and the natural sounds of seagulls, water and waves. This STEM activity involves students design their own instruments by using found objects, connecting them to the importance of recycling and our natural environment.

Materials: Bottles, cans, cardboard, paper towel rolls, bottle tops, tape, and other materials

Teacher says:

- *IN THE ZONE we heard different sounds when we travelled to different worlds. The sounds were triggered by the AirSticks, created by instrument designer and artist Alon Ilisar*
- *We are going to design our own instruments, using the found objects that you have brought from home*
- *I think the first step is to brainstorm and think about which sound you would like to make, ask yourself, what is the pitch of that sound, for example is it a high or a low sound?*
- *The next step is to work out what will make that sound*
- *Remember that sound is created by movement or vibrations, it can be the wind through the trees. It is all around us.*

At this point allow students to create their instruments. They may need time to research and build them outside of class depending on your schedule. Ideally students should have an opportunity to present their instruments in class, including which part of *IN THE ZONE* they used for inspiration.

A video to spark ideas is available in the **Resource Zone**.



# IN THE ZONE EDUCATION RESOURCE

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## INSTRUMENT IMPROV

During the performance the dancer improvised playing a number of instruments using the AirSticks. This activity will introduce students to improvisation and engage them in the selection of a sound effect to include as part of their presentation.

Teacher says:

- *Can you remember the instruments that you saw the dancer mime or improvise playing in the performance?*
- *(If you are really brave, you can select a sound effect and model playing an instrument to that sound effect, for example, the bongo drums)*
- *Take a minute to choose your instrument, it could be the electric guitar, a triangle, a flute, a mandolin... anything you want!*
- *Now take a few minutes to mime playing that instrument.*
- *The next step is to research and find a sound effect for that instrument and then practice your improvisation or mime to that sound.*

This can be done at home with students emailing you the link or done in class.

- *When you have practiced. We can share with the class!*

## Stage 4/5

*IN THE ZONE* takes students into many worlds. We see the dancer fighting in a war, playing basketball, videogames, playing in the sand, swimming in the ocean, playing tennis and in the end surrounded by nature. In the following learning experience, students can translate an important part of a story into an improvisation with sounds effects. This can be done in groups of 2-3 students or individually, depending on the selected text. For example, students could improvise the pages from *The Arrival*, (by Shaun Tan), when the family farewell the father on the boat or moments in Nazi Germany told by Anna in *Hitler's Daughter* (by Jackie French).

Teacher Says:

- *We saw so many different places IN THE ZONE. Just as in books, the theatre takes us to other worlds through the choices of words, movement, lighting and music.*
- *Think about the moments in the performance and how they made you feel? What made you feel like that? Was it the music, the expressions on the dancer's face?*
- *Today we are going to work in groups to select a moment from (insert name of text here) to bring to life in movement and with sound effects.*
- *You will work in your groups to choose and improvise a small part of the story.*
- *The improvisation does not have words.*
- *Once you have practiced the improvisation, think about the sounds that will bring that scene to life.*
- *Research online and download the sound effects will need. One of you will have the role of playing the sound effects during the improvisation.*

Teacher's note that an important part of this improvisation is that students are supported to in thinking about the feelings they want to evoke in the audience without words. Students less comfortable with performing can activate the sound effects either through their phones or laptops.

# IN THE ZONE EDUCATION RESOURCE

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## **IN THE ZONE VIDEO GAME**

### **Stage 4/5**

Materials: laptops

*IN THE ZONE* took students into a video game. The learning experience below gives students a chance to transform the production into a video game using the materials found on CS First and Scratch platforms or on Minecraft in Creator mode or Roblox

- *The production we saw told us a story*
- *Who can share with the class what happened in that story*
- *Today we are going to start transforming that story into a video game*
- *The first step is to think about the events or things that happened in the performance.*

Using the tools in the resource zone, support your students in pairs to design a video game. Some students may create a room in Minecraft that is inspired by the production. For example, the nature room or the basketball room.

# IN THE ZONE EDUCATION RESOURCE

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## ENGLISH ZONE

### MASH IT UP

Teacher says:

- *IN THE ZONE we saw Libby Montilla create a lot of dance moves from different video games. I saw him floss a lot!*
- *What other dance did you see? (Some examples could include, Orange Justice, Fresh, Hype)*
- *They are emotes. I wonder if we can we create an emote for a character in one of our books?*
- *On a piece of paper, write the name of a character from one of your books and describe the way they feel. For example, Charlie celebrates in disbelief when he wins the golden ticket in Charlie And The Chocolate Factory (Roald Dahl).*
- *Once you have written down the name of your character and described their feelings think about how they would move in an emote.*
- *In pairs, you are going to choose a character and devise an emote together.*
- *In 10 minutes, we will come together in a circle and share our emotes*

The circle reflection is an excellent opportunity for students to develop appreciation of dance and talk critically about their dance.

### IMAGE WORK

Teacher Says:

- *Think about a significant part of part of the performance, for example, when the dancer found the seagull, trapped in plastic and set it free.*
- *What do you think he was thinking or feeling at that moment? What changed for him?*
- *Think about a character in one of our texts. When did they realize something important? For example, in To Kill A Mockingbird (by Harper Lee), when did Jem realize Boo Radley was a friend? Another example could be a moment from The Rabbits (By Shaun Tan & John Marsden), when the Possums decide to fight the rabbits*
- *Now we are going to get into groups of 4 people to re-create that moment of discovery in three still images*
- *A Still Image is when you create a picture with your body and your facial expressions.*
- *Think about how the dancer, in the show IN THE ZONE used his hands. How can you shape your body to tell a part of the story?*

### Stage 4/5 Performance Review

Students will be given an opportunity to respond to the performance and contribute to a class discussion about *IN THE ZONE*.

Teacher says: (These ideas can be written on a Smartboard or as part of the assignment)

- *What were the main theme or themes of the IN THE ZONE?*
- *Did you like the performance?*
- *What are the reasons that you liked/did not like IN THE ZONE?*
- *What was your favourite part? Why?*
- *Does the performance remind you of any other performances that you have seen? How?*
- *What other productions have you seen that you enjoyed?*

# IN THE ZONE EDUCATION RESOURCE

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## RESOURCE ZONE

### Shaun Parker & Company

<https://www.shaunparkercompany.com>

#### In rehearsal:

<https://vimeo.com/manage/358205192/general>

Password: INTHEZONE!

#### Using Airsticks:

<https://www.youtube.com/watch?v=NNrfrk4dHoE>

#### IN THE ZONE!:

<https://www.youtube.com/watch?v=r13p1YX2mP0>

#### ENGLISH:

<https://www.abc.net.au/btn/classroom/gaming-addiction/10488856>

<https://theconversation.com/could-playing-fortnite-lead-to-video-game-addiction-the-world-health-organisation-says-yes-but-others-disagree-98458>

<https://www.theverge.com/2014/7/21/5919973/inside-the-life-of-a-pro-gamer>

#### PDHP:

<https://www.YouTube.com/watch?v=3JcmQONgXJM>

<https://www.YouTube.com/watch?v=Ili4GncoUs>

#### STEAM:

<https://www.YouTube.com/watch?v=BoNaASFrVUM>

Libby Montilla teaching a *TUT* dance:

<https://www.YouTube.com/watch?v=52cbKD92YTM>

Shaun Parker & Company dancer Josh Mu tutting in a short dance film:

[https://www.YouTube.com/watch?v=LK-DOKAX\\_RU](https://www.YouTube.com/watch?v=LK-DOKAX_RU)

<https://www.howcast.com/videos/508479-how-to-do-the-chest-pop-kids-hip-hop-moves>

<https://www.cbc.ca/kidscbc2/the-feed/make-music-with-your-mouth-the-art-of-beatboxing>

#### HIP HOP SOUNDS:

<https://splice.com/sounds/origin-sound/origin-sound-essential-hip-hop-drums>

<https://sounds.com/samples/release/14317>

<https://www.flocabulary.com/warp/hip-hop-songwriting/>

<https://csfirst.withgoogle.com/c/cs-first/en/game-design/overview.html>

**SHAUN PARKER  
& COMPANY**



Australia  
Council  
for the Arts



Create NSW  
Arts, Screen & Culture

Shaun Parker & Company is assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body and supported by the NSW Government through Create NSW