

STAGES 4-5

Cowra: Where stories are Intertwined

Lemon Tea
Theatre

ANZAC Day long weekend.

A teen girl grieving the death of her mother and struggling to connect with her father.

An Australian soldier remembering the challenges of serving in serving in World War II at a POW Camp.

An Aboriginal man remembering stories of how his grandparents and Elders lived during the time of the Cowra POW Breakout at Erambie Mission.

Identity. Memories. Forgiveness.



The cast, crew and all involved with Intertwined recognise the Traditional Owners of the land on which we work, learn and perform - the Wiradjuri people. We acknowledge the Elders past and present as the original story-keepers of this land.

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Pre Show INFO

INTERTWINED

Cowra: Where Stories are Intertwined

Title:

Cast:

What's the deal?

Style:

Themes:

Think about this:

Crew:



Pre-Show Learning Ideas

INTERTWINED

Cowra: Where Stories are Intertwined



Discuss:

The social, political and economic climate in Australia during 1944 (HT4-2), (HT4-4)

Why prisoner of war camps existed during World War II (HT4-3)

The history of musical theatre and how what the modern musical looks like (MU 4.11). How has the introduction of modern styles and techniques (like Lin-Manuel Miranda's use of rap in *Hamilton*) impacted upon musical theatre as a genre? (EN5-5C)

Outline ways in which Aboriginal Peoples maintain identity (AST4-2)

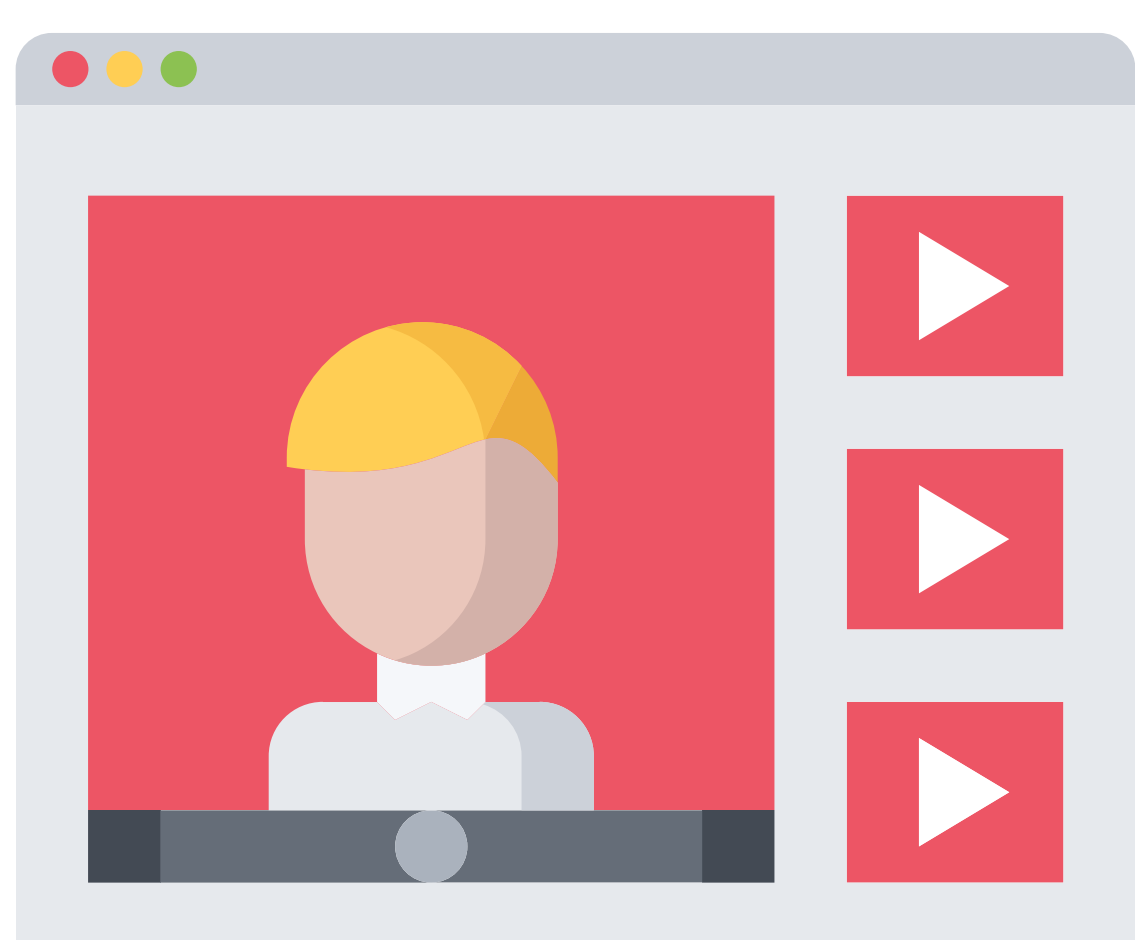


Read:

Freedom Ride by Sue Lawson (additional edu pack [HERE](#))

The Boy in the Striped Pajamas by John Boyne

Japan Diary by Trudy White or Sadako and the Thousand Paper Cranes by Eleanor Coerr



Watch:

[The Deadly Cowra Mass-Breakout \(1944\):
Largest Prison Break of World War 2](#)

[Cowra: What we can do by Desert Pea Media](#)

Developing Character through Movement

*Lemon Tea
Theatre*

Sources of inspiration: paintings and tableaux. Why is creating a tableaux a useful tool in acting and dance? How can looking at a painting help us in creating movement? (PD5-4), (PD5-5), (VA4.9)

Body stories: How do we create body stories and why are they useful? (D5.2.1)

Laban efforts: What are Laban efforts and who coined the term? How do we use these efforts to create character? (HT5-3), (PD5-11)

Developing character through script and prompts: Exploring character through play and research (EN5-4B), (EN5-9E)



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Researching to Create Character

Lemon Tea Theatre

The role of research in script writing:
How were the characters and (EN5-2A)

Important considerations and character background work (EN5-6C). What were some of the specific choices our actors made about developing a character background? What could they have chosen as an alternative background story?

What happens after research has been completed? How does a character become a fully-formed, nuanced personality?

(Stage 5 Drama Outcomes P1.1-P1.6)



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Creating Connections On and Off Country

Lemon Tea
Theatre

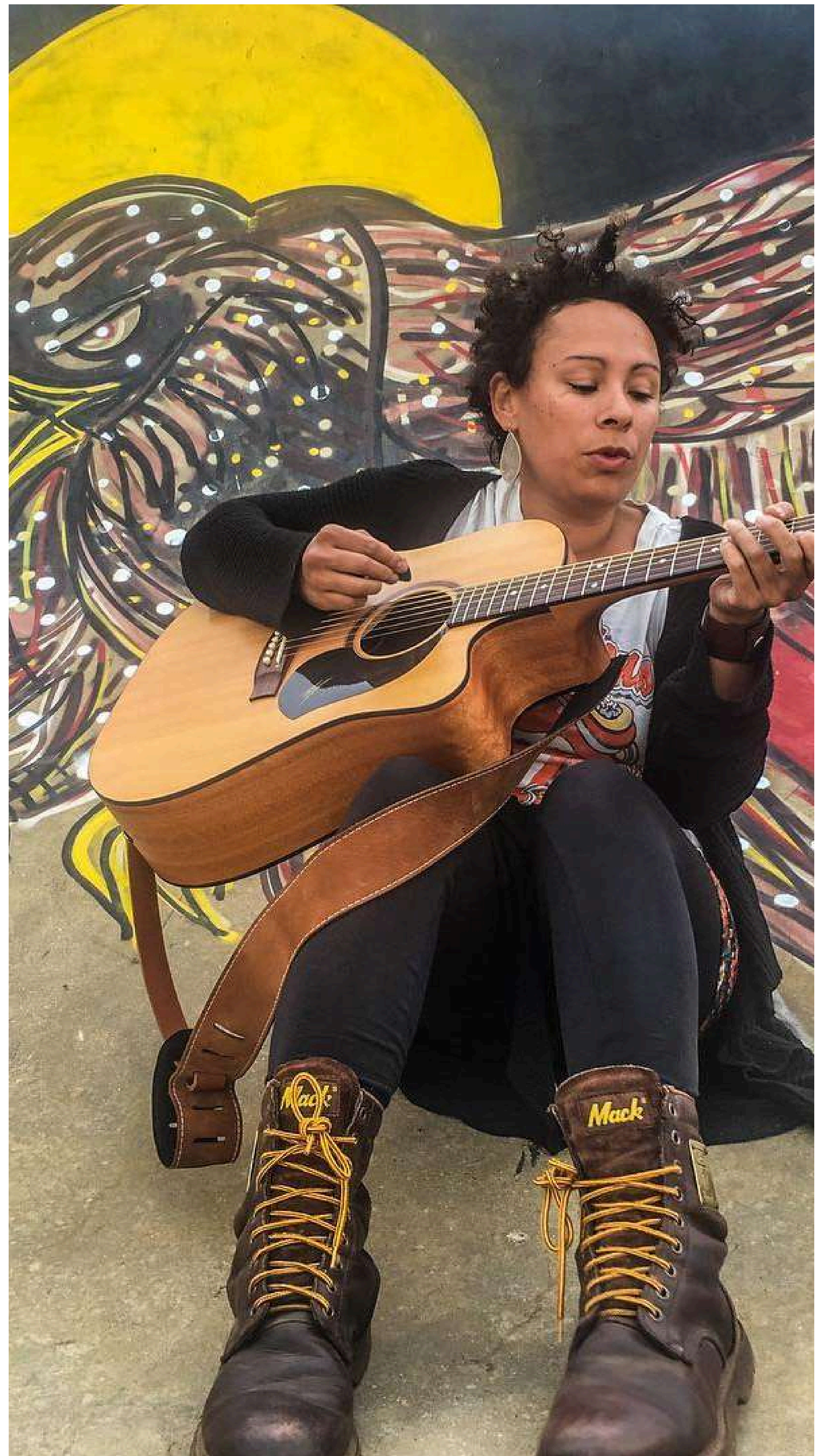
How can Aboriginal Peoples maintain connection to their identity regardless of where they live?
(Stage 5 Aboriginal Studies P2.2)

How do changes in Aboriginal cultural expression across time and location shape Aboriginal People? (Stage 5 Aboriginal Studies P4.1)

Indigenous Protocols (ICIP) in the arts:
What is an ICIP? Why do I need to have one if I am an Aboriginal artist? What do I include in it?

How have relationships between Aboriginal Peoples and non-Aboriginal peoples changed since World War II?

(Outcomes fall under Stage 5 Aboriginal Studies P1.1 and P1.2)



Elements of Production

Lemon Tea Theatre

Steps involved in getting an independent production to the stage. (Creative Arts Music 5.12)

Technical and practical considerations (cast album recording, problems that occurred and how to trouble shoot them) (Creative Arts Music 5.7)

How a score can be developed using technology like Garageband, Logic Pro, Musescore (Creative Arts Music 5.10)

How can music and lyrics move a story forward on the stage? (Creative Arts Music 5.9)



Workshop Notes

INTERTWINED

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