

Introduction to the program

Program description

Theatre | Collaboration | Reflection

A Physical Theatre workshop to empower students through the art of play and collaboration.

Award-winning company Asking for Trouble has been creating collaboratively in schools and communities since 2008. Creating Collaboratively - Physical Storytelling by Asking for Trouble is an ideal addition to any school curriculum, designed to inspire both students and teachers through a dynamic and creative approach.

With curiosity and confidence Asking for Trouble artists Christy and Luke will guide students and teachers to explore their favourite collection of processes to devise their own original work. Asking for Trouble focus on finding ways to incorporate games and play into live theatre, making it accessible and FUN.

Students will move their bodies, laugh, connect with each other, and try new things

In the Introduction to Physical Theatre workshops, students are introduced to new ideas, skills, concepts and perspectives as they are led through a series of fun physical activities. Christy and Luke will encourage participants to take creative risks and push their boundaries, and then engage participants in reflective exercises to help them learn from their experiences.

This workshop can be tailored to explore a particular idea or theme as a way to develop original youth led material for an upcoming school performance.

These workshops are perfect for schools looking to enrich their curriculum with creative, collaborative, and physically engaging activities that not only enhance artistic skills but also promote personal growth, wellbeing and confidence.

Christy and Luke were a joy to work with. They quickly established a wonderful rapport with the students and were consequently able to elicit an amazing performance as an end result. Perhaps more importantly the team work skills and trust that was established amongst the group during the workshops has improved the student's self esteem and general confidence. I would highly recommend their workshops and would be thrilled to work with them both again in the future.

Fiona Smee: Teacher, Barham High

[Watch Asking for Troubles workshop promo video](#)

Educational benefits

We share ways of making performances that are playful, building confidence, connection and possibilities. An opportunity for young people to explore tools for creating physically, expanding their understanding of performance beyond Theatre-sports and Musicals to new skills that they can incorporate into whatever style of performance they're excited about. Our process is one that is gentle and accessible to students with no experience of performance while also offering exciting new opportunities to those with more confidence, we center a culture of care and often fit alongside a health and wellness program or a transition focus within the curriculum.

Biographies/Company Profile

Asking for Trouble (AFT) makes theatre that challenges people to be brave, generous and to play! Founded by Christy Flaws and Luke O'Connor in 2008, AFT is a multi-award winning company using circus, physical theatre and clown to make ambitious, high quality, touring works for young people and their families. Based in Clunes, they have toured regionally, nationally and internationally to critical acclaim. They began touring Regionally through RAV's arts and education program in 2007 and have since toured a series of AFT works in schools across Victoria from basketball stadiums to multi purpose rooms. They are passionate about delivering engaging workshops introducing people to Circus and Physical Theatre. AFT are in the process of developing new works across 2025 and are excited to deliver workshops around their process of creating, to reconnect with schools they have previously visited offering a deeper style of engagement and to build new audiences for future shows.

Suggested Pre-visit Activities

The GANAG instructional model.

GANAG stands for:

Goals

Access

New Info

Apply

Goal review.

The GANAG instructional model for lesson design was created by Jane Pollock and presented in the text *Classroom Instruction that Works* (Marzano, Pickering & Pollock, 2001). It grew from the work of Madeline Hunter who created a schema in the 1970s for lessons that is still useful today (Hunter, 2004).

Hattie, J. (2008). *Visible Learning: A synthesis of over 800 meta-analyses relating to achievement*. Routledge:Oxon.
Marzano, R., Pickering, D. & Pollock, E. (2001). *Classroom Instruction that Works: Research Based Strategies for Increasing Student Achievement*. ASCD: Alexandria, Virginia.

Teachers can use the table below to assist in integrating the program into their curriculum delivery.

GANAG	9 High Yield Strategies	Unit : Creating Collaboratively				
Goal set the learning goal/benchmark or objective	- Setting Objectives & Providing Feedback	<u>Standards</u> applying to that lesson				
	- Reinforcing Effort And Providing Recognition	<u>Learning Intention</u>	<table border="1" style="width:100%; border-collapse: collapse;"> <thead> <tr> <th style="width:50%; text-align: center;">Focus 1</th> <th style="width:50%; text-align: center;">Focus 2</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;">I can understand the purpose and intention of the artists through their artform.</td> <td style="padding: 5px;">I can understand the process of stop motion as a film technique</td> </tr> </tbody> </table>	Focus 1	Focus 2	I can understand the purpose and intention of the artists through their artform.
Focus 1	Focus 2					
I can understand the purpose and intention of the artists through their artform.	I can understand the process of stop motion as a film technique					
Access Access students' prior knowledge building engagement through establishing immediate relevancy: a "hook" that is a short introduction to the lesson	- Question, Cues And Advanced Organisers - Nonlinguistic Representations - Identifying Similarities And Differences - Cooperative Learning	Possible <u>Instructional Strategies</u> to Try: - Review of previous lesson - Pair and Share - Turn and Talk - Brainstorming - Quick Write - Verbal check-in of prior knowledge - Visual to access prior knowledge	<table border="1" style="width:100%; border-collapse: collapse;"> <tbody> <tr> <td style="width:50%; padding: 5px;">FoTr Full Show Video (55min)</td> <td style="width:50%; padding: 5px;">FoTr stop motion video (1min)</td> </tr> </tbody> </table>	FoTr Full Show Video (55min)	FoTr stop motion video (1min)	
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- Summarising and Note Taking - Homework and Practise	Possible <u>Instructional Strategies</u> to Try: - Modeling and direct instruction - Student discussions - Academic feedback to students - Non-fiction writing, vocabulary and reading strategies to develop understanding of new information - Inquiry based questions and activities	Using the video as a springboard conduct a class discussion about the artists intention. Why have the artists chosen this artform? Using the stop motion as a springboard conduct a class discussion about the artists intention. Why have the artists chosen this artform? What is the process of stopmotion				
New Information Acquire new information – declarative and/or procedural	- Identify Similarities And Differences - Cues, Questions And Advanced Organisers _ Generate And Test Hypotheses	Possible <u>Instructional Strategies</u> to Try: - Guided Practice - Independent and group work - Student demonstration of learning objective - Student-to-student discussions using accountable talk - Ongoing checks for understanding - Continuous academic feedback to the students	Using the video as a springboard conduct a class discussion about the artists intention. Why have the artists chosen this artform? Using the stop motion as a springboard conduct a class discussion about the artists intention. Why have the artists chosen this artform? What is the process of stopmotion			
			Apply Apply a thinking skill or use knowledge in a new situation. Opportunity for feedback provided			Independent Work: Have students individually write a short analysis of the artist's intent, focusing on why the artist might have chosen this medium and how it reflects the intended message. This could be a Quick Write activity. How: Organize the class into pairs or small groups for structured discussions. Provide them with sentence starters or accountable talk stems to encourage deeper, respectful exchanges. For example: <ul style="list-style-type: none"> • "I agree with [name] because..." • "I see it differently because..." • "Can you explain why you think that?" • "What evidence do you have to support that claim?" Strategy: Hold students accountable for the quality of

				<p>their discussions by expecting them to listen attentively to each other and reference specific parts of the video or their analysis.</p> <p>Example: "In your small groups, discuss how the artist's use of color and texture communicates the main idea of the piece. Make sure to support your points with specific examples from the video."</p>
<p>Goal Review review what has been taught. How will the teacher know if students met the measurable objective?</p>	<ul style="list-style-type: none"> - Setting Objectives And Providing Feedback -Reinforcing Effort And Providing Recognition - Homework And Practise 	<p>Possible Means of Assessments to Try:</p> <ul style="list-style-type: none"> - Oral or written summary of lesson - Exit slip or quick write - Pair and share - Peer and individual review of work - Class discussion of topic - Cornell notes check 	<p>Pair and share with partner</p>	<p>Pair and share with partner</p>

Suggested Post-Visit Activities

1. Explore Asking for Troubles Circus Skills Resources for Teachers – provided by artists on request
2. Exquisite Corpse: AFT's creative process is built around play, another non physical activity which celebrates creativity and a way to move beyond perfectionism is 'Exquisite Corpse'
<https://www.moma.org/collection/terms/exquisite-corpse>

Access

Theatre and Physical Storytelling Examples

1. Bluey (TV Show - Australia)

- *Connection:* The animated series “Bluey” uses imaginative play and physicality to tell stories, much like how Asking for Trouble emphasizes movement and collaboration.
- *How It Relates:* Teachers can highlight how Bluey and her family create stories through improvisation, role-playing, and physical engagement—similar to the workshop’s focus on play.

2. Wallace & Gromit (Aardman Animations, UK)

Connection: Uses physical humor and exaggerated movement to tell engaging stories.

How It Relates: Demonstrates the expressive power of body language, much like physical theatre.

3. Drama-Based Learning in Video Games (Journey, Monument Valley, Inside)

- *Connection:* Games that tell stories through movement and interaction rather than dialogue.
- *How It Relates:* Reinforces the idea that stories can be told in non-traditional ways, including physically and visually.

Comedic Physical Storytelling -

- 'Shaun the Sheep'
- The work of Charlie Chaplin or Buster Keaton
- 'The Artist' - appropriate for older students

Curriculum Links – Victorian F-10 Curriculum

Use the Victorian Curriculum F-10 website <https://victoriancurriculum.vcaa.vic.edu.au/>

Note that the Victorian Curriculum is different to the Australian Curriculum.

Learning Areas

The Arts: Drama

Strand: Explore and Express ideas

Level 9-10 Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama

Level 9-10 Explore personal movement style by combining elements of dance and using improvisation and safe dance practice to develop new movement possibilities.

Example of link:

This workshop offers students a range of activities/tools to utilise when improvising to develop ideas for performances. This process includes sharing and sharing positive reflections of each others work to shape and further develop these ideas to layer meaning and subtext.

Physical Education

Strand: Movement and Physical activity - learning through movement

Level 7-8 Practise and apply personal and social skills when undertaking a range of roles in physical activities

Example of link

Students are encouraged to work physically to create performance material with each other, negotiation of consent is central to this process. Through group exercises, participants develop a deeper sense of connection to themselves and others, fostering teamwork, trust and mutual understanding.

Capabilities

Personal and Social

Strand: Collaboration

Social awareness and management Level 7-8

Perform in a variety of team roles and accept responsibility as a team member and team leader, assessing how well they support other members of the team

Example of link

Within the workshop participants will be encouraged to work with a range of different people in various combinations, Through this process AFT demonstrate the potential to develop material without critique, instead they utilise a strengths based approach. Space is made for participants to reflect on the success and challenges of collaborating with a framework of positive feedback to guide conversation and learning.

Critical and creative thinking

Strand: Questions and Possibilities

Level 9-10 Suspend judgements to allow new possibilities to emerge and investigate how this can broaden ideas and solutions

Example of link

In our workshop students will be required to experiment, to create from “nothing” and to find ways to build on each other’s contributions. Creating collaborative work can be chaotic and requires participants to suspend their judgement of another contribution to allow new possibilities to emerge. AFT is experienced in navigating this chaos and finding ways to support participants to find solutions that encompass everyone’s unique contributions.

Cross Curriculum Links

Sustainability - This is not a primary focus for the workshop we are delivering, however we will cover the concept of 'using what you have' in developing new works in our discussions with participants and talk about our practice of utilising recycled materials in the development of our costumes and sets.

Contact the Creative Learning team at education@rav.net.au with further questions or, even better, examples of your work!

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