

JUTE THEATRE
COMPANY

AN AWARD-WINNING PLAY BY ISAAC DRANDIC

BACK ON TRACK

DIRECTED BY RAYMOND BLANCO

*DARE TO
DREAM*
IN ASSOCIATION WITH
JUTE THEATRE COMPANY 2025



SET AND
COSTUME DESIGN
BY HAYLEY
GILLESPIE

MUSIC BY
DAVID HUDSON

FEATURING
MACI-GRACE
JOHNSON
MAURICE SAILOR

TEACHER EDUCATION RESOURCE

2025 Back on Track

ROAD SAFETY Central Queensland Locations



JUTE THEATRE COMPANY - DARE TO DREAM - BACK ON TRACK

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HANSEN YUNCHE

THE DARE TO DREAM INITIATIVE

SUPPORT MATERIAL

JUTE Theatre Company is a powerhouse of creativity based in Cairns, tropical Far North Queensland. For over 32 years, JUTE has prospered and has championed regional voices, transforming our unique location into an endless stream of inspirational plays. With stories rich in courage, resilience, hope, and success, JUTE continues to perform at a high level in the regional arts scene. The company's journey has been one of evolution and innovation - embracing the twists and turns with persistence and vision. Embedded in realism, our writers confront the challenges of contemporary life, offering theatre that is as provocative as it is powerful. With a strategic direction and a legacy of daring storytelling, JUTE is composed to increase its impact and shape an extraordinary theatrical future.



The Dare to Dream concept began with JUTE's 2012 commitment to have long-term development, production, and touring that highlights new inspirational stories led by First Nations people. With the goal to extending reach into remote and regional communities who typically lack access to or involvement in theatrical arts of this nature. The play and stories are crafted to inspire and uplift. Annually, a theatre production tours schools and is accompanied by a dynamic 4- day workshop program in schools and culminates in a student showcase where students share their experiences and voice their aspirations with their peers and the broader community. Dare to Dream embodies the essence of successful futures and illustrates in its simplest, rawest, and most powerful form - transformative theatre.



THE DARE TO DREAM INITIATIVE

SCHOOL'S PREPARATIONS AND CHECK LIST

Before the play - Do this section before you see the play

- ☐ Work with students to identify the history of the local First Nations peoples – clan names, place names based on local language.
- ☐ Discuss whether local First Nations people were moved elsewhere, and where, and how did they travel there?
- ☐ Identify types of transport that is used in your community?

During the play

- ☐ Practice respect for the actors use to tell the story about road safety throughout the play. This is called 'theatre etiquette'.
- ☐ Notice the different contracts and techniques the actors use to tell the story throughout the play.
- ☐ Note the various staging elements such as set design, props, sound and so on that help create mood and atmosphere and tell the story.
- ☐ Think about questions to ask the actors.
- ☐ Develop a seating plan to ensure all students can hear, see, and enjoy the performance.
- ☐ For ideal viewing – seat shorter students in the front and taller students to the back.
- ☐ For ideal hearing – ensure all sounds systems are operating and students with hearing difficulties are seated closer to speakers or performers.
- ☐ For ideal enjoyment – seat students with additional needs and behaviour issues to the side, closest to the class teachers/ teacher aides with quick access to withdrawal exits or quiet reminders of expected behaviours.
- ☐ Reinforce or introduce class to Whole Body Listening & Theatre Etiquette

After the play

- ☐ Debrief with students about car/bike accidents and the devastating impact they can have on families.
- ☐ Reflect on the key messages of the performance.
- ☐ Do the post-performance sessions in this document.

Check list

- | | |
|---|---|
| <input type="checkbox"/> Road Safety, every day is everybody's responsibility | <input type="checkbox"/> Risk taking – it's not going to happen to me |
| <input type="checkbox"/> Road Safety Tips and Information | <input type="checkbox"/> Pre-performance sessions |
| <input type="checkbox"/> Pre-performance learning experience | <input type="checkbox"/> Back on Track by Isaac Drandic |
| <input type="checkbox"/> Awareness and behaviours of being on the road | <input type="checkbox"/> The steps 1, 2 and 3 |
| <input type="checkbox"/> Spot the dangers | <input type="checkbox"/> Acrostic poems and slogans |
| <input type="checkbox"/> The scenarios 1, 2 and 3 | <input type="checkbox"/> Sessions 1, 2, 3 and 4 |
| | <input type="checkbox"/> Response and reflection |

THE PLAY: BACK ON TRACK

BY ISAAC DRANDIC

Back on Track is written as a two-hander touring show.

The work has been commissioned by JUTE Theatre Company as part of the Dare to Dream Project (Road Safety).

Our lead character, Eric is played by one actor (male) and the second actor (female) plays the other characters. There are quick character and costume changes throughout the play and simple, clear and clever conventions are used for practical and theatrical purposes. The costume changes (for example) are as simple as a hat, glasses, cravat, wig, eye patch to distinguish one character from another. The action moves swiftly from one moment to another with no big scene changes or flagging of scene changes.

SYNOPSIS

Ten-year old Eric dreams of becoming a dare - devil motocross champion just like his hero Chad Reed. Eric lives with his Nan, however, who has laid down the law about motorbikes and road safety. She says he must wear a crash helmet and he cannot practice with all the other kids. Eric thinks he's never going to be a champion with these tough rules! Nan has a good reason to be cautious, though; both Eric's parents died a few years ago in a car crash when someone threw a rock at their moving car. Eric alone survived the crash because he was wearing a seat belt. Eric lies to his Nan and sneaks off to the practice race track with the bigger boys, where his hero Chad Reed will be watching from the sidelines. It'll be a wild ride and how far off track will Eric go? How off track can he go? Between playing it safe and taking risks, Eric has to learn the way to making his dream come true means getting back on track and listening to his own instinct. And his Nan.

WHY THIS PERFORMANCE?

Stories exist to help explain and describe the world we live in. Traditional Aboriginal and Torres Strait Islander stories are told to ensure warnings are taken in unsafe situations; transmit and maintain culture and lore; embed and impart Indigenous epistemologies- ways of knowing and being, orally, through music, song, dance, and the visual arts. Isaac Drandic's Back on Track uses these techniques with a creative mix of storytelling in the characters from everyday life and place our cultures from around the world, into making a modern tale that delivers the serious messages of staying safe on our roads. This is a play about how to safely navigate the world using advice from family and friends. It's about working out who to listen to and how to trust yourself.



JUTE THEATRE COMPANY

DARE TO DREAM

KEY CREATIVES



Monica Stevens, a mBabaram woman from Cape York Peninsula, Australia, graduated from Innisfail State High School in 1979 and National Aboriginal Islander Skills Development Association (NAISDA) in 1984. She danced professionally with the Aboriginal Islander Dance Theatre from 1983 to 1988 and co-founded Bangarra Dance Theatre in 1989, touring nationally and internationally until 1994. Monica earned a Master of Arts (Research) in Dance and Motion Capture technology from Deakin University in 2020 and is known for her excellence in performing arts and education.



Raymond D. Blanco (rdb), Director, is Yadhagana, Northern Peninsula Area, Cape York and Erub, Torres Strait Torres Strait islander. Since 1984, his career started as a commercial dancer with the Tony Bartuccio dancers, Dancing Daze (ABC Television), a special soloist with Opera Australia Ballet World Premieres; a model and featured in the Women's Weekly. As CEO of his own company, RDB is a choreographer, movement director and holds consultant portfolios. In 2024, Raymond collaborated with Suara Dance Company Indonesia for AsiaTOPA 25 on Bunyi Bunyi Bumi, choreographic residency with the Australasian Dance Collective delegations, and works with the Cassowary Coast

Regional Council. RDB worked on the Dare to Dream 2024 Back on Track play and the 2025 I Gut This Feeling program. RDB joins for his 2nd round with the 2025 Back on Track touring season.



Isaac Drandic, Playwright, is Noongar from the southwest of Western Australia. He is Croatian on his father's side. He is a father, actor, playwright, dramaturg and director. He trained as an actor in the Aboriginal Theatre course at the Western Australian Academy of Performing Arts (WAAPA) and made his professional acting debut in One Destiny by Black Swan Theatre Company in 2001. He is a recipient of the Victorian Indigenous Performing Arts Award - Uncle Jack Charles Award 2008. In 2018 The Season was nominated for eight green room awards winning the big three for best new writing, best direction and the coveted award for best production in the Theatre Companies category.



Dr. David Hudson (composer) is an internationally renowned musician, artist and entertainer, and a proud Western Yalanji/Ewamin man of North Qld. His work comprises a combination of contemporary and traditional Aboriginal influences. He stepped into the oral tradition of yarning, story-telling and cultural knowledge - and this is the basis of his 'writing'. Currently, he holds a position as a QTIC Champion (Qld Tourism Industry Council) Chairman of FPAC (First People's Advisory Board) - Cairns Regional Council and a former Chairman of Ewamin Aboriginal Corporation. David sees himself as a global messenger. His company DIDGERALIA P/L works to build capacity and knowledge

amongst Indigenous Australians through inspirational speaking, workshop facilitation and conferences.



Hayley Gillespie - Set, costume and props designer, was born in London and relocated to Cairns in 1996. A professional artist since 1989 - From theatre and set design for a touring theatre company in the United Kingdom to artwork for London Council and Royal Park's. In Australia she has worked alongside The Young Company, Overall Arts and JUTE Theatre Company, creating sets and costumes for shows and facilitating workshops for young people. Hayley has created puppets alongside Dead Puppets Society, playwrights, Cairns Regional Council and ARK Disabilities. Hayley's most recent work is with Grace Edward on the Ubuntu project.



Dr Sharon Hogan, Facilitator Trainer, is committed to pathways in the Creative Industries for young regional artists. She is a performance maker, arts educator, and researcher who specialises in producing contemporary arts experiences. Sharon has lectured in directing, drama pedagogy and acting at Queensland University of Technology (QUT), the University of the Sunshine Coast, and Griffith University. She volunteers as Chief Executive Officer (CEO) for Perseverance Street Theatre Company where she was a co-author and directed GRIT which completed its 2024 regional Queensland tour with JUTE Theatre Company. Sharon joins the 2025 residency program as the facilitator trainer.

TOURING CREW



Joseph Drahm, Stage/ Tour Manager, comes from Innisfail, Far North Queensland. Joe has worked in the health and arts industries. He has worked with Queensland Health in Ipswich and with Mamu Health Service in Innisfail. His work ethics extend to land management and conservation areas. Joe has experience working in the arts sector performing with his local cultural dance team and on the Cairns Which Way Film Festival (23-24). Joe is starting his career in technical production and joins JUTE for the 2025 Back on Track 10-week tour.



Maci Grace Johnson (Actor/ Facilitator, is a Wiradjuri woman (NSW). She is a performer, singer, actor, and dancer. Awarded a dance scholarship at the Broadway Dance Centre, she went to New York to advance her training and skill development. Her credits are with ABC TV in the 2018 Black Comedy; 2014, she played the young Evonne Goolagong in Channel 7's project This is Australia: The Story of Evonne Goolagong. In 2010, she ABC3 Dance Academy, 2015 Ready for This. She played lead in Blackfella Films', Party Shoes (2009). She played the 2019 lead role of Wanna in the film The Flood, directed by Victoria Wharfe McIntyre. Maci joins JUTE for the 2025 tours of the Cape and Central Queensland locations.



Maurice Sailor, Actor/ Facilitator, is a Torres Strait Island man. He has worked with the Pryce Centre for Culture & Arts. In 2020 he performed with the Baiwa Kazil ensemble, working with artists from Lockhart River, the Torres Strait Islands and Cairns. Baiwa Kazil undertook a 3-state United States tour. In 2023, Maurice performed in 2 Dare to Dream shows, I Gut This Feeling and Back on Track, both plays were written by Isaac Drandic. In 2024, he was a cast member in the Brisbane premiere of Straight from the Straits written by Norah Bagiri. Maurice has joined the 2025 Dare to Dream tours to Cape York Peninsula and Central Queensland locations.

AUSTRALIAN CURRICULUM (V9) – LINKS & PRIORITIES

WAYS INTO LEARNING

Mapping and Aligning the Australian Curriculum for Back On Track

Back On Track addresses safety issues that students may encounter in their daily lives. The play introduces and supports students with safe decision making and to behave in ways that protects their own safety and that of others, through the entertaining medium of drama and role- play containing unique Aboriginal and Torres Strait humour.

It is widely acknowledged that students, particularly First Nations' children, may require access to a wide range of teaching and learning approaches to assist with processing and retaining important information. The play – Back On Track is First Nations' written and performed to assist and support schools and middle year (Year 4-9) classroom teachers with delivering Health and Physical Education (HPE) and The ARTS (Drama) curriculum topics in an auditory, visual, and kinaesthetic mode.

Culturally Responsive Intercultural Development for Teachers

Teachers can self-assess and develop culturally responsive knowledge that authentically enriches their teaching and learning episodes across the six stages of AITSL's Intercultural Development Continuum:

Interculturally Destructive.

Interculturally Blind.

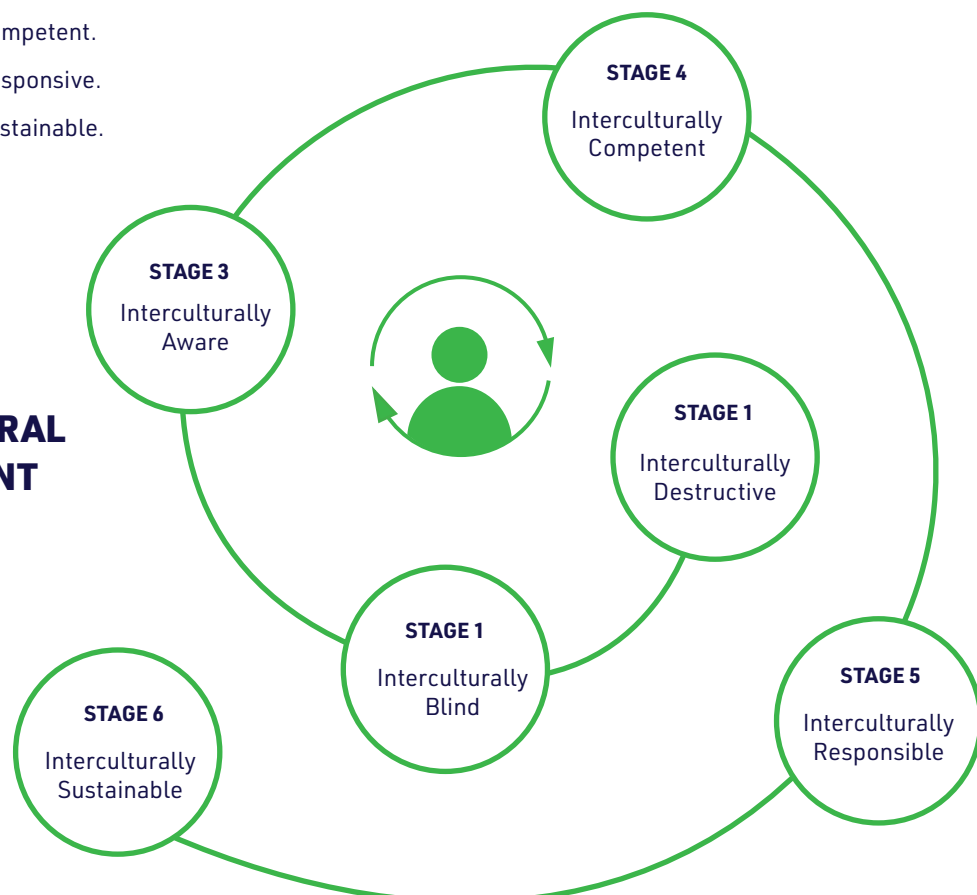
Interculturally Aware.

Interculturally Competent.

Interculturally Responsive.

Interculturally Sustainable.

INTERCULTURAL DEVELOPMENT CONTINUUM



PROFESSIONAL STANDARDS

FOR TEACHERS

The Australian Professional Standards for Teachers (APST) comprises seven (7) Standards describing what teachers should know and be able to do. The Standards are grouped in three (3) domains: Professional Knowledge; Professional Practice; Professional Engagement.

This Dare to Dream program requires teachers to implement the following Professional Standards.

PROFESSIONAL KNOWLEDGE

Know students and how they learn.

Standard 1.4 relates to strategies for teaching Aboriginal students and/or Torres Strait Islander students.

Know the content and how to teach it

Standard 2.4 that pertains to understanding and respecting Aboriginal and/or Torres Strait Islander histories, cultures and languages.

PROFESSIONAL PRACTICE

Plan for and implement effective teaching and learning.

Create and maintain supportive and safe learning environments.

PROFESSIONAL ENGAGEMENT

Engage professionally with colleagues, parents/carers, and the community.

For further information:

Australian Institute for Teaching and School Leadership (AITSL)

<https://www.aitsl.edu.au/>

Building a Culturally Responsive Australian Teaching Workforce

<https://www.aitsl.edu.au/teach/intercultural-development/building-a-culturally-responsive-australian-teaching-workforce>

Queensland College of Teachers (QCT)

<https://www.qct.edu.au/>

KEY LEARNING AREAS

The Aboriginal and Torres Strait Islander Histories and Cultures priority is embedded in all seven curriculum areas including those pertinent to this JUTE production topic/s:

The ARTS and Health and Physical Education (HPE).

It provides opportunities to deepen students' knowledge of Australia by engaging with the world's oldest continuous living cultures. Through the Australian Curriculum, students will understand that contemporary Aboriginal and Torres Strait Islander communities are strong, resilient, rich, and diverse.

The Australian Curriculum further elaborates that students will understand that Identities and Cultures have been, and are, a source of strength and resilience for Aboriginal Peoples and Torres Strait Islander Peoples against the historic and contemporary impacts of colonisation.

Key Concepts

Country/Place celebrates the unique belief systems that connect people physically and spiritually to Country/Place.

People/ Culture allows a deeper understanding of Australia's First Nations' Peoples' ways of being, knowing, thinking, and doing.

Identity addresses the societal diversity of First Nations' peoples. It examines kinship structures and the contributions of First Nations' Peoples.



MAPPING THE RELEVANT UNITS & EMBEDDING THE ABORIGINAL & TORRES STRAIT ISLANDER HISTORIES & CULTURES PRIORITY.

THE ARTS

There are many different Aboriginal and Torres Strait Islander cultures, each with specific histories, languages, and cultures. It is important to acknowledge this and the importance of consulting with the relevant group or community when exploring the stories and practices of different areas.

HEALTH & PHYSICAL EDUCATION

- Health and Physical Education is organised under two strands: Personal, social and community health and Movement and physical activity. The two strands are interrelated and inform and support each other.
- Personal, social and community health allows students to focus on learning and developing skills needed to make healthy and safe choices in various contexts of their lives. HPE allows students to interact with others using movement, games and dance to practise and demonstrate skills to staying safe and making healthy and safe choices. HPE provides opportunity to integrate and connect other subjects such as Drama. After viewing the performance students can make HPE related to recognising the risks, being confident when taking responsibility for making healthy and safe choices.
- First Nations' students can explore the importance of family and kinship structures for maintaining and promoting health, safety and wellbeing within their community and the wider community. Students can also be given the opportunity to participate in physical activities and cultural practices such as traditional and contemporary Aboriginal and Torres Strait Islander games related to the play's topics.

HEALTH & PHYSICAL EDUCATION FOCUS

YEARS 3 & 4 INTERACTING WITH OTHERS.

Students rehearse and refine strategies for seeking, giving, and denying permission respectfully and describe situations when permission is required. (AC9HP4P07)

Making healthy and safe choices

Students describe and apply protective behaviours and help-seeking strategies in a range of online and offline situations. (AC9HP4P08)

YEARS 5 & 6 INTERACTING WITH OTHERS.

Students describe and demonstrate how respect and empathy can be expressed to positively influence relationships. (AC9HP6P04)

Making healthy and safe choices

Students describe strategies for seeking, giving, or denying consent and rehearse how to communicate their intentions effectively and respectfully. (AC9HP6P07)

YEARS 7 & 8 INTERACTING WITH OTHERS.

Students explain and apply skills and strategies to communicate assertively and respectfully when seeking, giving or denying consent. (AC9HP8P07)

Making healthy and safe choices

Students refine protective behaviours and evaluate community resources to seek help for themselves and others. (AC9HP8P08)

YEAR 9 & 10 INTERACTING WITH OTHERS.

Students examine how strategies, such as communicating choices, seeking, giving and denying consent, and expressing opinions and needs can support the development of respectful relationships, including sexual relationships (AC9HP10P07)

Making healthy and safe choices

Students plan, rehearse and evaluate strategies for managing situations where their own or others' health, safety or wellbeing may be at risk. (AC9HP10P08)

DRAMA

INDIGENOUS WAYS OF LEARNING & COMMUNICATING

INDIGENOUS HISTORY, RECORDS, & FURTHER CONSIDERATIONS

While drama and theatre might be considered western theatre forms, storytelling and performance modes have been at the core of Aboriginal and Torres Strait Islander cultural identities and practices. Dramatic forms of learning can provide positive pathways and opportunities for expression by First Nations' artists and young people, as well as building further understanding for the wider Australian population.

Australian First Nations' cultures are the longest continuous living cultures on our planet, stretching back to time immemorial, back to the Dreaming. In a short space of two hundred and fifty-seven (257) years, First Nations' peoples' have experienced colonisation, dispossession, assimilation, racism, loss of language, and deracination. Lest we forget that due to northern colonial expansion during the 1870's, Cairns (Gimuy) and the locations JUTE visits have only recently been exposed to these atrocities and interruptions to culture in the last one hundred and forty-seven (147) years. Throughout the twentieth and twenty-first centuries, efforts have been made to acknowledge the wrongs and initiate reconciliation processes. There are many stories to be told to help with the acknowledgement of the wrongs, the healing, and the reconciliation.

In drama and theatre, and since the production of Kevin Gilbert's *The Cherry Pickers* in 1968, Australia has seen the establishment of a solid body of work by First Nations' artists and writers. Through scripts and performances, their creative productions have documented and retold Aboriginal and Torres Strait Islanders' traditional stories, experiences, and perceptions. Over the years, storytelling has evolved with the embracing and innovating upon existing national and international theatre forms which in turn contributes to the audience having the opportunity to enjoy and learn about First Nations' perspectives.

First Nations' play texts are great sources for insight into culture, tradition, and storytelling. These play texts should not be reserved for the theatres or drama classes but should be promoted in Australia's primary and secondary classrooms. The many First Nations' playwrights include Kevin Gilbert, Bob Maza, Robert Merritt, Eva Johnson, Jack Davis, Leah Purcell, Sally Morgan, Jane Harrison, Wesley Enoch and Deborah Mailman, Jimi Bani, Nakkiah Lui and the Dare to Dream script 'Proppa Solid' by Steven Oliver. Their creative productions are for all Australians.

In the space of storytelling through dance, Bangarra Dance company is one of the most successful performing arts companies in Australia. The company explores all aspects of Aboriginal cultures and Torres Strait Islander cultures and has produced significant works to tour Australia and the international stages.

DRAMA

INDIGENOUS WAYS OF LEARNING & COMMUNICATING

INDIGENOUS HISTORY, RECORDS, & FURTHER CONSIDERATIONS

Significant texts and performances include:

- The Cake Man by R Merritt
- Up the Ladder by R Bennett Black Medea by W Enoch
- Ngapartji Ngapartji project by BIG hART Physical theatre
- The Seven Stages of Grieving by W Enoch & D Mailman
- Box the Pony by L Purcell & S Rankin
- Windmill Baby by D Milroy
- Chasing the Lollyman by M Sheppard
- BabaKiueria directed by D Featherstone (screenplay by G Atherden)

WORKING WITH ABORIGINAL AND TORRES STRAIT ISLANDER

STORIES & PEOPLE

PROTOCOLS

There are many different Aboriginal and Torres Strait Islander cultures, each with specific histories, languages and cultures. It is important to acknowledge this and the importance of consulting with the relevant group or community when exploring the stories and practices of different areas.

LANGUAGE

Ensure that non-discriminatory language is used. Be aware of terminology used in previous eras was often used by non-Indigenous people to label and assess First Nations peoples. Terms such as 'half-caste', 'full blood', 'quadroon' and so forth are inappropriate and offensive.

TOTEMS

A totem is an object or thing in nature that is adopted as a family or clan emblem. Different clans are assigned different totems and, in some cases, individuals are given personal totems at birth. In the Torres Strait, people wear personal pendants, which are mostly carved out of wood, turtle shell or shells and often represent the person's totem. There are well-established rules about when they can wear the pendants, often only during ceremonies or rituals.

In the performance, the wedge-tailed eagle is Eric's totem. It is Australia's largest bird of prey. Here is its name in four indigenous languages and a photo of the eagle. It is considered a symbol of strength.



Source: Search: Traditional owners of the great barrier-reef; Scroll down; click on Language, totems, and stories

WORKING WITH ABORIGINAL AND TORRES STRAIT ISLANDER

STORIES & PEOPLE

The following section is from the play and describes how Eric was allocated his totem.

ERIC

Tell me the story about how I got my totem nana.

NANA

You already know it.

ERIC

Just tell me again pleeeeeease?

NAN

When your mum and dad and me, were driving back from hospital after you was born it was the first animal I seen. It flew alongside us and watched over you as we drove all the way home. That's how I know you're a wedge tail eagle.

BACKGROUND INFORMATION

THE CONTEXT FOR THE BACK ON TRACK PLAY

WHAT IS MOTOCROSS?

One of the most popular motorcycling sports, Motocross is run on tracks shaped from natural terrain and produces fast, close and exciting racing. Motocross is a physically demanding form of motorcycle sport and tests both rider and their machines

Who is Chad Reed ?

Chad Reed started riding motorcycles when he was only three and a half years old and at four started racing them. He grew up in the Hunter region of New South Wales and is an Indigenous Australian. He won his first Australian Championship at the age of seven. When he was young, he was seen as an underdog in championships, but this did not deter him. He has since entered many competitions and he is a multi-time super cross and motocross champion and the record holder for most main event starts in AMA Supercross history, with 265 starts as of 21 June 2020, with his career spanning almost 20 years. He has worked in Europe and now lives in the US with his wife Ellie and three children. In 2011, he was named a Member of the Order of Australia for service to motor sports. He is one of Australia' highest earning sports stars. Last year he announced his retirement from the sport.



ROAD SAFETY EVERY DAY

IS EVERYBODY'S RESPONSIBILITY

The Department of Transport and Main Roads in Queensland reports there has been an increase of 37 per cent in fatalities from crashes in the last year. There were 300 fatalities within Queensland, which is 81 fatalities (or 37.0%) greater than the previous 12-month period. Casualties and injuries caused in these crashes often results in people being hospitalised. This is also of concern. For example, during 1 January to 30 September 2020, there were 4,883 hospitalised casualties as a result of crashes within Queensland. Included in these statistics were:

- drivers /passengers
- motor cycle or moped pillions
- bicycle riders and pillions
- pedestrians
- quad bikes

Thus, the need for vigilance and awareness of road safety rules is of great importance.

For a breakdown of the Queensland Statistics, please head to:

<https://www.tmr.qld.gov.au/Safety/Transport-and-road-statistics/Road-safety-statistics>.

For a detailed breakdown of all of Queensland's road safety rules please head to the following:

<https://www.tmr.qld.gov.au/Safety>

Key safety rules for young people on the road

The following websites provide a range of critical rules for young people to use. Please discuss the following suggestions below with students.

<https://raisingchildren.net.au/toddlers/safety/car-pedestrian-safety/pedestrian-safety#pedestrian-safety-and-road-safety-for-kids-nav-title>

ROAD SAFETY

TIPS & INFORMATION

1. Know Your Signals
2. Stop, Look, And Cross
3. Pay Attention – Listen
4. Don't Run On Roads
5. Always walk on the footpath
6. Crossroads and Pedestrian Crossing – take your time
7. Never Stick Hands Outside The Vehicle
8. Never Cross Road At Bends
9. Staying Safe On A Bicycle – always wear a helmet
10. Staying Safe Inside A Moving Vehicle – wear a seatbelt
11. Always get out of cars footpath side
12. Be Seen, Stay Safe
13. Don't Rush

Search: Important road safety rules tips to teach your children

Why should you always wear a helmet?

The value of wearing a helmet is for preventing serious injury, disabilities and death, whilst riding a bike or motorcycle, is now highly researched and documented. Please see the following for further details.

https://www.grsproadsafety.org/wp-content/uploads/Helmets_English.pdf



PRE PERFORMANCE

LEARNING EXPERIENCE

ON THE ROAD

Introduction

This section of the education resource is to specifically build an awareness of road safety and to encourage students to question and reflect upon their own behaviours and attitudes to being in a car, boat or riding a quad or motor bike. The activities can be used in a variety of ways. They are written for students to be active and to use drama to symbolise the ideas. But depending on the class, the activities can be easily transformed to literacy-based experiences. For example;

- 1) **On the road:** students create advertisements and captions rather than freeze frames. They sketch the visual and then add a line to summarise the message.
- 2) **Spot the danger:** Rather than act out the script students are given the characters and the first line of dialogue. They then write the next lines for the characters. Students can use this style to create their own characters and then the lines of dialogue for a short script.

Form: Freeze frames and lines of dialogue

Resources: The following sentence is displayed on the best projection board. "Road trauma is a leading cause of fatalities of Queensland children and youth."

Definition of Freeze frames:

In small groups students use their bodies to capture a moment, a visual picture, like a photograph. They shape their bodies and facial expressions, consider levels and the direction of their gaze to create it as realistically as possible. The group hold the moment for a few seconds so the audience can examine the moment and decide what each character is doing and feeling.

Step 1

The teacher reads out the above quote and discusses with class:

- Did they know this?
- Why do they think this the case?
- What can be done to help this?

Step 2

In small groups they are to come up with three ideas to stop this devastating problem in Queensland. They are to create three freeze frames that capture their idea and then as a group they are to say in unison their suggestion. *For example:*

Don't get in a car with someone who has been drinking, always wear a seat belt.

Allow time for the groups to create their ideas and embody them. Advise them that the class will select 2- 3 for the class to create into advertisements for the school.

Step 3

Students present and then teacher discusses with the class:

- What freeze frames really worked?
- What ones were the most important message?

The class are encouraged to vote on three from the class to create posters. What do they think their community really needs to be reminded about? Each group creates a poster with a caption that has been selected.

PRE PERFORMANCE

LEARNING EXPERIENCE

SPOT THE DANGER

Form: Applied theatre /scenario

Resource: Students will be given the small script scenes.

Purpose: They are urged to complete the story after spotting the danger and provide solutions.

Students read the following or are told:

Scenario 1: Leaving a family party

A group of four young people are leaving a family party. They are tired and bored and want to go home:

Characters

- **Phil (the eldest)** is still getting his licence but has his mum's keys and says he will drive them all home.
- **Susan (the youngest)** hero worships her older brother and usually agrees with him
- **Ryan (the next brother)** is quiet and listens carefully he is a bit nervous about most things
- **Jenny (the next sister)** is loud and always want her own way.
- **Phil** offers to drive them all home despite not yet having his licence.

Step 1:

Students in groups rehearse this scene

Scene 1: **Before getting in a car**

- **Phil:** Let's get out of here, I will drive us.
- **Susan:** Sure, it's only a 20 min ride.
- **Ryan:** Mmmm shouldn't we all just wait? Aren't you tired?
- **Jenny:** Can we? That would be just awesome, I am keen to see you drive on the highway!!

Freeze: Ask students to consider how they are standing and what their body language says about each character.

PRE PERFORMANCE

LEARNING EXPERIENCE

Step 2

Teacher discussion: Spot the danger – what's wrong with this scenario?

What could be the dangers?

Teacher points out:

- the dangers of driving without a licence
- The statistics for young drivers
- Four young people in a car without an adult is a concern.
- Twenty minutes is a long time for an inexperienced driver

Step 3

- Students are back in groups, they as a group decide what the next scene will be.
- What does the group decide, who might stop the trip going ahead? How bad can peer pressure be.
- Who wins? Do they get in the car? Ask student to rehearse and then present to class.
- Each character is to have a line again (or more if they decide)
- They present the scenario.

Step 4

Teacher discusses with the class how hard it is to have a different opinion sometimes.

Scenario 2: In the car

Four young people are in a car. They are all keen sports players

- **Jed:** is 16 a rising rugby league player
- **Jenn:** is 18 School basketball player
- **Roy:** is 17 A rugby player also at the school
- **Claire:** is 18 A runner who is very good at cross country

PRE PERFORMANCE

LEARNING EXPERIENCE

Step 1:

Situation: They are all in a car. Two without their car seats on. Jed and Claire are in the back without belts on. The other two are buckled in, Jenn is driving. They set up the space to accurately reflect this arrangement.

- **Jenn:** I can't wait to watch this game?
- **Jed:** Yer me too. (Pretends to throw a ball with a big gesture)
- **Roy:** Yer me too (Turns around as he notices Jed) – what are you doing Jed aren't you buckled in?
- **Claire:** Neither of us are – we never do (laughs)
- **Jenn:** What's wrong with you?

Freeze: Each character creates a facial expression to freeze on.

Step 2:

Teacher discussion – spot the danger

- Why would anyone not wear their seat belt?
- What can you say to someone in this situation?
- What are the dangers of not wearing a seat belt?
- What are the statistics about not wearing seat belts and how much damage does not wearing a seat belt create if the car is in an accident?

Step 3:

Students plan the conversation following the realisation, that two passengers have not put their seat belts on. What happens? Provoke the students to consider what might a good friend do? Students present and with the teacher class unpack the performances.

What performance worked the best and what was believable?

Teacher discusses and explores the performances.

What strategy worked best to persuade the back -seat students to put their seatbelts on?

PRE PERFORMANCE

LEARNING EXPERIENCE

RISK TAKING - IT'S NOT GOING TO HAPPEN TO ME.

Form: Role on the wall

Resources: Quiz

Purpose: To explore what is risk taking in road safety and what is this personality type.

Step 1

Students to individually attempt the following quiz.

1. You are a new driver, driving up the Kuranda Ranges would you keep doing it if you had more than five people in the car who were laughing, partying etc?
2. Would you keep driving if you if you noticed a problem with the car E.G., faulty wheel or if there was a headlight not working?
3. If driving in a remote area, would you drive over the speed limit to get to your destination sooner?
4. What is the fastest speed you have ever experienced in a car? Why were you going so fast? How did you feel?
5. Would you get in a car with a friend no matter what state they were in E.G., overtired, anxious, or angry over something, or if they had been drinking.
6. When have you taken a risk that you thought about clearly and felt was worth it? Have you ever taken a risk in a car?
7. Do risk – takers always do it in front of people?
8. Why do we always feel “it won’t happen to me”?
9. Can you rate your risk – taking rating potential from 1-5, which one best describes you?

1. I am a high-risk taker and don’t consider the consequences as I rush into situations
2. I am a risk taker, but I usually stop for a second before I do it
3. I don’t really take risks unless I must help someone or to get out of a situation
4. I am an overthinker and rarely take risks and would only do so after talking it out with a friend
5. I am very reluctant to take risks as I have friends who had terrible accidents and casualties

PRE PERFORMANCE

LEARNING EXPERIENCE

Step 2:

In pairs discuss your responses to the quiz. Why do people take risks?

Together on Butcher's paper draw the outline of young person who is a risk taker. Then on the outside use key words to describe the role E.G., Always walks quickly, is very fit etc

Descriptions that describe the external of a person. Then think through some key words to use internally and write these inside the outline. These questions might help to highlight qualities of a high-risk taker:

- Is this person confident?
- Or insecure?
- Is this person trying to prove something?
- Does this person like attention by shocking people and showing off?
- Is this person a bit lost and lonely?
- At the end the pairs should have a sketch/outline of a person who is "The risk taker".

Student put their butcher's paper out to be viewed and the class walk around and look at the different interpretations.

Step 3 Conclusion

What is risk taking in a car, a quad bike or on a boat?

Students to brainstorm a list of behaviours that would be qualified as risk taking in the above situations.

Teacher to encourage students to suggest what they have witnessed and what they think is dangerous in the above situations.

Present the list on the board, number in order of the most dangerous behaviour.

PRE PERFORMANCE

SESSIONS

BACK ON TRACK BY ISAAC DRANDIC

(Please adapt and use these activities in your classroom to suit age levels and curriculum priorities)

Themes

- Road safety
- Champions
- Conflict with parents and grandparents
- Truth /lies
- Totems
- Flow and being in the moment
- Peer pressure
- Taking risks
- Indigenous sporting heroes

Key questions

- What safety rules do you know already?
- Why is it so important to wear a helmet?
- What do you love doing and when you are in that moment, you don't think about anything else?
- Who do you listen to: your parents, an aunty, and your friends?
- Do you want to be a champion?
- What will help you become a champion?

Drama tools and conventions used

- Multiple role-playing
- Dialogue
- Symbols /metaphors
- Mood
- Comedy

PRE PERFORMANCE

SESSIONS

STEP 1

Device: Who started the motion?

Purpose: To explore working and moving as a team.

- In a circle teacher starts a movement that all students mirror (swinging arms from side to side etc).
- Select a student to move outside the room, while another is silently selected to start a new motion.
- The whole class then mirrors the action; the aim is not to let the person outside guess who is starting the motion. Student re-enters and tries to guess who is starting the motion.
- The selected student changes the movement but tries to conceal and not let onto the student. (Teacher coaches the students to work closely together as a team. The aim is for the group to be working in unison picking up the changes seamlessly.)
- The group should gradually start to move into a collective groove, which requires them to watch carefully so as to remain in the groove.
- Explain to students that when artists work together in a performance they need to work closely and act as a team. The performers listen carefully, accept the ideas of others and work together to communicate and express ideas.

STEP 2

Device: Freeze frames

Purpose: To explore objects in the play

Hand to foot: In pairs, students connect the body parts as teacher calls them out. E.g. elbow-to-elbow, foot to toe, shoulder to knee, increase the difficulty as you go along. Instruct the students not to talk but to silently workout how to achieve the connection.

Then in pairs or groups no larger than four, ask students to create freeze frames of an object called out. A freeze frame is a convention in which students use their faces and bodies to make a frozen picture. Teacher asks the class to create a freeze frame of the following. Allow time to view each what each group creates:

1. Track in the bush
2. Motor bike
3. Car
4. Helmet
5. Eagle

Remind students there is no right or wrong and that the image they create is their interpretation.

POST PERFORMANCE

ACROSTIC POEMS & SLOGANS

Acrostic poems

Please read the following example of word play, an acrostic poem.

Seat belts

Are strictly

For safety of

Everyone

- 1) You are designing a poster for road safety at school. What acrostic poem can you create with the following words:
 - Car
 - Road
 - Quad Bikes
 - Seat belt
 - Speed
 - Helmets
 - Bicycles
 - Danger
- 2) Ask the students to select a word and write it down vertically. Brainstorm ideas about the topic related to the word and start joining the phrases to the capital letter. Students can use a single word, phrase or leave some letters blank.
- 3) Students share their ideas around the class and then start working on a poster.

Acrostic Slogans

B) Students read the following phrases and slogans that are very common:

- One second can change your life
- Don't distracted/ chat while driving
- Always be alert – don't play while crossing the road or bounce balls on side of the road
- Speed can kill
- Don't be left in the dark, if drivers can't see you, they can't avoid you
- Always wear a bike helmet

If it doesn't feel right don't get in the car.

- 1) Devise a small poem by adding two sentences to go after the slogan. E.g.

If it doesn't feel right don't get in the car.
Even if it is your best friend.
Even if you want to go the same place
Set out as above and repeat the same word at the start to enhance the poetic style.
- 2) Students read their piece to each other.

POST PERFORMANCE

SESSIONS

STEP 1

Device: Tap and talk to explore peer pressure

Purpose: To explore what it feels like to be under pressure to do something you are unsure about

Grouping: Groups of 4

Students sit in circles of four and share one piece of butcher's paper. Each student is to share a story about a time they have observed peer pressure or experienced it themselves. Ask them to think about a time that might be related to riding a bike, car travel, motorbikes or quad bikes. On the paper, they record the key parts of each story.

In the groups student then select one story that they will recreate. Ask them to create three freeze frames of one of the stories. They need to carefully consider the character they will play and what would that character be saying at that moment. Are they the bully, the victim or a bystander?

Allow time to rehearse and then ask students to present.

Tap and talk: as the group presents the teacher approaches the freeze frame and taps each student in turn, who then says their line so the audience can understand the situation better. They say the line in character.

If some of the groups are confident you can bring to life for a few seconds.

Debrief and discuss how it feels to be in this situation and what you can do to avoid and resist. What safety rules may have been challenged in the stories?

Close of workshop

Introduce the play, the playwright, the actors and the company for Back on Track.

POST PERFORMANCE

SESSIONS

STEP 2

Device: Play reading

Purpose: To highlight the turning point in the performance

This is an extract from the script when the turning point in the drama occurs. In pairs, act the scene out.

After rehearsing and performing the scene, students consider the following questions.

1. Would you have done the same thing and joined the boys?
2. Why did he join in the race?
3. What do you think Nan said when he saw them?
4. Students to create a scene that is not in the play when Nan arrives in the hospital and devise the conversation.

CHAD REED: On your marks, get revved...
(He drops his hat. We hear 5 motorbikes burn off)

ERIC: I come screaming out of the gates like I've been shot out of a cannon ball. I go on the offensive and I try taking out Flying Joe on the bermed corner but I'm bumped off my line by Tommy Two Wheels whose knocked me through the barriers and off the track. I recover in the nick of time but I'm at the back of the pack and have some catching up to do. I can make up some time over the whoops. Whoop whoop whoop.

We see Eric ride over the whoops. It's pure comedy. Here comes the rhythm section. It's all in the hips, it's all in the hips. We see Eric moving his hips in rhythm.

And Chad Reed can see how I ride like him. He's watching me. I can't believe he's watching me ride. I should probably be watching the track instead of watching Chad Reed watching me. Oh no. What the...I hit a pot-hole and my front wheel buckles under me sending me flying over the handlebars spread eagled!

The world goes into slow motion. He lands...hard! 'Awww! Eric is in a lot of pain!

CHAD REED: We're gonna have to get you to hospital. Don't worry kid. We all fall sometimes. It's how we get back on track that matters.

ERIC: Nan's gonna kill me! (We're at the hospital.)

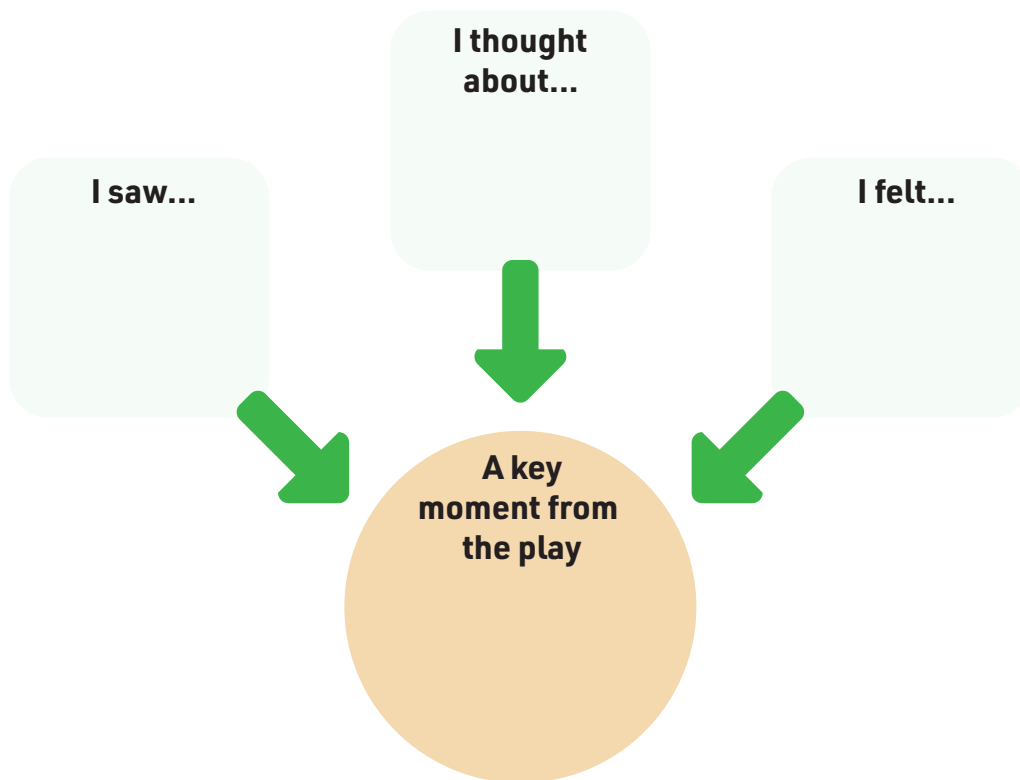
POST PERFORMANCE

SESSIONS

STEP 3

ACTIVITY SHEET: RESPONDING TO THE SHOW

Add words and phrases about your response to the play



BACK ON TRACK - RESPONSE AND REFLECTION

QUESTIONS FOR FURTHER DISCUSSIONS

Checking comprehension/ elements of drama/ message

1. What is the rule that Nan is very strict about? Does Eric break this rule or any others?
2. Describe the relationship between Nan and Eric. How do the actors in the play create this?
3. There are only two actors in the performance. How do they create the different roles that they perform? Do they use costumes, props or just change their body or voice?

4. Read the following text from the play:

ERIC: I just wanted to be a champion so bad. You don't know what it means to me. When I'm riding it's like nothing else. It's like all the world's problems go away and it's just me and the humm of my bike. I'm in the moment. I don't think about anything else. I don't think about mum and dad and what happened. Everything is clear. I feel like it's the one part of my life I can control. I feel free.

Do you want to be a champion?

You can be a champion in a range of activities: sport, art, dance, acting, music, making movies, or writing plays. What is your area and what do you need to do to achieve this goal?

5. Read the following text from the play:

ERIC: It's okay cuz. I had to get myself back on track before I could get back on track if you know what I mean.

This is a powerful insight from Eric. He is using symbolism to capture his emotions comparing himself to a track. What does Eric mean in this line, what is his message to his cousin?

6. When in the play is peer pressure applied to Eric and why does he give in?
7. When is comedy used in the performance, which character creates a lot of fun and how?
8. What lessons has Eric learnt and how do the totems help him, from the following the monologue to his parents?

ERIC: The day I was born and you drove me home from hospital, you saw that wedge tail eagle flying next to the car, like it was watching over me. When I fell off my motorbike I saw two wedge tail eagles flying over the racetrack. Maybe you are both wedge tail eagles now and maybe you are watching over me too. Was that youse? It'd be good if Nan knew you were looking out for me. Maybe she wouldn't have to worry as much.

9. Music and sound effect are used to support the performance. Name and describe the effect they have on the mood of the play?
10. Overall, how did you feel at the end of the performance what did you learn?

ADDITIONAL RESOURCES

FUTURE CAREERS

Theatre and the performing arts offer real career and work opportunities for students who are passionate about creativity, storytelling, and collaboration. These dynamic roles are across the artistic, technical, and administrative fields. Whether you are drawn to the spotlight or thrive behind the scenes, there is a career path for you.

Technical production roles like stage management, lighting, sound, set, props, costume, and wardrobe design; or **Performance and artistic development** roles such as actor, director, playwright, dramaturg, or artistic director; or **Arts management and production** roles like executive producers, creative producers, CEOs, and arts administrators, are people who are critical to bringing performances to life. Each area offers career progression from entry-level creatives to highly skilled professionals and managers to leaders of companies.

The lifecycle of a production can offer employment in both stable organisations and freelance project-based roles and can tour to regional, national, or international locations. With the right training, skills and experience, students can step confidently into a vibrant industry where creativity meets long-term career growth.

JUTE Theatre Company is committed to promoting creative development opportunities for Aboriginal and Torres Strait Island peoples. They run regular programs in acting and playwriting as well as creative development processes.

Other study options in Aboriginal and Torres Strait Island performing arts:

Aboriginal Centre for the Performing Arts (ACPA) has Certificate II, Certificate III, Certificate IV, Diploma and Advanced Diploma in Performing Arts

ACPA has a delivery partnership for the Certificate II in Performing Arts with Trinity Bay High School, Cairns and Wide Bay College, Weipa. This is delivered as Vocational Education Training (VET) in schools (VETis)

National Aboriginal Islander Skills Development Association (NAISDA) Dance College in New South Wales has a Diploma and Advanced Diploma in Dance

Western Australia Academy of Performing Arts (WAAPA) has a Certificate IV Program in Aboriginal Theatre

TAFE North, in Townsville and Cairns, and some high schools in North Queensland, delivers the Certificate II and Certificate III in Cultural Arts

In the case of National Institute of Dramatic Arts (NIDA) and other Universities, Aboriginal and Torres Strait Islander student engagement is encouraged as part of their standard degree courses.

Gain experience working across a range of events. Study stage management, lighting, sound, props, costume, stage mechanics and theatre design.

<https://www.qut.edu.au/courses/bachelor-of-fine-arts-technical-production>

The perfect place to study Melbourne Polytechnic's Diploma of Live Production and Technical Services. Our course will teach you everything you need to know about being backstage and behind the scenes.
<https://www.melbournepolytechnic.edu.au/study/diploma/live-production-and-technical-services/live-production/>

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