



Legacy Of The Silver Shadow
Education Resources



6 Curriculum Activities

based on the

Legacy Of The Silver Shadow TV Series

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Summary of *Legacy Of The Silver Shadow* Curriculum Activities

1. Are Crabs Cruel? Caricature and Stereotypes in the Media (P.5)

Resource Description

Using The Crab or Silver Shadow as a model, students create a caricature then analyse devices used by professional cartoonists to get across political or social messages with wit and brevity.

Year Level: [Middle Primary \(4-5\)](#), [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#), [Ethical Understanding](#), [Media Arts \(The Arts\)](#), [Science](#), [Visual Arts \(The Arts\)](#)

2. Behind the Scenes: What is Real? (P.15)

Resource Description

Fantasy often draws upon reality. Explore how film and TV program makers use actors and various production techniques and effects to create believable characters and settings in order to tell stories.

Year Level: [Middle Primary \(4-5\)](#), [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#), [Mathematics](#), [Media Arts \(The Arts\)](#), [Science](#)

3. In And Out Of The Shadow's Lair (P.25)

Resource Description

Students explore skeletons, in natural and built environments and study 2D and 3D shapes, nets, tessellation, isometric drawing, estimation and measurement of time and distances and probability.

Year Level: [Middle Primary \(4-5\)](#), [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#), [Mathematics](#), [Science](#)

4. Suburban Superheroes (P.31)

Resource Description

Students explore what it means to be a hero and a superhero. Discussion extends beyond the qualities of superhero power to consider qualities such as helpfulness, kindness, compassion and generosity.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [Civics and Citizenship](#), [English](#), [Ethical Understanding](#), [Humanities and Social Sciences](#), [Media Arts \(The Arts\)](#), [Science](#)

5. Superhero Stories (P.43)

Resource Description

Students examine film-makers techniques e.g. scripts, storyboards, shots and editing to help them understand how characterisation and plot development contribute to resolution of the storyline.

Year Level: [Middle Primary \(4-5\)](#), [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#), [Humanities and Social Sciences](#), [Media Arts \(The Arts\)](#)

6. The Cloak of Shadows (P.55)

Resource Description

Students investigate invisibility, sight and the other senses where invisibility can manifest as the isolation or marginalisation of particular individuals or social groups.

Year Level: [Middle Primary \(4-5\)](#), [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#), [Humanities and Social Sciences](#)

Are Crabs Cruel? Caricature and Stereotypes in the Media

Program:	The Legacy of The Silver Shadow
Year Level:	Year 3 to Year 7
Curriculum Study Areas:	English; The Arts; Science; Health and Physical Education
Themes/Topics:	Heroes; Stereotypes; Film Language; Ethics, Values, Justice; Self and Relationships; Bullying
Description:	Using The Crab or Silver Shadow as a model, students create a caricature then analyse devices used by professional cartoonists to get across political or social messages with wit and brevity.
Resources:	The Legacy of The Silver Shadow, <i>ep 1, 6, 7, 10, 11, 12, 13</i> Worksheet 10 <u>Average Adults? No Way</u>

Lesson plan:

Stereotypes and Caricatures

Stereotype is originally a printer's term for a process whereby a copy is made of the original letter blocks, and this copy—the stereotype—can be used over and over again. (An archetype or a prototype is an original model or pattern from which copies are made.) To exaggerate originally meant to heap up, and hence to enlarge or magnify. Caricature comes from the Latin *caricare*, meaning to put a burden on, to load up. Use thesauruses as well as dictionaries to build up an Exaggerated Word and Phrase List. Have students use a range of dictionaries to find the origins, meanings and current usage of words such as caricature and stereotype.

Stereotypes

A simple definition of a stereotype is a conventional or stock image of a group of people. That is, it is the usual way of presenting a group of people using simple shortcuts in communication. Stereotypes result from the selection of characteristics to represent a group and depend upon value judgements that are frequently positive or negative. Society creates stereotypes but the media reworks and promulgates them. Sometimes these stereotypes are inaccurate and misleading. Many superhero stories depend upon stereotypes to provide the audience with quick character portraits. Discuss what stereotypes are common to most superhero stories—for example: the lantern jawed, heavily muscled superhero, the evil nemesis, the young, beautiful woman love interest.

In what ways does the series satirise these stereotypes?

Explore the characterisation of Mr Chee, and the henchmen Bruce and Wayne. Think of one word to describe all of these characters. How have the program makers represented each of these characters? Discuss the use of props and costumes such as reflective sunnies and

black singlets, the contents of the glovebox and the pockets of Bruce and Wayne, the BADGYZ number plate, and the black getaway car with oversize tyres and bullet proof glass.

Why do you think Asian actors were cast for these roles? What messages do you think some viewers might take away because Asian actors represented these characters? How would the story have changed if blonde actors had been selected? Draw on other films/series such as Bruce Lee films to explore this.

What if the car had been a white limousine and the actors had been dressed in Hawaiian shirts or white shirts, suits and bow ties? Why do you think the names Bruce and Wayne were selected? What other connections do you notice with other superheroes or their arch enemies?

The Legacy of The Silver Shadow provides an opportunity to deconstruct stereotypes, particularly in relation to the four kids and their roles in the story. Explore the connection between superhero weapons or tools and character traits of the character using that tool, for example,

Gretel: —smallest girl in her year at primary school, —feels like she has lots to prove. Quite a perfectionist. Uses heavy-duty machinery including armour-plated Shadow-mobile.

Josh: —big kid, big ego, —the only character ‘big enough’ to operate the exoskeleton. Respectful towards Campbell until he dons the exoskeleton then doesn’t like Campbell calling the shots. Tough exterior eventually overcomes ego and his caring and sensitive nature surfaces.

Campbell: —bit of a loner, would prefer not to be a geek, but can’t help himself, loves sci-fi, computers, comics. Appointed mission control.

Alex: —tries to re-invent herself, wants acceptance, to be part of something. Indecisive, constantly battles with self over team commitment. Uses one of the most powerful tools in the Silver Shadow’s arsenal—the cloak of invisibility, it requires quick thinking and sharp reflexes, rather than physical strength.

In what ways did use of a weapon or tool contribute to character development? What did each character learn about him or herself by the end of the series?

Refer students to the [interview](#) with the actor who plays Crab Girl, Eloise Mignon. In the interview Eloise says that she originally auditioned for the part of Alex, but was encouraged to try out for Fiona, aka Crab Girl. Ask students if Fiona could be described as cruelly beautiful and diamond tough, with a razor-sharp wit—an ideal heir to The Crab’s throne of evil—or is she? What are the elements that make up Crab-Girl’s character? How is her character supported through use of objects as symbols and visual effects? Do you detect any moments when Crab-Girl is not so evil and tough after all? In what ways does the character of Crab-Girl change or develop during the series? Or is another side to her personality revealed?

Have students consider Commissioner Hendershot, who comes to prominence in **Episode**

3. He is the fumbling police chief who doesn't seem to do any work but who doesn't like the Silver Shadow taking over his patch.

N.B. Older students (6,7) can discuss ideology, representation, social status etc to explore concepts further and help understand stereotypes more.

Sleek geeks

Campbell is the brains of the Silver Shadow's team, a super geek. Crab Girl uses the term "geek" to insult Cam, but do you think it bothers him?

Have students do an internet search to find out about Sleek Geek Week, which is part of Australia's National Science Week held in August each year.

Discuss with your students: what is Sleek Geek Week trying to achieve?

Get involved in some of the activities of National Science Week to increase Geek Power in your classroom.

Encourage students to detect the use and effects of other stereotypes to represent characters—for example: costume, props, language and actions of the tourist in **Episode 4**; selection of an older actor to play The Crab; a younger representation of the Silver Shadow for most of the series; selection of a blonde actress to play Crab-Girl; and a tall, good looking actor portraying Josh. In what ways has the use of stereotypes contributed to narrative possibilities and themes in the series? What values have been represented to the viewing audience through careful selection and representation of characters? To extend this idea refer to the lesson idea Quivering Heap, program, **Round the Twist**.

Caricature

A caricature is an exaggerated portrait of a real person, usually a politician, celebrity or historical figure often found in daily newspapers to sum up a bad situation or replace an editorial column. Unlike stereotypes that are based on perceptions of groups, caricatures use the physical and often personality characteristics of a person and enlarge them for comic effect. The Superhero Convention in **Episode 10** includes caricatures of superheroes.

Ask students to individually design a caricature of a well-known Australian as a superhero. Options could include a drawn cartoon, word portrait or collage cut from pictures.

Features that can be caricatured:

physical features

particular items of clothing or style of dress

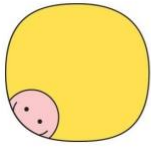
hairstyle or colour

favourite phrase or saying

profession or status

speech mannerisms

Which ones might they have seen? E.g. Julia Gilliard at 'The Bar' (John Black) or Kevin Rudd depicted as Tin Tin or Tony Abbott in the Speedos ("Budgie Smugglers") riding a bike etc



Average adults?

After your students have viewed several episodes of *The Legacy of The Silver Shadow* (at least up to **Episode 10**, with its Superhero Convention), have a class brainstorm to see how many adults students can remember from the show.

Give students the worksheet number 10: Average Adults? No Way! which lists the adult characters in *The Legacy of The Silver Shadow* and the episodes in which they appear.

Discuss with your students the portrayal of adults in *The Legacy of The Silver Shadow*. Are there any rational, sensible adults? Why/Why not? Divide students into pairs or small groups, and have each group choose one adult character. View **Episode 10, 11, 12** or **13** again, and focus on how the adult is portrayed. Look at how the various aspects of the character and their actions build up an overall picture. Look at name, dress, behaviour, speech patterns, dialogue and movement.

Do all these aspects add up to a caricature? Is the characterisation funny, ridiculous, exaggerated beyond belief? How does the characterisation help to move the narrative of the story along?

Discuss the difference between a playful caricature and an unpleasant or nasty one. Political cartoons can be quite savage (see below) but a portrait of a real person should always err on the side of generosity.

Cartoons as social messages

Have students collect political and social commentary cartoons from newspapers and magazines. Look at how the cartoonist puts a slant on a particular piece of news or event. If possible look at different newspapers for different cartoonists' views of the same news story. Look at the work of some Australian print media cartoonists:

www.horacek.com.au

<http://www.curlyflat.net/>

<http://www.geoffhook.com/>

<http://www.noz.com.au/index.html>

A discussion starter about the role of cartoons in daily newspapers can be found at:

http://www.education.theage.com.au/issues_cartoon.asp

Animal ideas

In *The Legacy of the Silver Shadow*, the villains are the Crab and his grand-daughter Crab Girl. Ask students whether they give crabs a bad name? What is it about crabs that makes them a suitable animal for such characters? What other superhero stories use animal caricatures?

Brainstorm with your students' other animals that might make good villains. What qualities or characteristics would make them suitable? Consider these: Rat? Wasp? Mouse? Gorilla? Have students consider an animal that could represent the heroes: Tiger? Lion? Rat? Horse? Elephant?

Part of the fun of using an animal as a symbol is to play with phrases and expressions to suit that animal. So, Crab Girl gets called lobster and crab stick, and is threatened with Prepare to be crab cakes. (In return Crab girl calls the Exo-skeleton tin man and an over-grown tin of baked beans.)

Have students brainstorm things that you could say about your new set of characters. Try to invent not only really cutting insults but also words and phrases in praise of the character. For example:

	TIGER	RAT
In praise	Solid wall of muscle	Smart and sharp
As insult	You jumped up floor rug	you overgrown mouse.

For further activities involving caricatures and a discussion of caricature in a children's animated series, see:

[Lesson idea God's Gift to Television - Li'l Elvis.](#)

School bullies

The Legacy of The Silver Shadow is a light-hearted show that pokes fun at various social institutions and behaviours. But like all good comedy it contains real truths and offers opportunities to explore real issues. One of the social issues that Silver Shadow plays with is that of bullying, and in particular the school bully. In **Episode 1**, Feral Fitzgerald plans to 'initiate Alex, the new girl at Bateswood High, with the delightful surprise of paint bombs. In **Episode 6**, Alex is in trouble again, when Samantha and her super cool friends conspire, with Fiona/Crab Girl no less, to tease and humiliate her. In **Episode 7**, Gretel gets into deep water when she tries to join the cool set at her school. In each case, the bullies are supposedly cool, but not very nice.

View one of these episodes with your students, and then discuss the strategies that the characters used in *The Legacy of The Silver Shadow*, and their effectiveness. Research suggests that the most effective strategies against bullying are often those that change the behaviour of the bullied, not the bully. Is this what happens in *The Legacy of The Silver Shadow*? Are Alex and Gretel's strategies realistic or likely to succeed?

See, for example:

<http://www.education.unisa.edu.au/bullying/>

<http://www.eduweb.vic.gov.au/bullying/index.htm>

Older students could explore the recent Bullying Act (Brodie's Law) introduced after the suicide of Brodie who was bullied in her workplace.

Interview with Eloise Mignon, the Crab Girl

By Eve Recht.



By day she's a 16-year-old year 10 student, but her secret identity is Crab Girl in the Legacy of the Silver Shadow. In an interview with Eve Recht, Eloise Mignon, who was chosen to play the role of the Crab Girl, describes what it is like to be part of a television series...as the villain.

What do you think of the Crab Girl as a character?

I liked her. I thought she was fantastic. She's very ruthless and strong and she has no tolerance for stupidity and stupid people. And she gets what she wants. She goes about it quite viciously, but because no-one knows who the Crab Girl is, she gets away with it.

She's clever, and when she's fighting, she's pretty good at it. Yeah, I liked her, she was a good character to play. I loved playing the baddie.

Did you audition for any other parts, or only Crab Girl?

I started auditioning for Hannah's part – Alex – and I went to the first couple of auditions as Alex. After that they said, why don't you try out for Fiona ... and I thought okay, I didn't really care. So then I tried out for Fiona, and I ended up getting Fiona and Hannah ended up getting Alex, so it all worked out.

What other acting experience have you had?

I did a commercial when I was little, and I was in some short films, and then I did a

production for the Melbourne French Theatre Company, and lots of school plays and things like that.

How long did the production of Legacy of the Silver Shadow take?

Thirteen weeks, but we had a two week break in the middle ... and four weeks rehearsal, so seventeen weeks altogether.

The whole audition process happened in term 3 2001, and then I went away for the holidays and I found out I got the part on the last day of my holidays, when I was in Los Angeles. So, when I came home, we started rehearsals immediately, I had missed a week because I was away.

What did you do about school?

We had a tutor on set, and I just did work with him. The school faxed us the work to do, and we did some nearly every day- some of it was during the holidays, so it was okay, and I wasn't behind when I got back.

Did you get on with the other kids?

Yeah very well, I loved them all. But I didn't get to be on set with them as much as I wanted though, because I'm not in scenes with them as often as they are in scenes with each other.

In rehearsals we were all together, but when we were actually shooting I'd think, Oh, I'm not with them. I'd come to work, and they wouldn't be there, and I'd never be there when they were there. But in the last few episodes we do interact a lot, and in some of the fight scenes.

What was it like wearing the Crab Girl costume? Were there any problems?

I didn't wear it all the time – when I was Fiona, I just wore ordinary clothes. But when I was the Crab Girl, it would take ages to get ready.

They had to do my hair, because it had to go up into the helmet. Lindy (she's the person who did hair) would get heaps of gel and just scoop it in my hair and wrap it around my head like a big wrap, so it would fit under the helmet, and then they would put a fishnet stocking on top. It was all kind of sticky ... that wasn't too bad.

But then getting into the costume would take about- up to 45 minutes, with Libby the standby wardrobe person. She would help me get into the thing. I couldn't put it on by myself, there's all these little clicky bits that I just could not do ... and I couldn't get out of it either.

But once I was in it, it was okay. I could walk and run and everything, I just wasn't as flexible as normal – I couldn't do the splits or anything or bend over and touch my toes. And because I had that armour on, I'd bump into stuff. And I wore really high platform shoes ...

And, the big question, how did you go to the toilet?

You're right, I couldn't take it off, but there was a zipper located conveniently ... in a useful spot!

They scheduled it really well, so I usually didn't have to wear the suit all day. But in Episode 6, where I hold up the school auditorium, that was shot over two days. That was pretty bad because the room was really hot, and I had to wear the suit all day and I knew it was for two days. But they helped me as much as they could: there was an air-conditioner in the room just out of shot, and I had fans – lots of those little ones – and sometimes I even had icepacks inside the suit!

How did you do those high jumps?

Well that was digital stills. I would just get into the positions against a blue screen, and then they'd put me, minus the screen, in the shot. One jump would take about ten or twelve stills, or maybe a bit more. When you watch it, you can almost see the steps. A bit like a comic book really.

And what about some of the other effects?

The Cloak of Shadows isn't real – it's nothing, it's just an effect. When we were shooting there would be nothing there, or they would have a blue sheet, so I'd know what was meant to be there. And when Sage (Gretel) is in the car – she doesn't really drive it of course.

And the exo-skeleton – that's not Josh in the suit, it's a stunt double. But that's a secret, don't tell anyone!

You insult the others quite a lot. What are your favourites?

That was fun, calling the exo-skeleton things like “you over-sized tin of baked beans”. I liked some of the names they called me actually. They called me “crabsticks” or “prepare to be crab cakes”.

And I call my grandfather “you demented fossil” and “you old man”. I like that one, and “Grandpa Crab”. Ron, the actor who plays the Crab, is a really nice guy, so it was fun, being mean for a day.

And finally, what's your favourite colour?

Yeah, that's a fun bit, isn't it, where Fiona tries on the red Crab Girl suit for the first time, and comes straight out and asks her grandpa: “Does it come in blue”? She's really determined to get exactly what she wants.

My favourite colour is probably silver. I'm not sure if silver is a real colour, but it suits the show, doesn't it?

Eve Recht

Legacy of the Silver Shadow

Australian Children’s Television Foundation

www.actf.com.au

Are Crabs Cruel? – Lesson 4 - Worksheet 10 Average Adults? No Way!

Name: Class.....

How are the adults portrayed in Legacy of the Silver Shadow?

As you watch episodes of Legacy of the Silver Shadow, fill in details for each of the adults listed below. For each character, add one typical visual characteristic, and one thing that they say. Some parts of the table have been filled in for you.

Character	Episode in which they first appear	Visual Characteristic	Saying
The Crab 1	1		
The Silver Shadow	1		... to fight crime and injustice
Mr Chi	3		
Bruce & Wayne	3	BADGYZ number plate	
Commissioner Hendershot	3	red eyes	
School Principal	6		
Mayor	7	ingratiating smile	
Brian Billings	9	pork pie hat	
The Schism	10		
Atomic Clock	10		
Mystic Bob	11		
Superbody	13		Has nothing to say for himself!



Behind the Scenes: What is Real?

Program:	The Legacy of The Silver Shadow
Year Level:	Year 3 to Year 5
Curriculum Study Areas:	English; The Arts; Science; Mathematics; Health and Physical Education
Themes/Topics:	Self and Relationships; Film Language
Description:	Fantasy often draws upon reality. Explore how film and TV program makers use actors and various production techniques and effects to create believable characters and settings in order to tell stories.
Resources:	The Legacy of The Silver Shadow, ep 1 3, 4, 6, 8, 12, 13

Lesson plan:

Are you for real?

This lesson is particularly relevant for years 3 - 5

Pre-record and view excerpts from current television cartoons, soapies, drama, sitcoms or a children's series.

Discuss the concepts of real people and actors pretending or acting a role. Introduce terminology such as sets, props, costumes and special effects. Discuss how each contributes to the illusion of reality in the imaginary worlds portrayed in the excerpts viewed by students. Create a table to record relevant information, for example:

Program excerpt	Character	Actor	Sets used	Props, costumes used	Special effects
Superman flying over building	Superman	Christopher Reeves	Tops of buildings	Special suit with cape	Illusion of flying

Have each student select the excerpt they think best achieved a sense of reality.

Create a pie graph to display results. Consider the top three excerpts and discuss the techniques or features that helped these to achieve a sense of reality.

Discuss as a class

Are characters on a TV soapie showing their own real lives? Whose lives are they showing? Are characters we see in television cartoons real?

What is the difference between real life people and characters on television or in films?

What things can television or film characters do that real people cannot do? Can Superman fly?

When an actor is hurt on television are they hurt in real life?

What types of television programs show real life people?

How are imaginary television or film worlds and the real world alike and different?

View the scene from **Episode 1** where the children meet the Silver Shadow. The Silver Shadow has been described as a 'real live dead superhero'. Discuss the meaning of this phrase. Is The Silver Shadow real? Was he ever real? Is he alive? Was he ever alive? Is he a dead superhero? Why do you think the creators of this series decided to create a character who exists as a memory in a computer? What about the children who meet him? Are they real? Which characters seem most believable? Why?

Construct a bar graph to show students favourite TV programs. Take turns to discuss what it is about the favourite programs that contribute to engagement and enjoyment. Encourage students to consider set design, effects, props, costumes, script and acting.

Read, discuss and display magazine articles detailing the personal lives of actors. Have students select a character from the favourite programs graph and ask them to find out the name of the actor portraying that character. Challenge students to locate information about the real life of the actor. Compare and contrast the portrayal of characters' lives with what the media tells us about their real lives.

View the credit sequence of an episode of **The Legacy of The Silver Shadow** to find out and record the names of the actors who portray each main character. Choose one of the main characters and make some predictions about their real lives.

Look at the bios on [The Legacy of the Silver Shadow web site](#) for some of the characters from Legacy of The Silver Shadow and distribute to the students. Discuss; do you think that the actor's real lives are like this? View **Episode 6** then ask the students to work with a partner to use what they know about The Crab and the Silver Shadow to write a pen portrait for one of these characters.

Print out the interview with [Fiona the Crab-Girl](#)

Who is Eloise Mignon?

What surprised you about this actor's real life? Why was that surprising?

How is the imaginary life of Crab-Girl similar to the life of Eloise Mignon?

How is the imaginary life of Crab-Girl different from the life of Eloise Mignon?

Have students work in groups of four to make a **Memory Game**. Create 20 pairs of cards that match an actor with a character they portray in Legacy of the Silver Shadow or other children's television programs or films. Challenge another class and teachers to play.

View episode 3. Pin up a large piece of paper and get students to create a mural showing some of the things Crab-Girl can do that Eloise Mignon would not be able to do in real life. Encourage students to also add ideas from other episodes they have viewed.

On another large sheet of paper have students list weapons, tools or equipment invented by The Crab and used by Crab-Girl. Use a table like the one below to indicate what each invention can do and whether or not it is an imaginary invention or something that exists in real life.

The Crab's weapons, tools or equipment	Describe what it can do	Does it exist in real life or is it an imaginary item?

Discuss why inventions listed above might have been included in the series? How did each invention add to the storyline? In small groups have students improvise a 30 second radio advertisement "selling" one of these inventions to a superhero. Take turns to share advertisements.

Visual Effects. (VFX)

Begin a class "FX List". As the class views episodes of **The Legacy of the Silver Shadow**, list events or inventions that might have required visual or special effects to make them seem believable.

View the credit sequence of **episode 6** of **The Legacy of the Silver Shadow** to discover how many people were involved in creating the imaginary world seen in **The Legacy of the Silver Shadow**. Discuss: Who was the person responsible for supervising VFX (visual effects)? What is this person's title? How do you think this job would contribute to making imaginary events in the series seem real? Ask students to imagine that they are applying for this job. Use the [job application worksheet 5](#) to list five skills they would need to have to do this job well.

Print the [How did they do that? The special effects in Legacy of the Silver Shadow, Interview with the VFX Supervisor](#). Have students research the difference between visual and special effects.

1. How was Eloise Mignon able to do some of the amazing feats seen in the series? Discover how special and visual effects were used to enhance weapons, tools, equipment and action in the series; alternatively, "stunt men" are employed to carry out risky moves. Discuss.

2. Use the library or Internet to find out more about special and visual effects used to create imaginary television and film worlds. Make a list of as many different effects as possible. Categorise them as either visual or special effects. A good place to start is at <http://utminers.utep.edu/lacarrera/>, 'The Revolution of Special Effects in the Movies'.

Create a class factual text to explain some of the special or visual effects used in **Legacy of the Silver Shadow** or other television or film stories. Remember to include a table of contents, index and a glossary to explain technical terms.

After reading about how the **Cloak of Shadows** effect was created, view **episode 4** where Josh drops the cloak. With the students examine the way he had to hold and use the imaginary prop. The students then work in groups of four to develop a new scene using the "**Cloak of Shadows**". Students rehearse until they feel confident, they could convince an audience that they were using the cloak. Groups share their scenes.

That's a good idea – invent it!

An inventor is someone who solves problems. Inventors can be male, female, young or old. Whenever someone comes up with a new solution to a problem, he or she is an inventor. Every day we use inventions that we simply take for granted, from the potato peeler to the calculator. For each one of these objects there was an inventor or inventors. Complete the worksheet [Australian Inventions that changed the world](#) (**Crash Zone** program). Discuss how these inventions affected people's lives and add your own ideas. For more activities related to inventions see **Crash Zone Lesson Idea: [The Robin Hood Factor creativity, ethics and piracy!](#)**

Find out more about men and women who invented and are still inventing many of the everyday things we use in our daily lives by visiting your library or conducting an Internet search. Relevant sites include:

<http://members.aol.com/acalendar/February/11th.html>

<http://www.stemnet.nf.ca/CITE/inventors.htm>

Challenge: find out about some unusual, less well-known or less used inventions. Use the Inventors and Inventions worksheet to complete a commendation certificate for one of these inventors. Create an advertising poster 'promoting' the invention.

Students complete **worksheet 6 Inventions and Inventors**

Work in groups of six to conduct two surveys; one for teachers and one for parents. Plan questions that will help you to find out:

- what they think the worst invention has ever been
- the invention that annoys them the most and
- the invention they need that has not yet been invented.

Create a multimedia display or representation of class findings using software such as Kahootz, KidPix or Powerpoint. Share findings with the class.

List the inventions of both the Silver Shadow and The Crab you have noticed while viewing episodes. View episodes 12 and 13 and add any other inventions. Create a PMI (Plus, Minus, Interesting) table for each invention, for example,

The Crab's Inventions

Object	Plus	Minus	Interesting

How many of these inventions are real? Why have they been included in the series? What types of powers do they give the character who uses them? What powers do The Crab and the Silver Shadow have without these inventions?

Get students to consider the powers, tools, inventions or weapons used by each of the children. In what ways did these objects contribute to them becoming heroes? Could they be described as superheroes? Why or why not? If they were superheroes what type of invention would they like to have to help them perform heroic actions?

Ask students to invent a new weapon or tool that would help a superhero solve problems peacefully. Draw it to scale, write a description of it and an explanation of how it works. Make a model of it and hold a class exhibition of all the inventions.

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ATOM Magazine [Australian Teachers of Media]

Anstey, Michele, Geoff Bull 'Reading the Visual' 2000, Allen & Unwin

Interview with Dennis Nicholson

Visual Effects VFX Supervisor - Legacy of the Silver Shadow.
By Chris Evely.



1. What is the difference between the visual effects and special effects supervisor?

A Visual Effects person is in charge of the 'visual' elements that help make up a final effect in a production, whereas a Special Effects person is in charge of any physical 'on-set' tricks, such as explosions, collapsing sets or on-set effects like rain.

2. What qualifications do you need to work in the areas of special and visual effects?

None really. There is no course (in Australia) that covers this field. I started out as a television news cameraman back in the 1970s, but always had a passion for creating visual effects. I was the kid on the block that used to blow up all his toys, and film them with a Super-8 camera. So I suppose you can say that my interest started at a very early age without me even knowing it.

Models and miniatures used in television and feature films always fascinated me, and I constantly created 'home-made' models to add to the little films I made. It was when the first Star Wars came out in 1977 that I knew there was a need for Visual Effects people in the industry.

Because Visual Effects can literally involve all manner of creations it helps to have a creative (sometimes wacky) mind. There are many cases where a way has to be found to do something that does not cost a lot of money, but at the same time the final effect has to look effective on screen.

These days, especially with a lot of visual effects being created via computers, it does help to understand just how an effect will finally be put together in the computer once all the elements have been shot. A background in camera work has certainly helped me, as I have the ability to visualise exactly how a particular shot should be framed in the camera so it will work with other elements that are shot.

3. What was the most difficult effect you co-ordinated in Legacy of the Silver Shadow?

The most difficult effect to achieve was the Cloak of Shadows. Because the actors literally had nothing to put over them during scenes where they had to put 'ON' (or take OFF) the Cloak, they had to 'ACT' as if they were actually holding the invisible cloak.

I had to make sure their arm actions were correct so the 'Cloak' could be properly placed over them later when the visual effect was created in post-production via computer.

4. Which effect was the funniest while filming? What made it funny?

Again, trying to get the actors to use the Cloak of Shadows, some of the actors could grasp the concept straight away, but others made some really funny arm movements, it looked like they were doing a weird dance.

5. Did any of the effects involve risks to actors, other people or animals? What safety measures were used? Were there any problems?

If there is any slight chance of any risk to actors, we always have a Safety Person on set to judge the possible danger and guide the actors about how to avoid any injury. If an actor has to fall down for example, the Safety Person will show them the correct way to fall without hurting themselves and also supply safety mats for them to fall on.

When filming in public places (e.g. streets), the Safety Person will designate where the crew should stand, and keep pathways clear for the general public. Any stunts are meticulously rehearsed over and over, until all people concerned are happy with all aspects of it, and the safety side of things is 100% accurate.

6. How were the following effects created?

The cloak of shadows

To achieve the 'Cloak of Shadows' effect we shot the actor going through the motions on set of putting the Cloak on (or taking it off) in front of the camera. Then (without moving the camera), we took another shot of the same area (framed exactly the same) - this time without the actor in place. This is called a 'BACKGROUND PLATE', or 'TAIL PLATE'. It is this shot that captures the area BEHIND where the actor WAS standing previously.

The reason it is called a TAIL PLATE is that it is shot after the shot of the actor is taken, at the TAIL (END) of their shot.

The first shot of the actor is put onto the computer, then the 2nd (BACKGROUND PLATE) shot is also put in, over the top of the first. Because the only difference between the two shots is the background behind the actor, the BACKGROUND AREA can be wiped over the actor to make it look like they are becoming invisible.

So the final effect looks like we are SEEING THROUGH the actor as the Cloak goes on.

The flying car

The flying Shadow Mobile is totally computer-generated, but the background images (e.g. sky, buildings, trees) are actual filmed footage. Since a real Shadow Mobile was built for the series, it was possible to photograph it (from all angles). These images were then scanned into a computer, and a three-dimensional computer model was created and animated over the top of the pre-shot background footage.

If a visual effect shot was required of the Shadow Mobile flying, as the camera follows it (PANS with it), and it was facing the LEFT of screen, then I had to make sure we shot the background moving LEFT to RIGHT to give the impression that the craft was flying towards the LEFT of screen. If the craft was facing RIGHT of screen, then I would shoot the background moving RIGHT to LEFT.

The background footage was shot before the computer-generated car was made, so the computer Shadow Mobile could only be put into backgrounds that were already shot.

Falling through the floor into the lair of the Silver Shadow

A section of floor was constructed above a real floor, so that stunt people could fall through the top section onto safety mats below. The next shot taken was with the real actors as they lay on the real floor, seemingly having just landed there. Since this was a stunt, not a visual effect, it did not involve me.

Crab-Girl jump somersault sequence off tower into boat (episode 5)

The actor was placed in front of a BLUE SCREEN (a large hanging blue cloth). She was then photographed with a digital still camera posing in all manner of positions. In some cases the blue screen was laid flat on the ground and the Crab girl laid on her side, with the camera shooting from above (on a ladder) she could spin around 360 degrees (on her side) to give the impression that she was doing a loop in mid-air.

Another series of photographs were taking of the tower building to show her 'JUMP PATH' towards the boat. Using a computer, these background images then replaced the BLUE (screen) area around the Crab girl to complete the illusion.

Fight sequence where rays from Crab-Girl hit the exoskeleton (episode 3)

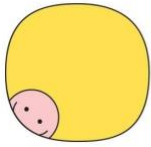
The fight sequence was filmed with all actors doing their respective actions, i.e. Crab Girl raising her arm to fire her ray, but the actual ray effects, leaving her gun, and hitting the Exoskeleton, were added later via computer animation, that is, drawing the ray effect on the film frames - one after the other.

Exoskeleton sinking into the water

The top part (waist up) of an Exoskeleton suit (with no one inside it), was weighted down and actually sunk in a river. It required a Safety person to retrieve it after the shot was completed. For the Exoskeleton coming back up out of the water a stuntman (inside the suit) waded into the river, ducked under for a few seconds, then popped back up and proceeded to walk out of the river. He also wore a wet suit to protect himself from the cold water.

Crab-Girl puts a net over the exoskeleton (episode 6)

The first shot of the Net leaving the Crab girl's wrist device was done via computer animation, the net being added frame by frame over the original footage. The next shot where the net goes over the Exoskeleton was done by actually throwing a real net over the figure, which was enhanced via computer animation later to add a 'glow' around the net as it lands.



Legacy of the Silver Shadow

Australian Children's Television Foundation

My Application for Position as Film Visual Effects Supervisor

Name:

Class.....

Visual Effects Supervisor - Job Application

Applicant's name: _____

Contact Details: _____

(e.g. address, phone, fax, e-mail) _____

Qualifications: _____

(e.g. School attended, number of years at school)

Skills you believe will help you in this job:

- 1.
- 2.
- 3.
- 4.
- 5.

Statement telling why you would be the best applicant for this job:

Signature: _____

Date: _____



In and Out Of The Shadow's Lair

Program:	The Legacy of the Silver Shadow
Year Level:	Year 3 to Year 7
Curriculum Study Areas:	English; Technology; Science; Mathematics
Themes/Topics:	Self and Relationships; Our Place in Space and Time
Description:	Students explore skeletons, in natural and built environments and study 2d and 3D shapes, nets, tessellation, isometric drawing, estimation and measurement of time and distances and probability.
Resources:	The Legacy of the Silver Shadow

Lesson plan:

Exoskeletons in nature and the US defence forces

Discuss different animals with the students.

Vertebrates are animals that have a backbone. Vertebrates include fish, amphibians, reptiles, birds and mammals. All these animals have an endoskeleton, the internal structure that supports internal organs and muscles, and allows movement through a series of joints.

Of the animals that do not have a backbone, arthropods are the ones with an exoskeleton. Important arthropod groups are arachnids, insects and crustaceans, including crabs. (Animals without a backbone and without an exoskeleton include protozoa, worms and molluscs.) An exoskeleton acts as protection and support in similar ways to what we commonly think of as a skeleton'.

In the real world, therefore, it is not Silver Shadows that have exoskeletons, but crabs.

For a vibrant introduction to the red crabs and other critters of Christmas Island, direct students to:

<http://www.abc.net.au/nature/island/ep2/default.htm>

And in the armed forces? The United States defence forces are working on an exoskeleton for troops in the field. It will enable humans to carry more, run faster and leap higher! Direct students to:

<http://www.howstuffworks.com/exoskeleton.htm>

Building skeletons

Have students work in pairs to consider the joint structures (knees, finger joints, etc) and protection systems (ribs, skull) of their own skeletons. They should then consider how these

systems work in animals with exoskeletons. Make sure students have access to a range of illustrative materials; live animals would be a bonus. Challenge students to then build a jointed arm, leg or entire body. Offer materials depending upon the age of the students, for example for years 3-4, straws, tubes or Unifix cubes for the bones, and wool, string, rope or other soft tissue materials to make the joints move.

Skyscraper skeletons

Have students use the library and the internet to research the building of modern skyscrapers, and other large constructions such as bridges and towers.

Good places to start are:

<http://www.pbs.org/wqbh/buildingbig/index.html>

<http://www.howstuffworks.com/skyscraper.htm>

View any episode featuring the Silver Shadow's Lair.

The rivets that can be seen on the steel girders of the shadow's lair exit tunnel are an essential part of working with steel.

Getting out of the lair—fast!

Discuss the design of the Silver Shadow's lair. The entire lair was built inside an old factory.

Ask students to create a 'birds-eye' view map showing the type of lair The Crab might have had. Ask how might their two lairs be similar and how might they be different? Use a scale, legend and grid references to ensure the map is easily understood

or

Ask students to create a 'birds-eye' view map of the type of lair that the Silver Shadow might have if he were alive today. What equipment, tools and weapons would it contain? Use a scale, legend and grid references to ensure the map is easily understood.

In lesson idea Suburban Superheroes students describe a future superhero and their lair. Using Worksheet 12 - Superhero lair students design their own superhero lair to scale.

2. Built out of plywood! OR?? It's all done with mirrors

As part of the set for The Legacy of The Silver Shadow the 'concrete' blocks that hold up the 'steel' girders were actually made out of plywood. Give students the dimensions of the blocks (1.0 metre x 1.0 metre x 0.5-metre-high) and ask them to develop a cutting plan for one block. Discuss with students how many sides they think the blocks have, given that they are make-believe. How much plywood is needed for one block? What is the most efficient way to use sheets of plywood 3.0 metres x 1.8 metres, or sheets that are 5.0 metres x 3.0 metres?

3. Cut outs and other shapes

- Ask students what 3D shape the holes cut out of each girder are
- How can they tell that they are a 3D shape and not a 2D shape?

- What would the cut out pieces look like?
- What other regular 2D or 3D shapes can they see in the drawing?
- Do the shapes get smaller towards the exit doors?
- Estimate the dimensions of the girders.

4. Building a tunnel

- Have the class make a collection of toy cars and other vehicles (perhaps using Meccano, Lego, popsicle sticks, pipe cleaners)
- Have students work in groups to build tunnels similar to the one in the Shadow's lair. Why might the girders be shaped as they are?
- Challenge students to build tunnels that are strong enough for a complete second storey to be built over the top. Discuss methods to increase strength e.g. girders, braces, cross beams etc

In time (1): Preparing a roster

View Episode 6 with students. There are several references to work shifts, and to the fact that Alex is not doing her share of keeping watch with the Silver Shadow in the lair.

Have students work in small groups to develop a roster for the Shadow's four-member team. The aim of the roster is to give the Silver Shadow as much help as possible, while taking into account the other commitments of each of the four students; e.g. they all attend school, Josh presumably has sport practice at various times, Cam has Astronomer's Club, and so on. Students could invent a range of likely commitments for each member of the team, then work out how to cover as much of a day, and a week, as possible.

In time (2): a real atomic clock

Atomic Clock is one of the superheroes who attends the Superhero convention in Episode 10. For a description of a real atomic clock, and the mathematician at the US Naval Observatory who uses it to tell the exact time. Go to:

<http://www.pbs.org/teachersource/mathline/career/career1299.shtm>

Ask students how accurately they can measure time. What uses do they have for knowing the time? What degree of accuracy is necessary for a range of tasks that they perform as students? What degree of accuracy is necessary for various occupations and professions?

See 'Greenwich' site for how universal time is kept.

Joining the in crowd

View Episodes 6 and 7. In these episodes we meet the in crowd among the girls at Alex's and Gretel's schools respectively. Both girls try to belong to these cliques, in both cases with almost disastrous consequences.

Pose the following maths questions to your class:

What proportion of Gretel's year level [at school] would Robyn allow into her gang?

What statistical chance does Gretel or her friend Stephanie have of joining Robin's gang?

What about Alex? What is the probability of her joining Samantha and her pals as part of the cool set?

Encourage students to answer as fully as possible, estimating class sizes and so on to come up with feasible answers. Tell students to ignore questions of personality, circumstance and so on, and to concentrate on crunching the numbers.

And just for fun

What percentage of girls at Bateswood High would rate world domination as their main goal in life? Draw up a table that shows the results of an imaginary survey that asked students at Bateswood that very question: What is your main goal in life?

Ins and outs of boxes

Crab-Girl is delighted to find boxes of diamonds at the docks in Episode 10, but her grandfather is more interested in the shark meat.

Collect an assortment of boxes and containers. Have students draw them as accurately as they can. Offer students standard 1cm graph paper and give appropriate assistance.

A Square Superhero?

Students could also use graph paper to help them design Boxo, the Cuboid Superhero or students could build Boxo using found materials or build box nets of various sizes. They could add articulated joints, following on from the work done earlier (see [Building Skeletons](#)).

Tessellations

Have students use tessellated patterns (pieces cut out of a regular shape and re-affixed in a different way) to decorate their classroom. Patterns could be simple or intricate, depending on the skills and understandings of students. Follow on with further work on area, perimeter and so on, if appropriate.

Look at tessellations created by artists such as Escher, also find examples in buildings, footpaths, honeycomb etc.

And finally, one out of the box!

Make a class collection of phrases that include in or out. Here are some starters:

It's in the can.

Out of the blue

In fashion.

Out of sight

Out of order

Students could choose one phrase each to explain in words or pictures, or they could be decorated with tessellated patterns (see above), and displayed along with their other models and drawings at an In and Out Fest—to be held in your classroom, or out of it!

Legacy of the Silver Shadow

Superhero Lair

Name: Class.....

Lair of the.....

You are a superhero! Design your own Lair to scale. 1cm=....

<p>Specifications:</p> <p>Overall size of lair.</p> <p>Where located.</p> <p>Entrances and Exits.</p>	<p>Description of you and your superpowers</p>
<p>Supermobile garage.</p> <p>Other super machines</p>	<p>Drawing challenge!</p> <p>Using the estimates, you have made, draw yourself as the superhero in the Lair in proportion to the dimensions of the space.</p> <p>Colour in the drawing as carefully as you can. Use shading techniques to highlight the 3D shapes and the perspective.</p>
Empty space for drawing	



Suburban Superheroes

Program:	The Legacy of The Silver Shadow
Year Level:	Year 3 to Year 7
Curriculum Study Areas:	English; SOSE; The Arts; Science; Health and Physical Education
Themes/Topics:	Heroes; Stereotypes; Film Language; Cultural Studies; Civics and Citizenship; Ethics, Values, Justice; Self and Relationships
Description:	Students explore what it means to be a hero and a superhero. Discussion extends beyond the qualities of superhero power to consider qualities such as helpfulness, kindness, compassion and generosity.
Resources:	The Legacy of The Silver Shadow, ep 2, 4, 6, 10, 11

Lesson plan:

Books, films, comics and cartoons tell us about ourselves and the times in which we live. Superhero play is part of normal childhood play that allows children to engage in imaginative worlds where they are in control and where problems can be overcome. Special powers enable them to show courage, perform rescues, win battles and vanquish evil with compassion. Superheroes do not have to deal with the frustrations and weaknesses of everyday, real people.

A topic like this might lead to boisterous play. This does not need to be a problem; it can provide opportunities for young people to learn about appropriate play. Lesson ideas invite students and teachers to explore what it means to be a hero and a superhero. It encourages discussion beyond the qualities of superheroes related to power to consider qualities such as helpfulness, kindness, compassion and generosity. Like fairy tales superhero stories provide opportunities to explore notions of good and evil and to realise that one doesn't need superhero powers to overcome evil. Activities link superheroes and science and provide ideas for using comic book conventions to create modern superheroes.

What does it mean to be a hero?

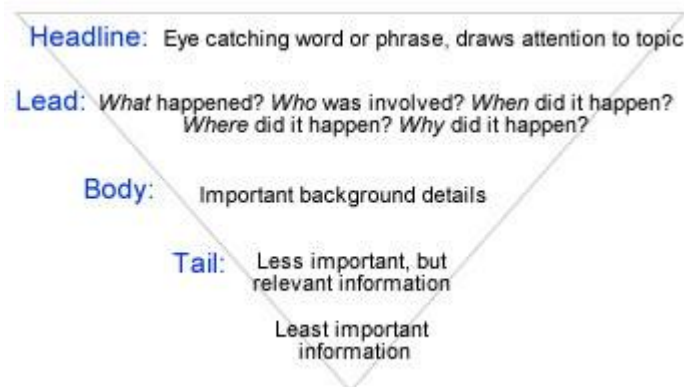
Assist pairs of students to interview one another.

- Who do you know/know about who is or has been heroic?
- What qualities does it take to be a hero or heroine?
- What superheroes do you know about?
- What is a superhero?
- What attributes do these heroes exhibit?

Have two pairs compare ideas and then select four things they know about heroes or superheroes to share with the class.

Read a recent newspaper article or record and view a television news item that reports a heroic action, such as a rescue from a house fire. Discuss and list the qualities of the hero or heroine featured, for example, courage, bravery, compassion, selflessness, perseverance, strength, calmness.

View episode 6 of The Legacy of The Silver Shadow. Use the inverted pyramid model below as a guide for students to write a short newspaper article reporting about how Alex spoke up to protect others at the school dance and her rescue by Silver Shadow team members. Explain what was heroic about each team member’s actions. Think of a catchy headline.



If students have access to computers and the Internet, they could use a word processing or publishing program to set their article and to search the ACTF web site for an image to complement it, giving the image an appropriate caption. Remind students to credit the ACTF as the source for the photo. Display articles in the classroom and publish some in the school newsletter.

Kay Cottee, Cathy Freeman, Jesse Martin and Don Bradman could be described as sporting heroes. Victor Chang and Fred Hollows could be described as medical heroes, while Sir Edward ‘Weary’ Dunlop is often described as a war hero. Mother Mary MacKillop, Martin Luther King and Sir Douglas Mawson are others who have been hailed as heroes. Read some biographies about famous people or achievers to the class and consider whether these people are best described as achievers, heroes and heroines or celebrities.

S. Bursztynski, *Potions to Pulsars*, Allen and Unwin, NSW. 1995.

G. Dutton, *The Australian Heroes*, Angus and Robertson, Australia, 1981.

Visit: <http://www.achievers-odds.com.au/> 'Achievers Against the Odds', a collaborative project between Rotary (Victoria) and Department of Education and Training (Victoria). It identifies qualities that enable individuals to overcome obstacles and achieve success.

Consider quotes from 'Achievers Against the Odds', print them out and discuss with students' what qualities enabled each person to succeed.

- 'Stick to your guns. Don't give up. Be persistent. You will succeed in the end' – Jesse Martin.
- 'Be proud and strong, and like me you can do whatever you want if you set your heart on it' - Cathy Freeman
- 'At the end of the day it is good to know that you have done something good for someone else, and that makes it worthwhile' - Nicole Cassar

View episode 2 where The Silver Shadow says, 'A real hero fights for a cause not personal glory'. Discuss with students: do you agree? Show your opinion by standing somewhere along on an imaginary line to form a 'Voting Continuum' with those who agree at one end, those who disagree at the other end. Justify your ideas or move as people convince you of their point of view. Use Worksheet 7 I can be a hero to define what it means to be a hero or heroine.

Assist each student to analyse their potential to be an achiever or hero and to select one or two qualities to work on improving or strengthening. Complete the I can be a hero worksheet to plan how goals will be achieved and to monitor progress, for example,

Qualities I need to strengthen	How I will achieve these qualities	How will I know if I have achieved it?
perseverance	Keep working on a task until I finish it	When the task is finished and I'm proud of it

For more activities related to heroes: The Hero Within provides lesson ideas related to *Li'l Elvis and the Truckstoppers*.

What does it take to be a superhero?

In Episode 4 of The Legacy of The Silver Shadow the railway stations are raided, and crab-shaped laser holes are melted into ticket machines. Sensing an opportunity to capture his old enemy the Silver Shadow instructs his team to stake out the next likely target. However, the children have great trouble behaving like a team. After viewing, as a class discuss and list the qualities of each team member and the qualities they lack. Consider the qualities of the Silver Shadow too. What type of superhero does he seem to have been? View episode 10, then compare the qualities they each exhibit. What differences do you notice? Record on a chart like the one that follows.

Character	Episode 4	Episode 10
Alex		
Josh		

- Gretel
- Campbell
- Silver Shadow

After viewing Episodes 4 and 10 have students write character report cards to describe how well each is doing as a superhero and as a team member. Remember to make suggestions for improvement.

Ask students to work with a partner to decide upon the five most important qualities required to be an effective superhero team member. Be prepared to support your ideas when you share them with the class.

Compile a class chart showing superheroes students know from television series, films, comics and television cartoons. Record the powers and qualities of each superhero.

Superhero	Powers	Other virtues/qualities
Superman	Great strength Able to fly Endurance Speed	Does the right thing Helps other people Solves problems Overcomes obstacles
Ninja Turtles	Morph - change body shape	Independent spirit

How are characteristics of real-life heroic people similar to and different from superheroes such as Silver Shadow, Batman or Wonder Woman? Consider characteristics such as wisdom, fearlessness, cleverness, honesty and strength, along with the vulnerabilities of both real people and superheroes.

Students complete Worksheet 8 Oath of Allegiance with their own oath of allegiance to a team representing values they admire

View a segment from Episode 10 of The Legacy of The Silver Shadow. When was the Silver Shadow supposed to have lived? What clues indicate he is from another time, for example, design of the lair and equipment in it including black and white images on the monitor, the look of the Silver Shadow including hairstyle and costumes, dialogue and his attitudes. Was the Silver Shadow really alive in this time? How do you know?

Ask students to bring in comics featuring superheroes. Have an "SSS Reading Week" (Sustained Silent Superhero) where comics and cartoons are not only allowed, they are encouraged.

Students research superheroes in history and other cultures.

Interview parents and grandparents to discover superheroes from their childhood. Add information to the "Superhero Chart" begun earlier. Find out when superheroes were popular, for example, Buck Rogers was created in 1929 and was popular in the early 1930s. Captain America evolved in 1941. Use the library or Internet to find out the origins of past and modern superheroes.

Are there any comics, films or TV series featuring Australian superheroes?
What popular superheroes exist in other cultures, other than the USA?

Create a class "Superhero Timeline". Include information about when superheroes were created, who were their creators, key world events at the time where they originated. A site to start at is: <http://actionadventure.about.com/cs/superheroes/>

Superhero Science – fact or fiction?

Science fiction stories, including film and television stories have foreshadowed many inventions and technological developments. Ask students to refer to the "Superhero Chart" and beside each power or invention write comments indicating whether they think they are based on fact or fantasy.

In Episode 4 of The Legacy of The Silver Shadow Crab-Girl uses an invention known as a laser sequencer when fighting Josh. Fortunately Gretel protects Josh by driving the Shadow mobile in front of him. Until recently transforming objects or moving them in time and place was considered science fiction. However, scientists have been involved in exciting experiments recently using laser technology that are making this reality. In a science based discussion students are asked to:

- Find out what lasers are.
- How can they be used to focus on microscopic objects?
- What transformations are now possible using lasers as surgical tools and for other medical or scientific pursuits?

Many superheroes of bygone eras possess powers that exist in some way in the natural world or have been real inventions. Students can use ideas below derived from 'BBC – Hot Topics The Science of Superheroes' to develop Superhero Science research projects. Have students work with three other people to share information, then decide how to present their discoveries to the class. Use the library or web sites to locate information. Consider accuracy of sources—where possible verify information from more than one source.

<http://www.bbc.co.uk/science/hottopics/superheroes/>

<http://www.wsu.edu/DrUniverse/Contents.html>

<http://www.exploratorium.edu/>

Wonder Woman used a lie-detecting lasso to uncover truth. What other special equipment or powers does she use?

Who invented the lie-detector (polygraph)? What is the connection between William Marston and Wonder Woman?

Find out how the polygraph works? Draw and label a diagram to show a polygraph machine at work. When is this device used and how is it helpful?

Students can then work alone or in groups to complete the following activities choosing one of the superheroes

Spiderman

Spiderman began comic book life as Peter Parker, a photographer who lived with his Aunt. During a school demonstration of radiation technology, a spider crawled into a radiation beam. The radioactive bite of that spider gave Peter superhuman spider-like capabilities that assisted him to fight evil.

- Spiderman can stick to most surfaces. Have students investigate whether this is really true for spiders. If so, how do they do this?
- The silk spun by spiders is remarkably strong. Find out how strong. Give some examples and comparisons. Find out why spiders don't stick to their own webs!
- Find out what is involved in the Spiders in Space project.
- Prepare a poster that identifies venomous spiders in Australia. Include a labelled close-up diagram of the parts involved in injecting venom, and a description of first aid procedures following spider bite. Find out the effects of various spider venoms. Which spider bites do not have antidotes?
- Draw a food web to explain how spiders form part of ecosystems that are relied upon by living things including humans?

Superman

Like many superheroes, Superman has great strength. His strength depends on the fact that gravity on the planet he came from, Krypton, was greater than on Earth. Superman also gains strength from our Sun.

- Have students explain how gravity affects people on Earth. Compare this with the effects upon people when they are on our Moon. Use labelled diagrams to support your explanations.
- Investigate the way people depend on solar energy to keep well. What illnesses result from lack of sunlight? Are there people for whom sunlight presents problems? Why? How does sunburn affect human skin? What are melanomas? How can sunlight deficiency be rectified?
- Compare Superman's use of solar energy with the process of photosynthesis used by green plants to gain energy from our Sun. Use labelled diagrams to explain your ideas.

<http://www.sunwindsolar.com/>

<http://www.nasa.gov/>

The Incredible Hulk

Apparently, Jack Kirby created the comic version of The Incredible Hulk after observing a woman lift a car from her trapped child. The Hulk was a nuclear physicist who developed a gamma bomb. Caught during testing as he saved a teenager, Kirby was transformed into a monstrous fury-driven superhuman. In the comic version The Hulk could change his body colour.

- Ask students to explain how animals such as chameleons and cuttlefish are able to change colour. What other living things can change colour or transform their bodies in some other

way? What purposes does this serve each animal?

- Investigate how stress can sometimes provide people with unusual strength. More able students may investigate the roles of hormones such as adrenalin or testosterone and the good effects these drugs can have as well as steroids to treat Crohns disease.
- Explore how muscles can be built up over time. What types, amount and frequency of exercise is required by people of different ages to ensure well-being and fitness? Find out how endorphins can help athletes push themselves in an effort to increase muscles and strength. Explain long-term effects of stress on your body and general well-being.

View episode 11. Discuss powers used by Silver Shadow team members. How are their powers similar to or different from superheroes you have investigated? List ways kids today can be the sort of people who are admired by others—or everyday heroes? Create posters encouraging students to develop the qualities of everyday heroes.

Today's superheroes

Play 'Superhero Celebrity Heads'. One student selects a superhero from the chart. Other students take turns to ask questions to find out who was selected. The student may only reply yes or no. The student who guesses correctly then takes a turn.

Ask students to describe their favourite superhero—what it is they like about the character's appearance, personality and behaviours. Graph information about favourite superheroes, then rank from most to least popular. Compare choices of male and female students.

Discuss:

- Who are the most popular superheroes?
- Are there similarities between popular superheroes? Why?
- What are the most popular features of superheroes?
- How many female superheroes were selected in comparison to male? What comments can you make about this?
- Is there a difference between girls' choices and boys' choices? If so, why do you think there is a difference?
- What else is interesting about the superheroes selected?

View the fight sequence in Episode 3 (following car crashing into box). View again without the soundtrack. Find ways to create your own sound effects.

Work in groups to storyboard a fight sequence, then role-play it in slow-motion. Emphasise safety. Consider stunts, special effects and illusions that will help achieve a believable but safe sequence. Create signs to hold up instead of sound effects, for example, POW!, ZAP!, BANG!

View episode 11 of The Legacy of The Silver Shadow. Carefully observe The Crab in order to describe him and to discuss how his character type has been created and conveyed to the viewing audience. After viewing, share ideas. How has this character been constructed? What does he represent? What actions, dialogue, appearance, facial expressions, body

language, camera shots, props and symbols contribute to this representation? How does he relate to other characters? Create a class concept map showing elements of this character.



Explain how the writer/director provided as much information as possible to help create The Crab's character. Read and discuss THE SILVER SHADOW and THE CRAB : The history

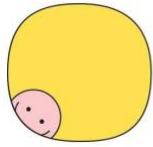
Use the Australian Future Superheroes worksheet number 9 for students to create a comic book style superhero of the future. Consider what Australia might be like in fifty years' time. Give your superhero a name and write phrases or sentences describing who the superhero is, what he/she is like, special qualities or powers, weaknesses, costumes, weapons. Sketch alternative 'looks' for your superhero. Try various shapes and sizes for head and body parts and create special features to make him/her different or superhuman. Think about a costume and logo that will give viewers information about your superhero.

What colours are important to your superhero's character, for example, red and green are often used to convey aggression or jealousy. Compare the colours and logos in the costumes of The Crab and Silver Shadow team members.

Comics and cartoons use symbols and other special conventions to make meaning. Examine comic book features from comic strips and discuss meanings for each one. Use these ideas and refer to comic books to help you create a comic strip episode involving your superhero.

References:

- L. O'Brien, Lights, Camera, Action! Owl Books, Ontario, 1998.
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- R. Quin, B. McMahon, and R. Quin, Teaching Viewing and Visual Texts Primary, Curriculum Corporation, Carlton, Victoria, 1996.
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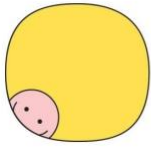
The Silver Shadow and The Crab: The history



LAZARUS REDCLIFFE was a brilliant inventor and industrialist.
WALLACE TEALE was a brilliant businessman and industrialist.

They both bid for the same military contract and Redcliffe won out because of superior technological breakthroughs. This angered Teale. He decided the only way to beat Redcliffe was to steal his technology. Redcliffe ultimately lost all faith in his professional peers and assumed superhero status of THE SHADOW.

Meanwhile, Teale became THE CRAB, using the Shadow's technologies for evil purposes and to plan his domination of the globe. THE CRAB killed the SHADOW, but not before Redcliffe used another technological breakthrough and uploaded his consciousness into the computer that would become our SILVER SHADOW in the 21st Century.



Legacy of the Silver Shadow

Suburban Superheroes - Lesson 3 - Worksheet 9

Australian Future Superheroes

Name:

Class.....

Description of what Australia might be like in fifty years' time

.....

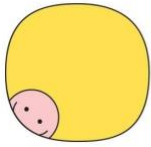
.....

.....

.....

Superhero's name:

Powers	
tools, weapons or equipment	
lair – describe the lair	
arch enemies	
types of adventures	
How he or she came to be a Superhero	
Weaknesses	



Legacy of the Silver Shadow

Suburban Superheroes – Lesson 3 - Worksheet 7

I can be a hero

Name: Class.....

My qualities now:

1.
2.
3.

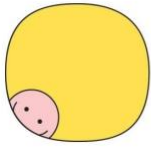
Quality I would like to strengthen:

.....

How I will achieve each quality?	How will I know if I have achieved each quality?
1.	
2.	
3.	

Quality	My progress after one week
1.	
2.	
3.	

Quality	My progress after two weeks
1.	
2.	
3.	



Legacy of the Silver Shadow

Suburban Superheroes – Lesson 3 - Worksheet 8

Oath of Allegiance

Name: Class.....

My Oath:

.....

.....

.....

.....

.....

.....

.....



Superhero Stories

Program:	The Legacy of The Silver Shadow
Year Level:	Year 3 to Year 7
Curriculum Study Areas:	English; Humanities and Social Sciences; The Arts; Health and Physical Education
Themes/Topics:	Stereotypes; Heroes; Self and Relationships; Film Language; Narrative Structure
Description:	Students examine film-makers techniques e.g. scripts, storyboards, shots and editing to help them understand how characterisation and plot development contribute to resolution of the storyline.
Resources:	The Legacy of The Silver Shadow

Lesson plan:

Setting the Scene

View the opening segment of episode 1 The Legacy of The Silver Shadow. Discuss with students: how do music, titles and credits set the scene for what is to follow? What expectations are created? Does it achieve the goals identified earlier? View again, discuss and record ideas. What do you think the story might be about? List as many narrative possibilities as you can. Beside each, list production elements that open up that possibility, for example, music visual or sound effects, props, setting, colour, camera use, lighting, acting.

View the entire episode 1.

Examine the characters Josh, Campbell, Crab-Girl, Alex, Gretel, Silver Shadow and The Crab. Look carefully at the appearance of the characters and their locations in relation to place and time. As a class discuss:

- Who do you think each character is?
- What can you tell about each character? What do you think they will be like? How will they behave?
- How do you think the characters will relate to one another?
- What is the setting(s)? When do you think it is set?
- What else is in the frame, apart from characters, that gives you information?

View the opening segment again. How were the students' earlier predictions supported or modified after viewing this episode?

- Who are the characters and what sort of people are they?
- What things are the characters doing?
- What relationships do you think there will be between characters?
- Where is the story set? Why do you think the program makers selected this location? How do you think it will relate to the story?
- What props are evident? How do you think they might be relevant to the story?
- When do you think the story is set? Is this important to the story?
- What problems or issues do you think will arise in the story?
- What values do you think the series will promote?
- What do you think will happen next?

Students complete Worksheet 1 Who is the Silver Shadow — will you take up the challenge? Share your responses with a partner.

What's the Problem?

The plots of stories whether they are film stories, television programs or books, often revolve around problems or conflict. Conflict helps maintain viewer interest by creating suspense. The type of conflict may range from battles between rival nations to disagreements between friends. Conflict may be related to:

Interpersonal issues: conflicts between persons

Intrapersonal issues: struggles with own thoughts or actions, such as fighting the urge to be a bully, or to be less shy

Beliefs and moral: struggles between one person's ideals or values and the values of another person or group of people.

Natural environment: person or people against the natural environment or elements, such as a tornado or bushfire.

(Adapted from Quin, McMahon and Quin)

Students complete Worksheet 2 In the beginning.

List conflicts described, for example:

- Redcliffe versus Teale (Interpersonal: battle for military contract)
- The Crab versus the world (Beliefs and Morals: battle to dominate the world)
- Redcliffe versus industrial colleagues (Interpersonal and Beliefs and morals: battle to be best and battle to do what is right)

Discuss how these conflicts set the scene for problems that might be faced by various characters in the series? Complete the Word Watch Worksheet 3.

Friend or Foe?

Often in a story differences or contrasts will be obvious between characters, for example a proud person and a humble or modest person, someone who is careful and someone who rushes in without thinking, someone brave versus a coward. These contrasts can be described as opposites. There are a number of opposites apparent between the characters

of Josh and Alex that provide opportunities to explore the concepts of friendship and identity. Josh seems to have everything. He is smart, good looking, athletic, funny and cool. He doesn't have to try, people like to be around him, although he doesn't really seem to care. Alex however is eager to be everyone's friend and is consequently seen as a "try hard". This works against her and she doesn't seem to be able to make friends.

Discuss with the students Alex's attempt to 're-invent' herself as she introduces herself to classmates at her new school. Why would she do this? What was the response from Samantha when Alex tries to be her friend? Why would Samantha behave like this? What are the best ways to make friends with others?

As a class view episode 2 asking students to carefully observe Josh and Alex. Compare their looks, behaviour, dialogue and the way they each relate to other characters. Give examples to show how these characters are similar to and different from one other? What oppositions are evident in relation to friendship and identity?

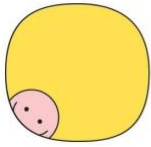
Create a class chart to record opposites evident in the personalities, behaviours and dialogue of characters as they become evident throughout the series, for example:

Characters	Opposites
The Silver Shadow versus The Crab	good versus evil
Gretel versus Alex	impulsive versus indecisive, uncertain, cautious

The dialogue between characters, the look of characters such as the way they dress, colours they wear, their body language, facial expressions, behaviour or actions can reveal oppositions. Oppositions encourage viewers to make choices about where their sympathies lie, who they identify with or whose values are similar to their own. Get students to examine and compare the language, colours and styles of costumes, the lair and the rest home settings for The Crab and the Silver Shadow. Choose one word to describe each character. Which character do they identify with and why? How have the program makers encouraged them to identify with this character? Add any oppositions evident to the chart.

Genre, Themes and Messages

Oppositions and conflict contribute to the plot and help create themes that run through storylines. As students view episodes 3, 4 and 5 of The Legacy of the Silver Shadow challenge them to locate scenes that highlight the following themes:



- friendship
- identity
- jealousy
- peer relationships, belonging, exclusion from groups
- team membership.

Fiona befriends Alex in an attempt to find out information about the Silver Shadow. Have students examine the scene in episode 6 between Fiona and Alex where Fiona decides she no longer wants to pretend to be Alex's friend. What can they say about the need of these two characters for friends? What oppositions can they see between these two characters? How are these oppositions conveyed to the audience via dialogue, costume, body language, facial expression and action? Add oppositions to the chart begun earlier.

Gretel also has friendship issues. View episode 7 taking particular note of the scene near the beginning when Gretel becomes part of Robyn's group, then the scene when Gretel asks Robyn and her group to allow her friend Stephanie to join in and finally when Gretel calls Stephanie a dork. Discuss Gretel's behaviour. Why did she call Stephanie a dork? Why didn't she simply tell the girls not to cut Stephanie's hair? What does the action and dialogue tell you about Gretel, Stephanie, Robyn and her group of friends?

What friendships are evident? Ask students to create a storyboard showing another way Gretel's friendship issue could have been resolved. A storyboard is used to show the script in visual form; very much like a comic strip, using only a few simple images which require viewers to fill in the gaps. The British Film Institute Education Site has detailed instructions on teaching students how to create storyboards at:

http://www.mediaed.org.uk/posted_documents/Storyboarding.html

As a class discuss the meaning of friendship. Write poems that capture the meaning of friendship.

When you visit a video shop, titles are usually organised into categories known as genre or 'text type'. Examples of narrative genre include western, fantasy, science fiction, historical drama, action hero, musical, action comedy. You can identify genre by looking for similarities in key features (e.g. plot, characters, settings, themes, style) of a film or television story. Have groups of students use butcher paper to complete a chart like the one below to compare features of a number of television programs and films such as Crash Zone, Harry Potter, Babe and The Legacy of The Silver Shadow.

Display charts and discuss categories.

The Silver Shadow	Features
plot	action adventures
characters	superheroes, villains
settings	Hide outs, crime scenes
themes	good versus evil
style	Shadowy grey tones and comic book style of the Shadow's lair Colourful brightness of the everyday world

The set design and shooting style of a film or television series give information about genre and about characters and narrative themes. In *The Legacy of The Silver Shadow* a unique, atmospheric look has been created to highlight oppositions within the storyline.

Assist students to discover techniques used in the series to provide a satirical look at the world of superheroes and conservative thinking from the 1950s. Examine the double lives of the children. Compare images, sounds and action related to the Shadow's underground lair and superhero missions—where things are larger than life, emphasised with dramatic lighting, energetic editing, expressive angles and a comic book style composition—with kids' everyday lives where more natural and familiar images, sounds and action are presented.

Editing refers to the selection, arrangement and pace or timing of images and sound used to tell a film story. The director and editor work together to make decisions about the order and types of shots, the cuts, transitions or dissolves from one shot to the next and the sound to be included on the soundtrack.

The different editing techniques used during superhero action scenes and scenes involving everyday school life help highlight the double lives of the four children. Locate two scenes where this double life is emphasised effectively in episode 7. Describe the techniques used in each scene.

Objects used in films and television programs are known as props. Sometimes props are included in a set because they help a character complete some action, for example, a tennis racquet could be used if a character is playing tennis, or it could be used symbolically to suggest the character values fitness or is on holiday. Repeated use of objects can link them with particular meanings so that they acquire symbolic meaning.

View episode 8 and as a class use butcher paper to list props included because they have some symbolic meaning. Explain the meaning attached to the object and how and why it was included.

Object	Symbolic Meaning	How and why was it included?
--------	------------------	------------------------------

Assist students to gather information and draw conclusions about how set design enhances the storyline and helps convey narrative themes. Have pairs of students select a scene and use the [Analysing a Scene Worksheet 4](#) to examine in close detail and find examples of how set design has contributed to a theme, for example:

Scene: The children meet the Silver Shadow

Theme: Everyday life versus extraordinary superhero life.

Set	Set Shadow’s cavernous, and slightly Gothic underground headquarters echoes style of 1950s comic books
Props	Enormous, dominating gunmetal grey vacuum tube computer in which digital construct of the Silver Shadow exists. Crime fighting hardware featuring a distinctive low-tech 1950s look—lots of gunmetal grey, rounded edges, heightened design—awesome yet somehow decrepit
Costumes	kids’ everyday clothes
Lighting	Lighting Gloomy, with huge arc light intermittently flashing bolts of blue light in background
Camera Shots	make everything seem larger than life
Camera angles	dramatic angles

Editing

pacey, energetic

Key message or idea in the scene

Everyday life can be extraordinary

Have students work in groups to locate examples of scenes that explore the following themes while viewing episodes 8 - 10.

- old versus new
- young versus old
- male versus female
- everyday life versus extraordinary superhero life
- 1950s conservatism versus new millennium thinking
- light versus dark or good versus evil
- honesty versus deceit

Hold a class debate "A real hero fights for a cause not for personal gain." How does this quote tie together the themes of The Legacy of The Silver Shadow? Consider what each main character was fighting for at the beginning of the series. Had individual motives changed by the end of the series? If so, how had they changed? What led to any changes?

The end of most stories usually involves resolution of problems, conflicts or oppositions set up in the narrative. Viewers generally look for a resolution that makes them feel content with the outcomes for characters and with the way the story concluded. This often happens when a resolution matches expectation related to real life.

View the trailer again and read through the narrative possibilities listed before viewing the series. View episode 13 and in particular the closing sequence. Explore the extent to which the possibilities listed by students have or haven't been resolved. Did the development and resolution of narrative possibilities meet the expectations of students?

Using the script for episode 13 (contact the ACTF for purchasing details) as a model, rewrite the final episode to show another way in which the narrative possibilities could have been resolved.

In The Legacy of The Silver Shadow moments of threat or danger emphasise the ethical dilemmas faced by the children. A key factor of the series is the use of action rather than violence. Weapons are used and property is destroyed but people are not actually maimed, injured or killed.

Locate the part in the trailer where the children make their oath or pledge to the Silver Shadow. Ask the students to consider all that has been discussed and investigated related to themes in the series. In particular think about identity, team membership, friendship, loyalty, heroism. Have students work in groups of four to write a new pledge or oath of allegiance that makes an anti-violence statement, declaring how their group could work towards justice in a peaceful way. Display the pledges on the Oath of Allegiance Worksheet. Create posters, slogans and badges to promote the different groups' ideas.

Organise a Superheroes' Day with your class with students dressed as a superhero representing positive contemporary values.

References

- J. Hamilton, *Special Effects in Film and Television*, Dorling Kindersley, London, 1998.
- Gerard Jones, *Killing Monsters: Why Children need Fantasy, Superheroes and Make-Believe Violence*, Basic Books, New York. 2002.
- L. O'Brien, *Lights, Camera, Action!*, Owl Books, Ontario, 1998.
- R. Quin, B. McMahon and R. Quin, *In the Picture*, Curriculum Corporation, Carlton, Victoria, 1997.
- R. Quin, B. McMahon, and R. Quin *Teaching Viewing and Visual Texts*, Primary Curriculum Corporation, Carlton, Victoria, 1996.
- D. Travers and J. Hancock, eds, *Teaching Viewing: Ten Units of Learning with Visual Texts*, Dept for Education and Children's Services, Adelaide, 1996.

Legacy of the Silver Shadow
 Superheroes Stories – Lesson 1 - Worksheet 4

Analysing a Scene

Name: Class.....

Choose a scene from Legacy of the Silver Shadow and a narrative theme from the series.

Scene	
Theme	

Carefully examine the scene you have selected. Describe how the following aspects contribute to the theme you have chosen to focus on.

Sets	
Props	
Costumes	
Lighting	
Camera Shots	
Camera angles	
Editing	
Key message or idea in the scene	

Legacy of the Silver Shadow

Superheroes Stories – Lesson 1 - Worksheet 2

In the Beginning

Name: Class.....

Choose a scene from *Legacy of the Silver Shadow* and a narrative theme from the series.

Lazarus Redcliffe was a brilliant inventor. Travis Teale was a brilliant businessman. Both men were industrialists who bid for the same military contract, but Redcliffe won because of superior technological breakthroughs. Teale was incensed and decided the only way to beat Radcliffe was to steal his technology. Teale became known as *The Crab* and began using the technology for evil purposes in an attempt to dominate the world. Redcliffe lost faith in the selfishness of the industrial world where the well-being of the world and its people seemed unimportant.

So, he assumed the superhero status of *The Shadow*. Eventually *The Crab* killed *The Shadow* but not before Redcliffe used one of his technological breakthroughs to load his consciousness into the computer that was to become the Silver Shadow in the 21st Century.

What do you think is meant by the word industrialist?

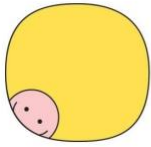
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What do you think is meant by the word incensed? What is something that makes you incensed?

.....
.....

Underline two other words from above that might be tricky for some people. Find out what they mean and write the meanings.

.....
.....



Who is the Silver Shadow — will you take up the challenge? Superheroes Stories – Lesson 1 - Worksheet 1

Name: Class.....

Use the words below or your own ideas to complete this introduction to the Legacy of the Silver Shadow series.

over battle reactivated his not laboratory team
adventures hope school monochrome fruition arsenal

Legacy of the Silver Shadow is an action packed 13 part live-action series that follows the ad..... of five kids and a dead superhero. Gretel, Josh, Alex and Campbell are exploring an abandoned factory when the floor gives way beneath them. They fall into a vast underground; the secret lair of a real 'live' dead superhero – known as The Silver Shadow!

A mighty champion of justice, the Silver Shadow waged a battle against crime throughout the 1950s, until his arch-enemy, The Crab, wiped him out. Now all that remains is his forgotten a, and a recording of the Silver Shadow's mind — an electronic ghost – stored in an ancient computer waiting to be re..... That day has dawned. The m..... screen springs to life and the Shadow's artificial face appears, frowning. Children? After fifty years he's been revived by —children!

Across town, The Crab, now in seventies and wheelchair-bound, begins to train his granddaughter Fiona to take his evil empire and bring his plans for world domination to The Shadow sighs. Even superheroes can't be choosers, and with the Crab at large, these children may be the world's only Will they join him in his b..... against evil and injustice? Will they become superheroes? The kids agree, and the Silver Shadow's new is born. Ordinary students at, costumed crimefighters outside, they take on the Legacy of the Silver Shadow. However, our four modern, everyday superheroes soon find that heroism is really all about costumes, slick technology or weapons.

Legacy of the Silver Shadow

Superheroes Stories – Lesson 1 - Worksheet 3

Word Watch

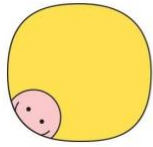
Name: Class.....

Match these words with their meanings.

military	a document detailing an agreement
contract	to rule over or control
abandoned	left behind
justice	Supreme power; large and powerful business group controlled by one person or group of people
arsenal	place for keeping or making weapons
monochrome	shades of one colour
empire	the reaching of a goal or producing of results
domination	relating to the armed forces or soldiers
Fruition	lawfulness, fairness

Complete the sheet '*In the Beginning*' then decide if these statements are True or False. Circle your answer.

- Travis Teale used his brilliance to ensure the wellbeing of the world and its people. True / False
- The Crab and The Shadow were both superheroes. True / False
- The Crab killed the Silver Shadow. True / False
- Lazarus Redcliffe and Travis Teale both won a military contract. True / False
- The Silver Shadow in the 21st Century existed in a computer. True / False
- Lazarus Redcliffe was known as The Crab. True / False
- Travis Teale was known as The Crab. True / False
- The Shadow wanted to dominate the world. True / False



The Cloak of Shadows

Program:	The Legacy of The Silver Shadow
Year Level:	Year 3 to Year 7
Curriculum Study Areas:	English; Humanities and Social Sciences; The Arts; Technology; Health and Physical Education
Themes/Topics:	Heroes; Stereotypes; Narrative Structure; Cultural Studies; Self and Relationships, Resilience
Description:	Students investigate invisibility, sight and the other senses where invisibility can manifest as the isolation or marginalisation of particular individuals or social groups.
Resources:	Legacy of the Silver Shadow and episodes 2,4,6 and 11 Worksheet Number 11: Five Senses Plus

Lesson plan:

Invisibility can be understood in various ways. Invisibility that you can opt in and out of is a very useful concept—and a tool or weapon—in both the real and the imaginary world, but in the real-world sightlessness or impairment can be a real barrier. Being ignored is another form of invisibility; this can be either a good or a bad thing.

These lessons offer scope to play with the concept of invisibility within the world of the **Silver Shadow**, generating further characteristics of the **Cloak of Shadows**, and inventing a Cloak Finder. Students also investigate invisibility, sight and the other senses in the real world, where invisibility can manifest as the isolation or marginalisation of particular individuals or social groups. Lesson ideas provide opportunities to discuss, write about and dramatise some of these scenarios including students playing with their own cloak of invisibility.

Number of Lessons: Up to five lessons

Prediction

With your students, view **Episode 2**, where the Silver Shadow decides to give Alex one of his greatest weapons, the Cloak of Shadows, 'to be used for stealth and reconnaissance in the field'.

Before you watch any further episodes, brainstorm with students other ways that the teenage team might use the Cloak of Shadows in their fight against crime and injustice. Discuss other crime shows on television, looking for ideas about how invisibility could help the 'goodies' to beat the 'baddies'. Keep in mind though that the style of Legacy of the Silver Shadow is quite unique.

Display a list of the class predictions and refer back to it as later episodes are viewed.

Sight and other senses

Finding your equipment (1)

The Cloak of Shadows is very easy to lose! In fact the Silver Shadow couldn't give it to Alex any earlier because he had misplaced it, and several times the kids have to scabble around looking for it, even though it is meant to be kept in a pouch that Alex clips onto her Shadow suit.

Have students work in pairs, to talk about devices or programs—either possible or fantastically impossible ones—to help the kids locate the Cloak of Shadows (for example; voice recognition, homing device, magnets). Decide on one idea that you think complements the Silver Shadow's range of technological gadgets. Write or draw a set of specifications for such a Cloak Finder, as if your idea were completely practical and every day.

Finding your equipment (2)

Have students do an Internet search for real aids for those who are blind, with a hearing impairment or other sensory disabilities.

Relevant sites include

<http://www.envisionamerica.com>

<http://www.hearingfocus.com>

<http://www.visionaustralia.org.au/>

<http://analyzer.depaul.edu/ttu/>

Not seen but still heard?

Discuss as a class: The Cloak of Shadows makes the wearer invisible. What other characteristics might the cloak have? Look for clues in later episodes. (In **Episode 11** Alex hides behind a stack of cartons in the empty warehouse, but Crab-Girl hears her when she accidentally kicks a box.)

What about smell? Could a tracker dog find you if they were given a pair of your smelly socks to sniff? Could that same dog come over to you and lick you or bring you the lead to indicate 'walk now please'?

In small groups have students brainstorm a few more silly scenarios that could happen to kids like Alex. Josh, Campbell and Gretel in their ordinary lives. Have each group bring their best idea back to the whole class, with a verbal report, a charade-style presentation (guess the feature), or a fashion parade (what this year's fashion cloak can do for you).

Five senses

The Cloak of Shadows makes the wearer invisible, but not, as Alex finds out to her dismay in Episode 11, inaudible. Sight and hearing are two of our five senses, the others being touch, taste and smell. As a class, discuss the five senses and their importance, and also the so-called 'sixth sense'.

Make copies of the [Five Senses Plus worksheet](#) to create word lists about the five senses, the 'sixth sense', and sensory words in general.

Have students use a variety of dictionaries and thesauruses to hunt as broadly as possible for a wide range of words and phrases. Students could work alone, or in small groups. Lists could be added to over a period of time.

As a class, the lists could be collated into a computer file master list. Have a discussion about the meanings of particular words or groups of words. Give each student a copy of the master list and ask them to consider ways that the words could be grouped (e.g. around the individual senses, or on related meanings, or according to prefixes or suffixes). Individual students can then use the computer file to generate their own list, grouped according to their own design.

Out of sight, out of mind

If only I could disappear.

With your students, view **Episode 6**, where Alex gets a chance to join the in-crowd at Bateswood High while they plan the school dance. Crab-Girl, in her Fiona disguise, acts as her new friend, but only temporarily. Eventually Fiona can't stand the good girl disguise any longer, and insults Alex mightily in front of her friends. Alex is left alone and embarrassed: 'If there was ever a moment I could have used the Cloak of Shadows, it was that one, she says.

Ask students to reflect on their own lives: have they ever had a moment when they wished they could just disappear, throw a Cloak of Shadows over themselves and slink away? Looking back on that time, are there things that they would now do differently? What did they do at the time? What would they do differently *now*? Was it really that bad? Maybe it was even worse? What resources do they employ to help them cope?

Give each student a large piece of paper. Have them divide it in half. On the left-hand side, they are to write about or draw what happened, and how they felt about it at the time. On the right-hand side, they are to write or draw some ideas for what they might do differently if this happened now. Stress that they don't have to show their work to anyone, so they can be as frank as they like.

Just not there

Read the following three scenarios to students

You are with friends and family at a big Sunday lunch. You are sitting at the table next to your grandma, but she and the other adults are talking about you as if you weren't there:

And how is she going at school? She has grown so much! Why don't you give her a haircut? Get her to brush her hair more often!

Your grandpa is very sick in hospital. He is conscious, in a room with three other patients, and with lots of equipment around him. But the doctors and nurses act as though he can't hear, and talk to your parents about him across the bed as though he wasn't even there.

• You are in class, and your teacher is testing the grade on the twenty spelling words you were supposed to learn this week. You have been practising, so you know how to spell all the words. The teacher asks for someone to spell each of the words in turn. Different people put their hands up each time, and you do too, but the teacher doesn't ask you even once.

Encourage a class discussion about these and other situations where people might be ignored by those around them:

- Do you recognise yourself in any of these situations?
- Have you ever been in a similar situation?
- How did it feel?
- Why do you think the person is being ignored?
- What could you do to make sure that you were noticed and included in the conversation or the activity going on?

Ask students to explore ideas and strategies for being assertive in situations like this. One way could be to imagine how different characters from **The Legacy of the Silver Shadow** would react in these situations. Which characters act assertively? Which ones act aggressively most of the time?

Have students break into small groups to build a short sketch around one of these situations. This could be a short naturalistic play, a larger than life, bright red sketch (like the Crab's bedroom headquarters scenes), or a television current affairs report.

Groups we don't want to see

Discuss with your students the idea of certain groups of people being almost invisible in certain cultures, today and in the past. Groups of students could research one of the following topics, and report back to the class:

- Slaves in Ancient Greece
- Pre-Civil War USA
- Domestic servants in nineteenth century England
- Factory fodder' production line workers
- Child labourers/slaves in developing countries
- The legal status of Aboriginal Australians before and after 1967
- Clothing and uniforms as a means of social control
- Children (Children should be seen and not heard')
- Women in some Middle Eastern countries

Read Kirsty Murray, *Tough Stuff*, Allen and Unwin, 1999.

Now you can't see me!

Windy mischief

View with students **Episode 4**, where Josh creates a diversion so that Alex can get hold of the vandalised ticket machine at the local railway station. Josh, wearing the *Cloak of Shadows*, kicks an empty drink can along the tracks, making it look as if it can move by itself.

The wind can sometimes make the same sort of mischief, blowing bits of rubbish along the ground or whipping autumn leaves up and turning them into strange and fantastic swift-moving creatures.

Ask students if they have ever been blown about by the wind. Spend a few moments invoking a windy weather mood, then create a class piece of windy music, using recorders or other conventional or home-made instruments, or a computer music-making program or employ some ready-made classical music that denotes wind.

Have one group play the piece of music—live, or a pre-recorded version—while another group moves about, as if blown by the wind. If possible, change the tempo and/or the pitch of the music so that the wind gets stronger and the detritus is blown about more vigorously. Work on the ending for the performance: will it be a gradual dying away, with the wind slowing and leaving the stage altogether, or will there be a major climax, with gale force winds and loud crashes of thunder and bolts of lightning?

Or have students work in pairs: one person has a Cloak of Shadows (a see-through scarf or piece of material), and pushes or pulls the other person around, but without touching them or issuing any verbal instructions or commands. The person being moved around must respond to the Invisible One's body gestures so that the two people are working together.

Legacy of the Silver Shadow

The Cloak of Shadows – Lesson 5 – Worksheet 11

Five Senses Plus

Name: Class.....

Look at the words already in each box, then use dictionaries and thesauruses to add as many words as you can for each category. Use extra paper if you need to.

SENSE	RELATED WORDS & PHRASES
Sight	out of sight, invisible, blind, short-sighted
Hearing	Deafening, loud, auditory, quiet as the grave
Touch	Tactile, squishy, smooth, palpable
Taste	Flavoursome, inedible, palatable
Smell	Aroma, malodorous, scented
'Sixth sense'	ESP, extraordinary
All the senses	Tangible, fleeting, imperceptible, sensible, sensory