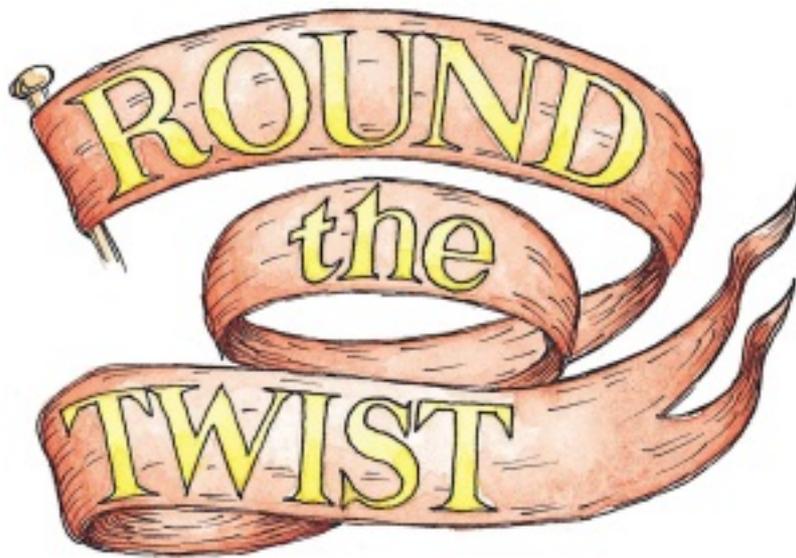


Round the Twist

Education Resources



40 Curriculum Activities

based on the

***Round the Twist* TV Series**

Table of Contents

	Page
Summary of <i>Round the Twist</i> Curriculum Activities	3
A Fair Go	13
A Good Tip for Ghosts	19
Birdsdo	21
Copy Cat	23
Follow that Dream	27
From Book to TV Show: Is it Twisted?	37
Grandad's Gifts	51
Ice Maiden	53
Know All	55
Lighthouse Blues A	59
Lighthouse Blues B	61
Little Black Balls	63
Little Squirt	65
Little Squirt B	67
Lucky Lips	69
Mind Games	72
Mob Mentality	82
Nails	86
Next Time Around	90
Pink Bow Tie	92
Quivering Heap	94
Ready or Not	96
Research with the Skunkman	106
Santa Claws	114
Seeing The Light	116
Skeleton On The Dunny	120
Sloppy Jalopy	122
Smelly Feet	124
Spaghetti Pig Out	126
Star Quality	128
The Cabbage Patch Fib	130
The Cabbage Patch Fib B	132
The Copy	134
The Gum Leaf War	138
The Way We Were	140
What Happens? Analysing A Television Program	148
Without My Pants	152
Without My Pants B	154
Wunderpants	156
Yuckles	158

Summary of *Round the Twist* Curriculum Activities

1. Round The Twist - A Fair Go (P. 13)

This lesson is the third of a set of three that use episode 6 of Round the Twist 3 as a means of examining film as text, developing visual literacy, and exploring a range of social issues.

Resource Description

This lesson is the third of a set of three that use episode 6 of Round the Twist 3 as a means of examining film as text, developing visual literacy, and exploring a range of social issues.

Year Level: [Middle Years \(5-9\)](#)

Curriculum Study Areas: [English](#), [Ethical Understanding](#), [Humanities and Social Sciences](#), [Media Arts \(The Arts\)](#)

Themes: [justice](#), [values](#)

2. Round The Twist - A Good Tip for Ghosts (P. 19)

Resource Description

These activities focus on the notion of the continuing narrative and tension and suspense in narrative.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#) Themes: [relationships](#), [self](#)

3. Round The Twist – Birdso (P. 21)

With these activities students explore the concept of sub-plots, compare the book version of a story with the TV version, learn about point of view shots as a camera technique.

Resource Description

With these activities students explore the concept of sub-plots, compare the book version of a story with the TV version, learn about point of view shots as a camera technique.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)

4. Round The Twist - Copy Cat (P. 23)

These activities explore the use of realism and magic in film. The activities related to Next Time Around also explore the concept of continuing narrative and embedded sexism in the English language.

Resource Description

These activities explore the use of realism and magic in film. The activities related to Next Time Around also explore the concept of continuing narrative and embedded sexism in the English language.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#) Themes: [relationships](#), [self](#)

5. Round The Twist - Follow that Dream (P. 27)

These activities will work effectively individually or as part of a unit of work about popular culture, contemporary Australia, heroes and legends, or work and leisure.

Resource Description

These activities will work effectively individually or as part of a unit of work about popular culture, contemporary Australia, heroes and legends, or work and leisure.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#), [Ethical Understanding](#), [Humanities and Social Sciences](#), [Media Arts \(The Arts\)](#) Themes: [justice](#), [relationships](#), [self](#), [values](#)

6. Round The Twist - From Book To TV Show: Is It Twisted? (P. 37)

Resource Description

In this lesson students critically analyse the conversion of a storybook to film form and use tools including a venn diagram and text retrieval chart to analyse the process.

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

7. Round The Twist - Grandad's Gifts (P. 51)

Resource Description

With this set of activities students analyse narrative structure in fantasy stories and the notion of poetic justice.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#) Themes: [relationships](#), [self](#)

8. Round The Twist - Ice Maiden (P. 53)

Resource Description

With these activities students explore the concept of sub-plots and satire.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)

9. Round The Twist - Know All (P. 55)

Resource Description

These activities draw on Know All to examine the nature of gender stereotyping in the community, in films and in advertising.

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

10. Round The Twist - Lighthouse Blues A (P. 59)

Resource Description

Lighthouse Blues provides a resolution to the first series of Round the Twist and is thus useful for teaching about the concept of resolution.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)

11. Round The Twist - Lighthouse Blues B (P. 61)

Resource Description

Students explore the conflict between environmentalists and developers and how film makers encourage the audience to support one side of an issue.

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

12. Round The Twist - Little Black Balls (P. 63)

Resource Description

Students learn how film narratives may be derived from familiar fairy tales. They learn about constraints on narrative structure in TV series, and film language including acting and camera techniques.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)

13. Round The Twist - Little Squirt (P. 65)

Resource Description

These activities explore narrative structure and myth and humor in storytelling. They give students an opportunity to explore these concepts through viewing examples and writing a creative essay.

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

14. Round The Twist - Little Squirt B (P. 67)

Students consider the conservation v development debate, develop guidelines for development of a local area, and research how environmental awareness has been expressed in myths and legends.

Resource Description

Students consider the conservation v development debate, develop guidelines for development of a local area, and research how environmental awareness has been expressed in myths and legends.

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

15. Round The Twist - Lucky Lips (P. 69)

Resource Description

These activities compare the written story with the film version and examine camera techniques. Students write a storyboard and discuss gender relations as they are represented in Lucky Lips.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#) Themes: [relationships](#), [self](#)

16. Round The Twist - Mind Games (P. 72)

This is a useful episode to lead into the topics of the human body, power and control or science and experimentation. Students also discuss the role of the brain, how we learn and how we think.

Resource Description

These activities compare the written story with the film version and examine camera techniques. Students write a storyboard and discuss gender relations as they are represented in Lucky Lips.

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

17. Round The Twist - Mob Mentality (P. 82)

Resource Description

This lesson is the second of a set of three that use episode 6 of Round the Twist 3 as a means of examining film as text, developing visual literacy, and exploring a range of social issues.

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

18. Round The Twist – Nails (P. 86)

Resource Description

With these activities students study the craft of writing. The video program also provides stimulus material for exploring adolescence.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#) Themes: [genre](#)

19. Round The Twist - Next Time Around (P. 90)

Resource Description

Students explore plots and sub-plots in TV programs and study the creation of characters designed to provoke a strong response in the audience.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)

20. Round The Twist - Pink Bow Tie (P. 92)

Students explore the concepts of flash backs and flash forwards, running jokes and their purpose in film narrative. They also consider the relationship between story titles and the narrative.

Resource Description

Students explore the concepts of flash backs and flash forwards, running jokes and their purpose in film narrative. They also consider the relationship between story titles and the narrative.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)

21. Round The Twist - Quivering Heap (P. 94)

Resource Description

These activities focus on the creation of stereotypes and counter- stereotypes and one dimensional characterisation.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#) Themes: [genre](#)

22. Round The Twist - Ready Or Not (P. 96)

Resource Description

The comic mode in which this program's story is told can be an effective introduction to dealing with the sensitive topic of pregnancy, childbirth, sexuality and reproduction.

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

23. Round The Twist - Research with the Skunkman (P. 106)

Resource Description

Students view the film, create a mind map to draw out the main issues in the film, research an issue, and present their findings to the class. They may also create a PowerPoint slide show.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [Humanities and Social Sciences](#) Themes: [heroes](#)

24. Round The Twist - Santa Claws (P. 114)

Resource Description

These activities provide students with the opportunity to explore story telling through film by developing humorous characters, and playing with time and transitions between scenes.

Year Level: [Middle Years \(5-9\)](#)

25. Round The Twist - Seeing The Light (P. 116)

Resource Description

For students who have seen several episodes of Round the Twist. Students compare the plot lines and special FX (effects) used in several episodes then create their own special FX for a new scene.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)

26. Round The Twist - Skeleton On The Dunny (P. 120)

Resource Description

Students are introduced to how characters are established in a TV series and to the complexity of narrative in a TV series: continuing narrative, a recurring narrative and an episode narrative.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)

27. Round The Twist - Sloppy Jalopy (P. 122)

One of the interesting features of this episode is the use of the tramp as a narrative device - the mysterious stranger who turns up and who seems to be connected with mysterious occurrences. In fact the tramp is a red herring.

Resource Description

Students explore the concepts of red herrings and poetic justice in storytelling.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)

28. Round The Twist - Smelly Feat (P. 124)

Resource Description

With these activities students explore some of the film techniques used in narrative construction for film and television.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)

29. Round The Twist - Spaghetti Pig Out (P. 126)

Resource Description

Students explore the nature of sub-plots in narrative and the writer's use of parody, irony and conflict as narrative devices. Students then write their own scenes using these techniques.

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

30. Round The Twist - Star Quality (P. 128)

Resource Description

These activities can be individually selected but will work more effectively if sequentially developed - perhaps as part of a broader unit of work on the topic of sport, heroes or identity.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#), [Ethical Understanding](#), [Media Arts \(The Arts\)](#) Themes: [heroes](#), [justice](#), [values](#)

31. Round The Twist - The Cabbage Patch Fib (P. 130)

With these activities, students explore elements of narrative and the use of theme music to reinforce the narrative.

Resource Description

With these activities, students explore elements of narrative and the use of theme music to reinforce the narrative.

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

32. Round The Twist - The Cabbage Patch Fib B (P. 132)

With these activities students learn from the main character's experiences about some of the difficulties of child rearing, and explore the concept of 'childhood' in different times and different cultures.

Resource Description

With these activities students learn from the main character's experiences about some of the difficulties of child rearing, and explore the concept of 'childhood' in different times and different cultures

Curriculum Study Areas: [Humanities and Social Sciences](#) Themes: [culture and traditions](#)

33. Round The Twist - The Copy (P. 134)

Resource Description

With these activities students engage in writing a science fiction piece, and discuss the issues of cloning and individuality, and gender relations.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#), [Ethical Understanding](#) Themes: [genre](#), [justice](#), [relationships](#), [self](#), [values](#)

34. Round The Twist - The Gum Leaf War (P. 138)

Resource Description

This episode provides a useful way of comparing the changes which occur when a short story is adapted for a TV program. It is based on the story "The Gum Leaf War" in Unbelievable by Paul Jennings.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#) Themes: [relationships](#), [self](#), [war and conflict](#)

35. Round The Twist - The Way We Were (P. 140)

Resource Description

The activities can be selected individually but will work more effectively if sequentially developed - perhaps as part of a broader unit of work related to the topic of growth and change.

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

36. Round The Twist - What Happens? Analysing A Television Program (P. 148)*Resource Description*

This lesson is the first of a set of three that use episode 6 of Round the Twist 3 as a means of examining film as text, developing visual literacy, and exploring a range of social issues.

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

37. Round The Twist - Without My Pants (P. 152)*Resource Description*

Students explore issues involved in adapting a book to screen including logistical changes and use of film language to convey the story.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)

38. Round The Twist - Without My Pants B (P. 154)*Resource Description*

With these activities students investigate the notion of the sacredness of the dead and the explore the attitudes of different cultures to sacred burial sites and the relics in them.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [Ethical Understanding](#), [Humanities and Social Sciences](#) Themes: [justice](#), [values](#)

39. Round The Twist – Wunderpants (P. 156)*Resource Description*

This episode is useful for teaching about special effects and some conventions of live television. The episode demonstrates techniques used in television to create a sense of pace and excitement.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#) Themes: [relationships](#), [self](#)

40. Round The Twist – Yuckles (P. 158)*Resource Description*

Yuckles presents a conflict between conservation and development. This conflict is the basis for exploring audience positioning, time as a narrative device and dramatic irony.

Year Level: [Middle Years \(5-9\)](#) Curriculum Study Areas: [English](#)



A Fair Go

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English; History; Geography; The Arts; Health and Physical Education
Themes/Topics:	Ethics, Values, Justice; Film Language
Description:	This lesson is the third of a set of three that use episode 6 of <i>Round the Twist 3</i> as a means of examining film as text, developing visual literacy, and exploring a range of social issues.
Resources:	<p>The Nirandathal Beast, <i>ep. 6 vol. 8 Round the Twist 3</i> Toy Love, <i>ep. 9 vol. 8 Round the Twist 3</i> Photos: photographs (from magazines, newspapers, picture sets, etc.) of people who may be different to them in some way - for example, a young, female student from an Anglo-Saxon background may be given a photograph of an indigenous male adult.</p> <p>The other lessons in the set are: Round the Twist - What happens? Analysing a television program Round the Twist - Mob mentality? Each lesson stands alone but if used as a set they should be presented sequentially.</p>

Lesson plan:

1. Tuning in

View the video, **The Nirandathal Beast**

2. Explore similarities and differences

In pairs

The reaction of the towns-folk to the Nirandathal Beast demonstrates their fear of difference. Provide students with the photos you collected.

Students work in pairs to discuss the similarities they find and to suggest ideas to each other.

Class discussion

Students share their responses to the photos with the whole class.

Ask students:

- Who were you most comfortable identifying with?
- Who were you least comfortable identifying with? Why?
- What does this tell us about the way we see ourselves and others?
- Where do you feel most like yourself?
- Where do you feel you belong?
- When do you feel out of place?

During this episode, Bronson is made to feel like an outsider. He is forced to hide from others and fears for his safety. While there is humour in the episode, it deals with a very real issue - learning to live with difference.

Ask students to consider the way Bronson is treated by the townsfolk

Can they think of everyday situations where people are treated poorly because they are different?

Role play

Use this role-play to make connections between the themes in the episode and your students' lives.

A new student has just come to your school. They come from another place and do not speak the same language as most of the students and have a different appearance. In the playground, they are being teased about being different, for example, their lunch is laughed at for smelling strange and no one will invite them to join in their games.

Assign a number 1-5 to each student in the class. The numbers correspond with these roles:

1. the new student
2. a teasing student
3. a student who wants to become friends
4. a teacher
5. a parent.

Students with like roles meet in small groups and discuss these questions:

- What would your character be feeling?
- What would your character be thinking?

- How would your character be acting?
- What would your character be saying?

Students then meet together in groups that include one of each character. Each group spends two minutes expressing their views from the perspective of the character (i.e. planning their role play). Once each group has finished, choose one or two groups to present their role-play.

3. Research monsters

Investigation

Ask students to investigate 'real life' situations where there have been sightings of strange 'beasts' or animals thought to be extinct, for example, the Loch Ness Monster; the Yeti; and the Tasmanian Tiger.

Ask them to research information about these situations and draw parallels with **The Nirandathal Beast** episode.

Creative writing

Ask students to create their own story, focusing on the discovery of an unknown creature in the local area. The story can be developed as a script, newspaper article or straight narrative.

4. Literature exploration

Explore literature that uses an allegorical style to address issues of prejudice and identity. Some examples include:

- ***Tusk Tusk*** by David McKee, Random House, 1978
- ***The Rabbits*** by John Marsden, 1998
- ***Moose*** by Brian Foreman, 1973
- ***Feathers and Fools*** by Mem Fox, Ashwood House, 1989
- ***Piggybook*** by Anthony Browne, Julia MacRae, 1986
- ***The Island*** by Armin Greder, Allen & Unwin, 2007
- ***The Dream of the Thylacine*** by Margaret Wild and Ron Brooks, Allen & Unwin, 2011

5. Examine the rules

Class discussion

As a class, examine your school's or classroom's discipline and welfare policy to see what procedures are in place to manage the problem of unfair treatment. If there isn't one consider the various types of unfair treatment that can occur and what kinds of processes might be implemented.

These suggestions could be presented to the school council/board and added to the current policy.

6. Developing visual literacy skills

6.1 Character development

Individually or in pairs

The barber plays an important role in this story.

Ask the students to analyse the way his character is developed.

- List the barber's qualities
- How are these demonstrated through dialogue, body language, clothing, and attitude/disposition?
- What kind of instructions might have been given to the actor playing the barber.
- What might the actor have to have needed to learn in order to play his part?
- As an audience how do you feel about the barber? Why?
- How does the barber, and the scenes in which he is involved, contribute to the humour in the story?

6.2 Use of montage

Several short scenes involving different people and different places are viewed back to back. The scenes 'cut' quickly from one to another. A good example of this technique can be found in the scene where Bronson discovers that his beard has grown back for the second time. This follows the scene where the frightened woman says *'It was an awful, hideous thing, covered with hair, but walking like a human being. It was horrible. Horrible.'*

View the video

Watch the montage of scenes following the frightened woman scene - ending with Tony reading the paper and Bronson coming downstairs with his beard in a bag.

Class discussion

Ask students to identify the six short scenes in this montage and consider the effect of this technique on the viewer:

- Why is there no dialogue? What has taken its place? How?
- What do we find out from the montage?

- What has been communicated in these six short scenes?
- How do the actors and directors of the episode create this montage?
- How is it put together?
- What do we assume from the montage?
- What is not shown?

Compare with written text

Now ask your students to consider how the same sequence would be communicated in written text. How are these two text forms different?

Individual work

Ask students to come up with ideas for a simple, dialogue-free montage to communicate a sequence of events. These can be drawn in 'storyboard' form.

6.3 Creating a mood

As with all episodes of *Round the Twist*, The Nirandathal Beast relies heavily on references to known film genre and techniques. What other techniques are used to create mood?

View the video

View the scene where Bronson is creeping through the streets at night, pursued by people with spotlights, hunters in 4WDs, etc.

Class discussion

Ask students to analyse the mood created in this scene and the use of lighting, in particular, to create that mood.

What techniques do filmmakers use to create: mystery, suspense, tension, fear? Brainstorm techniques used in this episode.

Compare the techniques with the use of camera angles and close ups in *Toy Love, ep 9, vol 8, Round the Twist 3*.

Four Resources Framework (Luke & Freebody)

Practices are Text Participant, Text User, Text Analyst, Text Code Breaker.

View an episode of 'Shaun the Sheep' such as *Washday*. There is no dialogue yet we are able to fully understand the humour, intertextual references, mood and inference, through other semiotics.

Discuss and compare with the Round the Twist episode.



A Good Tip for Ghosts

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English; History; Health and Physical Education
Themes/Topics:	Narrative Structure; Self and Relationships; Colloquialisms
Description:	These activities focus on the notion of the continuing narrative and tension and suspense in narrative.
Resources:	A Good Tip for Ghosts ep 3 vol 1 Round the Twist 1

Lesson plan:

This is the third episode in the series. Teachers will find it useful to refer to background information on the narrative structure of Round the Twist provided in the lesson plan for the first episode, Skeleton on the Dunny, before using these activities.

Previewing

Explain that narratives are usually based around a problem which the main character must overcome. Ask students to apply this concept to narratives with which they are familiar. Ask them to watch for the problem on which this episode is based and the way in which it is overcome.

Class discussion

View the episode. After viewing discuss students' views. Defining the problem should generate some discussion, as the problem has a number of sides to it: Pete needs to pass the initiation test to stop Gribble bullying him and to prove his courage. If he simply passes the initiation test however he will have given in to Gribble. If he refuses he will be seen as a coward.

Continuing narratives

In addition to presenting the episode narrative, this third episode establishes the series' continuing narratives of Dad Twist's romance with Ms James and Pete's infatuation with Fiona.

As a whole class

Replay the scenes where Dad sees Ms James and Pete sees Fiona for the first time.

Class discussion

Discuss how these sequences encourage the audience to expect that the relationships will be an important part of the series. Points to note include the use of music, close-ups and the actors' performances (eye contact, smiles, heads inclined towards each other).

A continuing narrative avoids resolution. There are always new problems arising. Ask students to predict the problems and difficulties which Dad Twist and Pete might face in pursuing their respective romances. Encourage students to identify such textual clues as the suggestion of rivalry from Mr Snapper for Ms James' attentions, Dad's awkward behaviour and Fiona's resistance.

Teach students the concept of a continuing narrative as explained in the lesson plan for Skeleton on the Dunny and ask them to suggest examples of other television programs which have a continuing narrative within an episodic structure.

Discuss the role fantasy and magic plays in this and other episodes of Round the Twist. Does the use of fantasy make the program unrealistic? Are we meant to believe in everything that happens?

Language: Use of idioms and colloquialisms have been evolving in Australian culture since White invasion in 1778. There are many appropriate/inappropriate references to going to the toilet and names for the toilet such as outhouse. Explore.

Birdsdo

Program:	Round the Twist
Year Level:	Year 4 to Year 8
Curriculum Study Areas:	English
Themes/Topics:	Film Language
Description:	With these activities students explore the concept of sub-plots, compare the book version of a story with the TV version, learn about point of view shots as a camera technique.
Resources:	Birdsdo ep 2 vol 1 <i>Round the Twist 1</i> Other: Jennings P. <i>Birdscrap in Unbelievable!</i> Puffin 1987.

Lesson plan:

Film language: montage

This episode uses a montage of images at the beginning to remind the audience of previous episodes and foreshadow future events. This is a technique used in many television programs and from this episode onward is a regular feature of the format of **Round the Twist**. The montage is used to put the audience in the appropriate frame of mind whereby they can easily and to set the narrative framework for the program.

As a whole class

View the whole episode of **Birdsdo** then replay the opening montage. Before replaying the opening montage write the following categories on the board or ask students to write their own lists - Humour, Adventure, Romance and Fantasy as headings.

Ask one group of students to time the sequence and another group to count the number of shots. After the replay discuss:

- *the fast pace* of the sequence (refer to the total length and the number of shots)
- *the specific images* in the sequence which suggest humour, adventure, romance and fantasy.

Advertising

Have students design a promotional poster for *Round the Twist*. Their poster should persuade the viewers about the humour, romance, adventure and fantasy to be found in the programs. Discuss persuasive elements that help to convince potential viewers it is well worth watching.

The episode **Birdsdo** is one of the most complex episode narratives in the *Round the Twist* series because it involves three different narrative sub-plots:

- the threat to Nell's' cottage by Mr Gribble
- the dragon sub-plot
- the ghost gull sub-plot.

As a whole class

Read to the class Paul Jennings story *Birdscrap from Unbelievable!* (Puffin, 1987) on which this episode is based. The story has a simple, single plot structure which highlights the more complex nature of the television adaptation. The class could recreate this through a storyboard then three groups could be assigned a sub plot and juxtapose these over original.

As a way of drawing attention to the way in which stories can have more than one plot draw a diagram showing the plot structure of the episode **Birdsdo** and compare the plot lines in **Birdsdo** with those in *Birdscrap*.

Film language: camera techniques

As a whole class

This episode provides a useful example of the way in which a point of view shot can be used to create drama and suspense. Point of view in film is the outcome of a set of visual conventions, such as position of person/object in frame, long shots, birds' eye etc.

Replay the sequence where Bronson is outside the cave and discuss the way in which the camera creates the impression that something is in the cave watching him. The point of view of the person or beast in the cave is established by:

- the use of a hand held camera - the shaky effect replicates the movement of a body
- the lack of any zooms or close-ups - zoom and close-ups are not natural eye movements and their absence suggests that eyes rather than a camera are doing the watching
- the continuous shot - the lack of cuts in the sequence again suggests an eye rather than a camera.

For Further information on teaching of plot and point-of-view see:

McMahon,B and Quin, R (1995) *Real Images* MacMillan, Melbourne.

Copy Cat

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Self and Relationships; Narrative Structure
Description:	These activities explore the use of realism and magic in film. The activities related to Next Time Around also explore the concept of continuing narrative and embedded sexism in the English language.
Resources:	Copy Cat <i>ep 2 vol 4 Round the Twist 2</i> Next Time Around <i>ep 1 vol 4 Round the Twist 2</i>

Lesson plan:

Magical agents

View Copy Cat

Discuss the function of the copy-cat hat in the story and link it to the tradition of magical agents in tales and films.

In what ways is the copy cat hat similar to traditional magical agents and in what ways does it differ (for example, it makes people do silly things for comic purposes)?

Individual work

Students write their own tale incorporating such an agent. Older students may be able to spoof the function of such agents in stories much the same way as **Copy Cat** does.

Explore realism in film

View and discuss

View **Next Time Around**. In **Next Time Around** and **Copy Cat** the characters do strange things against their will. The causes of their strange actions are different - in one, it is hypnosis and in the other, a Mongolian hat. Discuss with the class which cause they consider to be more realistic and why this is so.

Class discussion

Compare the **Copy Cat** episode with **Next Time Around** episode to explore some of the conventions of realism. The concept of realism is a complex one and at this level should be treated simply as a series of judgments we make based upon our cultural, life and media experiences. In other words we make judgments about probability and plausibility based on our experiences of everyday life and films and television shows with which we are familiar.

Discuss some of these ideas with the class to demonstrate the concept that the real depends greatly upon our expectations of the genre.

Prompt Questions:

- Why are laugh tracks acceptable in a situation comedy and not on the news?
- If all the news for the day is bad why doesn't the television station make up some good news for the evening broadcast? Do they occasionally?
- In some films people break into song in the middle of a sentence. Do people do this in real life? Why/why not?
- In documentaries shaky camera work looks real but we never see it in feature films. Why?
- People prefer fine weather to poor weather. Why doesn't the evening weather report always tell us that we can expect good weather?

Continuing narratives

Class discussion

Re-cap the story of **Next Time Around**. This episode opens with the continuing narrative of Bronson's resistance to his father's marriage plans. Discuss how this issue is established as a problem and how it is left unresolved in this episode. Ask students to suggest how this problem could be used as the basis for events and storylines in later episodes. What other stories could the writers get out of this issue?

Sexism

Class discussion

The episode **Next Time Around** also highlights another continuing theme throughout **Round the Twist** - Linda's rebellion against male chauvinism. Linda objects to the term "Birdman" (See also Know All and Icemaiden). Use this as an opportunity to draw attention to the gendered nature of English. Ask students to suggest other examples of gendered terms and discuss the appropriateness in each case. What does "political correctness" mean in society today? Encourage the students to look for examples of sexism in the media and books eg. "Piggybook" Anthony Browne

Magical agents

The idea of a 'magical agent' able to convey fantastic powers to its owner is as old as storytelling itself. Vladimir Propp in his study of fairy tales found the magical agent to be a recurring motif in all tales regardless of where they come from (Propp, V (1868) ***Morphology of the Folk Tale*** University of Texas Press, Austin Texas). This idea of the magical agent with fantastic powers appears in many contemporary forms - spinach in ***Popeye stories***, Jim Carrey's mask in ***The Mask***, the light saber in ***Star Wars***, Harry's broom in ***Harry Potter***, Merlin's eyes in ***Merlin***.



Follow that Dream

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English; The Arts; Geography; Health and Physical Education
Themes/Topics:	Self and Relationships; Ethics, Values, Justice; Growth and Development
Description:	These activities will work effectively individually or as part of a unit of work about popular culture, contemporary Australia, heroes and legends, or work and leisure.
Resources:	Mali Boo ep 7 vol 8 <i>Round the Twist</i> The Whirling Derfish ep 2 vol 7 <i>Round the Twist</i>

Lesson plan:

Key skills used in these activities include:

- gathering and analysing data;
- communicating personal experiences to others;
- imagining and creating;
- justifying points of view;
- clarifying values.

1. Tuning in

These activities prepare the students for viewing the episode. They allow students to: explore some of the main concepts involved in the episode; make predictions; reveal some of their prior knowledge; and raise questions for further exploration.

How do we spend our time?

Before viewing the episode, ask students to make a list of some of the main ways they spend their time. For example:

- Attending school
- Doing homework
- Eating meals
- Playing sport
- Hobbies (specify)
- Watching television or videos
- Doing jobs/chores at home/paid work
- Caring for pets
- Visiting friends
- Reading

- Listening to or playing music
- Playing computer games

Ask the students to write each activity on a card and order the activities according to a range of criteria, and place these along a continuum, such as:

- Most enjoyable to least enjoyable;
- Most important to least important;
- Easiest to most difficult;
- Most valuable for later life to least valuable for later life;
- Most educational to least educational;
- Most time consuming to least time consuming; and
- Most healthy to least healthy.

The activity can be done as a whole class, using a common set of activities or as an individual exercise. Each time the students re-order the cards, ask them to share the results with others.

Discuss

- Why do we have different priorities in our lives?
- Of all the criteria we have used - which one matters the most to you? Why?
- If you could add new activities to the list or take some away, what would you do and why?
- What influences the way we choose to spend our time?
- What do people mean when they talk about a 'balanced lifestyle' - do you think your time is well balanced?

Students can also try and represent the time spent on each activity using a time line or pie graph

1.2 Ask an expert

Over the course of the unit, ask each student to identify something they are passionate about - something they believe they are particularly good at or know a lot about. Set up a roster to allow each student to be interviewed by the class about their area of expertise. Asking students to adopt a certain role/persona when they are interviewed can enhance this activity. For example, a student who knows a lot about skateboarding could wear all their gear and give themselves a special name for the purposes of the interview.

1.3 Preparing for viewing (1)

Introduce the episode by simply writing the title, **Mali-boo** on the board. Treat the title like a cryptic clue and ask the students to suggest what the episode could be about. This will work more effectively if students are familiar with the series and understand the notion of 'a play on words'. Give them some examples.

Explain to students that they will be watching an episode of *Round the Twist* in which Pete learns how to surf from the ghost of a surfing legend from the 60s. Tell them that the episode uses some images and terminology associated with 'surfing culture'. A 'wordsplash' containing these surfing terms could be put up (interactive whiteboard) to tune students in.

What do these words mean?

Ask them to predict either through drawing or writing, some of the things they could expect to see in a text that deals with surfing. Ask: why do we expect to see these things?

1.4 Viewing 1

View the episode from the beginning, up until Moondoggy first reveals himself to Pete (where Pete says 'Aagh! A ghost! Help!') Stop the video and ask students to re-tell the story so far. Ask: what key themes have already been set up in the first part of this episode? What do you think is likely to take place? What ideas might the story explore? What makes you say that?

1.5 Viewing 2

Now watch the episode in full.

2. Responding

These activities help students process the ideas and issues raised in the episode they have viewed.

2.1 Identifying feelings

Talk with students about the way Pete feels during the course of the episode and how these feelings change. Key scenes can be mapped out by the students or written on a sheet of paper. Students can then draw/write or act out the feelings and emotions experienced by Pete during these key events. For example:

Scene 1: Dream sequence	yearning, longing
Scene 2: Exam	disappointment, despair, failure
Scene 3: Conversation with Linda	frustration, confusion
Scene 4: At the shop window	embarrassment
Scene 5: Out in the surf	wanting to impress
Scene 6: Getting exam results	panic, feeling the pressure

Scene 7: Meeting Moondoggy	uncertain, torn between study and surfing
Scene 8: Learning from Moondoggy	impatient, in awe of the legend
Scene 9: Catching big wave	positive, triumphant, happy
Scene 10: Playing music in the band	happy, confident, sure of himself
Scene 11: Finds out that exam is on	undecided, worried, confused
Scene 12: Preparing for exam	motivated, worried
Scene 13: Abandoned by Moondoggy	terrified!
Scene 14: Getting results from Snapper	satisfied, confident

This works well as a drama activity with students using body language and facial expressions to illustrate different feelings.

2.2 I can relate to that

Ask students to consider Pete's experiences in the episode and ask: can you relate in anyway to any of the feelings Pete has during this story? Students can share their ideas through talking, writing or drawing an event in their lives that parallels aspects of Pete's experience in some way. For example, many students will have experienced the dilemma of needing to finish homework/study but wanting to pursue other things, or they may relate to Pete's desire for popularity. There are several examples of such dilemmas throughout the *Round the Twist* series. Students can compare excerpts from other episodes such as this one:

The Whirling Derfish ep 2 vol 7

Scene: Port Niranda fish shop

Begins with Linda: *'Bron, this is serious. That fish is going to die unless you.'*

Ends with Bronson: *'Not 'til after the race.'*

Ask students to discuss times when they have felt confronted by a dilemma and have had to make difficult choices. Ask: what processes did they use to help make decisions?

2.3 The stuff legends are made of

Pete dreams of being a surfing hero and admires the legend Moondoggy. Ask students to consider: if you were to become a 'legend' or an expert in a particular field, what would it be? Using magazines as well as photos of themselves, ask students to create a portrait of themselves as a legend in their chosen field - or students can create a portrait for each other. Students might consider themselves future dance legends, scientists, legendary football players, chefs, etc. Students can make up names for themselves as well as each other. They can then write a short 'future biography' of themselves, explaining how they came to be the 'legend' they are in their illustration. Display the artwork and bio-notes for the amusement of the school community!

2.4 Real learning

Revisit the sequence of scenes where Moondoggy is teaching Pete how to surf:

Scene: On the beach

Begins with Moondoggy: *'Okay, dig this: surfin aint just something, it's everything!'*

Ends with Pete catching the big wave: *'I can do it! I can surf!'*

Ask students to consider the methods that Moondoggy uses to teach Pete. What does he do? Why does Pete learn?

Compare this to the way 'school learning' is depicted in this (and other) episodes. What are some of the differences between Pete's experience with Moondoggy and his learning at school? How do these differences affect the outcomes?

Ask the students to think about themselves as learners with each student identifying something they have successfully learned in recent times. They can then make a list of the things that helped them learn and then the things that got in the way of learning. Combine these ideas as a class and create a poster: We learn best when...

Ask students to identify the qualities that Pete and Moondoggy had as teacher and learner that made their partnership work.

3. Making connections

These activities draw the threads of the mini unit together; assess the degree to which students' ideas have developed; and provide direction for possible further investigations.

3.1 Values continuum or Four Corners

Set up a line across the classroom using a length of string or rope, etc. Place a sign at one end that reads 'strongly agree' and , at the other, 'strongly disagree'. Read the following statements to students which are based on dialogue in the script and, after each statement,

students must place themselves in position on the line according to the extent they agree with the statement. Once they have positioned themselves, ask some students to provide a reason for their position - they can draw on the episode to illustrate their point of view. Explain that there are no right or wrong answers.

- It is better to be happy and popular than to be a 'book worm' and study all the time.
- Your friends are the most important things in life. You never let a friend down.
- It's not important what something looks like. It is what it does that counts.
- When you want to be really good at something, you have to give it your all - 100%. Nothing should stand in your way.
- Thinking is important - but doing and acting are more important.
- People judge you most by the image you present.
- If you focus on the little things in life, the big things take care of themselves.
- You can only learn if you want to learn.
- The best way to learn something is to do it.

3.2 The conscience game

Divide students into groups of three. Each group includes a student A, B, C .

A = Pete.

B = Voice of Pete's conscience.. telling him to go surfing.

C = Voice of Pete's conscience ... telling him to study.

Remind students of the moment in the episode when Pete must decide whether to go surfing with Moondoggy or study for the exam.

Groups arrange themselves so that 'Pete' is in the centre and B and C are on either side. B and C then take it in turns to try to convince Pete to surf or study. After a given time, the students playing Pete can report back on which argument they found most persuasive and why.

Ask students to consider: what values/priorities/beliefs affected the various arguments used?

Ask students to work in teams to develop other short scenarios with similar dilemmas that involve a difficult decision.

Ask: what do these scenarios highlight about making decisions in our lives? What skills do we need when we are making such decisions? What do we need to consider?

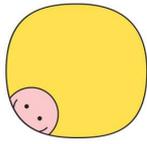
This strategy - and the issue of 'moral dilemmas' is dealt with in the Learning Activity 2 - Star Quality which focuses around **The Whirling Derfish ep 2 vol 7 Round the Twist**. These two episodes contain several similar themes and provide a useful basis for contrast - particularly to consider the motivations behind Pete and Bronson's desire to experience success.

4. Going further

These activities provide extension and enrichment ideas for individuals, groups or the whole class.

This grid provides a range of activities related to some of the key themes in the episode. The activities are designed to be carried out as independent tasks and are ideal as homework projects. The framework of multiple intelligences allows students to make selections according to their preferred learning styles. It is important that students have clear guidelines as to how long they have to complete the work.

Intelligence	Task
Word	In the episode Mali-boo, Moondoggy uses several phrases and words that were part of the popular culture in the 60s ('man', 'daddy-o', 'deadsville', 'chick', 'groove'.) Make a list of some of words that are part of current youth culture. Imagine you are trying to record the meaning of these words for future historians to understand. Create a dictionary of current popular terms.
Logic/maths	Create a timeline from the 60s - 2000 showing the changes that have occurred in popular culture over the decades. You may choose to focus on one field (music/sport/fashion/art) or you may depict a combination of fields. Identify some of the key news events that happened in each decade and indicate the dates of these events on the time line.
Space and Vision	The Mali-boo episode contrasts the surfing culture of the 60s with that of the present. Choose another field - it may be in sport, fashion, music, dance etc. Create two visual images - one representing the field in the past and the other showing it as it is in the present.
Body	Find out about some of the dance crazes that were popular in the 60s - the period of time represented by the Moondoggy character. Prepare a short performance to show some of the dance steps you have learned.
Music	The soundtrack of this episode uses a lot of music that has a '60s sound'. Find out about the popular bands during the 60s. What were some of the features of the



	popular youth music of that time. What did people sing about?
People	Interview your parents and grandparents about the things they most enjoyed doing as teenagers. What music did they listen to? What sport did they play? What did they do with their friends? Who were their idols? Be ready to share the information you gather with others.
Self	How influenced are you by popular culture? How important is it to you to be seen as 'cool'? Are there times when you 'dare to be different'? Reflect on how you feel about the pressure to conform.

4.2 Time capsules

In small groups, students can nominate the contents of a time capsule designed to represent aspects of current popular culture. Explain to the students that their children or their grandchildren could find the time capsule.

Each group must come up with:

- one song or piece of music;
- one item of clothing;
- one item of food;
- one example of a leisure time activity;
- one contemporary hero and one heroine;
- one television program;
- one book or magazine;
- one Hairstyle; and
- a list of popular words and phrases.

Give the groups one week to compile their capsule using photos, tapes etc.

At the end of the week, a session should be set aside for each group to share their time capsule. They need to explain why they nominated each item as representative of the popular culture of their time.

Having looked at the time capsules, discuss:

- What are the common links between the items that we have selected?
- What are the key reasons behind our selections?
- What would people think about us if the time capsule was opened? Why?

Ask students to consider the kinds of items that they might find if they were to open a similar time capsule put together when their parents were young people. In the same groups, students can make a list of possible items and again share them and discuss their responses.

Ask students:

- What items do you think we would find?
- Why are the items different to those you have selected for your own capsule? Why?
- What evidence remains of this popular culture?

5. Getting technical

Designed to focus on the structure of the text itself, these activities give students insight into some of the techniques used in the construction of visual texts and develop their critical viewing skills.

5.1 Behind the scene

Divide students into five groups. Assign each group with one element of the technical features of television text used in this episode and ask them to make notes, discuss and present their views to the class. The students must identify why certain techniques were used and how they contribute to the episode. Could certain technical elements be used differently?

1. Production design: what locations are used? What props and sets are used? How are costumes and make-up used?
2. Lighting: what time of day are various scenes filmed? How does the lighting change to create mood and atmosphere? How is colour used in the episode?
3. Casting and acting: how do various actors use body language and facial expressions? What stunts do they perform and how does this add to the effect?
4. Camera work: identify some long or wide shots and some close up shots. Identify a few different angles used by the camera (high, low, eye level). Identify what might have been a crane shot or a zoom shot.
5. Sound: how is music used in this episode? What techniques are used in the dialogue? When is silence chosen?

You may prefer to focus on one element with the whole class. This will depend on how much work the students have done in the area of visual literacy.

5.2 The surf movie as a genre

If possible, watch segments from surf movies - both recently produced and from the 50s or 60s (Eg. old Elvis or Gidget movies). Compare these with the episode. Look for references made in Mali-boo to the style of these old movies. Also, listen to surf music such as Beach Boys.

Useful references

- Callow, J. (ed.) (1999) *Image matters: visual texts in the classroom*, PETA NSW.
- Cam, P. (1995) *Thinking together: philosophical inquiry for the classroom*, PETA and Hale and Iremonger, Sydney.
- Dalton, J. (1985) *Adventures In Thinking*, Nelson, Melbourne.
- Wing Jan, Lesley and Wilson, Jeni (1994) *Thinking for Themselves*, Eleanor Curtain Publishing, Melbourne.
- Murdoch, K. (1998) *Classroom connections: strategies for Integrative Learning*, Eleanor Curtain Publishing, Melbourne.
- Wilks, S. (1995) *Critical and Creative Thinking*, Eleanor Curtain, Melbourne.
- Screen Education Magazine
- Screen Australia (online resource)
- Quin, Rod & McMahon B (1997) *In the Picture, Reading Visual Language*, Curriculum Corporation, Department of Education SA

From Book to TV Show: Is it Twisted?

Program:	Round the Twist
Year Level:	Year 4 to Year 8
Curriculum Study Areas:	English
Themes/Topics:	Narrative Structure; Film Language; Critical Analysis
Description:	In this lesson students critically analyse the conversion of a storybook to film form and use tools including a venn diagram and text retrieval chart to analyse the process.
Resources:	Teacher reference: <i>A Television Comedy Study Guide</i> Any <i>Round the Twist</i> series video and book from which the program was adapted. Materials required: lots of magazines for cutting up; large sheets of cartridge paper; paste; paper for speech bubbles.

Lesson plan:

1. Analyse the first scene and the main character

Read the story

Students read the part of the selected Paul Jennings' short story first or you might read it aloud to them.

Discuss

Discuss the orientation of the story and how this sets the scene for the story to come. Who is the main character? Where is the story set? How does the narrative lead into the plot?

View the video

View the beginning of the *Round the Twist* video version and discuss the same questions and then compare the two. Is the story the same or is a different scenario set up? Why? What are the differences between the settings? Why? Why do the key characters have different names?

2. Look at the whole text: the short story

Read the whole story

Students now read or you can read the rest of the story to them.

Analyse the story

Students work with a partner to fill in the first column of a text retrieval chart and list the main elements of the narrative for both the print and the video texts for comparison. Before setting students to the task, model the process by filling out one or two sections of the text retrieval chart with the class.

3. Looking at the whole text: the *Round the Twist* episode

View the video

The class can now view the whole *Round the Twist* episode based on the same story and keep rough notes of any information required to fill in the video section of the retrieval chart.

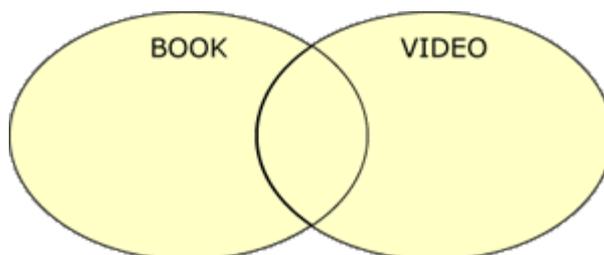
Complete the text retrieval chart

Following the viewing of the episode students can complete their text retrieval charts.

4. Compare the two versions of the story

In pairs

Students can work with a partner to compare the two columns looking for similarities and differences in the collected information. A venn diagram is a useful strategy to see these clearly.



Based on an activity developed by Jane O'Loughlin with her year 8 class in Travers, D and Hancock, J (eds). 1994. *Teaching Viewing - Twelve Units of Learning with Visual Texts*, SAETA.

Fours

Pairs of students can join to make groups of four to compare notes and to discuss the information they have gathered.

5. Analyse the information and looking at the reasons why In groups

Groups can now review and analyse all the comparative information they have collated about the two versions of the story and fill in the Video and Book Comparison [worksheet](#).

As a class

Discuss the students' responses to this question. Why are some elements included in one version and not in the other? Explain to the class that any television series will have production limitations, which mean that some events in a book simply cannot be reproduced because of the ongoing story and/or the production budget, and because they may not suit the dramatic form of the television script.

Extend the discussion to include the ways the script writers have varied the original story to fit in with the ***Round the Twist*** setting, characters and continuing narratives. Which elements of the story are specially designed to fit into the ongoing ***Round the Twist*** context?

As a starting point identify the 'constants' in the ***Round the Twist*** stories - for example, the same major characters in every episode, identical settings, continuous relationships - Dad/Miss James, Pete/Fiona, Pete vs Gribble Junior and so on.

Share the following background information with students to give the adaptation process some context.

Esben Storm, co-script writer and director of the first two ***Round the Twist*** series describes some of this process:

With Round the Twist we started off with the quirky short stories. Each featured different characters, settings and styles. So we had to create a context into which we could incorporate the basic plots and twists of the short stories. It became apparent that we needed three kids, two of whom were twins, a single father and a seaside home. They became the Twist family...

From ***A Television Comedy Study Guide***, 1996 **ACTF** p.10. See Resource Packs for purchasing details and order form.

Paul Jennings said:

When I started to write *Round the Twist* I had to think of a setting, somewhere for the family to live. I wanted it to be unusual. In the end, I thought of a lighthouse. It would be terrific to live in a lighthouse. I rang up the big bosses - Dr Patricia Edgar [Executive Producer] and Antonia Barnard [Producer]. They told me they would think about it. Making the interior - the inside of the set, would be very expensive...In the end the phone call came back. Yes. You can have your lighthouse. I was rapt.

Paul Jennings *Round the Twist* 1990 Puffin Books p.6.

6. Establishing guidelines for television script writers

As many people are usually involved in the writing and producing of a TV series in comparison to the one book writer, it is important, once the series' framework is established, to create a set of production guidelines. This is commonly called a Production Bible and is designed to make sure all the writers have the same information.

Distribute copies of this very simple Guide to Writers' which has been adapted from actual instructions given to writers of the old cowboy series *Bonanza*.

GUIDE TO WRITERS

- Definitely no fires.
- No floods.
- No deaths of major characters.
- No major characters are to commit a crime.
- No major character to be seen drinking alcohol.
- No bathroom scenes.

(From Lesson Ideas, *Little Black Balls* by Robyn Quinn)

As a whole class

Discuss the possible reasons behind each of these instructions to the writers. Discuss the production context given that this program was made many years ago. Introduce the concept of social mores and television censorship with 'G' ratings.

In pairs or small groups

Ask students to prepare a 'List of Instructions to Writers' for *Round the Twist*. Compare their lists and ask students to justify the reasons for such rules. Considerations could include: characters, locations, the requirements of the continuing narratives, and the age of the target audience.

7. Writing a storyline for a new episode of *Round the Twist*.

As a whole class

Students can identify some short stories from the many Paul Jennings books which have not been made into a ***Round the Twist*** episode. While choosing and listing these stories, they can also consider some of the reasons why they may not have been chosen for the television series.

Explain to students that writing a script for a television episode begins with writing a brief storyline which outlines the entire story in one page or less. A storyline does not include any dialogue. It is a brief overview of the main story and characters.

Below is a short synopsis from Round the Twist.

Spaghetti Pig Out ep 5 vol 1 ***Round the Twist 2 ACTF***.

A bolt of lightning hits the video remote control at the lighthouse and suddenly it works on people. The PAUSE button freezes everyone. The FAST FORWARD gives real meaning to an instant meal. But it is the REWIND that causes the most trouble, especially when Gribble pigs out in a spaghetti-eating competition and feels a little sick as a result.



In pairs

Working in pairs or small groups, students can select one of the listed non ***Round the Twist*** Paul Jennings short stories to write a very short ***Round the Twist*** television series storyline.

Students can brainstorm ideas for their ***Round the Twist*** version of the new story.

Remind students that they will need to consider the ***Round the Twist*** setting, characters and plot to determine who will do what and where and consider the magic and fantasy devices that are a feature of the television series.

8. The importance of dialogue in a television production

As a whole class

Look at the difference between the amount and types of dialogue in the print version of a story and the television version. Discuss the ways in which dialogue in a television/film text contributes to telling the story before beginning the following activity, which focuses on the importance of the dialogue in communicating a story to an audience. You will need the materials listed under Resources

Individually or in pairs

Student instructions

1. Choose and cut out large photographs of two or three different people from the magazines/brochures.
2. Arrange the photographs on a sheet of paper.
3. Draw and cut out a set of blank speech bubbles.
4. Place a speech bubble coming from the mouth of each character.
5. Using the speech bubbles, create and write a conversation between them. Make the dialogue simple and direct.

Discuss with students how this conversation, combined with the look of the selected characters, creates a story. Speech bubbles can be changed to lengthen the exchange or to change it. Students can read each others comic 'stories' in small groups.

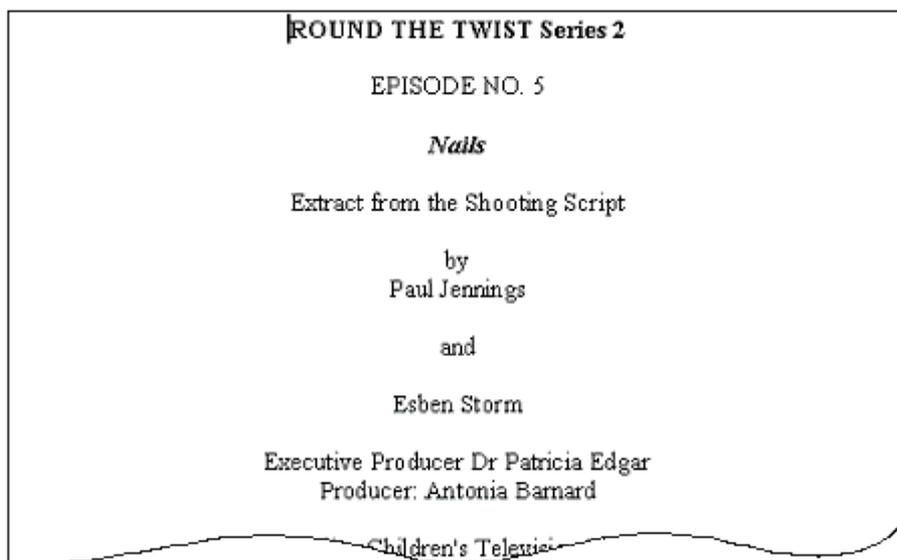
As a class

Reflect on this process, discussing and listing the types of dialogue which worked best in communicating the story to others.

9. Writing the script

Explain to students that the next step in the process is to write the script which describes what happens in the story, what characters say, where the action is set and the time of day. For further background information see Scripts in the Film Production section Exploring television and film production: live action.

Discuss the following script extract with the class, looking at the features and the way it is set out.



Download the [annotated script example](#) from this lesson plan.

Students can now write a very short script for a possible scene from their *Round the Twist* synopsis, if possible with only two key characters. They need to include dialogue between the characters and instructions explaining who is doing what, when and how. This also needs to include the characters' reactions and expressions - for example, 'Bronson has a scared look on his face as he approaches the dunny in the dark'. Any ideas for music and sound effect instructions should also be added.

10. Performance of script

Students can present the new scenes by:

- script reading (Readers' Theatre),
- dramatisation of the scene,
- a visual comic strip version of the scene.

If possible, compare the ways different groups respond to the original stories, especially if some groups have worked on the same stories.

11. Some things work better in film, some in book form

Discuss how some things work better in film, others in book form. *Nails ep 5 vol 4 Round the Twist 2* has some examples such as the hilarious kiss scene which is only included in the television version of the story.

Video Clip: Nails ep 5 vol 4 Round the Twist 2 ACTF

Scene: Play audition in school hall.

Begins: Exterior of school. Gloved hand appears at door as Andrew enters.

Ends: Rabbit says, 'Yeah, lose the gloves'.

Dur: 3'30"

View the scene and discuss why it is only in this television version and not in the original short story. What are the elements that make it so funny?

Would these work in a written version? For comparison, ask students to find some examples of stories in books which they think might not translate to the screen very well. Encourage them to give reasons why.

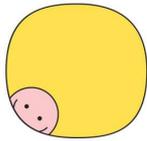
Other Books Dramatised in *ACTF Television Series*

Round the Twist books and videos

Paul Jennings' short stories were transformed into the successful comedy series *Round the Twist Series 1* and *Series 2*, made by the **ACTF**. The award-winning television series takes Jennings's individual stories and reworks them into the one location and set of characters. They become the funny and fantastic experiences of the Twist family who try to get away from it all by leaving the city to make their new home in a lighthouse. Most *Round the Twist* episodes are based on original Jennings' short stories, rewritten as scripts by Paul Jennings in the first series and by Jennings with director/script writer Esben Storm in Series 2.

Both the books and the television series have continued to be very successful and very popular. The material provides a wonderful opportunity for students to see how these stories have been adapted and reconstructed into different formats.

Book	Video
Skeleton on the Dunny , Paul Jennings, in <i>Unreal!</i> (1985) Puffin Books	Skeleton on the Dunny ep 1 vol 1 <i>Round the Twist 1 ACTF</i>
Spaghetti Pig Out , Paul Jennings, in <i>Uncanny!</i> (1988) Puffin Books	Spaghetti Pig Out ep 5 vol 1 <i>Round the Twist 1 ACTF</i>
Lucky Lips , Paul Jennings in <i>Unreal!</i> , (1985) Puffin Books	Lucky Lips ep 9 vol 2 <i>Round the Twist 1 ACTF</i>



Without A Shirt, Paul Jennings in ***Unreal!***, (1985)
Puffin Books

Nails, Paul Jennings in ***Unbearable!***
(1990) Puffin Books

Yuggles, Paul Jennings in ***Unbearable!***
(1990) Puffin Books

Without My Pants ep 12
vol 3 ***Round the Twist 1***
ACTF

Nails ep 5 vol 4 ***Round the Twist 2***
ACTF

Yuckles ep 10 vol 6
Round the Twist 2
ACTF

ROUND THE TWIST Series 2

EPISODE NO. 5

Nails

Extract from the Shooting Script

by

Paul Jennings

and

Esben Storm

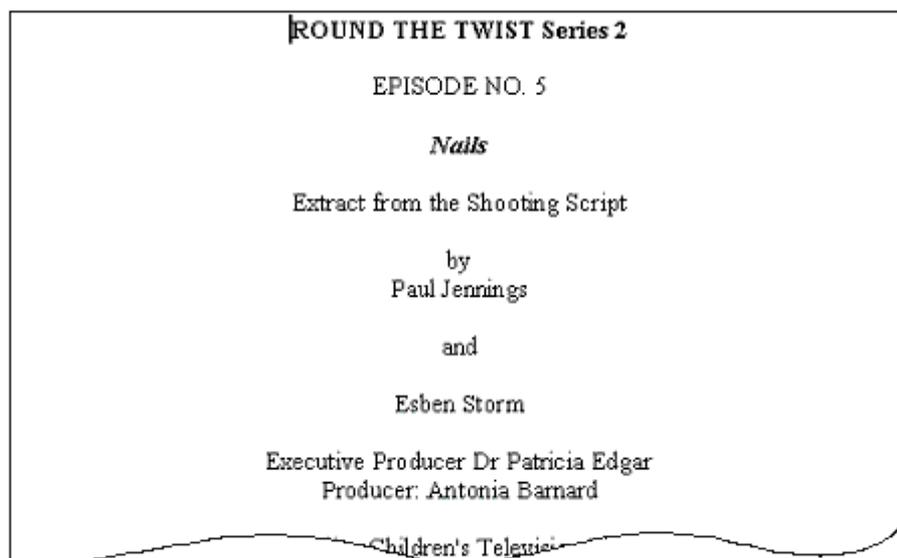
Executive Producer Dr Patricia Edgar

Producer: Antonia Barnard

The Australian Children's Television Foundation

EXTRACT

Explanation of Scene Header



(Direction)

The yard is crowded with kids arriving for the day. There is an expectant buzz from everyone except ANDREW, a handsome boy of about thirteen who hesitates near the gate. He wears a different uniform to all the others. LINDA, FIONA, PETE, GRIBBLE, TIGER and RABBIT from a little group. LINDA and FIONA are talking.

ANDREW walks to the gate.

GRIBBLE (Character)

Now look, right...when Dad wins the election... (Dialogue)

PETE

If Nell runs, he might not win

GRIBBLE

When Dad gets into parliament he's going to get a brand new Mercedes and he's going to send me to a boarding school — the best there is — Central College.

TIGER/RABBIT

Oh! Central College!

PETE

We'll really miss you, Gribbs.

GRIBBLE

It's got this golf course...what?

GRIBBLE, TIGER and RABBIT notice ANDREW.

TIGER

Check out the geek coming our way

GRIBBLE

Oh my God!

RABBIT

Check the uniform!

GRIBBLE

Yeah I know. Check him out.

LINDA notices ANDREW. She whispers to FIONA. PETE dotes on FIONA'S every word.

TIGER

Fairy. [laughs]

GRIBBLE

What sort of a school would have a pathetic uniform like that?

ANDREW

Central College.

TIGER

Central College. [coughs]

Everyone laughs except GRIBBLE. LINDA and ANDREW exchange a smile.

From Book to TV
Text retrieval chart

Compare the narrative structure		
Key elements	Original short story	Video episode
Main character Name Description		
Other key characters Name Description Name Description Name Description Name Description		
Setting(s) Main events in plot 1. Orientation - how is the scene set up? 2. Identification of problem - what is it? 3. What action is taken? 4. Resolution - how is the situation resolved?		

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From Book to TV
Is it twisted?
Comparing video and book worksheet

Book title:

Video title:

Do any of the changes make any difference to the story? Why/why not?

Which character's roles stay the same?

Do the roles of any characters change? Why?

What did you like about the short story/video?

What did you dislike about the short story/video?

Why do you think the changes were made?

Grandad's Gifts

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Film Language; Narrative Structure; Humour and Satire; Symbolism and Icons
Description:	With this set of activities students analyse narrative structure in fantasy stories and the notion of poetic justice.
Resources:	Grandad's Gifts <i>ep. 3 vol. 5 Round the Twist 2</i>

Lesson plan:

Charting narrative structure

View Grandad's Gifts

This episode is constructed around two parallel stories, one of which is part of the continuing narrative and the other self contained in the episode. They can be described as Dad Twist's story and Linda's story.

Class discussion After viewing the full episode, chart the narrative structure of each story on the board. Begin by establishing the similarities between the two stories. For example:

Linda's story:

- begins with a dream
- about emotions and feelings for an animal
- her feelings are ignored
- story is part of fantasy and the improbable
- story has a happy ending

Dad Twist's story:

- begins with a dream
- about emotions and feelings for a person
- people do not take his hurt seriously
- story is part of the real world
- no ending - the story continues

Closed and open texts

Class discussion

Use the notes on the board as an introduction to the discussion of closed and open texts. Linda's story has a conclusion but Dad Twist's does not. Discuss the possibilities of the continuing narrative.

Text analysis

Re-view the episode

The opening scenes are useful for teaching the skills of textual analysis and the construction of the episode. Play the DVD up to the point at which Linda wakes from her dream.

Class discussion

Discuss the following, emphasising the use of visual clues and the recognition of codes and conventions (costumes, props, sepia tones, music, angles of shots, surrounding environment). Discussion questions:

- How many time periods have been seen?
- Are we to believe the first shot of the cliff below the light house is from 'now' or in the past?
- What visual clues are we given that the next scene is set in the past?
- How does the music contribute to the sense of the past?
- How is it different from modern day sound tracks?

Poetic justice

Class discussion

Discuss poetic justice as it is presented in **Grandad's Gifts**. Use these questions as prompts:

- What are the gifts?
- What do the gifts bring Grandad and the fox? What effects do they have on them?
- Who gained the most from the gift?

Fantasy stories

Individual activity

Grandad's Gifts has a slightly spiritual feel to it. The events which happen (such as the fox coming to life) are improbable but fantasy stories are about possibility rather than probability. Read (or ask students to name stories from other media) another similar fantasy story from literature then ask students to create their own. Some suggestions are:

- a magic rock,
- a friend that no one else can see,
- the ability to cure sick people.

Symbolism

Class discussion

This episode is useful for teaching the concept of symbolism and its cultural and meaning-making links. Discuss the changing condition of the tree as symbolic of the fox's need to be buried in peace.

Ice Maiden

Program:	Round the Twist
Year Level:	Year 3 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Film Language; Humour and Satire
Description:	With these activities students explore the concept of sub-plots and satire.
Resources:	Ice Maiden <i>ep 4 vol 5 Round the Twist 2</i>

Lesson plan:

Dad Twist and Bronson both have women problems in this episode. This episode has quite a complicated narrative based around three issues:

- Dad has promised to make an ice statue of Mr. Gribble but then learns Mr. Gribble will use the statue in his election campaign which Dad does not support;
- Bronson has agreed to allow his cousin to share his room but then learns that his cousin is a girl and objects;
- Bronson is infatuated with Dad's statue of the ice maiden.

Identifying subplots

As a whole class

Before Viewing

From the title what do students expect the episode to be about?

View the first few scenes in **Ice Maiden**. Generating expectations about a text is a necessary strategy in understanding a text and part of the pleasure of reading and viewing. It is through prediction and expectation that the reader/viewer establishes frames of reference and understandings of genre.

Class discussion

After viewing the first few scenes ask students to identify the three sub-plots and predict how they might be resolved.

View the whole episode

After viewing the entire episode, discuss whether the resolutions were expected or unexpected and why. Identify the strategies which students used in generating expectations.

Many of their expectations will have been based on previous experiences of the series (generic knowledge). Draw attention to this as an important reading and viewing strategy with all texts or other texts.

Exploring satire

As a whole class

This episode is useful for examining satire - the art of making something look ridiculous for a serious purpose. The colloquial term for satire is 'send-up' and is probably one with which many students would be familiar. There are three main ways of satirising a subject:

- parody- funny exaggeration
- irony - when superficial praise is used to reveal faults
- sarcasm - bitter criticism.

Introduce the concept of satire by looking at caricatures in newspaper cartoons (especially political cartoons). Examine the ways in which the cartoonist ridicules the subject's personality traits, physical features and the situations in which they are involved. Draw a comparison between the way a newspaper satirises a politician and the way Dad Twist's ice statue of Mr. Gribble satirises Mr. Gribble.

Extension activity

This can be extended to look at the way the episode as a whole satirises politicians. Teach the concept of satire and ask students to identify the serious points Dad is making about Mr. Gribble with the ice statue. Discuss what other aspects of the behaviour of politicians the audience is invited to laugh at in the show.

Encourage the students to name other examples of satire and parody such as Mr Fawly's treatment of Emmanuel in 'Fawly Towers' (even his name suggests parody)

Know All

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English, Health and Physical Education, History
Themes/Topics:	Stereotypes; Critical Literacy; Parity of Wages; Discrimination; Paternity/maternity allowance
Description:	These activities draw on Know All to examine the nature of gender stereotyping in the community, in films and in advertising.
Resources:	Know All <i>ep 10 vol 3 Round the Twist 1</i> Other: a selection of TV or magazine and brochure advertisements.

Lesson plan:

Gender stereotyping

As a whole class

View the episode **Know All**. After viewing replay the section near the beginning in which Dad Twist is building his sculpture that he calls "*Chained to Chores*". Using the pause button hold the frame until students have had time to look at the figure.

Class discussion

Discuss with the students:

- Why did Dad Twist call his artwork "Chained to Chores"?
- To what chores is he referring?
- How are these chores depicted in the sculpture?
- Who does these chores in the students' households?

Linda's first reaction to "**Chained to Chores**" is to describe it as sexist.

- What does the term 'sexist' mean?
- Why does Linda think the sculpture is sexist?

Forward the tape to the section in which the children rescue the chest from the ocean. At one point in this sequence Linda attacks Peter for calling her a "girl". Why is this a derogatory, sexist term?

Discuss with the students the reasons why Linda found this term insulting. It would be useful to write the key terms used in the discussion on the board and then use them as a basis for discussing associative meanings. What associations are made with the term girl? What associations are made with the term boy?

Individual activity

Give students the following list of gender specific terms and ask them to replace each term with a non-gender specific or neutral term. You may need to give them some examples to begin with.

gender specific term	non-gender specific term
Mrs	
postman	
tea lady	
sales girl	
stewardess	
cleaning lady	
man the telephone	
housewife	
the best man for the job	
man on the land	
chairman	

Stereotypes in advertising

In small groups

Show a selection of current television commercials to the class or use advertisements from magazines to examine current representations of men and women. How is the viewer positioned? What are elements that exclude/include?

Have students classify the advertisements which depict men and women into those which depict traditional roles and those that depict non-traditional roles.

Ask students to rank the advertisements in terms of their personal appeal and then have students explain their ranking in a small group situation.

Explore the term ‘male chauvinist pig’

Older students may be able to extend the discussion into questions about the social responsibilities of advertisers in the manner in which they portray men and women.

A useful resource is Ross-Smith, Anne and Walker, Gael (1990) ***Women and Advertising: Resource Package Office of the Status of Women, Department of the Prime Minister and Cabinet.*** This package consists of a video of advertisements, teaching notes and overhead transparencies. It is suitable for lower secondary students.

Extension

Inequality still exists in society in a number of forms – parental leave, flexible working hours, parity of wages, employer expectations etc. Encourage the older students to look for examples in the media, novels, movies, documentaries whereby someone has lobbied to change laws, situation.



Lighthouse Blues

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Film Language; Narrative Structure; Humour and Satire
Description:	Lighthouse Blues provides a resolution to the first series of <i>Round the Twist</i> and is thus useful for teaching about the concept of resolution.
Resources:	Lighthouse Blues <i>Round the Twist 1 ACTF</i> Note: students should have seen previous episodes in the series.

Lesson plan:

This episode resolves around the continuous narratives of the mystery of the mysterious music, and to a certain extent the conflict between the Twists and the Gribbles by bringing them together to fight a greater evil. A simple and readily understandable approach to the concept of resolution is to treat it as an answer to questions established earlier or the ending of conflict. (Ideally the students should have seen all or most of the previous episodes if they are to be able to discuss the resolution provided in this episode.)

1. Bring closure to a series

As a whole class

Review with the class the 'unanswered questions' established in earlier episodes and the nature of the relationship between the Twists and the Gribbles. View the episode **Lighthouse Blues**. After viewing ask students to identify the way in which the episode answers the questions and solves the conflicts.

Students could be reminded of other conflicts between families and clans in literature and history or even in popular television shows such as *The Simpsons*.

2. Stock characters - stereotypes

As a whole class

The idea of stock characters is most easily explained and illuminated by reference to comic book characters. Have the students name and describe the villains in their favourite comics.

They might be able to draw such a character.

Discuss these characters in terms of constants - how they always behave and what they always do. If students can bring examples to class they might create a collage of stock comic villains that could be used to explore the visual clues used to suggest villainy (unshaven faces, small, narrow eyes, square chins, evil laughs, gestures and such like). Discuss the way in which the character of Henderson has been constructed to conform to the villain stereotype in terms of appearance and behaviour.

3. Editing techniques

As a whole class

The sequence that shows the emptying of furniture from the lighthouse provides a good example of the way in which film can show the passing of time and a series of complex events through the use of a few simple images. The sequence works because the audience knows how to 'fill in the gaps'. In short viewers use cues to fill in the narrative gaps thus a person getting into a car and the same person getting out in another location will be read as an unseen car journey during which time has passed. Replay this sequence and draw attention to these points.

Individual or small groups

Ask students to construct a storyboard which shows a complex series of events using only four simple images which require viewers to fill in the gaps, e.g. forgetting to turn the stove off before going out to a dinner, playing cricket on a busy road, the effect of drought on a piece of countryside, the dropping of a bomb on a town. If the class has access to a video camera some of the simpler sequences could be shot and analysed for their effectiveness in compressing time while at the same time conveying important information.

Simple storyboarding.

Provide each student with a sheet of blank A4 paper divided into 4 and ask them to number them from 1-4. Number 1 will show the opening situation and number 4 the final situation. Have students draw these scenes first and then have them fill in the key actions for scenes 2 and 3.

Describe briefly what is happening in each scene. Pinpoint the aspect of humour/satire. Discuss the inference aspect of each scene.

Lighthouse Blues B

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	Geography; History
Themes/Topics:	Our Place in Space and Time; Environment
Description:	Students explore the conflict between environmentalists and developers and how film makers encourage the audience to support one side of an issue.
Resources:	Lighthouse Blues <i>ep vol Round the Twist 1</i>

Lesson plan:

Conflict in narrative

Lighthouse Blues takes sides in terms of the environmental issues with which it deals. The side it takes - against development and in favour of conservation will probably seem naturally right to many students but it is important to draw their attention to the way the episode, like many texts, actively encourages support for one side and disapproval of the other.

View and discuss

View **Lighthouse Blues** then discuss the conflict on which the episode is based and the side of the conflict which the audience is invited to take. Ask students to suggest how the episode invites the audience to take one side rather than the other.

Points to note include:

- Because regular viewers have become used to sympathising with the Twists and disliking Mr. Gribble, sympathies are established before the program begins.
- the characterisation of Henderson, the developer (his appearance and behaviour play a major role here)
- the role played by the ghosts.

It is possible to see the ghosts as performing a symbolic function by showing the lighthouse's connection to the past - These are ways of showing that the lighthouse contains memories of the past.

Individual or small group activity

Persuasive writing: Having denaturalised the position offered by the episode, ask students to consider whether a case could be presented for Mr Gribble's position? Students could be asked to write down some arguments in favour of demolishing the lighthouse and creating an amusement park. These reasons might be ones mentioned in the episode or they could be ones thought of by the students themselves.

Class discussion

Discuss whether all old buildings should be conserved at all costs. Students should consider the difficulty of such concepts as "historical significance" and "changing priorities".

Students could also consider the issues involved in the adaptation of buildings to new purposes and the issue of "facadism" which involves leaving only the front wall of an historic building but totally destroying the rest. Facadism has been the subject of a great deal of controversy. At what point do compromises such as adaptation and facadism become pseudo-conservation?

In small groups

Students draw up a policy for the preservation of buildings which deals with issues such as historical significance, maintenance costs, opportunity costs, social impact, the extent of adaptation and modification allowed.

Research in the local community

Where appropriate, students might consider and research the significance of some of the older buildings in the area in which they live; investigate objections people make re: the construction of high-rise apartments and local by-laws such as painting old houses, heritage colours, demolitions. Invite a speaker from the local council to address the students about the range of issues.

Little Black Balls

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Narrative Structure; Film Language
Description:	Students learn how film narratives may be derived from familiar fairy tales. They learn about constraints on narrative structure in TV series, and film language including acting and camera techniques.
Resources:	Little Black Balls <i>ep 12 vol 6 Round the Twist 2</i>

Lesson plan:

Genre

The narrative in this episode has many similarities with the genre of fairy stories / traditional tales, particularly the fairy tale Jack and the Beanstalk. Noting the way in which a text draws on and varies traditional storylines is an important reading strategy and one which can increase understanding, appreciation and pleasure.

As a whole class

Before viewing read, tell or review the story of ***Jack and the Beanstalk*** and ask students to look for the similarities between **Little Black Balls** and the fairy story. View Little Black Balls then list the similarities identified by the students.

Narrative structure

Class discussion

Extend the discussion to include the ways the writers have adapted the story to fit in with the ***Round the Twist*** setting, characters and continuing narratives. As a starting point identify the 'constants' in the ***Round the Twist*** stories, for example, same major characters in every episode, identical settings, continuous relationships - Dad/Miss James, Pete/Fiona, Pete vs. Junior Gribble and so on. Explain that any television series will have production limitations, that is, events that simply cannot happen because of the requirements of the television time slot for which it is intended, the ongoing story and/or the budget.

Give students a copy of this Guide to Writers (adapted from actual instructions given to writers of the old ***Bonanza*** series).

Definitely no fires.
No floods.

No deaths of major characters.
No major characters are to commit a crime.
No major character to be seen drinking
alcohol.
No bathroom scenes.

Discuss the possible reasons behind each of these instructions to the writers.

Individual activity

Ask students to prepare a *'List of Instructions to Writers for Round the Twist'*. Compare their lists and ask students to justify the reasons for their rules.

Acting

View Little Black Balls

The dinner scene early in the episode provides the opportunity to study non-verbal language as a great deal about characters' thoughts and feelings are conveyed even though very little is said. Non-verbal language includes facial expression, gesture, stance, movement and costumes.

Replay the sequence asking students to focus on expressions and gestures and to consider what they convey.

Individual activity

After viewing, ask students to imagine they are one of the characters and to write down the thoughts going through their mind during the dinner. If appropriate this scene could be compared to the family dinner scene in **Just Friends** from the *Winners* series which also makes effective use of non-verbal communication.

Group activity

Students could also design and produce a mini-play which depends entirely on non-verbal language to convey characters' thoughts, feelings and reactions to events e.g. a party; a crowd watching a sports match; people watching traffic on a road and there is an accident, etc. Discuss the importance of gesture. The students could act these out in small groups eg. surprise, disappointment, indifference, disgust etc

Film language

Class discussion

The dream sequence provides the opportunity to study how film language works. Replay the sequence and discuss the idea of how a dream is conveyed. Points to note include the use of a wide angle lens (an unnatural view of the scene), camera tilts (i.e. the camera is at an angle to the horizontal), the use of extreme close-ups, colour, lighting, sound, music, gesture.

Little Squirt

Program:	Round the Twist
Year Level:	Year 3 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Film Language; Narrative Structure; Humour and Satire
Description:	These activities explore narrative structure and myth and humor in storytelling. They give students an opportunity to explore these concepts through viewing examples and writing a creative essay.
Resources:	Little Squirt <i>ep. 3 vol. 4 Round the Twist 2</i> Room to Move and Just Friends <i>Winners</i>

Lesson plan:

Narrative structure

Like a number of episodes of ***Round the Twist*** this episode cleverly ties together two separate narratives - the struggle to stop the building of the dam and Bronson's desire to win the peeing competition.

As a whole class

Construct a chart showing how the narratives are structured beginning separately and then drawn together at the end. Ensure that narrative elements of orientation, complication and resolution are identified, as well as the language of evaluation (such as repetition, words of disbelief, exclamations)

Satire

Class discussion

This episode provides a useful opportunity to introduce students to the concept of satire. Discuss the comments the show offers on politicians and/or developers through the behaviour of Mr. Gribble.

Show the students examples of political cartoons depicted in the daily tabloids.

The messages in fables

The concept of water spirits used in this episode draws on a long mythological tradition which includes the stories of the ancient Greeks and those of indigenous Australians. Such stories can be read, like this episode, as environmental fables with an important message. Gather stories like Aesop's fables. Have the students create short fables like these.

Class discussion

Discuss the important social function of such mythical concepts. Allow students to research and present a myth or fable which they believe carries an important message.

Narrative structure: conflict

Competition and jealousy are frequently used narrative devices. They offer the storyteller opportunities to develop conflict and present a powerful climax. See **Room to Move** and **Just Friends** from the *Winners* series for useful examples.

Individual activity

Have students write a creative essay using competition as a basis for the narrative. The competition could be between:

- sportspeople (e.g. **Room to Move Winners**)
- political leaders
- dancers (e.g. **Strictly Ballroom** 1992)
- musicians (e.g. **Princess Kate Touch the Sun**)
- writers

What is humor?

Class discussion

Humor is a difficult concept to analyse. What makes something funny is hard to identify. Ask students to identify the elements in the peeing competition sequence that make this scene so funny. Discuss why the scene is funny. What makes some people laugh and others not? Context is important, discuss.

Little Squirt B

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	Geography
Themes/Topics:	Environment; Sustainability; Climate change; natural disasters; Critical literacy
Description:	Students consider the conservation v development debate, develop guidelines for development of a local area, and research how environmental awareness has been expressed in myths and legends.
Resources:	Little Squirt B ep 3 vol 4 Round the Twist 2

Lesson plan:

Conservation or Development?

Like a number of episodes of *Round the Twist*, this one deals with the conflict between conservation and development and presents the case for conservation in a favourable light.

As a whole class

View the episode **Little Squirt**. Identify the conflict between conservation and development with which the episode deals and ask students to identify the ways in which the episode invites the audience to disapprove of development. Ask them to identify the arguments which could be mounted in favour of development in this case.

Discuss how this episode positions the viewers – how has this been achieved?

Class discussion

Discuss whether development is always wrong and conservation always right. How does one decide between conservation and development of natural areas? What factors would need to be taken into account?

In small groups

Students could, in groups, develop a set of guidelines for the development and preservation of natural areas generally or a natural near their home.

Students could act out residents/developers/environmental groups' points of view

Environmental awareness in myth and legend

Individual research

The water sprite in this episode draws on religious and spiritual traditions associated with specific places. These figures can be seen as the means by which other cultures express their environmental awareness. Ask students to research such figures. Possibilities include the Greek god of the ocean Poseidon, the river nymphs of Greek mythology, the Hindu reverence for the Ganges river and indigenous Australians' beliefs associated with specific places such as Uluru, the Great Barrier Reef, Port Arthur, Ground Zero in New York, Wailing Wall in Jerusalem, destruction of Berlin Wall...

The students could choose a place and construct a brief dossier including:

- Geographical location
- Whether a specific event occurred there
- Ways people express their respect/belief/sorrow
- Why the space is deemed sacred

Lucky Lips

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English, Health and Physical Education
Themes/Topics:	Narrative Structure; Film Language; Self and Relationships
Description:	These activities compare the written story with the film version and examine camera techniques. Students write a storyboard and discuss gender relations as they are represented in Lucky Lips.
Resources:	Lucky Lips ep 9 vol 2 Round the Twist 1

Lesson plan:

Conveying thought

Film and television cannot inform the audience about a character's thoughts in the same way as the printed word. Use the opening scene to illustrate some of the ways in which the visual media conveys thought. Discuss these, ensuring gesture, music, and other techniques are identified.

As a whole class

Read aloud or distribute the opening extract below from **Lucky Lips** by Paul Jennings. (Jennings, Paul (1990) *Round the Twist* Puffin Books, Melbourne).

The lighthouse slumbered in the sun. Inside, however, Pete's room was gloomy. Pete lay half awake looking at a picture of his favourite rock star - Zan. She sat, dressed in leather, on the seat of a motorbike. Her full lips were slightly parted. A sultry youth leaned against a wall and looked at her in a bored, assured manner.

Pete's eyes closed. His imagination wandered. He was the one looking at Zan. She beckoned him with a crooked finger and pouting mouth. Pete sauntered over and bent down. "Kiss me," she whispered. Pete moistened his lips and bent down. Zan's arm pulled his head forward.

"Pete," came a loud shout.

The daydream cracked and tinkled to the floor. Linda stood there grinning ...

Class discussion

Discuss the issues in translating this scene into visuals. Use these prompts:

- How might the contrast between the sunny outdoors and the gloom of Pete's room be established?
- How might the film-maker show that Pete was "half awake" rather than fully awake or fully asleep?
- How might the film-maker show something that did not actually happen, that is, Zan speaking to Pete and him kissing her?
- How might the line "The daydream cracked and tinkled to the floor" be translated into visual language.

Individual activity

Students could attempt to storyboard the sequence in at least four segments, maybe with prompts such as: inside/outside, dream state, climax, reality.

As a whole class

View the opening scene and examine how the filmmaker has translated the written language into film language. The scene requires quite detailed analysis to identify the elements of film language being employed. Be prepared to stop the tape frequently and replay the action where necessary. Compare the students' storyboard ideas with the way the filmmaker actually interpreted the sequence.

Draw students' attention to:

- the use of the establishing shot of the lighthouse - "*lighthouse slumbered in the sun*"
- the cut to the close up of Pete's face with his eyes half closed - "*Pete lay half awake*")
- the eyeline matches. (Eyeline refers to the direction of gaze of an actor. It is often used to direct the audience's attention and establish a relationship of significance between two or more characters or a character and an object. In this sequence Pete's eyeline (the direction of his gaze) is towards the poster on the wall. The close-up of his face is followed by a shot of the poster. This juxtaposition of the shots sets up a relationship between Pete, the character and the poster (the object of his gaze). The zoom in on the poster reinforces the relationship and the dissolve signals the transition to the dream sequence. A dissolve is a simultaneous fade out of one image and a fade in of another.
- the conventions of dream sequences - the use of soft focus, edges of the frame blurred.
- the kaleidoscopic graphic effect used as a transition between the dream sequence and the shot of Pete's face - "*The daydream cracked and tinkled to the floor.*"

- the use of music and sound effects to signal the transitions between the real and the dream world.

Class discussion

Like many of the episodes of *Round the Twist*, **Lucky Lips** presents a character's development in learning a lesson in life.

Discuss the changes in attitude that Pete undergoes in the course of the story. What has he learnt from his experiences with the magic lipstick? What does Fiona teach him about the value of a kiss? (She says at one stage "*A stolen kiss is not a real kiss.*")

This episode uses humour to convey a number of important points about relationships, gender behaviour and growing up.

Discuss:

- the 'messages' in the episode
- the importance of humour in delivering a message
- the lessons the episode teaches about social behaviour.

Examine the portrayal of gender relations in this episode. Discuss the roles it presents as most natural for males and those for females.

- Who is active/passive?
- Who chases/is being chased?
- Who controls/is being controlled?

Mind Games

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English; The Arts; Science; Health and Physical Education
Themes/Topics:	Self and Relationships; Brain function; Diseases of the brain; Brain theory
Description:	This is a useful episode to lead into the topics of the human body, power and control or science and experimentation. Students also discuss the role of the brain, how we learn and how we think.
Resources:	Brainless <i>ep.8 vol 8 Round the Twist</i> Other relevant episodes: The Ice Cream Man Cometh <i>ep.11 vol 9 Round the Twist</i> UMI <i>ep.4 vol 7 Round the Twist</i> If the Walls Could Talk <i>ep.12 vol 9 Round the Twist</i>

Lesson plan:

1. Tuning in

These activities prepare the students for viewing the key episode (or episode segment) related to the topic. The activities allow students to: explore some of the main concepts involved in the episode; make predictions; reveal some of their prior knowledge; and raise questions for further exploration.

1.1 BRAIN storm! or a Thought Shower!

Ask students to draw a diagram or use modeling clay to make a model of what they think the brain looks like.

Students then move into groups of three and share their thoughts about the brain.

Ask them to draw a venn diagram showing the way their ideas are similar and different.

Discuss the venn diagrams as a class and establish what you mostly agree on. Students will have many questions about the brain arising from this activity, so set up a chart to document their ideas and questions such as these:

What do we think is true about the brain?	What do we want to know about the brain?	How might we find out more?

Encourage students to begin searching for sources of information about the brain and how it controls the way we think and behave. Collect books and other texts that can also be used as references in the activities to follow. A useful and accessible collection for this age group is the *Macmillan Science and Technology Encyclopedia* (Melbourne, 1992) or go online to view excerpts of documentaries, sites on brain and music, theory, differences between right/left hemispheres etc

1.2 Key words and Glossary

Provide students with a list of key words about the brain and ask them to find definitions for them. For example: brainstem, cerebellum, cerebrum, cortex, grey matter, hemispheres, messages, nerve centres, skull, spinal cord, tissue, tumor, Alzheimer's, dementia, spina bifada.

This activity can be done in small groups with the students checking their ideas in the dictionary/thesaurus or using online resources such as visual thesaurus.

1.3 Setting up research

Organise students into 'expert' groups, each with a focus question from the chart. They gather as much information as they can in answer to that question about the brain, over a given time period. The information can come from a range of sources.

Establish a time line and a way to document their findings. The groups can share their findings first with each other, and then with other groups. Encourage expression of findings in charts, clay or play dough etc A 'Jigsaw' method can be used with individual members of the original 'expert' group forming new groups to share their knowledge.

Invite parents and other groups to hear their findings.

1.4 Graffiti sheet

Present the students with the two words 'heart' and 'mind', each written on two large sheets of paper. Ask the students to use art or language to respond to these words.

Ask: What do we associate with the mind? What do we associate with the heart?

1.5 If I only had a brain

Puns and other word-plays are used as a comic device throughout the episode *Brainless*. As a fun activity and a way of focusing students' attention on this method as they view the text, ask them to think up as many words, phrases, sayings or song titles that use the words brain, head or mind. Add to this list throughout the unit.

Display the list in a public place around the school and encourage others to add their ideas!

1.6 Be a script writer

View the episode from the beginning until the moment where Bronson puts the plug into the socket:

Scene: Port Niranda School

Begins with Bronson saying: *'Don't know why we had to come to school on Saturday. No-one's even here.'*

Ends with Anthony saying : *'NO STOP!'*

Ask students: if you were the scriptwriters and you were given this much to view and asked to write the rest, what would you suggest? Students must identify the reasons for their predictions. Ask them how they have come up with these predictions and what clues they have taken from the episode.

Their predictions can be communicated through drama, discussion or as a written activity. Some students could develop a storyboard or map of how they think the entire episode could develop.

View the remainder of the episode and ask the students to identify any similarities between their ideas for the script and what actually happens.

2. Responding

These activities are to help student's process the ideas and issues raised in the episode they have viewed.

2.1 Everyone's a critic

The students' initial responses to the episode may be explored in the form of reviews. Ask students to read a number of reviews written about television programs, either in newspapers or magazines. Make a list of some of the common features or characteristics of a review, for example:

- They usually include the names of the key actors.
- They often use codes like a 'star rating' etc.
- They provide information about when and where the film/episode will be showing.

Ask the groups to present three criteria for a good review. For example;

- A good review does not tell the reader too much about the story or content of the program;
- A good review gives an opinion about the program and backs up what they have to say; or
- A good review includes both positive and negative things about a program

Once review styles have been discussed and characteristics and criteria developed, students can write (individually or collaboratively) a review of the *Brainless* episode. Reviews could be published in the school newsletter.

2.2 Step back in time

Early in the episode, Anthony says to Bronson *'I doubt your primary school science is going to solve the biggest medical challenge in human history.'* This aspect of the episode can be used to encourage students to find out about some of the key medical breakthroughs in history and, most importantly, how they happened.

Students can develop a timeline of key events in medical history simply by consulting encyclopedias and a CD Rom such as **Microsoft Encarta**. The timeline can be added to throughout the unit.

2.3 Looking ahead

Ask students to consider the question: what might be some of the major scientific breakthroughs in the next century?

Students can survey parents and others for their responses then analyse and graph the responses or order them from most likely to least likely.

Ask them how such breakthroughs would impact on the world.

2.5 The school geek?

In **Brainless**, Anthony is yet again depicted as a 'nerd' - because he enjoys science! Pete refers to Anthony as *'the school geek'* and Gribbs calls him *'nerd boy'*.

Ask students to re-view the episode with a focus on Anthony and the way his character is developed around stereotypical images of the scientist.

This structure can be used to help students make and record their observations:

Anthony	Evidence from this episode	Impression this gives the viewer
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Describe Anthony's appearance		
What sort of dialogue is written for him?		
How does he relate to other characters?		
What does he like and dislike?		
What are his skills?		

Discuss the use of characterisation with the students and talk about other texts in which scientists are depicted in a similar way.

Ask:

- Are they familiar with programs that depict scientists as ‘nerds’ such as “The Big Bang theory”?
- Why do you think this is so?
- What do real scientists do?

Contact organisations such as the **CSIRO** or the **Monash Science Education Centre** and arrange for a practising scientist to come and speak with the students about their work. Compare the characteristics of your guests with the images used in **Round the Twist**.

2.6 The Great debate

Ask students to work through the process of planning and presenting a debate around the topic: *‘Science is more important than the arts’*.

Teachers and parents can also be surveyed for their responses. This activity may also lead to investigations of the different careers associated with the arts, educators, sciences and medicine.

Using the Internet, ask students to access university websites to see the different courses offered to people wishing to pursue science.

2.7 I have you in my power

Brainless works around the contrasting images of the brain without a body and the body without a brain. Linda and Pete become vacant automatons without their brains and are able to be controlled by anyone who can take advantage of their state.

View the following scenes:

A. Scene: in the lighthouse, at the dinner table. Bronson is controlling Linda and Pete as they eat.

Begins with Bronson saying: *'Need Sugar?'*

Ends with: Pete and Linda ricocheting out the door and Bronson saying *'oops!'*

B. Scene: Gribble's backyard.

Begins with Gribbs saying: *'Hurry up doofus! You've gotta towel dry it and wax the duco yet!'*

Ends with Gribbs saying: *'Revenge of the nerds eh? We'll see about that.'*

These scenes are designed to work in a humorous way. Ask students:

- What makes these scenes 'work' - why do we find them funny?
- How would we feel if we saw the same kind of thing happening in real life?
- How would it make us feel to see someone manipulating or controlling others in this way?

In this episode too, Linda and Pete are controlled as someone moves a joystick - but in real life, people can be controlled in a range of ways. Ask: how do we 'control' each other?

Students can brainstorm their response to this proposition in small groups

The theme can be explored in more depth by comparing **Brainless** with episode *11vol. 9: The Icecream Man Cometh* in which the theme of exploitation of others is also examined.

3. Making connections

These activities are to draw the threads of the mini unit together; to assess the degree to which students' ideas have developed; and to provide direction for possible further investigations.

3.1 Concept mapping

Provide students with the following key words and ask them to use these words to form a concept map showing their understanding of the connections between each term.

Thinking, learning, brain, identity, self, others, control, power, choices.

They can add words to their maps once they have worked with the core lists.

3.2 Imagine if..

The episode **Brainless** asks us to '*suspend our disbelief*' and enter into the imaginative world of possibility. If appropriate, revisit some or all of the episodes. UMI and If Walls Could Talk each have scripts that develop around a 'what if' idea (e.g. what if walls could talk? What if people could swap minds?)

Ask the students to select from the list below or devise their own 'what if' scenario. Students can develop their ideas into a script, cartoon strip, skit or story. The characters from **Round the Twist** could be used in these stories - depending on the extent to which students are familiar with the series.

Examples of 'what if' ideas:

- Imagine if we could read each others minds.
- Imagine if we could control another person's thoughts.
- Imagine if, when we got older, we could trade our brain in for a younger model.
- Imagine if, as we got older, we could have our brain transplanted into a new, younger body.
- Imagine if we could swap minds with someone just for a day.

4. Going further

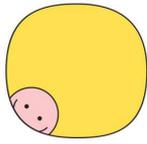
These activities is to provide extension and enrichment ideas for individuals, groups or the whole class. The selection of activities will depend on the time available, the needs of students and the direction in which the unit has already gone.

The grid below provides a range of activities related the topic of the brain. The activities can be carried out as individual, independent tasks and are ideal as homework projects.

The framework of multiple intelligences allows students to make selections according to their preferred learning styles. It is important that students have clear guidelines as to how long they have to complete the work and understand that they will be asked to share their work with others.

Independent explorations

'Intelligence'	Activity suggestions
Word	Imagine you are a newspaper reporter who has found out about one of the biggest medical or scientific breakthroughs in recent history. You decide on the breakthrough and then report your story. Provide a headline and an accompanying picture.



Logic and maths	<p>How big are the brains of other animals? Find out about the size of a range of animals' brains and show the difference using some form of visual representation. Compare brain size and body size. How are human brains different from other animals?</p>
Space and vision	<p>Using diagrams, photos and pictures in books to assist you, make a 3-D model of the human brain using modelling clay. Be prepared to share and explain your model to others.</p> <p>How does the brain send and receive messages? Investigate this question, then work with a small group to design a series of movements that might explain the process to others.</p>
Music	<p>Much has been written, recently about the kinds of music that helps the brain take in more information. See what you can find out about music and brainwaves. If possible, bring in some music to share with the class that you believe will help your brain do its work</p>
People	<p>The human brain helps people think and learn. Everyone thinks and learns in different ways. Conduct a survey to find out how people think they learn best. What do people believe are the best conditions for thinking?</p>
Self	<p>Think about the way you use your own brain. When do you do your best thinking and learning? When do you find thinking and learning difficult? Your piece might begin: "My brain works best when I.."</p>

5. Getting technical

These activities are designed to focus on the structure of the text itself. Their purpose is to give students insight into some of the techniques used in the construction of visual texts and to develop critical; viewing skills.

5.1 Playing with words

As in episodes throughout the series, the dialogue relies on several 'word plays'. Ask the students to review all or some of the episode and note the use of puns and other references to the mind/head/brain ('out of my head', 'light headed', 'brainwashing', 'brainpower') Students can also make a list of all the real and pseudo-scientific jargon used throughout the episode ('anthomic bronsometer', 'data', 'readings', 'recalibrate the potention trajectory', etc).

Discuss the effect of this word play on the audience. Why is it used? How does it add to the overall impact of the episode?

5.2 Visual humour

Much of the humour in **Brainless** relies on the visual impact of the various 'slapstick' scenes during the pursuit of the brains. Ask students to consider what devices or strategies might have been employed to achieve some of the special effects, for example:

- The brains squirming and struggling to escape from various situations
- The brains 'jumping' in order to move from one place to another
- The brains catapulting through the air and landing in strange places (Eg. onto the barbecue, down the toilet, into the main).

The scene towards the end of the episode that begins outside the butcher's shop and then finishes with Gribble fainting and saying 'I've sneezed my brains out' is a useful sequence for this purpose. Choose any section from this sequence and, if possible, advance through the scene in slow motion or use the pause button to work through each frame.

Ask students to hypothesise as to how the effects were created and what directions would have accompanied the script for this part of the episode.

Some useful references

Callow, J. (ed.) (1999) *Image matters: visual texts in the classroom*, PETA NSW.

Cam, P. (1995) *Thinking together: philosophical inquiry for the classroom*, PETA and Hale and Iremonger, Sydney.

Dalton, J. (1985) *Adventures In Thinking*, Nelson, Melbourne.

Wing Jan, Lesley and Wilson, Jeni (1994) *Thinking for Themselves*, Eleanor Curtain Publishing, Melbourne.

Murdoch, K. (1998) *Classroom connections: strategies for Integrative Learning*, Eleanor Curtain Publishing, Melbourne.

Wilks, S. (1995) *Critical and Creative Thinking*, Eleanor Curtain, Melbourne.



Mob Mentality

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English; The Arts; Health and Physical Education
Themes/Topics:	Narrative Structure; Ethics, Values, Justice; Bullying; Visual Literacy; Critical Literacy
Description:	This lesson is the second of a set of three that use episode 6 of <i>Round the Twist 3</i> as a means of examining film as text, developing visual literacy, and exploring a range of social issues.
Resources:	The Nirandathal Beast ep 6 vol 8 <i>Round the Twist 3</i> Truth Hits Everybody ep 5 vol 7 <i>Round the Twist 3</i> The other lessons in the set are: 1. Round the Twist - What happens? Analysing a television program 2. Round the Twist - A fair go Each lesson stands alone but if used as a set they should be presented sequentially.

Lesson plan:

1. View the program

View the episode **The Niranderthal Beast.**

2. Analyse the program

Draw this table on the board and with students make a list of the main characters and identify their role and point of view in the story: which characters are central to the story? Which characters are peripheral?

Character	What did they do in the story?	What point of view did they represent?
Bronson Pete		

Linda Tony Fay The Barber (Con) Gribble and Matron Gribble Constable Richmond Group of 'hoons' that hunt the beast Reporters Nell Fiona Various townsfolk		
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3. Analyse media headlines

Class discussion - headlines

Early in the episode, we see the first newspaper article about Bronson being read by Tony. The headline is 'A Beast Among Us?'

Ask students to consider the impact of these sorts of headlines. How does the media influence public opinion?

Homework

Ask students to gather examples of startling headlines from newspapers. Display them around the room. Students could suggest the stories that may accompany them and compare their suggestions with the real stories..

View video

Watch the segment where Gribble is being interviewed by a reporter.

Scene: Outside the 'Hotel de Love'.

Begins with Gribble: *'Despite my love of all things in the natural world.'*

Ends with Gribble: *'You're from the ABC aren't you?'*

Individual writing

Using "A Beast Among Us" as a headline, ask students to imagine they are the reporters in the scene and write a report about the situation for tomorrow's newspaper. Discuss the different viewpoints, focuses, biases presented by different writers reporting the same incident.

4. Explore mob mentality

Class discussion - mob mentality

During the scene of the public meeting, Nell makes the following statement: *'We can't let the mob mentality destroy our best chance of discovering a new species. We must convince people not to rush headlong into these situations. We have to be calm, rational, scientific.'*

Students consider these questions:

- Ask students to consider what is meant by the term 'mob mentality'?
- Why do people behave in the way depicted in this episode?
- What motivates people to act rashly and quickly?
- What can be done in situations where large groups of people are fearful or panicked?
- What helps us cope?
- Have you ever been in a situation like this? How did you deal with it?
- How could the towns-people have handled this situation differently?

Role play

View this scene again and follow up with a role-play of your own public meeting about the issue. Ask students to work towards a list of recommendations for action.

5. Explore lying and deception

Fishbowl discussion - is it ever OK to lie?

One of the key themes of this episode is lies and deception. Bronson has to hide the truth about his beard and Mothers' Day gifts are kept secret from Fay, coming up with a range of excuses to hide the truth.

Ask students what they think they would have done in the same situation. This discussion may lead to more general exploration of the issues of honesty and dishonesty.

- Organise a circle of chairs or cushions for up to ten students in the class. These students are 'in the fishbowl'. Other students stand around the circle listening to and observing the discussion going on in the inner circle. Allow time for onlookers to make observations or to ask questions.

- Pose this question to the inner circle: is it ever OK to lie? The inner circle discusses this question while the outer circle notes any interesting arguments, statements, contradictions and examples put forward.
- After a time limit set by you, students in the outer circle may nominate to join the inner circle. With your permission, they tap someone on the shoulder and join in. The person in the inner circle swaps places with them and becomes an observer.
- Allow the discussion to proceed for a while, including several interchanges between outer and inner circle members.

Individual reflection

Everyone then returns to their tables and writes about what they have heard and/or said using these focus questions:

- What were some of the points raised (in the inner circle discussion) with which you agreed? Why?
- What points did you disagree with? Why?
- What did the discussion make you think about?
- How were the most effective points made?

Class summation

Revisit the focus question: *'is it ever OK to lie?'* and consider whether some kind of general consensus has been reached as a class.

This activity can be further developed through viewing all or part of **Truth Hits Everybody**, ep 5, vol 7. This episode looks at the complexities of truth telling and explores the idea that sometimes truth can be destructive or hurtful.

Previous lesson: What happens?

Next lesson: A fair go

Resources:

“The Island” by Armin Greder, Allen & Unwin (2007) is a powerful picture book that focuses on ‘mob mentality’

Excerpts of “Animal Farm” by George Orwell

Nails

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Narrative Structure; Genre
Description:	With these activities students study the craft of writing. The program also provides stimulus material for exploring adolescence.
Resources:	Nails <i>Round the Twist 2</i>

Lesson plan:

Exploring exposition

This episode is different from many others in the *Round the Twist*. It is more serious and has a romantic and somewhat sad storyline.

As a whole class

View the early scenes of the episode Nails.

Class discussion

Discuss how the more serious and romantic atmosphere is established in the early scenes. Points to consider include the use of music and close-ups.

View the sequence showing the auditions for the school play. This sequence has a number of functions within the narrative:

- it is a form of exposition. It explains to the viewer the complexities of the existing relationships between the students (Pete and Fiona), and the unpopularity of James Gribble
- it provides the plot enigma (mystery) to be solved in the episode
- it adds a new dimension to the character of Linda - she seeks a romantic involvement.

Identify and explain these three narrative functions - exposition, enigma and characterisation and discuss how the actions and dialogue in the scene contribute to each function.

Plot and character

Actions and events in a story can serve two different functions. Sometimes they are plot related and serve to move the story towards its climax and eventual conclusion. These types of events raise questions in the minds of the audience as to what will happen next and are important in arousing and maintaining audience interest. At other times the events and actions are vehicles of characterisation - they give the viewer more information about a character, not central to the plot but add depth to character development

Class discussion

Discuss which actions and events in **Nails** are plot related and which are character oriented.

- Linda asks her father for a bra
- Tony Twist asks Miss James to go with Linda to buy a bra
- Andrew arrives at school
- The teacher tells Andrew to "lose the gloves."
- Linda and Pete visit the island
- Linda and Andrew look at the photograph of his mother
- Andrew removes his gloves
- Mr Shelford tells Linda to leave and never come back
- Linda stands alone in the storm watching the island
- Bronson wears his sneakers in the bath
- Andrew saves his father from drowning.

Individual activity

As mentioned above this is a different type of **Round the Twist** episode than most of the others and draws more from the romance genre than comedy. Have students design the front and back covers for the DVD of this episode. The cover should suggest the genre (type) of film, the mystery it contains and a short review that will entice people to buy or hire the DVD.

Extension activity

This episode draws on a tradition of storytelling from the British isles and elsewhere about the marriage of a human and a sea creature, usually a mermaid or seal woman. In all these stories the sea creature leaves the sea, marries, has children but eventually returns to the sea, leaving behind a sad husband and children who are different from their fellows and often characterised by a strange sadness and longing. *Splash* was a comic version of this myth. The 1995 film ***The Secret of Roan Inish*** is another example of such a story, as is the play ***Call the Selky Home***. Also look out for television advertisements that explore these themes. If possible find another example of such a story and compare the similarities. The students could attempt an Australian variation on these legends in either a dramatic or written form.

Adolescence

This episode explores some of the issues around adolescent relationships:

- falling in love
- coping with partner's parents
- adolescent expectations
- puppy love.

Class discussion

Use some of the sequences (for example the auditions, Linda and Andrew on the island) as a basis for discussing the pressures and difficulties of adolescent relationships. What are the unwritten rules of adolescent relationships? Who is allowed to make the first move? Should we be bound by old fashioned ideas of male and female behaviour? What bearing does culture and context have on these relationships?

Resources:

- View the extensive list of other ACTF series that explore the romantic genre
- Go to 'Australian Screen Online' for excerpts of teen movies that explore the romantic genre
- Excerpts of 'Glee' to illustrate the limitations of adolescent love/relationships



Next Time Around

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Narrative Structure; Stereotypes
Description:	Students explore plots and sub-plots in TV programs and study the creation of characters designed to provoke a strong response in the audience.
Resources:	Next Time Around ep 1 vol 4 <i>Round the Twist 2</i>

Lesson plan:

Narrative: plots

This is the first episode in the second series of ***Round the Twist***. As with the first series (see ***Skeleton on the Dunny***), and many other television series, there are three types of sub-plot to each episode of ***Round the Twist***.

1. the continuing narrative. This is a storyline that runs throughout the series and is developed further in each episode. In ***Round the Twist*** the continuing narratives include Mr Twist's plans to marry Ms James (Fay) and Bronson's resistance; Mr Gribble's election campaign; and the mystery of the ghosts which keep appearing.
2. the recurring narrative. This is a storyline which is repeated in a different way in each episode. As in the first series the recurring narratives in the second are Mr Gribble's attempts to develop the area for tourism and the conflict between Pete Twist and young Gribble.
3. the episode narrative. Each episode has a narrative which is introduced, developed and resolved within that episode. In this first episode this narrative concerns Linda's hypnotism of Pete. This first episode establishes some elements of the recurring narrative as well as presenting the episode narrative. The continuing narrative of the marriage plan is established in ***Copy Cat***, the second episode of this series.

Class discussion

Ask students to identify the different storylines or sub-plots in the episode

- Which are resolved within the episode and which are unresolved?
- Why might the program creators have created mysteries or storylines which are unresolved within the episode or even until the last in the series? This can lead on to
-

a discussion of marketing and techniques used to encourage audiences to watch the next episode in a series.

Discuss examples of continuing and recurring narratives from other television programs. Ask students to suggest examples from their favourite programs.

Characterisation

The character of Mr Gribble offers a useful opportunity to study the creation of character and the way in which audiences are encouraged to respond to characters. Mr. Gribble is based on common stereotypes of the self-serving aspiring politician. Do these exist in our society? Discuss.

Class discussion

Discuss the way in which the character has been created to be so dislikable. What things which people generally disapprove of does he do and say which makes him so dislikable?

Apply the same methods to the characters of young Gribble, Tiger and Rabbit. Note especially their body language.

Individual activity

Students could use the techniques studied to create their own unsympathetic character.

Pink Bow Tie

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Narrative Structure; Film Language
Description:	Students explore the concepts of flash backs and flash forwards, running jokes and their purpose in film narrative. They also consider the relationship between story titles and the narrative.
Resources:	<i>Pink Bow Tie</i> ep 4 vol 4 Round the Twist 2

Lesson plan:

Events in a narrative may be presented in the order in which they occur in time (chronological order) or out of chronological order. If out of chronological order the events may be presented as flash backs or less often flash forwards. The flash back may last a matter of seconds, or as was the case in *Phar Lap*, the major part of the film was a flash back. Flash backs serve various functions in a story. They can be used to dramatise a past event and thus become an expository device (*Chariots of Fire*). Flash backs can be used to give the audience background information about the characters. In *Amadeus* we learned the reasons for Sardi's bitterness through a series of flashes into the past.

View Pink Bow Tie

This episode uses a flash back technique which is common in narratives. It often begins just before the resolution, flashes back to the beginning and then returns to the ending.

Class discussion

After watching draw students' attention to this structure. Construct a class chart which shows the way in which the story manipulates the order of events. Discuss the effect of this technique in terms of creation of humour and suspense.

In small groups

Choose another narrative, perhaps another episode of *Round the Twist*, which does not use this device and ask students to produce a new version of the narrative applying the

flashback technique. Alternatively choose a narrative poem and storyboard the main events. Decide upon the event which would be the most visually exciting and rearrange the storyboard to start with this event. Discuss the different techniques that could be used to signal to the audience that this is a flash back (for example a straight cut, a ripple, dissolve, fade.)

The running joke

Class discussion:

Throughout the early parts of this episode there is a running joke about hair. Discuss the concept of a running joke. What does it contribute to the humour of this episode? Why is 'hair' a touchy subject?

Discuss the use of the title Pink Bow Tie, which does not seem to have very much to do with the story. Discuss the appropriateness of the title and the reasons why it was chosen. How did it help students to generate expectations about the ending?

Quivering Heap

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Genre; Narrative Structure; Stereotypes
Description:	These activities focus on the creation of stereotypes and counter- stereotypes and one dimensional characterisation.
Resources:	Quivering Heap <i>ep11 vol. 6 Round the Twist 2</i>

Lesson plan:

Against the stereotype

As a whole class

Play the scene in which we, the audience, meet the ghost. He is quickly established as no ordinary ghost. Discuss with the class the usual conventions of ghost stories and ghost characters. The purpose of the discussion is to link humour to the breaking of standard conventions. What stories do they know? The emphasis is on generic knowledge (that is children's knowledge of other ghost stories). List these conventions and against them list the elements that tell the audience that this is no ordinary ghost. For example:

Ghost stories:	Quivering Heap:
<ul style="list-style-type: none">• scary• white sheet costumes	<ul style="list-style-type: none">• not scary• denim jacket, earring, punk hairstyle

Discuss how the reversal of the conventions makes for a comic effect.

Typage

Class discussion

Link the idea of conventional ghost stories to the concept of typage in literature (one dimensional characterisation).

The idea of typage can be extended to the Dracula myth. The figure of Dracula is easily and immediately recognised despite the lack of personal experience with such an individual. This recognition is an example of generic knowledge. The key questions might be:

- How do they recognise Dracula?
- What do they already know about Dracula? Read some excerpts from Mary Shelley's 'Frankenstein' to illustrate the horror genre. What devices are used to make skin crawl?
- How is this knowledge exploited by the program makers?
- How is this knowledge used for humorous purposes?

Encourage students to explore their intertextual knowledge through discussion of the Dracula myth across film and literature. The process of interpreting, making sense and appreciating new texts is largely one of reference to known texts. This program draws upon one aspect of the myth - blood sucking.

In small groups

Students can script another scene from a Dracula play drawing upon other aspects of the myth with which they are familiar. (Some suggestions are the use of garlic, the burning of incense and crosses to ward off Dracula, sleeping in a coffin.)

Fear and horror

Both Dracula and ghost stories are staple ingredients of the horror genre. **Quivering Heap** however is not a horror story because it gives a comic twist to these myths. Nevertheless it incorporates aspects of horror by presenting in graphic form some of the real terrors people have. For example the scariest parts of the program are about snakes, rats, bats and heights.

Class discussion

Replay these scenes and discuss their possible effects upon the audience. Focus on real life fears, irrational fears, inherited fears and experiential fears. Discuss coping with fears, sensitivity to the fears of others and overcoming fear. Encourage students to draw upon and share their real-life experiences. The discussion could be used as the stimulus for a creative writing exercise on different phobias that people have (eg. arachnophobia, fear of flying, agoraphobia etc) and how these might be overcome.

Explore other ghost/fear stories in the media/literature eg. 'Skellig' by David Almond has been made into a film.

Ready or Not

Program:	Round the Twist
Year Level:	Year 5 to Year 7
Curriculum Study Areas:	English; History; The Arts; Health and Physical Education
Themes/Topics:	Growth and Development; Adolescence; Change
Description:	The comic mode in which this program's story is told can be an effective introduction to dealing with the sensitive topic of pregnancy, childbirth, sexuality and reproduction.
Resources:	The Big Burp <i>ep 1 vol 7 Round the Twist</i> UMI <i>ep 4 vol.7 Round the Twist 3</i> Book: <i>Cabbage Patch Fib</i> by Paul Jennings or <i>Mummy Laid an Egg</i> by Babette Cole.

Lesson plan:

Skills and processes fostered through the activities include:

- locating key ideas in texts (oral, written and visual)
- respecting the opinions and points of view of others
- sharing an individual opinion or point of view
- modifying understandings
- reflecting on learning
- representing ideas in a range of ways
- gathering data and classifying into categories
- surveying techniques

1. Tuning in

These activities explore some of the main concepts involved in the episode; make predictions; reveal some of students' prior knowledge; and raise questions for further exploration.

1.1 Where did I come from?

Read *Cabbage Patch Fib* by Paul Jennings or *Mummy Laid an Egg* by Babette Cole. Discuss common myths and stories related to where babies come from.

Ask students: when you were younger, how did you think babies were born?

(Students are often more likely to contribute if the initial focus is on their 'childish misconceptions' from the past.)

1.2 What do we know about pregnancy and childbirth?

Use a 1-3-6 strategy to encourage student's to pool their knowledge about pregnancy and childbirth.

Ask students to independently think about what they know.

Divide the class into groups of three share their ideas and create a common list, and then move into groups of six to repeat the process. Their understanding of the topic may also be represented using visual means - models, diagrams and other art works. These products can be kept for assessment purposes.

1.3 Anonymous question box

Set up a 'question box' in the classroom. Over the course of the unit, students can place any questions they have about the topic in the box - remaining anonymous in doing so. Clear the box every few days and share the questions with your class. The questions will also help you understand some of your students' interests/concerns/misunderstandings.

1.4 Facts and figures

Begin a 'fact file' about pregnancy and childbirth which can be added to over the course of the unit. Students can add to the file at any time but they must be encouraged to source the fact to develop their research skills.

1.5 PMI

Pose the following proposition to students: imagine if men had babies instead of women? Ask students to creatively think about this notion using De Bono's PMI structure (plus, minus, interesting to see):

- What could be the positive things about this?
- What could be the negative things about this?
- What would be 'interesting to see'?

1.6 Predictions

View this segment of The Big Burp:

Scene: At the lighthouse - from the beginning of the program.

Begins with Linda: *'Look if it makes dad happy, then I am glad Fay's moving in.'*

Ends with Jeannie: *'In two days you're going to have a baby.'*

Ask students:

- How do you think you would feel if you were Pete? Why?
- What do you think is going to happen now?

Students can work in small teams to make some predictions about how the story might unfold. Keep a record of their ideas to return to after viewing the full episode.

1.7 All in the family

Ask students what they know of their own birth stories or their siblings. They may also have memories of the birth of siblings or other relations. Students can write or draw what they know about these experiences - focusing on feelings and emotions.

Ask students: *'how do you think your Mum and Dad might have felt? How did you feel when your baby brother was born?'* Encourage students to ask their parents about their birth. Ask them to bring in photos of themselves as babies and as the class to try to match their classmates with their photos.

1.8 Hot potato

Students can divide into five groups. Give each group a large sheet of paper with one of the following questions on it:

- Name one way to prevent unwanted pregnancy
- Name one physical change that occurs in the body when a woman is pregnant
- Name one thing a mother can do to help ensure the health of her baby
- Name one thing a father can do to help ensure the health of his baby
- Name one thing parents need to do to care for a newborn.

Using a stop watch, give each group one minute to come up with a response to their question, then pass the sheets on to the next group until each group has responded to every question.

Discuss the results. Are there questions or answers the students are unsure about? How can they find out more about these things?

2. Responding

The purpose of these activities is to help students process the ideas and issues raised in the episode they have viewed.

2.1 Viewing

View the remainder of the episode.

Compare the events to the predictions in activity 1.5.

2.2 Initial responses

Give each student three 'talk tokens' (e.g. counters, buttons, beads, etc.)

Organise small discussion groups to share their initial response to the episode asking:

- What were its strengths?
- What were its weaknesses?

Each time a member of the group speaks, they place their talk token in the centre of the group. Each member of the group must attempt to use all their talk tokens which encourages participation and equity.

2.3 Who's who in episode 1?

Give students the names of the key characters that appear in the episode and ask them identify the character's major role - where they appear and what they do and how he/she contributes to the episode (adding humour, better understanding for viewers etc)

Create a character list as follows:

Linda
Pete
Bronson
Tony
Faye
Nell
Gribbs
Tiger
Rabbit
Jeannie
Matron
Snapper

Using this list, students can create a story map or a socio-gram to show how the characters relate to each other in the episode and what their main purpose or role is in the story.

2.4 What's pregnancy really like?

View the following sequence from the episode and have the students note down all the emotional and physical responses to pregnancy they see.

Scene: In the lighthouse, Pete retching in the bathroom.

Begins with Tony: *'You OK Bronson?'*

Ends with Pete saying to Jeannie: *'And what percentage of boys die in childbirth?'*

What physical changes does Pete experience? This episode shows Pete experiencing morning sickness, cravings, mood swings, discomfort, etc.

Ask students to find out about the other physical consequences of being pregnant. Students can also talk to their mothers or to other women they know who have babies and ask them whether they experienced any of these things.

If possible, collect texts that show images of pregnancy and parenting. Most women's magazines focus on this regularly and TV 'soaps' often have a pregnant character. Ask students to analyse the messages about pregnancy and parenting portrayed in these images. Compare them with the list of physical and emotional characteristics discussed previously.

2.5 The big event

View *'the birth scene'* again.

Scene: The sick bay

Begins with Pete saying: *'The contractions have started.'*

Ends with Pete saying: *'It's OK, it's just a bit of afterburp.'*

As students view the clip, ask them to jot down aspects of it that they think reflect the reality of childbirth and those they think bear no resemblance to the real thing.

Discuss their ideas. With parent permission, view a real childbirth scene (see resource list) on video.

Compare the two scenes.

2.6 Interviews

Invite a couple to the classroom, who have had, or are about to have a baby. Prepare a list of questions to ask both the father and the mother about the experience. Prior to the 'interview', show students the brief clip where Pete is being interviewed by a large contingent of media reps, organised by Gribble:

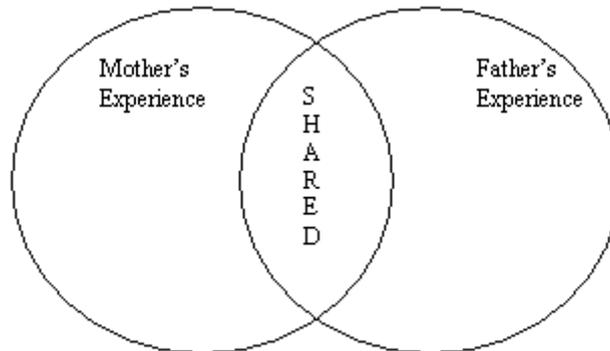
Scene: Outside the front door of the lighthouse

Begins with media reps: *'How does it feel to be a boy mother? What are your inner feelings about motherhood?'*

Ends with Tony: *'I'm sorry, Pete's late for school.'*

Use this clip to stimulate a discussion about some of the 'do's and 'don'ts' of interviewing people! Following the interview, ask students draw up a venn diagram where they write the feelings and experiences of the mother and father. The 'overlapping' section of the diagram

can show feelings and experiences shared by the father and the mother. Ask: do you think this would be the same for all couples? Why? Why not?



Show the next episode segment to students (following the media scene) in which Jeannie discusses the fact that she is feeling ignored.

Scene: In the classroom.

Begins with: *'You're the one who is having the baby, I understand that.'*

Ends with: *'I think it's called pre-natal stress.'*

Use this segment and students knowledge of the whole episode to develop a similar venn diagram representing Jeannie and Pete's experiences.

2.7 Taking it further

People have a wide variety of opinions about the role of a mother and father during pregnancy, childbirth and parenthood. Students can develop a survey to find out people's views about these issues. They can interview members of their school community, their families, their neighbours, etc. Ask them to analyse the data and report back to the class. Encourage your students to develop questions that will engage people in discussing these issues, e.g.

- Do you believe that mother and fathers can parent equally well? Why/Why not?
- Do you think fathers should be involved in childbirth? Why/Why not?
- Do you believe that women have a 'maternal instinct'? Why/Why not?

3. Making connections

These activities draw the threads of the mini unit together; to assess the degree to which students' ideas have developed; and to provide direction for possible further investigations.

3.1 Ready or not

At the end of the episode Pete declares, *'I'm grateful for the experience, but I don't think I am ready to be a real mother.'*

Ask your students, what do you think people need to do or learn in preparation for having a baby? If possible, invite a midwife/maternal and childcare nurse/childbirth educator to come and speak with your students about this issue.

As a class, design a pamphlet for prospective mothers, fathers and siblings about what can happen when a baby arrives.

3.2 What do we know now?

Re-visit the activities carried out in the 'Tuning in' stage of this unit.
Use a flow chart or time line to illustrate the process from conception to childbirth.

Discuss how this process is both like and unlike the process Pete experienced in gestating a Dryad!

3.3 Putting yourself in the picture

Ask students to think about themselves as future parents.

- Is that something they see when they imagine themselves in the future?
- What sort of parents do they think they will be? Why?

Give each student a sheet of paper with the outline of a picture frame drawn on it. Inside the frame, they can draw themselves as parents in the future - doing something they imagine they may do with their child/children.

3.4 What makes a good parent?

As always, Tony responds in a very supportive way to Pete's predicament. Ask students:

- How realistic is this response?
- How do they think their parents would feel if they were in the same situation?

Lead the discussion onto the characteristics of 'good' parenting. Brainstorm words and phrases under the heading: *'A good parent is someone who ...'*

Discuss with students what images of parenting are shown in the **Round the Twist** series and in other television programs watched by students. If possible, show clips of different kinds of parents in action and ask students to analyse the images.

4. Going further

These activities provide extension and enrichment ideas for individuals, groups or the whole class. The selection of activities will depend on the time available, the needs of students and the direction in which the unit has already gone.

4.1 Egg babies

Give each student an egg to mind for three days as if it were a baby. They flip a coin to determine the sex of the baby. The egg baby must be kept safe and warm, with daily fresh air, and be looked after at all times. It must be baby-sat if the parent cannot look after it.

Ask students to keep a journal of their experiences, and then as a whole class discuss what it was like. Ask: can you imagine being a parent right now? Why or why not?

4.2 Life cycles

A 'tree spirit' takes two days to gestate and is born through the mouth! Ask students to find out about the reproduction characteristics of other animals and compare them with humans. For example, animals that have similar gestation periods, live births etc. Students can work in groups and then contribute to a large data chart (see sample). Look for patterns and contrasts in the data.

Ask: What is the relationship between animal size and number of offspring? Why do some animals have so many more offspring than others?

Average time of gestation	Average number of offspring per pregnancy	Role of mother during gestation/take over early days or months	Role of father during early days/months	Things that offspring can do for themselves when born	Average number of offspring born to the female during her lifetime

Interesting animals to investigate include humans, elephants, sea dragons, crocodiles, penguins, salmon, and lizards.

4.3 Comparing cultures

Ask students to find out about the roles of men and women in other cultures and the stories around childbirth. This may be possible through interviewing members of your own school community or by contacting cultural organisations.

4.4 Statistically speaking

Ask students to gather statistical data (try the **Australian Bureau of Statistics** website) about childbirth and parenting. Data could include:

- average number of children born to Australian women (compare over time)
- number of single parent families
- occupations of fathers and mothers
- number of fathers that stay at home to raise children. These statistics can also be gathered within the school community and compared with national averages.

4.5 Other ways to have babies

- IVF
- Surrogacy
- Adoption
- Foster families

4.6 'Then and Now'

Investigate historical changes in "Parental Leave" – explore the Paid Parental leave, maternity/paternity leave, changes in views about breast feeding, parents, extending family etc

Some helpful teacher references include:

- Callow, J. (ed.) (1999) **Image matters: visual texts in the classroom**, PETA, NSW.
Cam, P. (1995) **Thinking together: philosophical inquiry for the classroom**, PETA and Hale and Iremonger, Sydney.
Dalton, J. (1985) **Adventures In Thinking**, Nelson, Melbourne.
Wing Jan, Lesley and Wilson, Jeni, (1994) **Thinking for Themselves**, Eleanor Curtain Publishing, Melbourne.
Murdoch, K. (1998) **Classroom Connections: strategies for Integrative Learning**, Eleanor Curtain, Melbourne.
Wilks, S. (1995) **Critical and Creative Thinking**, Eleanor Curtain, Melbourne.

Other student references:

Novels

Lanagan, Margo (1995), *The Best Thing*, Little Ark
Odgers, Sally (1995), *Minipigs*, Young Bluegum
Baxter, Virginia (1995), *Abigail*, HarperCollins
Brown, May (1993), *Bessie Daisy*, Longman Cheshire
Mcarthy, Maureen (1993), *Cross My Heart*, Puffin

Non fiction

Mayle, P. 1985, *What's Happening to me?* Sun Books
Mayle, P. 1983, *Where did I come from?* Sun Books
Rayner, C.1978, *The Body Book*, Hutchinson Group

Video

Mayle, P. 1986, *What's happening to me?* Burbank Films
Mayle, P. 1986, *Where did I come from?* Burbank Films

Picture Books

'Changes' Anthony Browne
'Nativity Story' Julie Vivas
'My Brother Kopf' Anthony Browne
'We belong together: a book about adoption and families, Todd Parr
'The Whale Rider' abridged picture book version of noval based on the legend of Paikea, Witi Ihimaera

Research with the Skunkman

Program:	Round the Twist
Year Level:	Year 4 to Year 8
Curriculum Study Areas:	English, Technology, Health and Physical Education
Themes/Topics:	Film Language; Heroes
Description:	Students view the film, create a mind map to draw out the main issues in the film, research an issue, and present their findings to the class. They may also create a PowerPoint slide show.
Resources:	The Skunkman, Round the Twist 4 Other: colored pens, pencils and blank A4 sheets, instructions for creating a Powerpoint slide show. Teacher references: North, V & Buzan T. (1991) Get Ahead. 5th ed. Buzan centres

Lesson plan:

About mind maps

Mind mapping is a powerful, creative, thinking tool. A mind map is a way of organising ideas seen or heard in a film, TV program, lecture or class lesson. Or it can be used to organise your own thoughts. Rather than writing the ideas in a list, the mind map organises the ideas as an image just as ideas/concepts are stored in the brain. Our brains are relational - they organise ideas according to the relationships or associations between them. A mind map is easy and fun to create and easy to remember because it is an image rather than a list of words.

The basic structure of a mind map is:



Start with an image
that's the focus of
the mind map

The mind maps illustrated here have been created on computer to assist reading online but they are more effective and much quicker to create if hand drawn.

Previewing

Discuss with students the idea of a mind map, perhaps using some examples from Buzan's books. Give each student a blank sheet of paper and colored pens and pencils to draw their own mind map from scratch. Tell students they are going to think about smells!

Start by asking students to draw a smell shape in the middle of the sheet (about 4cm x 4cm). They then write the senses underneath their drawing. Ask them to draw lines extending from the drawing with each line long enough to hold one word. On each line students write something they know about their senses. This is the start of a mind map. Students can extend the branches with associated words and images.

Use a different color for each main topic.
Thick lines for main ideas.
Thinner lines for related ideas.



Advise the students that after viewing Skunkman they will discuss how the film maker tells the story and they will create a mind map that shows the main topics raised in the program.

View The Skunkman

After viewing, discuss with students the story and the film techniques used to tell the story.

Discuss and list the film techniques used.

Bronson comments that smell is the most powerful of our five senses. (Do you agree/disagree?) Unfortunately, or fortunately, we don't yet have smellavision! How does the film maker tell the viewer that the smells in the show are awful? Is there only one way? Or many?

View again the scene where the Gribble Gang is playing their music. How do the actors indicate to the viewer that the music is very loud?

The camera is used effectively to show the power of Skunkman. View again the scene where Skunkman interrupts the Gribble's music practice. Discuss why the director chose to film Skunkman from a low angle shot (makes him look bigger, more powerful). Discuss why the Gribble Gang is shown in a mid shot (rather than long shot or close up) after they run from the room (the camera focuses on their reactions).

The film has a number of supers (supertitles) like Pooh! Reek! Whiffo. Supers are common in comedy films about superheroes. They add a cartoon-like look to the show eg Batman and Robin. Discuss what supers add to the show.

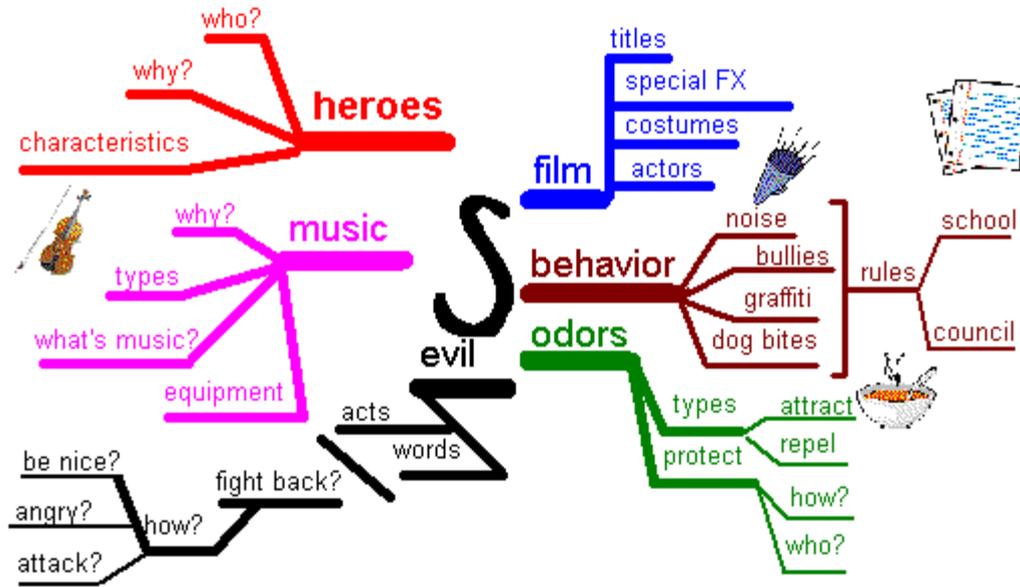
Create mind maps

Give students another A4 sheet each. Have them draw an image in the middle of their sheets. The image should represent the program eg a drawing of Skunkman, a stink bomb, or a large S for Skunkman. The image should be colorful to be effective. Students then draw six short thick lines from the central image. Ask students to identify the six topics the film presented and write one topic on each line. Each theme or topic has a different color line and text.

Work in groups

In groups of 3-4, students extend their maps with additional lines each containing one word and/or image that adds related ideas to the main topics. Or they might add questions raised by the topics.

The final mind map should provide a good summary of the TV program for each student. Here is a sample mind map for Skunkman.



Research a topic

Students reform into groups. They might work in their previous groups or could form new groups. Some students might work in pairs. Students choose one of the six topics to research. The aspects of the topic to be investigated have been identified in their mind maps. They might then plan their research with a mind map so extending the topic for investigation.



Present findings to class

Each group can make notes on their research then present an oral report to the class. Their report will be more effective if the students can write an electronic slide show to go

with it. Students may find the [instructions](#) for creating an effective slide show a useful guide. Alternatively, students could presents their findings as a mind map.

Publish findings

Students can select the best two reports to publish in the school newsletter or on the school's web site. Their PowerPoint slide shows can also be uploaded to the website. Alternatively they can create a **podcast** that emphasises sound and enables students to practice 'public speaking' (like news reports). They could add music and sound effects to the voice for added impact.

**Research with the Skunkman
Designing Slide Shows
Student instructions**

Designing Slide Shows using MS PowerPoint

Why use slide shows?

PowerPoint enables you to:

- create slides for display on a computer, or a large screen attached to the computer, or you can print the slides and make overhead transparencies
- write speakers notes for each slide
- print a copy of your presentation for your audience
- print the speakers notes for you to speak from.

PowerPoint is usually used to add to a speaker's presentation. It is not usually used as a stand-alone presentation although it can be.

A few tips

Each slide should have no more than 3-4 points on it.

Keep the language simple and the points short

Use images to illustrate points made where these will add impact to your presentation.

Use color - it is much more interesting for the audience than black and white.

Create your presentation

Read all the instructions before you begin to make your slides.

Instructions

1. Find your notes on the topic you are presenting!
2. Open PowerPoint, create your title slide and choose a look for your slideshow. Select blank presentation from the options when the software opens

Select an Auto layout for your first slide (the first layout is usually the best for the title slide)
Make a title slide with the name of your presentation and your name(s) on it.

Choose Format.....Apply Design if you would like your slides to have a common colorful background.

Choose Format...Background if you want to change the color of the background.

Choose Format...Slide color scheme if you want to change the color of components of the slide.

Choosing font size, color, and type is similar to using MS Word. The tool buttons are near the top of the screen.

Choose Insert...Picture to insert an image on your slide.

Choose Insert...Movies and Sounds to insert a sound or movie on your slide.

(Search for the file you need)

3. Create the remaining slides

Select Insert...New Slide from the menu

Choose an Autolayout for the slide

Add your text and any images and/or sound (see 2)

Click on the arrows on the right hand vertical scroll bar to go through your slides

4. Write your speakers notes

4.1 Go to your first slide

Use the right vertical scroll bar to scroll up to your first slide or

Select View...Slide Sorter to view all the slides on one page

4.2 Choose View...Speaker Notes

Write in the box what you are going to tell the audience or short notes as reminders of what you will say. These are prompts to make sure you don't forget anything important.

4.3 Click on the down arrow in the right vertical scroll bar to go to the next slide.

Write your notes for that slide.

4.4 Repeat step 3 until you have written your notes for each slide.

5. Save your work by giving the file a sensible name.

6. Print your speakers notes

Choose File....Print

In the window that pops up find Print what:

Click the arrow and select Notes Pages

7. Check your notes and make any changes you think will improve your talk. These notes are for you not your audience. If you want your audience to take something away, then print the slides. These will give them a good summary of your talk.

8. Print the slides as a summary for your audience.

Choose File....Print

In the Print what: dialog box select Handouts (6 slides per page is usually adequate and efficient)

Give the printout to your teacher to make copies for your audience.

Santa Claws

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Film Language; Narrative Structure; Humour and Satire
Description:	These activities provide students with the opportunity to explore story telling through film by developing humorous characters, and playing with time and transitions between scenes.
Resources:	<i>Santa Claws ep 7 vol 2 Round the Twist 1</i>

Lesson plan:

Humor in narrative

This episode of *Round the Twist* is useful for studying some of the ways in which humor is created in both written and visual narratives. Humor in narratives often arises when the creators of texts depart from audience's normal expectations. In this episode some of the humor arises from the fact that Santa Claws is in many ways the complete opposite of people's normal conceptions of Father Christmas.

Pre viewing

Before viewing **Santa Claws** ask students to write a description of Father Christmas that includes reference both to his appearance and personality; What does his name suggest/conjure up in their minds?

As a whole class

View **Santa Claws**. After viewing discuss the way in which Santa Claws, the character in this episode, differs from students' conceptions. As a class draw up a table which allows students to make a point by point comparison showing how the producers have played around with the conventions for humorous effect; What are films/series that they recall that 'dispel the myth'?

Individual activity

Allow students to create their own humorous character by playing with the conventions associated with another well-known character, such as the Easter Bunny or the tooth fairy. They could do this in writing, as a drawing or dramatically.

Narrative construction in film: time

Santa Claws is also useful for building up students' understanding that apparently simple stories actually have fairly complex constructions. This episode consists of flashbacks, flash forwards and jumps in time.

As a whole class

Draw up a timeline which shows the way in which the story is constructed, showing movements in time.

Editing: transitions

Television, like film, uses particular shot conventions so that viewers understand that there is a transition from one scene to another. Often, a close-up of an object is used. The particular object acts as a cue to the nature of the next scene and close-ups are used because they do not require the audience to take in too much information at once, thus easing the transition. In this episode, a close-up of the bell ringing signals the transition from class time to play time. A close-up of a chocolate wheel spinning signals the transition from the Twist home to the fete.

As a whole class

Play part of the episode again, asking students to note the transition shots used and discuss the choice of shots. Ask students to complete the table by filling in the transition shots that could be used to cue the movement in a number of different given scenes.

Scene change	Transition shot
House to a garden	close up of a flower
Desert to a jungle	close up of green leaves
Change rooms to football game)	close up of umpire blowing whistle
Mountain to an ocean	
House to hospital	
Shop to prison	
Prison to supermarket	

Resources

Bob Graham: April Underhill, Tooth Fairy, Walker Books (2010)

Films about Elves, Santa & Tooth fairies that steer away from conventions.

Seeing the Light

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Film Language; Narrative Structure
Description:	For students who have seen several episodes of <i>Round the Twist</i> . Students compare the plot lines and special FX (effects) used in several episodes then create their own special FX for a new scene.
Resources:	Seeing the Light ep. 13 vol. 6 <i>Round the Twist 2</i>

Lesson plan:

Plot structure

As a whole class

Revise the concept of plot structure:

orientation --> exposition --> conflict or problem ---> climax ---> resolution

If students are familiar with the series have them fill in some of the events from previous episodes under the headings exposition and conflict. This particular episode provides resolution to a number of the continuing narratives even though some of these are only implied.

Revise the concept of resolution. It can be helpful to explain the French term for resolution which is 'denouement'. Denouement means 'untying of the knot' and is an apt description of the function of the resolution in film and literature. List the problems established during the series before viewing. They are:

- Mr. Gribble and Nell's fight for election to the Senate
- Pete's competition with Gribble junior for the love of Fiona
- Bronson's objections to his father's plans to marry Miss James.

After viewing add a fourth problem to the list - the ghosts in the lighthouse (if it has not been identified).

Class discussion

Discuss how each problem is solved in this episode and distinguish between those narratives which are completely resolved and those in which the resolution is only implied.

Like a number of other episodes of *Round the Twist - Skeleton on The Dunny, Know All, Quivering Heap* - this one uses the narrative formula of the ghost/s which cannot rest in peace until something from the past has been put right.

Ask students to compare the similarities between these episodes and create their own story based on this formula.

Special FX

In small groups

Atmospheric effects are used to advantage in this episode. Draw students' attention to the storm effects - lightning, thunderclaps, howling wind, dramatic music. Atmospheric effects are used to make the events on the screen seem more real and in some circumstances suggest events that are either impossible or too expensive to actually depict on screen (it is cheaper to create the sound of a ship burning and sinking than it is to burn and sink one on screen). These added sound effects are non-diegetic (added, not natural)

Divide the class into small groups and give each group a mood scene that they must create entirely through the use of sound effects. Some suggestions are a haunted house, a party, a farm at dawn, a video game parlour, a campsite at night, a burglary, a busy harbour. They will need to first discuss the appropriate sounds to fit the mood they are trying to create. Once they have decided on the sounds they write a SFX (sound effects) script like this one:

SFX - time

car horns - 3 secs

shouts - 2 secs

Provide each group with a portable cassette player, MP3 player or mobile phone and ask them to record their sound effects play using materials to hand. They will need to experiment to see what sounds the most realistic. Try crinkling alfoil for the sound of fire crackling, banging a spoon on a tin lid for a thunder clap, punching a cabbage for a fist fight, blowing across a comb for wind, wobble cardboard for thunder rolls. They will think of many more ways of creating noise.

Play the sound exercises to class and discuss how effective they are in establishing mood.

Extension activity

Older students might try a more sophisticated version of the activity above by working with dialogue, music and sound effects. Give students a copy of the story outline below or alternatively, have them write their own and swap the outlines between groups. Their task will be to write the dialogue, select the music, choose the sound effects. Rehearse the scene and then use a video camera to record it.

Using the 'Dimensions of Meaning Scheme' (Cope, Kalantzis and Cloonan, 2007) explore this episode classifying the semiotics on the matrix. If the non-diegetic sound is removed, what effect does it have on the intensity, drama etc?



Skeleton on the Dunny

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Narrative Structure
Description:	Students are introduced to how characters are established in a TV series and to the complexity of narrative in a TV series: continuing narrative, a recurring narrative and an episode narrative.
Resources:	Skeleton on the Dunny ep 1 vol 1 <i>Round the Twist</i> 1

Lesson plan:

Narrative structure and characterisation

This is the first episode in the ***Round the Twist*** series. As with many television series there are three types of sub-plot to an episode of ***Round the Twist***:

- the continuing narrative. This is a storyline that runs throughout the series and is developed further in each episode. In ***Round the Twist*** the continuing narratives include Mr. Twist's love affair with Ms James the teacher, Pete Twist's infatuation with Fiona and the mystery of the haunting music.
- the recurring narrative. This is a storyline which is repeated in a different way in each episode. Examples of recurring narratives in ***Round the Twist*** are Mr. Gribble's attempts to develop the area for tourism; the conflict between Pete Twist and young Gribble; and Linda's struggle against male chauvinism.
- the episode narrative. Each episode has a narrative which is introduced, developed and resolved within that episode. In this first episode this narrative concerns the mystery of the haunted dunny. This first episode establishes some elements of the recurring narrative as well as telling the story of the ghost in the dunny. The continuing narratives are established in the second episode.

Pre viewing

As a way of examining how this episode establishes elements of the recurring narratives, before viewing explain that this episode is the first in the series and as such needs to let the audience know about the characters who will appear regularly and the type of behaviour to expect from them.

As a whole class

View the episode **Skeleton on the Dunny**. After viewing, ask students to focus on such things as the ways in which:

- the Twist family is established as slightly zany, wacky or off-beat and who could be expected to be involved in odd situations. Points to note include:
 - their car
 - the bad singing of out-of-date pop songs
 - the choice of a lighthouse for a home
 - Pete's bad guitar playing
 - Dad's behaviour with the toy dinosaur on his finger.
- the Gribbles are established as trouble-makers. Points to note include:
 - their noisy arrival
 - loud clothing – What can this tell you about a person?
 - pushy behaviour
 - invasion of other people's territory (including their personal space)
 - young Gribble's shifty looks.
- Mr. and Mrs. Gribble are established as objects of humour. Points to note include:
 - clothing again
 - Mr. Gribble's puffing on the stairs.

Colloquialisms – list these and find meanings and other idioms or new ones that are popular

Stereotypes

As a whole class

Both Mr. and Mrs. Gribble are constructed as stereotypes. Identify the stereotypical facets of their characters (focus on clothes, hairstyles, mannerisms).

The episode story in this episode, **Skeleton on the Dunny** is a combination of comedy and mystery.

Re-play the first five to ten minutes and ask students to identify those aspects of the opening which encourage audiences to expect a comedy and those which encourage them to expect a mystery. Points to note in regard to comedy include:

- aspects of the behaviour of the Twists and Gribbles mentioned in the previous activity,
- Bronson's farting
- use of light music/sounds.

Points to note in regard to mystery include:

- the use of dramatic music
- low lighting
- the first appearance of Nell.

Sloppy Jalopy

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Narrative Structure
Description:	Students explore the concepts of red herrings and poetic justice in story telling.
Resources:	Sloppy Jalopy ep 6 vol 5 Round the Twist 2

Lesson plan:

Red herrings

One of the interesting features of this episode is the use of the tramp as a narrative device - the mysterious stranger who turns up and who seems to be connected with mysterious occurrences. In fact the tramp is a 'red herring'. What does this term mean? Give other examples. Can you give this device another name?

The audience is led to expect that the tramp will hold the solution to the mystery of why the rubbish sticks to Pete, but in fact he doesn't. Many narratives use red herrings - devices which lead us to generate certain expectations, as a way of adding suspense. Think of most murder mysteries and drama series.

As a whole class

View **Sloppy Jalopy** after asking students to look for the 'red herrings'.

Individual activity

Teach the concept of the 'red herring', asking students to suggest other examples from their reading and viewing. Students could be asked to write their own narrative making use of this device.

Class discussion

Most narratives based on suspense or the search for a solution to a mystery provide hints as to the solution as a way of increasing reading or viewing pleasure.

Ask students to discuss when they first knew it was the earring causing the rubbish to stick to Pete. What cues and strategies did they use to work this out? Replay the episode and ask students to note any hints/clues they missed the first time round.

Poetic Justice

As a whole class

This is a useful episode for teaching the concept of poetic justice. Most audiences enjoy seeing an unsympathetic character suffer as a result of their own evil or selfish actions. In this episode Mr Gribble suffers a form of poetic justice in getting covered by the effluent he was trying to dump on the beach.

Teach the concept of poetic justice and ask students to suggest how it can be applied in this episode. Discuss other examples from students' reading and viewing.

Individual activity

Allow students to write or stage their own narrative which employs a form of poetic justice.

See the ACARA work samples for Years 5 to 9 that identify text structure, cohesion and textuality in a narrative writing.

Extension:

Ask students to write a piece of persuasive text (eg. Letter to editor, editorial, newspaper advertisement) that illustrates 'poetic justice' eg. 'Man is cruel to dog, dog retaliates with a bite.'

Use 'Dimensions of Meaning' Schema (Cope, Kalantzis & Cloonan, 2007)

Smelly Feat

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Narrative Structure; Symbolism and Icons
Description:	With these activities students explore some of the film techniques used in narrative construction for film and television.
Resources:	Smelly Feat ep 7 vol 5 Round the Twist 2

Lesson plan:

1. Exposition

As a whole class

The opening sequence of this episode which features Bronson, dressed as a gunslinger, drawing feet from his holsters is unusual in that it conveys what the show is about symbolically. The scene never actually appears in the episode.

Play these opening scenes before viewing the entire episode and ask students to generate expectations about the nature and plot of the episode to follow.

View the episode then replay the opening scenes and discuss how they differ from many opening scenes which show events which actually occur. Use the scene to expand students' understanding of how exposition can work symbolically as well as literally.

2. Most narratives are based on a problem-solution structure

exposition ---> conflict or problem posed ---> climax ---> resolution

A problem is established early in the story and interest lies in how it will be solved. This episode, like some other narratives, makes use of this structure in a more sophisticated way by posing a double inter-related problem: How will Bronson save the turtle and get to the party at the same time?

As a whole class

Revise or teach the problem-solution structure of narratives and ask students to apply it to this episode and discuss how it differs from some other narratives.

3. Narrative techniques

The frequent cutaways from the storyline to the shots of the turtle swimming provide a useful way to study some of the narrative techniques used in film and television. A cutaway is a shot, unrelated to the main action, inserted into footage of the main action. Cut aways serve various functions - to signal the passage of time, to signal relationships between characters or actions, to create suspense through the prolonging of the main narrative, to create contrasts in mood or pace.

As a whole class

View the sequence and ask students to suggest the function of the cutaways in this episode. (The cutaways enhance suspense and contrast the peacefulness of the turtle's environment with that of the humans.)

The title **Smelly Feat** is a play on words or a pun (the use of words that are alike, or nearly alike in sound but different in meaning).

Draw attention to this and discuss other examples from film and literature. If the class has students from non-English speaking backgrounds it would be an opportunity to demonstrate the cultural specificity of puns - they never work in translation!

Older students (7-9) could explore metaphor in narratives in giving, a greater depth to feelings, intensity eg. 'Gilbert's Ghost Train' David Metzenthen uses quite a lot of metaphor: "My mind is ice"

Spaghetti Pig Out

Program:	Round the Twist
Year Level:	Year 3 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Narrative Structure; Humour and Satire
Description:	Students explore the nature of sub-plots in narrative and the writer's use of parody, irony and conflict as narrative devices. Students then write their own scenes using these techniques.
Resources:	Spaghetti Pig Out ep 5 vol 1 <i>Round the Twist</i> 1

Lesson plan:

Narrative: plots and sub-plots

This episode has a cleverly crafted plot which is useful for drawing students' attention to the complex patterns underlying many apparently simple narratives. In the beginning the episode develops two seemingly separate sub-plots - the story of the remote control and the preparation for the spaghetti eating competition - and then draws them together. Draw students' attention to this aspect of the narrative using a diagram on the board which shows the structure. The episode also provides hints that the two sub-plots will be brought together, particularly in the restaurant scene.

As a whole class

View the episode **Spaghetti Pig Out** then discuss with the class the two sub-plots in the program.

Dramatic irony and naive protagonists

In the playground scene after Gribble has stolen the television remote control, there is an ironic counterpoint between dialogue and visuals. The Twists walk through the playground expressing the belief that Gribble wouldn't use the remote control irresponsibly. The visual shows that he has done just that. This is a simple example of the use of dramatic irony of naive protagonists, characters who know less than the reader of the text, a form of writing which students will come across in their study of literature.

As a whole class

Re-play the playground scene and draw attention to the way in which the visuals contradict the characters' words. Invite the class to represent this in a line graph illustrating the counterpoints.

In small groups

Ask students to write or act out their own scene in which a character is unaware of events occurring around him or her. Perhaps a way of preparing for this could be to use a brainstorming/concept map depicting characters and possible events.

Parody

Much of the humour of this episode arises from the use of parody. Parody is when you ridicule or make fun of someone by imitating them in an exaggerated way. It is colloquially referred to as 'sending someone up' or 'taking them off'. The climactic competition scene parodies television game shows. Ask the students to give examples of what they have read or viewed.

In small groups

Explain the concept of parody and allow students to create their own parodies of favourite television programs. Parody is an effective method of drawing students' attention to the conventions at work because they need to identify them and have a reasonable understanding of their traits, idiosyncrasies before they can send them up.

Conflict

Conflict is central to nearly all story-telling. Identify and describe the conflicts developed in this episode. Which of the conflicts occur in every episode of *Round the Twist*? Again, illustration of this can be done by constructing a graph.

Star Quality

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English; The Arts; Health and Physical Education
Themes/Topics:	Growth and Development; Heroes; Ethics, Values, Justice
Description:	These activities can be individually selected but will work more effectively if sequentially developed - perhaps as part of a broader unit of work on the topic of sport, heroes or identity.
Resources:	Whirling Derfish ep 3 vol 7 <i>Round the Twist</i> Other related episodes: Mali-boo ep 7 vol 8 <i>Round the Twist</i> Toy Love ep 12 vol 9 <i>Round the Twist</i>

Lesson plan:

Skills and processes fostered through the activities include:

- values clarification;
- analysis; including critical viewing
- reflection and self-assessment.

1. Tuning in

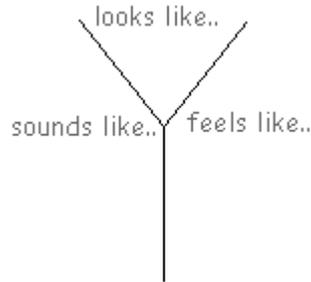
1.1 All about me

Ask students to use their names to develop an acrostic profile. (This works best if first modelled by the teacher). Each letter of their name is used to begin a sentence about the things they consider they are best at or helps define them. As a class, share acrostic profiles with each other. Students may also design an acrostic profile of a friend, which can be quite light hearted in nature and designed to open up discussion about individual strengths and weaknesses.

1.2 'Y' chart brainstorm

Present the students with two 'Y' charts as shown below. Each student brainstorms their ideas about winning and losing using the 'Y' structure: '*looks like*' (visual images associated with winning/losing), '*sounds like*' (words and phrases associated with winning and losing)

and *'feels like'* (feelings and emotions associated with winning/losing).



1.3 Personal reflections

Ask students to write short personal reflections using the following openings:

- *'I feel like a winner when.'*
- *'I feel like a loser when.'*

Encourage students to share their responses in small friendship groups of their choosing. Ask: what kinds of patterns or common themes are emerging as you share your thoughts? Are there common experiences? Students can also use art or drama to represent their experiences.

1.4 Think, pair, share

Ask students to write down a list of people they most admire. Ask them to team up with a friend and check the list for any overlaps. Pool the lists as a class and establish the following:

- How many of the listed people are public figures? How many are *'ordinary people'*
- How many are male/female?
- What occupations/fields are represented on these lists?

1.5 Food for thought

Display some key questions for consideration throughout the unit:

- Who are our heroes?
- What makes a hero? (as opposed to a celebrity)
- What do we most admire in others?
- What do we most admire in ourselves?
- What achievements are most admired by our society?
- What achievements do we most admire - in others and ourselves?

Encourage students to add to the question list throughout the unit.

The Cabbage Patch Fib

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Narrative Structure; Film Language; Humour and Sattire
Description:	With these activities, students explore elements of narrative and the use of theme music to reinforce the narrative.
Resources:	The Cabbage Patch Fib ep 4 vol 1 <i>Round the Twist 1</i>

Lesson plan:

Characterisation

Many narratives are based around the growth of a character. The character develops by learning something or being transformed through the course of a story. This episode provides a useful opportunity to teach students how to analyse a text in terms of character development. In this episode Bronson learns that looking after a baby is not a simple matter.

As a whole class

Before viewing ask students to focus on the way in which Bronson changes. View the whole episode **The Cabbage Patch Fib**. After viewing, list as a class all the things Bronson has learnt about what it means to look after a baby.

Satire

This episode also provides a useful opportunity to introduce or reinforce understandings about satire. The episode satirises the media's invasion of people's lives, its treatment of people as opportunities for news stories and, through Mr Gribble, the way in which they can be manipulated.

Class discussion

After viewing the episode, replay the scenes featuring representatives of the press and discuss the way in which they are presented.

- Do students think they are presented in a favourable or unfavourable light?

- What comments about the characters' behaviour does the episode seem to be making?
- What about Mr. Gribble's behaviour?
- Why is he so keen to be included in the media coverage?
- What does this suggest about how the media is seen and used by some people?

Replay the sequence where the cabbage people reclaim the baby, drawing attention to the way in this segment reinforces the earlier portrayal of the media.

Film language: theme music

This episode makes extensive use of theme music to convey ideas and create mood and viewers' expectations. The same theme is played every time Bronson holds the baby and changes when another character holds the baby.

Class discussion

Replay a section featuring the use of music in this way and discuss the way in which the music reinforces the ideas in the narrative.

Fantasy v reality

As a whole class

This episode has story elements of fantasy. Ask students to distinguish between the fantasy elements and the realistic elements. Into what category would they put the green baby?

Extended work

Our screens are bombarded with 'reality' television. How "real" are these programs? How have they been constructed to portray what is "really" happening? (Directors, editors etc come into play.) The older students could watch excerpts of 'The Truman Show' (Jim Carrey) and discuss what constitutes 'reality TV'.

The Cabbage Patch Fib B

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	Geography, Health and Physical Education, History
Themes/Topics:	Growth and Development; Our Place in Space and Time; Cultural Studies; Environments
Description:	With these activities students learn from the main character's experiences about some of the difficulties of child rearing, and explore the concept of 'childhood' in different times and different cultures.
Resources:	The Cabbage Patch Fib <i>ep 4 vol 1 Round the Twist 1</i>

Lesson plan:

Childhood

The resolution of this episode, Bronson finding that he doesn't have the resources to care for a baby, seems inevitable to modern audiences. Its inevitability is, however, a function of the way childhood is constructed in modern society. In many cultures it was natural for even fairly young children to play a major role in caring for their younger siblings. **The Cabbage Patch Fib** thus offers an interesting opportunity to explore the way in which childhood, like all social roles, is in fact constructed according to particular economic, cultural and social circumstances.

As a whole class

View the whole episode of **The Cabbage Patch Fib**.

Class discussion

After viewing discuss the ending and why Bronson returned the baby. Discuss students' responses to the ending: Did it make sense to them? Do they think he did the *right thing*?

List on the board the reasons why Bronson returned the baby and the impediments to him keeping it.

Point out that in many other cultures young children have played a major role in caring for younger siblings. Discuss the social and economic circumstances that would make this

possible. A major one is the fact that modern children are institutionalised by having to spend time in school as a major part of their socialisation.

Discuss the reasons for the development of institutional schooling as a form of socialisation. Point out that it is in fact relatively new and is strongly connected with the industrial revolution and the disappearance of the family as a cottage-style self-contained economic unit, include exceptions such as “home schooling” or “school of the air”.

Discuss or debate other forms of socialisation for children such as:

- having a child brought up in another household as occurred in the upper classes in the Middle Ages
- transference of children from one country to another eg. Britain to Australia in 50s and 60s
- The ‘Stolen Generation’ in Australia eg. Aboriginal children supposedly getting better opportunities with white parents
- passing on responsibility to another significant adult, such as an uncle, as occurs in some indigenous societies
- sending children away to boarding school as in the upper class English tradition also within Australia, International students attending school in USA, NZ and Australia.

Discuss the advantages and disadvantages of each

Discuss cultural, social and economic circumstances which would make it not just possible, but necessary for children to play a major role in caring for younger siblings eg. Congo (while parents work)

It is often said that the period of childhood has become extended in modern society. Discuss the changes which may have contributed to this. One argument is that because modern society is more complex children need a longer period of socialisation. Another argument is that the lengthening of childhood is a way of keeping young people out of the workforce and living at home with their parents.

Individual research

Suggestions for research: patterns of child-rearing and socialisation in other cultures. There have been many recent documentaries on ABC TV and SBS about different cultures’ views on what is appropriate/accepted in other countries that are not developed.

The Copy

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English; Science; Health and Physical Education
Themes/Topics:	Narrative Structure; Genre; Self and Relationships; Ethics, Values, Justice
Description:	With these activities students engage in writing a science fiction piece, and discuss the issues of cloning and individuality, and gender relations.
Resources:	<i>The Copy ep 11 vol 3 Round the Twist 1</i>

Lesson plan:

This episode draws upon the controversial issue of cloning but treats it in a humorous manner. The children discover a cloning machine and show their awareness of the issues involved in the concept of cloning. However they cannot resist the temptation and start making copies with some disastrous results. Look for articles on cloning (on web) from past newspapers and documentaries (ABC, SBS)

As a whole class

Before viewing, explain the idea behind the episode - that one could perhaps copy anything that existed in the world.

Ask the students about the things they would copy if they could and have them write on a piece of paper the one thing that they would copy. Do not let them tell each other what they have written. View the episode and discuss the types of things which Pete, Linda and Bronson copy. Their choices can be read as a form of characterisation.

Class discussion

Discuss and list the differences between what each character copies and what it reveals about the individual. Discuss whether or not the students would change what they had written earlier (their one thing to copy) now they have seen the episode. The point of the discussion is not to make judgments about their choices but to reflect upon the ways that values are suggested and sometimes criticised within the narrative.

Science fiction genre

This episode draws on some conventions of the science fiction genre by using the motif of the invention based on a good idea but which has a fatal flaw.

As a whole class

View the episode then discuss this concept with students, asking them to suggest other examples from their own reading and viewing (see for example *Honey I Shrank the Kids*, *The Fly*, *Minority Report*, *Dr Who episodes*). The convention is drawn from mythology, eg. *Midas and the Golden Touch*.

Individual activity

Ask students to produce in writing, or as a play, a story of their own invention based on the same concept, eg. a machine which enables people to work faster but ages them more quickly, a potion which makes people look younger but gradually sends them back to childhood.

Convention of overturned expectations

This episode also draws on the convention of overturned expectations. Linda wants to go out with Hugh Townsend but finds he's a real "dipstick".

Class discussion

Discuss the early hints that Hugh is a dipstick. When do students first begin to realise this? What cues are provided to the audience? What is the effect of the audience having a better understanding than the character (Linda) of the situation?

For older students: The idea of cloning has had a fair amount of press coverage and raised many interesting ethical issues. A feature film has been premised on this idea (see *Jurassic Park* - the plot depends upon the idea that cells can be cloned) although many scientists dismissed the idea. The extract below is from an article in *The West Australian* Saturday September 23 1995 (page 3) and could be used as a stimulus for writing and discussion about cloning, the function of newspaper "fillers" and not-so-subtle editorial comment. The article was headlined with "Elvis alive - by a whisker" and sourced simply as 'New York'. Some of the more interesting excerpts were:

"If Nobel winner Kary Mullis has his way, the number of Elvis sightings will increase dramatically in the next few years....

Mr. Mullis has bought the rights to extract a smidgen of DNA from a lock of Presley's hair.

Using a "gene amplification" technique that he has invented - an ingenious DNA duplicating system that won him the 1993 Nobel prize in chemistry - Mr Mullis will make millions of copies of Presley's genes and preserve these minuscule globs in artificial gemstones to be made into a line of necklaces, earrings and other collectables...

Mr. Mullis's company, Stargene, has quietly gained rights to hair samples snipped from scores of celebrities, including Marilyn Monroe, Abraham Lincoln, Geronimo, James Dean and Albert Einstein.

Even America's first couple, George and Martha Washington, are due to have their DNA revived in time for next year's presidential election.

Mr. Mullis ... is something of a controversial figure. He was listed as a witness for the defence in the O.J Simpson trial but was not called because of fears about his credibility."

Discussion on moral and ethical issues of cloning a person/animal – concerns? dilemmas?

Being an individual

Class discussion

If copying people were a possibility then we would all lose our individuality. Discuss the importance of individuality and what it means to be an individual/unique.

Gender relations

Class discussion

This episode provides the opportunity to examine the portrayal of gender relations. Discuss why Linda is initially attracted to Hugh? Why is she eventually turned off him? What does the episode suggest makes a male attractive? What is the class's thoughts about this? eg; Lynx deodorant? Hair/no hair? Physique/sporty appearance? Smartly dressed? Good singer/dancer/student?



The Gum Leaf War

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English, History, Health and Physical Education
Themes/Topics:	Narrative Structure; Film Language; Self and Relationships; War and Conflict
Description:	This episode provides a useful way of comparing the changes which occur when a short story is adapted for a TV program. It is based on the story "The Gum Leaf War" in <i>Unbelievable</i> by Paul Jennings.
Resources:	The Gum Leaf War ep 6 vol 2 <i>Round the Twist</i> Other: Jennings P. <i>The Gum Leaf War in Unbelievable</i> . Puffin. Australian Screen (online) for 3 minute excerpts of War and Conflict genre Poems: "Said Hanrahan" by John O'Brien and "The Fire at Ross's Farm" by Henry Lawson.

Lesson plan:

Narrative: transferring book to screen

This episode of *Round the Twist*, like most, provides a useful way of comparing the changes which occur when a short story is adapted for a television program. This episode is based on the story "*The Gum Leaf War*" in *Unbelievable* by Paul Jennings. Read the story first and then watch the video episode.

As a whole class

View the episode. Discuss the ways in which the story has been adapted to fit in with the *Round the Twist* series. Specific points to examine are:

- the changes to the plot (for example the cause of the accident)
- the changes to some of the characters (Grandfather McFuddy becomes Grandmother)
- how thoughts in the written version are translated into actions in the filmed version.

Themes

This episode provides a useful way of introducing the concept of theme in narratives. Early in the episode Linda says *"It's what's inside that counts. It doesn't matter what people look like."*

Discuss whether Linda's subsequent behaviour and her dream indicate that she really believes this? Encourage students to share their own views on the importance or otherwise of physical appearances.

Camera: point of view

The trolley and operating theatre scenes at the beginning provide a useful illustration of the use of point of view in film and television.

After watching, replay these scenes and examine how they create the impression of Linda's point of view. Look at the physical positioning of the camera and the sequence of close-ups. Ask students to suggest how the shots would have been changed in order to create the impression of another character's point of view.

Story derivation

The Gum Leaf War draws heavily on a range of well-known traditional Australian texts and conventions. It is therefore useful in showing how texts draw on existing texts for ideas and storylines.

As a whole class

After watching read the poems *"Said Hanrahan"* by John O'Brien and *"The Fire at Ross's Farm"* by Henry Lawson and discuss the way in which the writers of the episode have drawn on the ideas in these poems.

Narrative conflict

This episode can be used to develop understandings about narrative conflicts.

Class discussion

Identify the various conflicts developed in the episode. How is each conflict resolved? Is a feud a conflict? Discuss some famous feuds from literature and history.

Literature

Feathers and Fools (1989), Mem Fox, Ashwood House
The Rabbits, John Marsden and Shaun Tan

The Way we Were

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English; The Arts; Health and Physical Education
Themes/Topics:	Narrative Structure; Change; Bullying; Growth and Development; Advertising
Description:	The activities can be selected individually but will work more effectively if sequentially developed - perhaps as part of a broader unit of work related to the topic of growth and change.
Resources:	Toy Love <i>ep 9 vol 8 Round the Twist 3</i> If the Walls Could Talk <i>ep 12 vol 9 Round the Twist 3</i>

Lesson plan:

Skills and processes fostered through the activities include:

- identifying change over time
- drawing on personal experience
- identifying beliefs and opinions
- presenting ideas in a range of ways
- comparing
- sequencing

1. Tuning in

1.1 When I was a baby

Ask your students (and other teachers) to bring in photos of themselves from babyhood to their current age. Each student sequences the photos in a timeline – writing captions to indicate some of the key aspects of each stage of their lives. Ask students to share their timelines with others. Discuss. How do you feel when you look back on earlier times?

1.2 Blast from the past

Ask students (and other teachers) to bring an item to school, such as an old toy, that they regard as from their past. This might be an item connected to their childhood or it might be an item that is linked to previous generations of their family – or you may ask students to find something from both categories. Share an item of your own with students will help generate interest in this activity. Organise students into sharing circles where they present their object

to others and explain its significance. Some key questions that might assist this process include:

What is the object?

What was it used for? Is it still used?

Why is it important to you/your family?

Do you feel connected to the object in some way? How?

Who owns the item now? Who has owned it in the past?

Has it changed over time? How?

Do more 'modern' versions of this object exist? How do they compare?

What do you think will happen to the object in the future? Where might it be in 100 years time?

If the items are not too precious set up a classroom display that can be added to throughout the unit. Photos of the items may also be taken and made into a class book – ask students to explain the significance of each item.

1.3 A memory scene

Using their item from the past or one of the photos from the timeline, ask students to write a descriptive 'memory scene' from their past. Students can read these aloud to the class.

1.4 View the episode **Toy Love**

2. Responding

2.1 Key scene

Ask students to think back over the episode of **Toy Love**. If they had to choose one 'still' to accompany a poster or advertisement for the episode – what image would they choose and why?

2.2 Capture the essence

Following on from 2.1, ask students to imagine they have the task of writing an advertisement for this episode to persuade people to watch it. What would they write? What photo or drawing would accompany the text?

Students can work in pairs to develop a 'flier' for the episode that might appear in a TV magazine or newspaper.

2.3 Past and future

In the early scenes of this episode, various comments are made about '*getting rid of the past*'.

Consider the following exchange:

Tony: *'Getting rid of all this rubbish feels so good.'*

Pete: *'Oh Yeah, we're not hanging on to anything.'*

Bronson: *'No Hoarders around here.'*

Linda: *'We don't want any clutter. We say goodbye to the past'*

Remind students of this exchange and ask them how they feel about what's being said. Why do Tony and his family think it is a good thing to say 'goodbye to the past'? Have you ever felt like that? Can we really 'get rid of the past'? Ask: why do you think the scriptwriter wrote this scene? What point is being made?

2.4 Just like Linda

Ask students: in what ways are you like/unlike Linda? Do you identify with her in this episode? In what ways? Are there any moments when she reminds you of yourself?

2.5 Under pressure

Re-visit the scene where Linda is teased for having her 'dolly'.

Scene: The classroom.

Begins with Rabbit: *'Oh look, Linda's brought her dolly to school.'*

Ends with: *'Come on guys, she's not hurting anyone.'*

Ask students: what is happening to Linda here? Why are the others teasing her? Discuss this as a form of bullying. What is Linda's response?

Students can take a moment from that scene and draw it, using speech bubbles to add dialogue and 'thought bubbles' to add the inner thoughts and feelings of each character.

NB: There are several scenes throughout the series where bullying is depicted. Gribbs, Tiger and Rabbit are consummate bullies – but usually end up getting more than they give! Depending on your students' familiarity with the episodes, they can list some of the scenes they recall as showing examples of bullying. Some suggestions:

Mali-boo ep 7: Gribbs, Rabbit and Tiger tie Pete up to stop him from entering the race and put super glue on the pier.

The Big Burp ep 1: Gribbs, Tiger and Rabbit pursue Pete in the opening scene.

If the Walls Could Talk ep 12: Gribbs, Tiger and Rabbit use emotional blackmail to get exam.

As a class, develop some guidelines for dealing with bullies. This may be a simple list of strategies agreed to by the class. It is important to develop these with students rather than for them. The guidelines can be developed under headings such as:

What is bullying and what does it look/feel like?
Why do people bully other people?
What can we do if we feel we are being bullied?

Recently Parliament passed a law against bullying (in workplace, school yard etc) called "Brodie's Law" that has serious consequences against bullying, resulting in hefty fines and/or jail sentences. Discuss.

2.6 Surveys

Ask your students to survey members of the school community to find out if their interests and activities have changed as they have grown older. Decide on specific age groups, Eg. 0 - 5, 5 - 10, 10 - 15, 15 - 20 and so on and ask respondents to indicate how they spent their leisure time at these ages. Students can then pool their data and find a way to visually represent the results. Ask: are there patterns across the data? What does it say about the way humans grow and change? Are there things people tend to 'hold onto' for life?

3. Making connections

These activities draw the threads of the mini unit together; assess the degree to which students' ideas have developed; and provide direction for possible further investigations.

3.1 Analogies

Explore some analogies for the concept of growing up. For example:

How is growing up like running a race?
How is growing up like travelling around the world?
How is growing up like doing a jigsaw puzzle?
How is growing up like walking a tight rope?

Students can explore these examples and then try to come up with their own analogies.

3.2 So the saying goes

Ask students to brainstorm a list of sayings or common phrases around the theme of time change. Some examples are provided below. Students can work firstly in small groups to write an explanation of the meaning of the phrase, and then secondly, come up with an illustration or piece of writing with one of the phrases as its central message.

The more things change, the more they stay the same
A rolling stone gathers no moss
There are skeletons in every family's cupboard
A stitch in time saves nine
Time heals all wounds
Everything old is new again

What goes around comes around

You can't stop progress

We're not responsible for what has been done in the past

Students can organise the phrases - from the one with which they most strongly agree to the one with which they least agree.

3.3 Holding on and letting go

At one stage in the episode, Tony declares that *'Linda is paranoid about losing her childhood'*. Ask students to nominate ten top things they most love about 'being a kid'. Share these and then work together to discuss which things can be taken into adulthood and which things might be 'left behind'. Use visual arts to depict some of the changes that take place when we become adults.

4. Going further

These activities provide extension and enrichment ideas for individuals, groups or the whole class. The selection of activities will depend on the time available, the needs of students and the direction in which the unit has already gone.

4.1 One man's junk...

Revisit the scene where the various family members come out of the house with piles of rubbish:

Scene: Outside lighthouse.

Begins with Gribbs: *'G'day Linda, thought I might find you here.'*

Ends with Veronique: *'Cuddle me...'*

Ask students: what can we do with things we have grown out of or have no further use for? Revise the concepts of reusing and recycling.

Organise a 'trash and treasure' stall at school; collect household items to give to charity, arrange a 'swap meet' using old toys and games.

4.2 In my day

Discuss with students what they already know about materials used before the days of disposable items. Ask: what are some of the things we often throw away when we have finished with them? Make a list (Eg. cartons; disposable nappies; pens; tissues; plastic bags.) What might our grandparents and great grandparents have used when they were children?

Encourage students to talk with elderly relatives about the treatment of waste and the role of recycling in their childhood – what was thrown out and what was used again and again? How

was food packaged, bought and carried home? Students can record their stories and recollections on tape and play to the class throughout the unit.

Encourage students to design a procedure for gathering data about waste in and around their homes. These audits can focus primarily on the composition and amount of household garbage disposed of over a week, with the activity conducted as a homework task.

At the end of the week, each student visually represents the data they have gathered. Eg. using graphs. If appropriate, students can record their data using fractions or percentages. Compare individual results. Combine the results and calculate an average. Ask students:

What were the most common materials in your household garbage? Why?

What was the least common material? Why?

Why do our results vary?

What factors influence the way people deal with household waste?

Show students the figures for the average Australian household garbage: garden/kitchen waste (40%), paper/cardboard (24%), glass (14 %), plastic (9%), metal (8%), other (5 %).

Students can compare their individual and combined figures with the national average.

Composting kitchen waste – survey how many students have a compost bin at home. What happens to food scraps in the school? Is the compost used to fertilise plants/trees?

5. Getting technical

These activities focus on the structure of the text itself to give students insight into some of the techniques used in the construction of visual texts and to develop critical viewing skills

5.1 Look what's talking!

The technique of animating objects is widely used in film and television – particularly in children's television. In this episode, Veronique is given a voice and there is the suggestion of movement – although we do not actually see her move.

Compare the technique used here, with the same idea in **If the Walls Could Talk** (ep 12). The device has a very different effect on the way we view the objects. How is this achieved?

Brainstorm other film and television texts (even advertisements) which use a similar device (most students will know of the **Toy Story** films for example). Discuss the techniques that may have been used to create these effects. Ask students to find out about how computers are now used to create special effects and detailed animation in film and television.

5.2 Black comedy

Toy Love draws on the audience's knowledge of devices commonly used in 'horror' films. Camera angles, unexplained events, the suggestion of a 'presence' in a room through rearranged furniture, a turning door handle, the build up of tension through the use of music, close ups, etc. Linda's (uncharacteristically) aggressive dialogue also adds black humour to the script. Our familiarity with these devices, the exaggeration of them and the context in which they are used means that the result is comic rather than frightening.

Divide the students into small groups and ask them to review the episode. Give each group one of the following aspects to focus on and then report on to the class:

- Use of camera (angles and close ups)
- Use of music and other sound effects
- Dialogue (particularly Linda's)
- Editing (cutting from one scene to the next)
- Special effects
- Lighting

Useful teacher references

Callow, J. (ed.) (1999) *Image matters: visual texts in the classroom*, PETA NSW.

Cam, P. (1995) *Thinking together: philosophical inquiry for the classroom*, PETA and Hale and Iremonger, Sydney.

Dalton, J. (1985) *Adventures In Thinking*, Nelson, Melbourne.

Wing Jan, Lesley and Wilson, Jeni, (1994) *Thinking for Themselves*, Eleanor Curtain Publishing, Melbourne.

Murdoch, K. (1998) *Classroom connections: strategies for Integrative Learning*, Eleanor Curtain Publishing, Melbourne.

Wilks, S. (1995) *Critical and Creative Thinking*, Eleanor Curtain Publishing, Melbourne.

The 'Dimensions of Meaning' schema could serve a purpose for further exploration and depth (Cope, Kalantzis, Cloonan 2007)



What Happens? Analysing a television program

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English; The Arts; Health and Physical Education
Themes/Topics:	Families; Growth and Development
Description:	This lesson is the first of a set of three that use episode 6 of <i>Round the Twist 3</i> as a means of examining film as text, developing visual literacy, and exploring a range of social issues.
Resources:	The Nirandathal Beast <i>ep 6 vol. 8 Round the Twist 3</i> This is one of a set of three. The other lessons in the set are: 2. Round the Twist - Mob mentality 3. Round the Twist - A fair go Each lesson stands alone but if used as a set they should be presented sequentially.

Lesson plan:

View part of the program

View the episode **The Nirandathal Beast** until the scene where Bronson begins to shave using the forbidden razor. This scene ends with a voice over of Tony saying, '*When you're ready and not before*'.

In small groups

Ask students to work in groups to predict what may happen as the story unfolds. Each group can then share and justify their predictions.

Class discussion - film titles as clues

Ask students to consider the implications of the title **The Nirandathal Beast**. What clues does this give us about the content of the story? What is the title a 'play' on?

View some more

View the next few scenes, stopping when Bronson first sees his reflection in the window and notices he has a huge, bushy beard.

In same small groups

Ask students to modify their predictions for the rest of the story, based on this additional information. Students must justify their ideas with evidence from the text or from their experiences of similar texts/stories (intertextuality)

View some more

View the next few scenes, this time finishing when Bronson is first seen by a woman at her window who screams at the sight of him.

In small groups

Students now review their predictions for the remainder of the story. Focus on the question: how do you think the towns-people will react to this hairy creature in their midst?

On the board

List the reactions suggested by the students and ask them where their ideas have come from. Do they know of any similar situations in real life?

Class discussion - actions and consequences

Before viewing the remainder of the episode, ask students to tell about a time when they did something they were not supposed to do and the consequences of that action. You might begin by sharing one of your own stories as this often builds a trusting environment. This activity should be left very open - with students only sharing if they are comfortable doing so. They may wish to concentrate on something they did when they were much younger.

Individual story telling time or Homework!

These actions and consequences can be drawn, cartoon style, and shared in small groups or displayed around the room. If unwilling to share their own misdemeanors students could relate the tale of another's.

View the whole episode

Now watch the episode in full.

Class comparison of predictions

Return to all the predictions and compare with the actual episode.

Class discussion - family treasures

The razor Bronson uses is a family heirloom - passed down from generation to generation and part of a 'rite of passage' for the men in the family. What is a 'rite of passage'? Encourage students to explore these in other cultures or even their own?

Discuss with students whether they are aware of any similar items of historical significance in their families (for example, many families have special jewelry items or baby gowns, etc).

Oral presentations

With family permission, students can bring their objects of significance (or photos of them) to school and tell the class the story of that object and why it is important to their family. Set up a simple museum-style display of the objects with accompanying descriptions written by students. This can be an ongoing activity throughout the unit.

Next lessons:

Mob mentality

A fair go



Without My Pants

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English
Themes/Topics:	Narrative Structure
Description:	Students explore issues involved in adapting a book to screen including logistical changes and use of film language to convey the story.
Resources:	Without My Pants ep12 vol 3 <i>Round the Twist 1</i> Other: Jennings P. 1985. Without a shirt in <i>Unreal!</i> Puffin

Lesson plan:

Individually or as a class

Before viewing this episode read **"Without a Shirt"** by Paul Jennings, the short story upon which this episode is loosely based.

Class discussion

View the episode and discuss the issues involved in adapting a short story for the screen. Use the quotes below from Paul Jennings as prompts for the discussion. The quotations are taken from Jennings, Paul 1990 ***Round the Twist*** Puffin Books, Ringwood, Victoria.

"I was given strict instructions. You must feature the lighthouse because the set was so expensive and it has not been used enough." (p18)

"Esben Storm was a slave driver. I wrote seven drafts of every script before he was happy. Ninety-one drafts in all."

"Never in my life have I worked so hard. By the time I finished I had wasted away to nothing." (p 38)

"People told me that script writers are not wanted on 'the set' once shooting starts. They think that the writer might complain if the show doesn't turn out the way they wrote it. Script writers sometimes throw tantrums if their work is changed." (p 40)

"When you write a script you are not allowed to tell the actors how to say their lines..."

"Good actors like the ones in Round the Twist interpret the lines themselves and often give them a dimension the writer has not dreamed of." (p 46)

"The finish always has to be a big moment. So does the bit before the commercial breaks. I had to work hard to build up to a peak before the commercials. Otherwise you might flick over to another station and we couldn't have that, could we?" (p 82)

Individual activity

Ask students to write responses to these questions:

1. Why do you think the title has been changed from **Without a Shirt** to **Without My Pants**?
2. In the story **Shovel**, the dog, digs up the shoe but in the television episode the shoe belongs in My Gribble's shop window. Why might this change have been made to the story?
3. The short story features the skeleton's leg hopping all over the place and chasing the class across the playground and down the street. Why do you think these scenes were not included in the television episode?

Narrative climaxes

This episode has a relatively simple narrative structure. The central problem is established early in the story (the need to find old Ben's bones) and there is a clear resolution.

Class discussion

Discuss the concept of narrative climax and mini-climaxes then ask the class to suggest where the commercial breaks (see above) should go in the short story version of the narrative.

Suspense or surprise?

As a plot progresses it arouses various expectations in the viewer about the course of future events. An anxious uncertainty about what is going to happen, especially to those characters with whom we feel sympathy is known as suspense. If what in fact happens is not we expected, it is known as surprise.

As a whole class

Teach these distinctions and then identify with the students those aspects of the visual narrative which involve suspense (e.g. the chase sequence) and those which involve surprise (eg the skeleton puts his pants on).

Without My Pants B

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	Humanities
Themes/Topics:	Our Place in Space and Time; Cultural Studies; Ethics; Values; Justice
Description:	With these activities students investigate the notion of sacredness of the dead and explore the attitudes of different cultures to sacred burial sites and the relics in them.
Resources:	Without My Pants ep12 vol 3 Round the Twist 1

Lesson plan:

Rights of the dead

While a comedy, this episode actually dramas on a deep-seated belief – the right of the dead to be left in peace. Mr. Gribble’s plans seem tasteless and disrespectful to modern audiences because even in modern society the belief holds a certain amount of power. The power of the belief also often emerges in cross-cultural conflicts about sacred sites and the rightful resting place of relics. What is often at stake in such conflicts is the different attitudes to the significance of the relics of burial sites to the living. Societies tend to treat the relics of their own ancestors with respect but those of other cultures as curiosities.

Class discussion

Discuss with students the issue around which the plot is based. Ask them to articulate their views on Mr. Gribble’s proposal. Why would many people find his proposal objectionable? Would it be less objectionable if the bones had been animal bones? Or the bones of members of a different race of people who died thousands of years ago?

Teacher explanation

Describe the imperialist practices of the nineteenth and early twentieth centuries whereby human relics from other cultures were taken to Europe for display and study. The most well-known example was the removal of Egyptian mummies. In recent times there have been demands for the return to Egypt of these and other items from tombs. It was also common practice to take back the skulls or preserved heads of native peoples. One example was that of Yagan who led Aboriginal resistance in Western Australia in 1830s.

Class discussion

Discussion question: What do these practices reveal about attitudes to other races?

Sacred sites

Demands for the return of relics (explore what these are) or the treatment of a site as sacred (What makes something/a site “sacred”?) contribute to current political struggles. Declaring for or treating a place as sacred because of its connection with the relics of previous generations is not only a sign of respect but a way of ensuring that this respect will be transmitted to future generations. It is thus a way of shaping a society’s beliefs and conception of itself. Areas for discussion can include the consequences of treating the relic sites of some groups as sacred and not others in terms of how we define society.

Class discussion

Discuss demands for the return of these relics. Are such demands justified? Or is it rather pointless so long after the event?

Discuss different attitudes to sacred sites. How can the demands of respect for the dead be reconciled against modern needs for the use of certain sites? It is important to point out that not all sacred sites are burial grounds – but it can be one consideration in determining if a site is sacred or of historical significance.

Wunderpants

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English; Health and Physical Education
Themes/Topics:	Film Language; Self and Relationships
Description:	This episode is useful for teaching about special effects and some conventions of live television. The episode demonstrates techniques used in television to create a sense of pace and excitement.
Resources:	Wunderpants ep 8 vol 2 Round the Twist 1

Lesson plan:

Special effects

Background: Special effects were developed in the early days of cinema for war films. Battle scenes, fires and explosions were created through special effects. In the 1950s special effects were increasingly used in science fiction films. Some standard special effects are miniature sets (e.g. a toy boat in a pond can be shot to look like a battleship at sea); matte paintings (where backgrounds are created by an artist and the action shot in front of the art work), model figures (King Kong was a model) and stop action shooting (in which part of the action is filmed, the camera stopped and the figures put into a new position before shooting is resumed). For *Journey to the Centre of the Earth* live iguanas, about 60cm long, with specially made sails glued to their backs were used to portray prehistoric monsters. In *Jurassic Park* the dinosaurs were computerised models. 'Minority Report' (2002) used special effects to present a 'futuristic' aspect of Philip Dick's 1953 short story.

As a class

View the episode then replay the scene in which Pete goes for a swim. Identify with the class the "impossible" actions performed by Pete (for example he leaps from the water, does somersaults above the water, dives an enormous distance.)

Class discussion

Discuss and list the possible ways in which this sequence might have been created - use of a swimming pool, use of a trampoline reverse action filming, selective editing.

Create your own special FX

Class activity

Using a video camera experiment with creating some special visual effects in the classroom. A simple exercise is to create the disappearing students by filming a group of students standing perfectly still. Stop the camera and remove one student (use the camera trigger to stop taping and do not turn off the power). Start taping again for twenty seconds, stop and remove another student. Continue in this way until all the students are gone. Replay the footage and watch the effect.

As a whole class

View and examine the frog race sequence. In this section the children mimic a number of the conventions of live television race commentary. Identify the conventions used in the sequence under the headings of shot types, narration and character appearance. (Point out the use of live interviews, the close-ups to camera, the race caller's use of cliches and the pace of his delivery and his bizarre appearance.)

In small groups

The class can further explore these conventions by filming a bicycle (or other) race and creating their own race callers.

Competition and individuality

Class discussion

This episode raises issues about competition and individuality. How is Pete different from the other boys? In what ways would he need to be more like them?

Pete's individuality is one of his most attractive features. Discuss the problems of being an individual in modern society. Discuss how peer group pressure disables 'individuality'

See:

Wilkie, B (1989) *The Techniques of Special Effects in Television* Focal Press, London for ideas about special effects that can be used in the classroom.

Also, ATOM Magazine for examples of using various media with students.

Yuckles

Program:	Round the Twist
Year Level:	Year 5 to Year 9
Curriculum Study Areas:	English; Geography
Themes/Topics:	Narrative Structure; Conversation
Description:	Yuckles presents a conflict between conservation and development. This conflict is the basis for exploring audience positioning, time as a narrative device and dramatic irony.
Resources:	Yuckles ep 10 vol 6 <i>Round the Twist 2</i>

Lesson plan:

Audience position

This episode, like a number in the second series of *Round the Twist*, deals with the theme of conservation versus progress. It is useful for teaching the concept of audience position. The episode encourages the audience to support the side of conservation against progress.

As a whole class

After introducing the concept of audience position - the view which the audience is encouraged to adopt in relation to an issue or theme - discuss the techniques used in this episode to encourages the audience to support the concept of conservation.

Points include:

- the fact that sympathetic characters are on the side of conservation and unsympathetic ones on the side of progress
- conservation wins out in the end
- the use of numerous shots showing the beauty of the forest (and how the construction of these shots positions viewers)
- those who support progress are punished in various ways or made to look foolish
- the amount of time given to dialogue supporting conservation far outweighs that given to dialogue supporting progress and the 'persuasiveness' of the dialogue.

Ask students to suggest some of the arguments often used to support progress and oppose total conservation. A starting point could be made with Mr. Gribble's comment about the need to provide employment.

In small groups

Now ask students to form discussion groups and suggest changes that could be made to the episode to encourage the audience to adopt a different position to that offered in this episode. What shots and dialogue could be added? How might the audience sympathy with particular characters be used?

A race against time

Additional interest and excitement in this episode is added by making the problem on which it is based not just a matter of defeating Mr. Gribble but also a race against time. This is a common technique in many narratives to enhance 'complication'. Drawing attention to it contributes to students' understanding of the way in which narratives can be constructed to enhance excitement and audience involvement.

Individually or in small groups

Ask students to suggest other films, television programs or stories which also use the race against time element to add excitement. Allow students to write or produce dramatically a narrative of their own which uses the race against time convention.

Dramatic irony

Reading and viewing pleasure in this episode also comes from the use of the dramatic irony - a situation where the audience knows something which a character doesn't.

Class discussion

Introduce the term dramatic irony and ask students to identify examples of the situation in the film eg

- knowing that the Yuckles exist before the characters do
- knowing that the Yuckles duplicate things and explode before the characters
- knowing that when young Gribble grabs Linda he is really grabbing a Yuckle.

Extension

The Federal government's proposed incurring a 'Carbon Tax' has raised debate. Discuss the pros and cons of this legislation, also discuss other environmental issues such as Climate Change, Industrial waste, urban development, installation of public parks and gardens.