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*Foreigners  
in Oztralia*

**By Jacquelin Melilli**

For primary/secondary students

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# About this Series



This **Lights, Camera, Action!** series is designed as an informative starting point for creating professional dramatic arts performances through either film, stage play, radio show or puppet show. Each book contains an award winning script that is highly entertaining as well as topical. Comprehensive ideas and recommendations have been given throughout the series for making the most of these plays.

There are four titles in this series:

- ◆ **Little Red Meets the Dingo**
- ◆ **Can Anybody Hear Me?**
- ◆ **Foreigners in Oztralia**
- ◆ **Goldisocks and the Three Koalas**

Each book in the series contains a full script that can be performed as either a screen play, stage play, radio or puppet show. Because many of the production roles are similar for each of the performances above, this information has been kept in one section and should be followed for all forms of the play. Presenting the material in this manner, allows you to decide what options to go with for your production (e.g. film, stage, radio or puppet show).

## Production Roles

Many of the behind the scenes roles are similar in nature (e.g. sound effects, costume design) and can be applied to any type of performance. Specific roles (e.g. **film editor** for a film, **stage manager** for a stage play) have been given special mention where relevant.

## Making a Film

This book contains very useful introductory notes on film production roles, storyboarding, camera shots, shooting sequences, editing a film and much more. You will note that the shooting sequences varies from the actual script so it is recommended that you read the full script (see Page 37) before being able to understand the suggested shooting script (see Page 23).

## Stage Play

Extensive guidelines for staging a play are included as well as a section on stage directions for organising the entrance and exits of cast members.

## Puppet Show and Radio Show Play

Information is provided specific to producing the plays in this manner, however, the book mainly concentrates on requirements for film and stage play production. Much of this stage and film information can be applied to radio and puppet shows. There is much less work involved in putting on a radio play as there is no need for costumes or set design, lights, film etc. However, a thorough understanding of the script is an important part of preparation. This can be achieved by completing the student activity sheets on Pages 27-32. A radio play relies heavily on a director's interpretation of the script and the actors' interpretation of the characters.

A puppet show is similar to a stage production with the exception that it's the puppets who are seen by the audience rather than the actors, so directions for putting on a stage production should be followed.

## Activity Pages

To allow students a better understanding of characterisation, photocopyable activity pages have been included. Ideally, these sheets should be used early on, once an initial read-through of the full script has occurred.



# Teachers' Notes



## A Successful Production Begins with a Good Script

Half the battle of creating a production is the time-consuming task of writing a good script. An effective script should be clear and easy for the audience to follow and preferably have a solid message that will stay in the mind of the audience. Dialogue should flow and be natural and the characters should be interesting and memorable. Finally, it needs to be entertaining with bursts of energy to keep the pace exciting. This makes *choosing* a good script a much easier task than writing one.

**Foreigners in Oztralia** is a fun play about different people's lifestyles and dealing with expectations that are not met. Two worlds come together when Anita and Frederick, an upper crust couple from England, come to stay at Shazza and Bazza's "Oztralian" homestead. Anita and Frederick's high expectations of luxury and first class service are dashed when Shazza and Bazza proudly show off their homestead, which not only lodges foreigners but a very pregnant cow! There's a little lesson to learn about materialism and judging people by external appearances. Happiness is where the heart lives!



## Why is drama so beneficial?

### Drama

Drama is a great way to learn about human behaviour and, if delved into, can be quite complex with aspects of psychology being used to understand the characters portrayed. Understanding human behaviour is empowering as it allows students to better understand themselves and their peers, which in itself builds self-confidence. Drama also helps tremendously with communicating self-expression in a non-threatening way by enabling the actors to self-examine their own feelings when portraying a character. Most actors are attracted to roles that they can relate to in one way or another.

Not everyone likes to perform in front of an audience, yet most enjoy watching performances and having participated in the production in some way can be very rewarding. Ideally, encourage engaging the talents of the whole class to work behind the scenes in one way or another.



## Using **Foreigners in Oztralia** in the classroom:

### Readers

Using the stage play as part of a reading program is a fun way to get students to enjoy reading. A read through would involve each student reading a section of the script, whether it is one line of dialogue or the action description. The script can then be read around the class and then continued from the first student down to the last again. In using this method, no set student plays a particular character role. Once students get through the first round, you'll find some interesting voices will emerge! After the read through, work through the accompanying student activities: **Analysing Characters/Character Profiles** sheets and the **Story Comprehension Activity Sheets** provided on Pages 30-33.

### Radio Play

Students can work in groups to create the most interesting voices for the characters and record them on CD to be presented as a radio play. This is a very good exercise in helping children express themselves via use of their voice. Those students, who do not like acting in any form, will still be needed to create the sound effects and music required for background noise.

### Theatre Production

Involves the whole class in the process of putting on a production and the importance of working as a team for successful results. This book contains detailed sections on what will be required.





### *Puppet Show*

Students can work in groups with some being voice actors and others in charge of music, lights and sound effects. Puppets can be made by the students or dolls and stuffed animals can be turned into puppets and dressed accordingly.

### *Film Production*

For the more ambitious, and for those who have access to a digital film camera and editing software, an introduction into filmmaking has been included. Making a film is a lot more involved and time consuming and therefore the project can be done over the year or over three terms. Choosing a short script of around 30 minutes is sufficient. It is strongly recommended that you **shoot** the scenes in a blocked period of two or three days to keep with continuity. If you shoot it over weeks or months you will get all sorts of problems such as the actor's hair growing, a pimple that wasn't previously there and so on – the list is endless. If all the preparation has been done thoroughly prior to shooting, there should not be any problems with shooting the script in two days and allowing a third day for any re-shoots or scenes the director is not completely happy about.

Then again, you may not want to take the film project too seriously, but simply use it as a means of experimenting with the camera, angles, using different directors and comparing how differently each one would shoot a scene. You may want to break students up into groups and allocate them a scene each for filming. Use different actors and allow everyone to take on different roles in the crew – after all, it is only an introduction to filmmaking. We all need to start somewhere. Playing around first allows you to get a good feel for it.

For more information on putting on a stage play, radio play, puppet show or making a film visit: [www.jacquelinmelilli.com](http://www.jacquelinmelilli.com)

## *Curriculum Links*

### **New South Wales – Creative Arts**

**Strands:** Drama: DRAS 2.1, 2.2, 2.3, 2.4, DRAS 3.1, 3.2, 3.3, 3.4

### **South Australia – Arts**

**Strands:**

Arts Practice - 2.1, 2.3, 3.1, 3.3; Arts Analysis and Response – 2.4

Arts in Contexts – 2.6

### **Victoria – The Arts**

**Strand:** Performing Arts

Sub-strand: Arts practice – ideas, skills, techniques and processes: 2.1, 3.1

Sub-strand: Responding to the arts – criticism, aesthetics and contexts – 2.2, 3.2

### **Queensland – The Arts**

**Strand:** Drama; Level 2 Core: DR 2.1, DR 2.2, DR 2.3; Discretionary: DDR 2.4

Level 3 Core: DR 3.1, DR 3.2, DR 3.3

### **Western Australia – The Arts**

**Strand:** Communicating arts ideas; CAI 2, CAI 3

**Strand:** Using arts skills, techniques, technologies and processes; STP 2, STP 3

**Strand:** Responding, reflecting on and evaluating the arts; RRE 2, RRE 3, RRE 4

### **NT, ACT and Tas. (National Curriculum) – The Arts**

**Strand:** Drama

Creating, Making and Presenting: Band B; Past and Present Contexts: Band B

# Production Roles



## *Producer*

The producer is responsible for raising funds, publicity, overseeing the budget and is overall in charge of the production. All decisions must be reported back to the producer. It is recommended that the teacher take this role with possibly an assistant producer to “learn the ropes”, especially where budgeting is concerned. A producer will need to draw up a budget with all the foreseen expenses listed and then calculate the cost of each ticket to recoup expenses and make a profit that may be set aside for the next production.

## *Director*

Creates the vision of how the play/film is to be performed. Works as head of the production team to approve cast, costumes, set construction, lighting, sound, movement on stage/set, appearance of the stage/set, etc.

## *Assistant Director*

**(Film)** Carries out tasks set out by the director, such as organising casting calls and rehearsals; making sure the actors are ready to go on set; making sure everything runs smoothly and sorting out problems as they arise.

## *Stage Manager*

**(Theatre)** Is the first to arrive at the theatre prior to a performance and the last to leave the theatre after a performance. A stage manager oversees all activities on the stage and is responsible for any problems that may arise during a performance. Prior to a performance, the stage manager thoroughly checks all scenery, props, costumes, lighting and sound to make sure everything is ready and in place for the performance. The stage manager arranges for the actors to be at the theatre at least an hour prior to performance and advises actors of “half hour curtain call”, “fifteen minute curtain call”, “five minute curtain call” and finally advises the actors to take their places prior to calling “Curtain!”. The stage manager must also communicate with the lighting and sound directors and the ushers to make sure everything is ready prior to calling “curtain”.

## *Costume Designer*

Chooses team members to help design costumes and make the necessary arrangements to obtain them. This may mean compiling a note to send home to parents with detailed information/drawings of what exactly is needed. Second hand clothing shops are an excellent place to find costumes, wigs and even props! You may also be able to get the co-operation of the Textiles and Design class to make costumes for the production.

## *Make-Up . Hair Artists*

Chooses team to help with putting on make-up, styling hair and wigs. A basic make-up kit should consist of: foundation (to suit character), powder, make-up pencils for brow and lips, brushes and sponges, make-up remover and hair spray. Most actors will already have these items and may prefer to bring their own make-up bag to rehearsals.

## *Set Designer*

Chooses team to design the set as per the director’s instructions. This may be as simple as choosing class members who are talented artists to paint backdrops, on either butcher’s paper or suitable fabric to be hung as a background. Props can also be made from cardboard boxes, papier mâché, etc.





### *Prop Assistant/s*

Need to organise props and familiarise themselves with the script to make sure props are in place when required during the performance. Must have replacement props organised in case any prop gets damaged or lost. Must be at every rehearsal.

### *Prompter/s*

Must be very familiar with the script and actions of actors. Responsible for prompting actors quietly from backstage if they forget their lines. Must be at every rehearsal.

### *Lighting Director*

Works with the director to create appropriate lighting and mood during the performance. The lighting director must be familiar with the script and be present at every rehearsal.

### *Sound Director*

Works with the director to create appropriate sound effects or music to accompany production. Special care must be taken to come in exactly on cue with music or sound effects. Must be very familiar with scripts and be at every rehearsal.

### *Fundraiser/s*

Funds may need to be raised depending on the scale of the production. A budget will need to be worked out and discussed between the director and producer. Playing Theatre Sports is a fun way to raise funds. For more information visit: [www.jacquelinmelilli.com](http://www.jacquelinmelilli.com)



# Storyboarding the Script

**For Film Production:** The director and storyboard artists will need to work together to sort out how the shots will be filmed. As this is quite a time-consuming task, this process should begin at the same time as rehearsals. It would be a good idea to have the storyboard artists present at rehearsals so they can listen in to the director guiding the actors. They can then create the storyboard according to these instructions.

The director would have a vision of how he/she wants the story viewed by the audience which is where the use of “Close-up”, “Long Shots”, etc. comes in. If the director wants the audience to see a particular expression on an actor’s face, he/she would choose a close-up shot. If the director wants to emphasise an action, he/she would choose a longer/wider shot. Storyboarding all of these shots makes it clearer to the camera operator and crew involved on exactly how to set up each shot when filming begins. This saves valuable time further down the track when weather conditions or time limits can affect the shoot. **See the illustrations on the following page for examples.**

## *The Story Board*

**Picture 1. CLOSE-UP: Biker puts helmet on**

**Picture 2. LONG SHOT: Biker rides towards camera, race banner in background**

**Picture 3. MID SHOT: Profile - biker rides to screen right**

**Picture 4. VERY LONG SHOT: Biker rides to screen right**

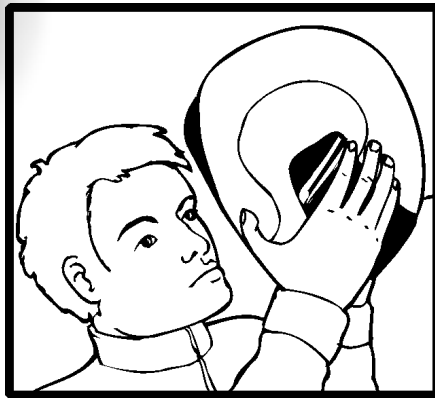
**Picture 5. CLOSE-UP: Boot on pedal**

**Picture 6. CLOSE-UP: Exhaust pipe shooting flames**

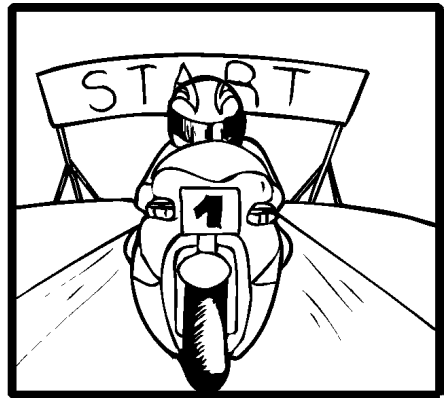
**Picture 7. LONG SHOT: From rear, biker rides towards finish line**

**Picture 8. CLOSE-UP: Biker’s head as he passes finish line flag**

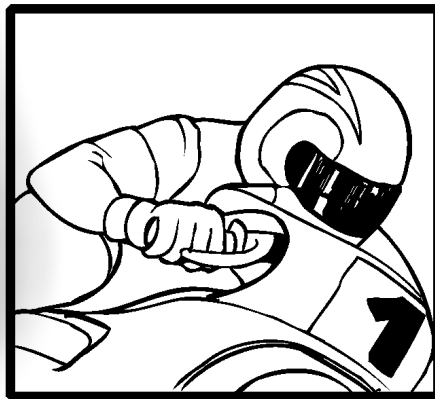




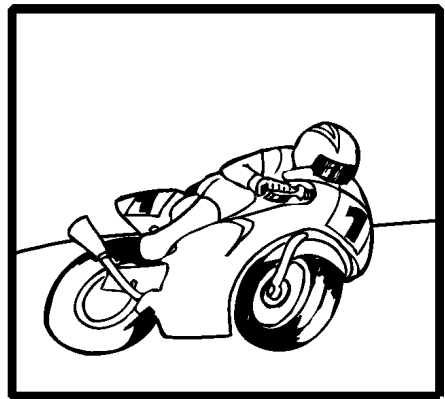
CU Biker puts helmet on



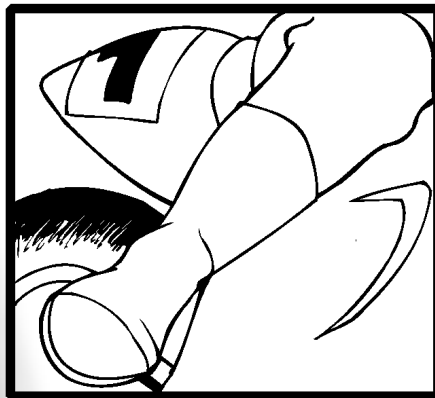
LS Biker rides toward camera, race banner in background



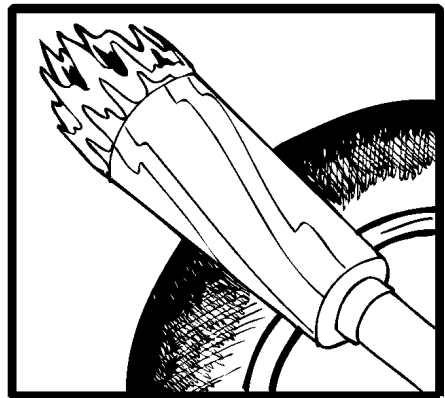
MS profile biker rides to screen right



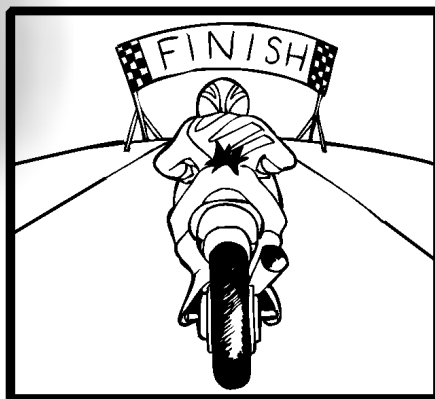
VLS Biker rides to screen right



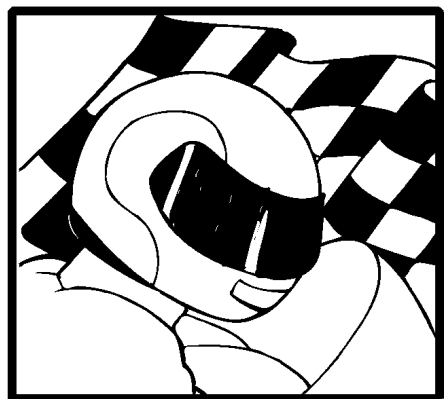
CU Boot on pedal



CU Exhaust pipe shooting flames



LS Biker rides away from camera



CU Biker in helmet

Illustration based on material from "Producing Videos: A complete guide" by Martha Mollison. Illustrator: Anthea Stead



## For: **Foreigners in Oztralia**



Please note: The script for the stage play **Foreigners In Oztralia** (on Page 37) has one scene. However, when converting a stage play into a film script, scenes are broken down differently and therefore do not relate in any way to the stageplay's scene numbers. The following suggested shooting sequence shows how the script could be shot using a total of 15 scenes. The director may, however, wish to break the scenes up even more into smaller scenes.

In the case of filming **Foreigners In Oztralia**, where the story takes place in Australia's outback, it is suggested that filming be done on the stage where a simple set has been constructed. You will be filming the theatrical production with stops and starts in the dialogue to accommodate the change of shots needed such as close-ups, mid shots, etc. The cow, unfortunately, will not be able to make a cameo appearance due to the difficulty of working with animals, especially large ones! Therefore the cow will be heard and not seen, with the help of the sound technicians. The whole idea of filming is to get some practice setting up the shots and working with sound. You can get creative with the filming and mix in a little realism with a made-up set by editing in shots of a light plane landing or a photo of an old homestead which can be replicated in the painted backdrop. One way to get the cow in the picture is by taking a film snippet of a cow or enlarging a photo of a cow which can then be pasted onto cardboard and used as a prop. Another creative way to decorate the set is to enlarge photographs of native animals and glue them on prop trees or backdrops. A separate set can be designed for the interior of the barn where Anita and Frederick are meant to sleep and where the cow resides while giving birth. If possible, find an image of a cow giving birth that could possibly be edited into the scene. All the exterior shots should be filmed first before changing the set for the interior shots of the homestead.

**IMPORTANT:** For those who have never made a film before, you may want to start out with making a five or ten minute film first. If this is the case then use the **Suggested Shooting Script** sequence as a guide and take excerpts of the script and condense the story to five or ten minutes.

Filming terminology has been used in the notes below. Refer to the filming notes on Page 20. At the end of each scene, a note for editing is included so you know where the scene will fit in your film.

### *Scene 1*

#### **ANITA & FREDERICK ARRIVE AT HOMESTEAD**

(Exterior set)

Establish the shot with the sound of a light aircraft landing. Add some ambient bush noises which should continue in the background throughout the film. Anita and Frederick enter the set.

**EDIT CUT TO: SCENE 2**



### *Scene 2*

#### **BAZZA GREETS ANITA AND FREDERICK**

(Exterior set)

Plan your shots carefully. Shoot at least three takes of the handshaking scene and pick the best for editing. Don't forget to get some close-ups of facial expressions!

**EDIT CUT TO: SCENE 3**



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# *Foreigners in Oztralia*

## *An Australian Farce*

### **Cast**

Anita Higginbotham ..... nervy, high maintenance  
Frederick Higginbotham ..... Anita's hen-pecked husband  
Bazza ..... good natured and easy going  
Shazza ..... Bazza's pregnant wife and mother of six  
Gazza ..... oldest son of Bazza and Shazza  
Sheila ..... oldest daughter of Bazza and Shazza  
Gecko ..... Sibling. Can be male or female  
Freckles ..... Sibling. Can be male or female  
Bony ..... Sibling. Can be male or female  
Squirt..... Sibling. Can be male or female

### **Setting the Scene**

An Australian farce set in the outback with Anita and Frederick Higginbotham, an upper crust couple from England, visiting the outback for a taste of the real Australia (as portrayed in the travel brochure). Bazza and Shazza, the laidback, kind-hearted couple are their hosts living out in the sticks. Having first touched down in Sydney amidst the duty free shops, Anita and Frederick are in for a real shock when the reality of outback living is introduced to them. Bazza and Shazza's six kids educate Anita and Frederick about Australia's native animals with some hilarious results.

# Script

## Scene One



Stage curtain closed. SFX: Light airplane landing. Anita and Frederick enter stage from audience. They look horrified. SFX: Light airplane taking off. Frederick is carrying two suitcases and has a camera and a pair of binoculars hanging around his neck.

**Anita:** Oh, Frederick, this place is just awful!

**Frederick:** You're quite right Anita, it's simply ghastly.

**Anita:** The brochure said, "Country Homestead nestled in the real Australian bush where native animals are considered pets."

**Frederick:** This is far from a country homestead. It looks more like a barn.

**Anita:** A poorly built one at that. How do the poor animals stand it?

**Frederick:** Oh look, here comes one of the servants.

*Enter Bazza, centre stage right. Frederick takes a photo of Bazza as he approaches.*

**Bazza:** G'day folks. Welcome to "Back Of Beyond Homestead". Weeze been expecting youse.