

# PRISCILLA

• QUEEN OF THE DESERT •

— *The Musical* —

**EDUCATION RESOURCE GUIDE**



# PRISCILLA

## QUEEN OF THE DESERT THE MUSICAL

### Education Resource Guide

**WELCOME TO THE EDUCATION RESOURCE GUIDE FOR PRISCILLA QUEEN OF THE DESERT THE MUSICAL.**

This resource has been mapped to the Australian Curriculum (Years 8-10-HEALTH AND PHYSICAL EDUCATION, ENGLISH and DRAMA ). Activities are also adaptable to be used in Pastoral Care lessons for Years 8-12. In addition, schools should refer to their specific and current State/Territory Education Authorities curriculum documents to evaluate curriculum connections, including Senior English and Drama Curriculums.

The activities have been written to be embedded into existing Units of Work and are presented as pre and post- show activities.

Supporting material is also provided for the production which includes a school implementation plan, cast and creative information, background to the story of Priscilla Queen of the Desert The Musical as well as further information to support teacher and student understanding.

The combination of attendance to the show and the completion of the activities will allow students to explore key themes relating to the Australian Curriculum, which include diversity, inclusivity, characterisation, identity, empathy, wellbeing, relationships, visual literacy, scene analysis, dialogue and theatre appreciation.

*Disclaimer: This resource has been developed for use by teachers in Health and Physical Education, English and Drama. Before relying on the material, users should carefully evaluate its accuracy, currency, completeness and relevance for their purposes, and Sate/Territory Education context and should obtain any appropriate professional advice relevant to their particular circumstances and contexts from specific State/Territory/Country and local Educational Sectors.*

We hope your students enjoy their journey with Priscilla Queen of the Desert The Musical!

*Special thanks to our Education Consultant Sarah Jackson, for her significant professional contributions to both the concept and content of this guide.*  
[www.sarahjacko.com](http://www.sarahjacko.com).

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# SCHOOL IMPLEMENTATION PLAN

Based on the Oscar-winning film, **PRISCILLA** is the hilarious adventure of three friends who hop aboard a battered old bus bound for Alice Springs to put on the show of a lifetime. Their epic journey is a heart-warming story of self-awareness, sassiness and acceptance.

**DOWNLOAD THE Priscilla Queen of the Desert EDUCATION RESOURCE**  
Guide: Available from [priscillathemusical.com.au/education](http://priscillathemusical.com.au/education)

**READ THROUGH PRISCILLA THE STORY**

**SPEAK TO YOUR HEAD OF DEPARTMENT**

Priscilla Queen of the Desert and accompanying Education Resource maps to Australian Curriculum (Years 10. Health activities can also be modified to be used in Pastoral Care).

- Health and Physical Education
- English
- Drama

\* Schools should refer to their specific and current State/Territory Education Authorities curriculum documents to evaluate curriculum connections, including connections to Senior English and Drama Curriculums.

**TEACHER PROFESSIONAL LEARNING**

Need to up-skill or need support teaching curriculum content on diversity, sexual identity, inclusivity and wellbeing?

**CONTACT**

Your Local Education Authority for specific school context support

**IMPLEMENT Priscilla Queen of the Desert TEACHING ACTIVITIES IN:**

- Health and Physical Education +/-
- English +/-
- Drama

**BOOK TICKETS FOR STUDENTS TO SEE Priscilla Queen of the Desert**

[www.xxxxxxxx](http://www.xxxxxxxx)

**TEACH PRE-SHOW ACTIVITIES IN:**

- Health and Physical Education
- English
- Drama

**TEACH POST-SHOW ACTIVITIES IN:**

- Health and Physical Education
- English
- Drama

**SHARE YOUR EXPERIENCES AND LET YOUR COLLEAGUES KNOW ABOUT Priscilla Queen of the Desert.**

#xxxxx

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Instagram: [www.instagram.com/xxxxx](http://www.instagram.com/xxxxx)

# PRISCILLA-THE STORY

Based on the Oscar-winning film, **PRISCILLA** is the hilarious adventure of three friends who hop aboard a battered old bus bound for Alice Springs to put on the show of a lifetime. Their epic journey is a heart-warming story of self-discovery, sassiness and acceptance.

## SYNOPSIS

Two drag queens and a transsexual – Mizi, Felicia and former Les Girls, Bernadette – board a battered old bus named Priscilla to travel from Sydney across the desert to fulfill a performance engagement in the middle of Australia, Alice Springs. These three fish out of water make their own personal journeys of discovery as they frock up and put on a show unlike anything the locals have ever seen before.





# TEACHER FURTHER INFORMATION

## DID YOU KNOW?

'Drag' refers to the performance of gender theatrically. There are many kinds of drag artists ranging from professionals who have starred in movies to people who just try it once. Drag artists also vary by class and culture and can vary within the same city.

Although many assume that all drag performers are gay or transgender, there are drag artists of all genders and all sexualities. Generally, drag queens perform femininity theatrically and drag kings perform masculinity theatrically. Being a drag queen or a drag king is not the same as being transgender, though people who are transgender may also perform drag sometimes. Being transgender or gender diverse is about identifying as a different gender to the one you were assigned at birth.

## ARTICLE: WHAT A DRAG! CELEBRATING MELBOURNE'S DRAG QUEEN SCENE

In a recent exhibition of drag culture, curator Ricky Beirao displayed the full history of drag in Melbourne from the underground movement in the 1960s, the sparkling disco era of the 1970s and today's modern glitz and glamour.

Excerpt from: <http://www.abc.net.au/news/2015-01-18/what-a-drag-exhibition-celebrates-melbournes-drag-scene/6023626>

The changing face and colourful history of Melbourne's drag culture is on display at an exhibition, from the underground movement in the 1960s, the sparkling disco era of the 1970s and today's modern glitz and glamour.

The curator of the What A Drag! exhibition, Ricky Beirao, is a performer who goes by the name of 'Rhubarb Rouge'.

He said there was little knowledge about the importance drag played in creating acceptance and awareness of the gay community by wider society.

"I saw so much history and passion about it, so I thought why not put this all together for people to learn about it, for the younger generation to really respect what people have done for them to be able to do what they do now," he told the ABC.

"A lot of people take for granted... and they just think it's old people fighting for the golden days.

"I thought it would be great [for people] to learn, after all those people fought for them to be able to wear a dress right now."

Drag queen Amanda Monroe lives as a woman and said she started performing drag provided a safe way to express herself.

She is one half of the act Drags Aloud, along with Jessica James.

"For me it was a safe way to go out in female clothes - if people see a drag queen, they don't worry, they say 'it's a drag queen, don't worry'," Ms Monroe said.

"But if I just put on a dress and went down the street, people would say 'oh my goodness, lock up the dogs'."

Ms James said shows also provided a sense of community and acted almost as a news provider for many gay people.

"Drag queens were right at the front of change, because they were allowed and they were so out there and in your face," she said.

"It would reflect what the community was going through and bring it together.

"Listening to the drag queen after the show saying 'have safe sex', or 'go to this rally' or 'there's people bashing people down this street, don't go home that way'."

### 1950S AND 1960S: KEEPING IT UNDERGROUND

During the 1950-60s homosexuality was illegal and men were jailed for cross-dressing.

But a number of venues along Toorak Road became the centre of Melbourne's underground 'camp crowd', and private parties were held in people's homes.

Police often raided these events and patrons were often jailed. Aboriginal man Noel Tovey was arrested as a 17-year-old at one of these parties in 1951 being held at the home of then-famous drag queen Maxine Du Barry. Mr Tovey was seriously abused by police at the time, but in 2013 had his homosexuality charge removed from his police records.

### 1970S: AUSTRALIA'S SOCIAL REVOLUTION

The era famous for glitter, glamour and disco occurred during a time of wider political and social change within Australia.

There was a growing push for more acceptance of gay people, but homosexuality remained a crime.

But a number of drag venues began to pop up across Melbourne, including Trisha's Coffee shop which operated from 1970-1994, making it one of the longest-running venues of its kind in Victoria.

In 1977 Pokey's first opened its doors and fast became an icon and institution of the drag scene and attracted crowds in the thousands each Sunday night.

The popular Sydney act Les Girls, which started in the 1960s, also came to Melbourne.

"Les Girls were the storm troopers to start the revolution of people being able to do what they love and being who they are," Mr Beirao said.

### 1980S: NEON LIGHTS, PERMS AND THE FIGHT AGAINST AIDS

Law changes introduced in 1981 by the Hamer government meant sex between men aged over 18 was no longer illegal, and homosexual offenses were removed from criminal law.

But the gay community was faced with a new problem - the outbreak of HIV/AIDS.

First labelled 'the gay plague', the first recorded case was in Sydney in 1982 and the now-famous Grim Reaper advertisements aired on Australian television.

Drag played an important role in raising awareness and preventing the spread of the disease amongst the gay community.

During acts, performers were known to throw condoms at the audience and hold fundraisers at popular venues like Pokey's.

Pokey's became an icon and institution in Melbourne, holding spectacular Sunday night shows.

It was known as a place where gays and lesbians could bring their families and created a sense of community.

### 1990S: MELBOURNE'S 'GOLDEN ERA' OF DRAG

The drag scene was booming along Melbourne's Commercial Road in the 1990s, and the successful Australian film Priscilla, Queen of the Desert brought drag to a mainstream audience.

Dance parties were held across Melbourne, while balls and awards nights were being held to celebrate 'drag excellence'.

But the ever popular Pokey's, deemed by many to be the mecca for gay entertainment, closed in 1992 with an estimated half a million people attending shows over its 14 years in operation.

Ms Monroe said the success of Priscilla and wider references in the media made being a drag queens more acceptable.

"We're more likely to have a tourist stop and say 'can we have a picture with you?' rather than we are to have someone say 'go home'," she said.

### 2000S: DRAG LOSES ITS 'SHOCK FACTOR', ON THE DECLINE

Mr Beirao said crowds at modern drag shows were on the decline since the late 1990s.

"But there's still people...with the curiosity of seeing a man prancing around as a woman on stage," he said.

"Hopefully it goes in cycles and there will be a rise in drag [again], who knows?"

He said despite wider acceptance of the gay community drag still played a vital role.

"In the 80s drag queens were talking about safe sex and HIV, and 20 years later HIV is at a high again, so why not use drag queens to tell people to play safe and play the politics of gay culture," he said.

Ms Monroe said she liked the fact the "shock factor" has gone out of drag. "It means you have to have some talent and you have to have something intelligent to say," she said.

"The other side of the shock factor is fear, and fear leads to hatred and to violence, so I'm more than happy to walk down the street like this and not be noticed."





PHOTO: ROBERT LOTT, KNOWN AS 'LOTTIE', WAS A TRAIL-BLAZER IN 1960S DRAG CULTURE.  
(Supplied: Australian Lesbian and Gay Archives)



PHOTO: PRIVATE DRAG PARTIES WERE HELD IN THE 1950S AND 1960S BECAUSE CROSS- DRESSING WAS ILLEGAL AT THE TIME.  
(Supplied: Australian Lesbian and Gay Archives)



PHOTO: LES GIRLS STARTED IN SYDNEY IN THE 1960S AND CAME TO MELBOURNE A DECADE LATER.  
(Supplied)



PHOTO: AMANDA MONROE AND JESSIE JAMES HAVE BEEN PERFORMING TOGETHER SINCE 2000.  
(ABC News: Sarah Farnsworth)

# MEET SOME OF TODAY'S (OR YESTERDAY'S) DRAG SUPERSTARS!



**CHARLES PIERCE (1926-1999)** was among the first to do impersonations of Bette Davis, Mae West, Joan Collins and other famous stars brought drag to the forefront of theatre and radio. He described himself as a male actress rather than a drag queen – the 'original, over-the-hill, valley girl.'



**LES GIRLS** A club featuring drag shows that began in Sydney in the early 60's, and was by and large responsible for introducing the 'drag' scene to mainstream audiences. The show is still alive and kicking and is now based in Melbourne.



**ROBERT "LOTTIE" LOTT (1931 - 2009)** A 'trail-blazer' in the 1960s Melbourne drag culture. At the time homo- sexuality was illegal and men were jailed for cross-dressing. Lottie introduced many people to various underground venues and shepherded them through the scene.



**BARRY HUMPHRIES (B. 1934)** Dame Edna Everage is a character created and played by the Australian performer and comedian. Dame Edna is famous for her lilac-colored hair, trademark cat eye glasses, and boisterous personality. Humphries developed Edna gradually while on tour as part of the entertainment for his fellow cast mates during commutes between country towns where he perfected his falsetto impersonation of a Melbourne housewife.



**RUPAUL (B. 1960)** is the undisputed queen of drag queens. In the 1990s RuPaul was to drag what Naomi Campbell was to modeling. In other words, RuPaul was the world's first drag superstar. His career has included a string of dance singles, a duet with Elton John, and a hit television show, "RuPaul's Drag Race."



**TREVOR ASHLEY (B. 1980)** is a Sydney-based performer and drag artist. He has had an extensive career in cabaret, clubs, television and musical theatre in Australia. Ashley grew up in the south of Sydney and studied at the Shopfront Theatre for Young People.



**AMANDA MONROE** formed Drags Aloud in 2005, a successful Melbourne drag entertainment troupe that took the art of drag to the wider public. She has performed in the Adelaide Cabaret Festival, Melbourne International Comedy Festival, Edinburgh Fringe Festival, Off-Broadway and the West End.



# TEACHER PROFESSIONAL LEARNING

Teachers are encouraged to participate in professional learning to ensure they remain abreast of the most effective way to deliver inclusive and respectful curriculum and be supportive of all students and school ethos.

Contact your Local Education Authority and State/Territory Professional Teacher organisations for specific school context support and professional learning relating to diversity, self-awareness, acceptance and inclusivity.

## FOR TEACHERS: CONNECTIONS TO CURRICULUM

### PRE- AND POST-SHOW ACTIVITIES

A series of pre and post-show teaching activities have been designed to support students in Years 8-12 in exploring themes presented in Priscilla Queen of the Desert prior to, and following attendance at the live performance.

All activities are linked to learning outcomes and achievement standards in the Australian Curriculum, specifically for Health and Physical Education, English and Drama.

We encourage teachers to embed these themes and activities into existing units of work that contain content exploring diversity, identities, self awareness, relationships and inclusivity and acceptance. Priscilla Queen of the Desert teaching activities have been designed so they can be taught in succession or as individual activities within an existing comprehensive teaching program.

**\*Note:** The development of a school ethos and culture that models respectful practices is imperative as schools play a significant role in modeling positive and respectful behaviours both in and outside the classroom. Activities presented in this resource have also been designed to assist schools in building supportive school environments and as such, may also be used in peer support, welfare or pastoral care settings.

As some aspects of this resource and Stage Show may be considered to be sensitive issues by parents/carers it is important to consider informing the school's parent/carer community that your class will be attending the stage production and/or completing these activities and to obtain any appropriate professional advice relevant to their particular circumstances from specific State/Territory/ Country and local Educational Sectors.

# CURRICULUM LINKS

## Curriculum Area : **Health And Physical Education**

### AUSTRALIAN CURRICULUM ACHIEVEMENT STANDARDS: YEARS 8

By the end of Year 8, students:

- Students evaluate the impact on wellbeing of relationships and respecting diversity.
- Analyse factors that influence emotional responses.
- Investigate strategies and practices that enhance their own and others' health and wellbeing.
- Apply personal and social skills to establish and maintain respectful relationships and promote fair play and inclusivity.
- Demonstrate skills to make informed decisions, and propose and implement actions that promote their own and others' health, safety and wellbeing.

### CONTENT DESCRIPTORS

- Analyse factors that influence emotions, and develop strategies to demonstrate empathy and sensitivity (ACPPS075).
- Investigate the impact of transition and change on identities (ACPPS070).
- Investigate the benefits of relationships and examine their impact on their own and others' health and wellbeing (ACPPS074).
- Investigate the benefits to individuals and communities of valuing diversity and promoting inclusivity (ACPPS079).

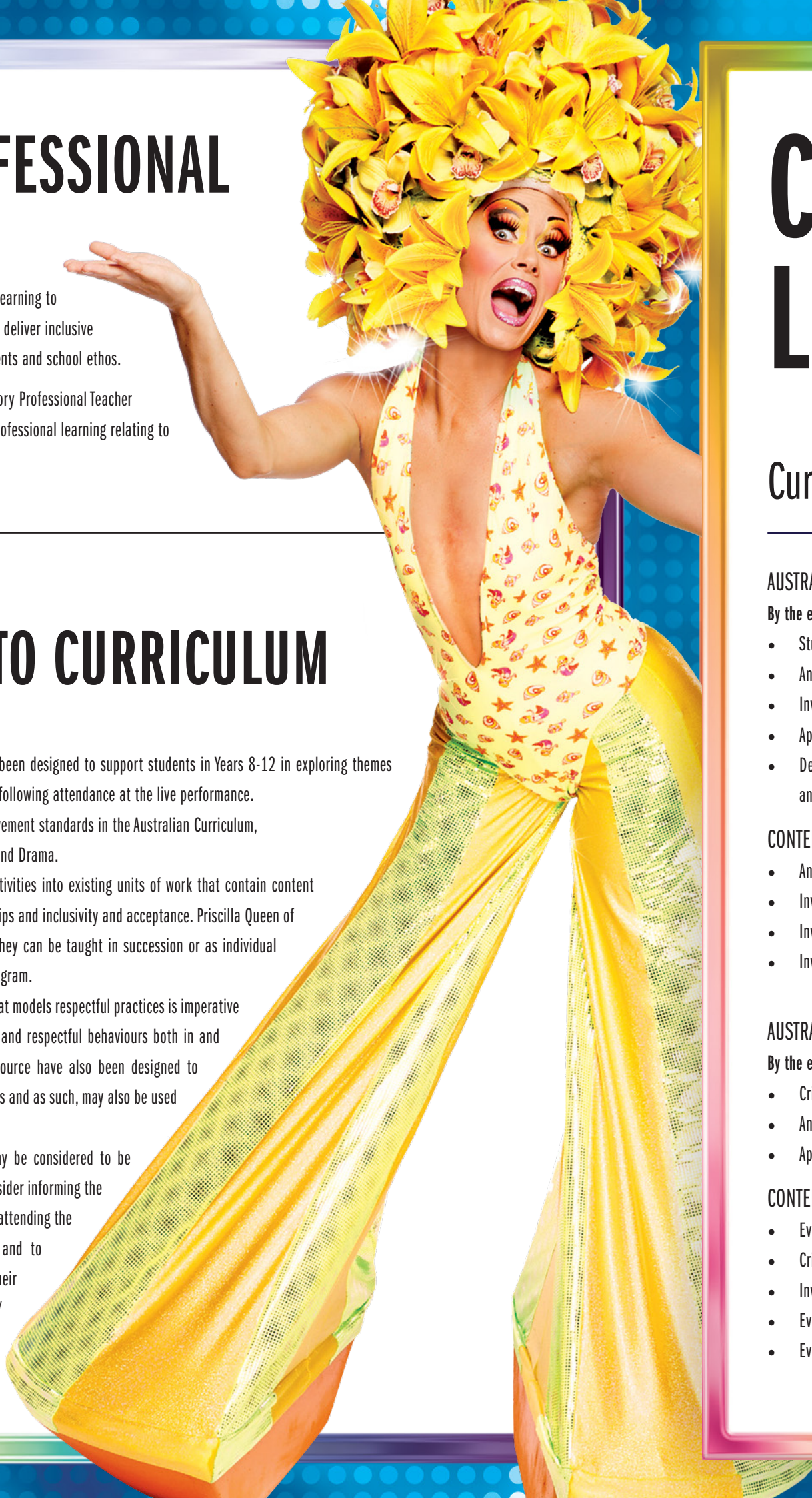
### AUSTRALIAN CURRICULUM ACHIEVEMENT STANDARDS: YEARS 9-10

By the end of Year 10, students:

- Critically analyse contextual factors that influence identities, relationships, decisions and behaviours.
- Analyse the impact attitudes and beliefs about diversity have on community connection and wellbeing.
- Apply decision-making and problem solving skills when taking action to enhance their own and others' health, safety and wellbeing.

### CONTENT DESCRIPTORS

- Evaluate factors that shape identities and critically analyse how individuals impact the identities of others (ACPPS089)
- Critique behaviours and contextual factors that influence health and wellbeing of diverse communities (ACPPS098)
- Investigate how empathy and ethical decision making contribute to respectful relationships (ACPPS093)
- Evaluate situations and propose appropriate emotional responses and then reflect on possible outcomes of different responses (ACPPS094)
- Evaluate and apply health information from a range of sources to health decisions and situations (ACPPS095)





# Curriculum Area : English

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## AUSTRALIAN CURRICULUM ACHIEVEMENT STANDARDS: YEAR 8

By the end of Year 8, students:

### Receptive modes (listening, reading and viewing)

- Understand how the selection of text structures is influenced by the selection of language mode and how this varies for different purposes and audiences.
- Explain how language features, images and vocabulary are used to represent different ideas and issues in texts.
- Interpret texts, questioning the reliability of sources of ideas and information.
- Select evidence from the text to show how events, situations and people can be represented from different viewpoints.
- Listen for and identify different emphases in texts, using that understanding to elaborate on discussions.

### Productive modes (speaking, writing and creating)

- Understand how the selection of language features can be used for particular purposes and effects.
- Explain the effectiveness of language choices they make to influence the audience.
- Show how ideas can be expressed in new ways through combining ideas, images and language features from other texts, students
- Create texts for different purposes, selecting language to influence audience response.
- Make presentations and contribute actively to class and group discussions, using language patterns for effect
- When creating and editing texts to create specific effects, they take into account intended purposes and the needs and interests of audiences.
- Demonstrate understanding of grammar, select vocabulary for effect, and use accurate spelling and punctuation.

## CONTENT DESCRIPTORS: YEAR 8

- Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts (ACELT1619).
- Understand how accents, styles of speech and idioms express and create personal and social identities (ACELA1529).
- Understand how rhetorical devices are used to persuade and how different levels of meaning are developed through the use of metaphor, irony and parody (ACELA1542).
- Interpret the stated and implied meanings in spoken texts, and use evidence to support or challenge different perspectives (ACELY1730)

## AUSTRALIAN CURRICULUM ACHIEVEMENT STANDARDS: YEAR 9

By the end of Year 9, students:

### Receptive modes (listening, reading and viewing)

- Analyse the ways that text structures can be manipulated for effect.
- Analyse and explain how images, vocabulary choices and language features distinguish the work of individual authors.
- Evaluate and integrate ideas and information from texts to form their own interpretations.
- Select evidence from texts to analyse and explain how language choices and conventions are used to influence an audience.
- Listen for ways texts position an audience.

### Productive modes (speaking, writing and creating)

- Understand how to use a variety of language features to create different levels of meaning.
- Understand how interpretations can vary by comparing their responses to texts to the responses of others.
- In creating texts, students demonstrate how manipulating language features and images can create innovative texts.

- Students create texts that respond to issues, interpreting and integrating ideas from other texts. They make presentations and contribute actively to class and group discussions, comparing and evaluating responses to ideas and issues. They edit for effect, selecting vocabulary and grammar that contribute to the precision and persuasiveness of texts and using accurate spelling and punctuation.

## AUSTRALIAN CURRICULUM ACHIEVEMENT STANDARDS: YEAR 10

By the end of Year 10, students:

### Receptive modes (listening, reading and viewing)

- Evaluate how text structures can be used in innovative ways by different authors. They explain how the choice of language features, images and vocabulary contributes to the development of individual style.
- Develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them.
- Listen for ways features within texts can be manipulated to achieve particular effects.

### Productive modes (speaking, writing and creating)

- Show how the selection of language features can achieve precision and stylistic effect.
- Explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments
- Develop their own style by experimenting with language features, stylistic devices, text structures and images.
- Create a wide range of texts to articulate complex ideas. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments.
- Demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts.

## AUSTRALIAN CURRICULUM CONTENT DESCRIPTORS: YEARS 9-10

- Listen to spoken texts constructed for different purposes, for example to entertain and to persuade, and analyse how language features of these texts position listeners to respond in particular ways (ACELY1740).
- Understand that roles and relationships are developed and challenged through language and interpersonal skills (ACELA1551).
- Investigate and experiment with the use and effect of extended metaphor, metonymy, allegory, icons, myths and symbolism in texts, for example poetry, short films, graphic novels and plays on similar themes (ACELT1637).
- Evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572).

# Curriculum Area : Drama

## AUSTRALIAN CURRICULUM ACHIEVEMENT STANDARDS: YEAR 8

By the end of Year 8, students:

- Identify and analyse how the elements of drama are used, combined and manipulated in different styles. They apply this knowledge in drama they make and perform. They evaluate how they and others from different cultures, times and places communicate meaning and intent through drama.
- Collaborate to devise, interpret and perform drama.
- Manipulate the elements of drama, narrative and structure to control and communicate meaning.
- Apply different performance styles and conventions to convey status, relationships and intentions.
- Use performance skills and design elements to shape and focus theatrical effect for an audience..

## CONTENT DESCRIPTORS: YEAR 8

- Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes (ACADRM040).
- Develop roles and characters consistent with situation, dramatic forms and performance styles to convey status, relationships and intentions (ACADRM041).
- Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning for theatrical effect (ACADRM042).

## AUSTRALIAN CURRICULUM ACHIEVEMENT STANDARDS: YEARS 9-10

By the end of Year 10, students:

- Analyse the elements of drama, forms and performance styles and evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view.
- Use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints.
- Develop and sustain different roles and characters for given circumstances and intentions.
- Collaborate with others to plan, direct, produce, rehearse and refine performances.
- Select and use the elements of drama, narrative and structure in directing and acting to engage audiences.
- Refine performance and expressive skills in voice and movement to convey dramatic action.

## CONTENT DESCRIPTORS: YEARS 9-10

- Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama (ACADRM047).
- Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles (ACADRM048).
- Practice and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists (ACADRM049) .
- Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements (ACADRM050).
- Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect (ACADRM052).

# Australian Curriculum

## GENERAL CAPABILITIES

### PERSONAL AND SOCIAL CAPABILITY:

#### Self Awareness

- Recognising Emotions
  - reflect critically on their emotional responses to challenging situations in a wide range of learning, social and work-related contexts

#### Social Awareness

- Understand relationships
  - explain how relationships differ between peers, parents, teachers and other adults, and identify the skills needed to manage different types of relationships

# PRE-SHOW ACTIVITIES

## Health and Physical Education

### CREATING A SAFE AND SUPPORTIVE ENVIRONMENT!

Creating a safe, supportive and understanding learning environment is particularly important when discussion activities deal with sensitive issues. In order to provide a safe and engaging learning environment for students when viewing and discussing Priscilla Queen of the Desert it is important for classrooms to:

- create a sense of trust and openness
- encourage participants to speak and listen to one another
- make space and time for student reflection
- offer multiple avenues for participation and learning such as using a range of questioning techniques which open up discussion rather than trying to get to a quick right answer
- recognise that some students may not feel comfortable sharing
- help students to appreciate the points of view, talents and contributions of less vocal members

**PRISCILLA** is the hilarious adventure of three friends who hop aboard a battered old bus bound for Alice Springs to put on the show of a lifetime. Their epic journey is a heart-warming story of self-awareness, sassiness and acceptance.

### ACTIVITY ONE: GROUP AGREEMENT

#### Equipment needed:

- Coloured pens.
- A3 paper (enough for one between three students).

#### Activity Detail:

- Collaborate with students to develop a group agreement that sets the parameters for class discussions
- Have students form small groups of 3-4
- Give groups A3 paper and 3 minutes to come up as many ideas as they can regarding “class expectations/ rules” for the classroom and school to be a safe and supportive environment
- Each group nominates two speakers to share with the class their ideas
- Ideas are collaborated on the board to come up with the Class Group Agreement (10 dots points)
- All students write a copy of this agreement in their books (so this can be referred back to at any point during the class)
- Keep a whole class copy of this agreement displayed in the classroom for all students to see



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## ACTIVITY TWO: BALL TOSS: EXPLORING THE STORY OF PRISCILLA

### Equipment needed:

- Soft, spongy ball.
- APPENDIX A: Priscilla Queen of the Desert- The Story (handout).

### Activity Detail:

- Students read through Priscilla – The Story handout.
- Form pairs, students have three minutes to work together to discuss as many pieces of information they have discovered about Priscilla Queen of the Desert.
- As a whole group, students form a large circle.
- One student is given a small spongy ball.
- Students are to think about all the information they have gained reading and discussing Priscilla Queen of the Desert.
- Student with the ball says a piece of information they have learnt about Priscilla Queen of the Desert then tosses (under arm) the ball to another student (not the student immediately beside them).
- Continue until all students have had a turn.\*

\* If all information has been exhausted before all students have had a turn, ask students what they know about diversity, self awareness, acceptance and respectful relationships.

## ACTIVITY THREE: GROUP DISCUSSION: 3, 2, 1 IDEAS: DIVERSITY, ACCEPTANCE AND INCLUSIVITY

### Equipment needed:

- APPENDIX B: 3, 2, 1 Ideas worksheet.

### Activity Detail:

- Students work in groups of three.
- Each group completes the 3, 2, 1 Ideas worksheet. Each student in the group is to think of two ideas they have about the areas of diversity and inclusivity. These can be words they associate with the themes of diversity and inclusivity, examples of these themes, or examples where they have seen diversity celebrated at school, home or in the community.
- Apply a one-minute time limit for each student to complete these two ideas. After the time limit, pass on to the next student in their group.
- Students continue the exercise until all three students have completed the worksheet.
- Conduct a whole group discussion to invite each group's ideas and develop a group definition of diversity and inclusivity with a list of examples.

## ACTIVITY FOUR: SIX SQUARES: DIVERSITY AND YOU!

The health and wellbeing of diverse communities, like all communities, is related to people's sense of belonging. When behavioural and contextual factors allow diversity to be valued and respected, people develop a higher sense of belonging and greater positive health and wellbeing. In Priscilla Queen of the Desert we see that behavioural factors such as prejudice and difference can impact negatively on a person's wellbeing and feelings of being safe and supported. What Priscilla Queen of the Desert shows us is that through positive behaviours, the discovery of friendships, stronger personal and community wellbeing can be achieved.

### Equipment needed:

- Pens/Textas
- A4 paper (one per student)

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### Activity Detail:

- Students fold one piece of A4 paper in to three, then in half, leaving '6 squares' to write on.
- Students number each square 1,2,3,4,5 and 6
- Students write their answers in the corresponding box to the following questions:
  1. What does it mean to be true to yourself?
  2. Who are you?
  3. What makes you, you?
  4. What does diversity mean to you?
  5. List examples of how diversity is portrayed in people?
  6. How is diversity celebrated and respected at your school?
- Students then form groups of three to discuss their answers and come up with their top three responses as a group for each question.
- Conclude with a whole class discussion on diversity at school

## ACTIVITY FIVE: CIRCLE CHAT

### Equipment needed:

- Nil.

### Activity Detail:

- Teacher reads out information about Priscilla: Synopsis

*PLACE holder for SYNOPSIS*

- Individually, students silently reflect on and think about the following questions:
  1. Are you empathetic
  2. Do you think about how others feel?
  3. Do you try to understand different people's opinions/points of view?
  4. Do you think people who have a habit of making fun of other people understand what it would feel like to be them?
  5. Are you sensitive to the fact that people lead different lives and that each person has the right to feel safe and supported to be themselves?
  6. Do you listen to others in an attempt to understand what they are going through?
- Use a Circle Chat to invite students to share their responses with members of the class.

### Circle Chat:

- Students stand in two concentric circles, facing a partner.
- Teacher reads out the empathetic questions one by one and students take turns to share their responses with their partner. Students should explain their answers by giving examples.
- After forty-five seconds, the teacher calls out "switch" and the outside circle moves one step to their right to meet their next partner.
- Continue sharing until each student has spoken with at least six different students and all six questions are discussed.
- Students reflect on ways they have shown empathy to another person(s).
- Whole class discussion:
  - How might the characters in Priscilla Queen of the Desert be empathetic or not empathetic? (Based on the brief information provided by the teacher at the beginning of this activity and the reflective questions in the Circle Chat).



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### ACTIVITY SIX: GRAFFITI WALK: WHO’S WHO?

**Equipment needed:**

- APPENDIX C: Main Characters in costume
- Chalk board, white board, or large poster paper and writing utensil.
- Six pieces of A3 paper.
- Art supplies (choice of colored pencils, markers, crayons and/or other materials).
- Blank paper (enough for one per student) or use student class books.
- Tape.

**Activity Detail:**

- Divide the class into four small groups and give each group a copy of the Main Characters in costume -containing images of the three main characters in costume.
- Ask the students to make assumptions about the characters based on their costumes in the pictures. For each character, the students should identify the character’s assumed age, gender, occupation, and 3-4 adjectives they would use to describe the character. Encourage the students to be as specific as possible in their descriptions.
- Once the groups have completed the handout, ask them to share their guesses with the rest of the class.
- What similarities do you see? What differences?
- What was it like to make assumptions about a person based solely on their clothes?
- Provide each group with character descriptions (Appendix C-Who’s Who in Priscilla handout) for Mitzi, Felicia and Bernadette, and ask the groups to match the description to the costume.
- Create six graffiti sheets (e.g. six pieces of butchers paper around the room) each with one of the questions written below.
  1. What did you find the most surprising?
  2. Were your assumptions correct?
  3. Why do you think the descriptions were accurate (or inaccurate)?
  4. Do you think that clothes are good indication of what a person is like?
  5. Do you feel that the clothes you are wearing represent who you are? Why or why not?
  6. What are the dangers of assuming things about someone based on their appearance?
- Students work in small groups. Allocate two minutes for each group to work with each of the six graffiti sheets. Record as much as they can about their answer in the time frame given.
- Once each group has completed all six graffiti sheets, each group decides upon the three most interesting pieces of information recorded on the last sheet they wrote on.
- Groups present their information to the class.
- Whole class discussion: How do assumptions impact people’s wellbeing (Provide specific examples)? What can we do to prevent assumptions?

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### ACTIVITY SEVEN: STICKY NOTE SLAM

Through the story of Priscilla Queen of the Desert, we see characters pursue personal dreams and goals with the support of long term and new found friends along their journey between Sydney and Alice Springs.

**Equipment needed:**

- Pens/Textas
- Stick notes

**Activity Detail:**

- Students in groups of 3, have 45 seconds to write down as many positives as they can think of about pursuing a dream of theirs (this could be related to work, travel, life goals, friendships etc)
- Using different coloured post-it- notes, students write down who can assist them in working towards their dream goal(s) (45 sec time limit).
- The aim of the activity is to see if students can fill their desk with post it notes before the time limit is up
- Discuss responses as a group



# English

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## CREATING A SAFE AND SUPPORTIVE ENVIRONMENT!

Creating a safe, supportive and understanding learning environment is particularly important when discussion activities deal with sensitive issues.

In order to provide a safe and engaging learning environment for students when viewing and discussing Priscilla Queen of the Desert it is important for classrooms to:

- create a sense of trust and openness
- encourage participants to speak and listen to one another
- make space and time for student reflection
- offer multiple avenues for participation and learning such as using a range of questioning techniques which open up discussion rather than trying to get to a quick right answer
- recognise that some students may not feel comfortable sharing
- help students to appreciate the points of view, talents and contributions of less vocal members

**PRISCILLA** is the hilarious adventure of three friends who hop aboard a battered old bus bound for Alice Springs to put on the show of a lifetime. Their epic journey is a heart-warming story of self-awareness, sassiness and acceptance.

## ACTIVITY ONE: GROUP AGREEMENT

### Equipment needed:

- Coloured pens.
- A3 paper (enough for one between three students).

### Activity Detail:

- Collaborate with students to develop a group agreement that sets the parameters for class discussions
- Have students form small groups of 3-4
- Give groups A3 paper and 3 minutes to come up as many ideas as they can regarding “class expectations/ rules” for the classroom and school to be a safe and supportive environment
- Each group nominates two speakers to share with the class their ideas
- Ideas are collaborated on the board to come up with the Class Group Agreement (10 dots points)
- All students write a copy of this agreement in their books (so this can be referred back to at any point during the class)
- Keep a whole class copy of this agreement displayed in the classroom for all students to see

## ACTIVITY TWO: THINK-PAIR-SHARE (IDENTITY AND APPEARANCE)

### Equipment needed:

- Nil

### Activity Detail:

- Introduce students to a core theme of Priscilla, self-awareness and acceptance!
- THINK, PAIR, SHARE – tell students they will be collaborating with the student beside them. By combining their knowledge they will help each other complete the activities together and then share with the class.
- Students brainstorm/mind map/Popplet (iPad -app).
- Relate this theme to their world: how do they use clothing and the jobs people do to judge one another?
- Discuss as a group student’s ideas and experiences of who they are (identity) and how they dress (appearance).

## ACTIVITY THREE: VIEWING, ANALYZING AND EVALUATING

### Equipment needed:

- APPENDIX E: Costume Sketches/Images
- APPENDIX F: Production Images
- A3 paper (butchers paper).

### Activity Detail: Graffiti Walk

- Create five graffiti sheets (e.g. six pieces of butchers paper around the room) each with one of the questions written below.
  1. List ten adjectives that describe the costumes.
  2. Create a sentence that uses alliteration to describe one of the characters.
  3. Create a simile that describes the appearance of one of the characters.
  4. Are these costumes just for appearance or can they be worn everyday? Explain your answer.
  5. When wearing these clothes, do you think these individuals experience being judged by others? Explain your answer.
- Students divided in to groups of three.
- Each group is provided with one copy of Appendices E and F.
- Student groups work through the five questions on the graffiti sheets.

Each group spends four minutes at each graffiti sheet before moving to the next sheet.

When students have completed all sheets they report back to the class the information written on their last graffiti sheet.

## ACTIVITY FOUR: THINK-PAIR-SHARE

### Equipment needed:

- Nil.

### Activity Detail:

THINK, PAIR, SHARE – tell students they will be collaborating with the student beside them. By combining their knowledge they will help each other complete the activities together and then share with the class.

- Students brainstorm/mind map/Popplet (iPad app)
- Explain that the three main characters in Priscilla Queen of the Desert are considered an outsiders by some of the locals in outback towns throughout the show.
- Relate this theme to their world:
  - How do young people feel about “fitting in”?
  - What happens when teenagers don’t conform to what society expects?
  - How does it make people feel when they are accepted and embraced within communities for being who they are?
  - What does this look and sound like?



# Drama

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## ACTIVITY ONE: WALKS

Drama classrooms are the ideal place for students to participate in exploring, expressing, engaging with others and experiencing issues regarding relationships, diversity, identity, acceptance, self discovery, discrimination and self-worth. Students can create their own dramatic representations of the Priscilla Queen of the Desert themes as well as appreciating their peer's theatric creations which fosters an inclusive learning environment and invites the young actors to consider other classmates points of view.

In order to provide a safe and engaging learning environment for students when viewing and discussing Priscilla Queen of the Desert it is important for classrooms to:

- Create a sense of trust and openness.
- Encourage participants to speak and listen to one another.
- Make space and time for student reflection.
- Offer multiple avenues for participation and learning such as using a range of questioning techniques which open up discussion rather than trying to get to a quick right answer; recognise that some students may not feel comfortable sharing; explore ways of dealing with this such as using think, pair, share activities; explore ways to ensure that all students get an opportunity to speak, such as using talk tickets/sticks.
- Help students to appreciate the points of view, talents and contributions of less vocal members.
- Explore diversity and inclusivity allowing students to be who they are.

### Equipment needed:

- Nil

### Activity Detail:

- Students move around the space as themselves.
- Instruct them to move forward, back, sideways, diagonally – clapping each time you change the direction. FREEZE.
- Tell them you are now going to give them a character and when you clap your hands they must be that character and walk around the room in that role until you say FREEZE again and offer them a new character.
- Repeat for all characters listed below, encouraging facial expressions, usage of levels, physical theatre, mime, pause, etc.
- Characters; principal, rapper, priest, injured soldier, stage performer, professional singer, celebrity.

### Reflective Questioning:

- Students sit where they are and generate whole class discussion using these questions:
- How do we judge someone by the way they walk?
- Can we judge incorrectly?
- Why do we judge people so quickly by what we see and hear?
- Are stereotypes dangerous?
- How can we dispel stereotypes?

## ACTIVITY TWO: DIALOGUE DELIVERY - CROSSING THE FLOOR

### Equipment needed:

- Nil

### Activity Detail:

- Students form a large circle.
- Explain you are going to give a line of dialogue from Priscilla Queen of the Desert that will be repeated by all actors, individually.
- Each actor will cross the floor and deliver it to another actor of their choice. The dialogue can be vocalized in any tone, accent, pitch or volume. Model this exercise first if your students are unfamiliar with this activity.

### Lines of dialogue:

- “Together, We will go our way”
- “So many things I would have done, but clouds got in my way”
- “The city is dangerous...but for us, it's the safest place.”
- “Together, we will start a new”
- “Oh no, not I, I will survive”
- “I used to cry, now I hold my head up high”

### Reflective Questioning:

- Students sit in a circle formation and generate whole class discussion using these questions:
- Which line of dialogue did you like best? Why?
- What do the lines have in common?
- Is there a central theme?
- Introduce students to the core theme of Priscilla Queen of the Desert- Acceptance and Self-awareness
- Relate this theme to their world
- Explain that this activity is designed to encourage students to explore and express their authentic selves through improvisation, play-building and peer collaboration.



# POST-SHOW ACTIVITIES

## Health and Physical Education

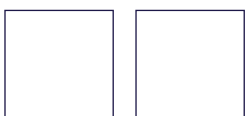
### ACTIVITY ONE: GENDER STEREOTYPES IN AND OUT OF THE BOX! Defining stereotypes

#### Equipment needed:

- Nil.

#### Activity Detail:

- Draw two boxes on the board



- Students are given 1 minute to think of examples of what it is to be male and female
- Students take turns writing their examples in the boxes
- Students given a further minute to think of examples of when people don't 'fit in the box' when it comes to gender stereotypes
- Students take turns writing their examples in the boxes
- Class discussion
- Whole class discussion:
- What are some consequences for not 'fitting in a box'
- What can we do to break down these stereotypes?
- How are these stereotypes broken down in Priscilla Queen of the Desert?

### ACTIVITY TWO: RELATIONSHIPS

We learn through Priscilla Queen of the Desert that Felicia, Bernadette and Tick develop a great friendship throughout the story. The result: the achievement of personal freedom, expression, self awareness and acceptance. The positive relationships explored through the story through the additional characters such as Bob and Tick's son, demonstrate constructive interactions, connectedness and feelings of belonging and genuine support which in real life, are essential for a persons' health and positive wellbeing.

#### Equipment needed:

- Nil.

#### Activity Detail:

- Give students one minute to think of all the things that made Felicia, Bernadette and Tick's friendship a positive one.
- Whole class brainstorm:
  1. What are the characteristics that make someone a good friend? How are good friendships formed? Who/What events helped to make them good friends?
  2. What is the difference between a healthy friendship and an unhealthy one?
  3. How do young people learn the difference?

### ACTIVITY THREE: BULLS EYE!

#### Equipment needed:

- Bulls eye worksheet.

#### Activity Detail:

- Whole class discussion: In the stage production, there is a scene where Felicia is assaulted by a group of men in an outback town. In this scene we witness prejudice and conflict, as a result of Felicia being different to others in the town.
- Students complete Appendix G: Bulls eye worksheet.
- Compare and contrast answers with a partner.
- Whole class discussion.

### ACTIVITY FOUR: SPEED CHAT: WE BELONG

At the end of Act two we see Felicia comforted by Bernadette where the line is sung, "Together, we will start a new" In this scene we see examples of what it is to be a friend.

- Move students in to a large free space
- Position students facing each other, in pairs. One person indicates they are Person A, the other, Person B.
- Person A- asks questions 1,3 and 5 Person B- asks questions 2,4 and 6
- Students are provided with the question sheet and are to ask their first partner question 1. Each pair has 1 minute to discuss their responses.
- Student A moves one space to the left, Student B remains in the same place and the next question is read out by their new partner and answered.

And, so on until all questions are answered.

#### Questions:

- What is a friend?
- What does it mean to be a best friend?
- What are the qualities you look for in a friend?
- What are the qualities of a good person?
- What responsibilities do you have in a friendship?
- What rights do you have in a friendship?

### ACTIVITY FIVE: RANDOM ACTS OF KINDNESS

#### Equipment needed:

- Appendix H: RAK (Random Act of Kindness) Template

#### Activity Detail:

- When dealing with conflict, the use of random acts of kindness can get you through these tough times as well as help to build and repair relationships. In Priscilla, we see the character Bob fix the bus and then offer to accompany Felicia, Bernadette and Tick (Mitzi) to Alice Springs to make sure the bus doesn't break down again. A definite random act of kindness-something not requested, but given freely.
- Students complete Appendix H: RAK (Random Act of Kindness) Template to plan a random act of kindness for someone in their family or close friendship group
- **Extension activity:** Create your own Random Acts of Kindness cards. Write a series of your own random acts of kindness cards to enact or give to people to do kind things for others.



**ACTIVITY SIX:**

In the stage production, Felicia is set upon by a group of men in a country town due to being diverse. We see Felicia physically and emotionally hurt following this in the scene where Bernadette provides comfort and compassion as a friend.

- Whole group discussion:
  - How is diversity presented in Priscilla Queen of the Desert?
  - List ways in which people are diverse?
  - What are some examples of disrespectful behaviour towards diverse people and communities?
  - What help is available for supporting diverse communities? At school? Outside of school?
  - Where could Felicia go for help if needed?
- Create class list (information below)

**\*Teachers note:**

Guide discussion so that students consider online and offline places to go for help, including organisations/ supports in the local school area. Discussion MUST also include: If you or a student are worried about some- one and feel urgent professional support is needed, turn to a trusted adult to help. If the need for assistance is life threatening, call 000 (triple zero; Australia only).

Examples of places can students can go for help include:

In-school supports (not an extensive list):

- Teacher
- Year Advisor
- Head Teacher Welfare/Wellbeing
- Teachers Aide
- Aboriginal Education Officer/ School/Support Officer or Teachers Aide
- Chaplain/Pastoral Care Worker/ School Counselor

Examples of Out-of-school supports (not an extensive list)

- Parent/carer/extended family member
- Police
- Friends
- Coach
- Online services such as: ReachOut.com, headspace, beyondblue, youth beyondblue
- Counsellors/psychologists/GPs

**English**

**ACTIVITY ONE: PROMOTING EMPATHY, SENSITIVITY AND INCLUSIVITY**

English classrooms are the hub of critical thinking, contextual evaluation and where new ideas and information are analysed and absorbed. When examining the text in Priscilla Queen of the Desert we aim to engage every learner to discover and explore the themes of self discovery, acceptance , diversity, identity and discrimination in an inclusive learning environment.

This introductory activity begins a dialogue on the themes, events, and characters of Priscilla Queen of the Desert through the examination of the lyrics from the song ‘We Belong’.

**Equipment needed:**

- A4 paper (or student writing books).

**Activity Detail:**

- Copy the following lyrics onto the board:

*We belong to the light, we belong to the thunder*

*We belong to the sound of the words we've both fallen under*

*Whatever we deny or embrace for worse or for better*

*We belong, we belong, we belong together*

- Direct students to choose one line from this list that stands out to them and copy that quote onto a blank sheet of paper.
- Ask participants to individually respond to the following in writing:
  - Explain the meaning of your chosen line in your own words.
  - Why did you pick this line – what about it stood out to you?
  - Describe an experience from your own life when you have felt a sense of belonging.
  - Which character(s) from Priscilla Queen of the Desert do you think would relate most to this quote?
  - What event led to that character's understanding of the importance of this quote?
- Once participants have had a chance to respond in writing, ask them to turn to the person sitting next to them and share their responses with a partner.
- As a whole group, go through the lines one by one and ask students to explain which character(s) from Priscilla Queen of the Desert they feel would relate most to each line and provide specific examples from the show as evidence for their answers.
- Did everyone choose the same characters for each quote? Were there any differences or surprises?

**ACTIVITY TWO: RECALL, REWRITE**

This activity is about theatre appreciation through discovering and examining other people’s opinions and feelings about Priscilla Queen of the Desert The Musical and rewriting their experience through a theatre review.

**Equipment needed:**

- Smartboard, large ICT screen with interview questions displayed OR handouts of the questions for each student pair.

**Activity Detail:**

- Students pair off.
- Each student will interview the other student, then swap over so the interviewer becomes the interviewee.
- Interviewers should record notes whilst interviewees are responding.



• **QUESTIONS:**

1. Can you sum up the Priscilla Queen of the Desert story in two sentences?
2. Which characters did you find most engaging? Why?
3. How the set design help tell the story?
4. How important was costume design for this musical?
5. Did you think there was a good variety of songs? Which one/s were most memorable?
6. What aspect/part/scene of the show was most memorable?
7. Which message/moral from the show did you understand best?
8. Would you recommend this show to your friends?

**ACTIVITY THREE: WRITTEN REVIEW**

**Equipment needed:**

- Student books/paper.

**Activity Detail:**

- Individual students use the information gained through the interview (Activity Two) and from their own opinion in answering each of the 8 questions.
- Students write a theatre review in the third person, from their peer's perspective

**ACTIVITY FOUR: RECALL, REFLECT, RESPOND ('JAR MOMENTS')**

Explain to students that tracking the good things helps us boost our positive feelings and assists us through tough times. When these events or written down and kept somewhere where they can be re-read later (eg, in a Jar), these can assist to boost positive, courage and happiness. By thinking and writing in the perspective of another person, students develop their empathetic understanding of characters and events. By engaging in creative writing, students are also practicing and extending their skills along the literacy continuum.

**Equipment needed:**

- Smartboard or whiteboard.

**Activity Detail:**

- Encourage students to write down the fun/funny/inspirational/moments of courage/positive and memorable moments they witnessed throughout the stage production.
- Students step in to one of the main characters in the stage production to write a reflective letter that gives advice about what life can teach you through the positive experiences they had through the storyline.
- Students choose one of the main characters to write a reflective letter:
  - Tick- to his son
  - Bernadette- to Bob
  - Felicia- to a family memberexplaining all the life lessons through positive events they have learnt while travelling from Sydney to Alice Springs.
- Recap these events as a whole class (brainstorm on board) and get students to recall moments from the musical before they commence the letter writing.
- Display this vocabulary back for the students to help guide the students in constructing their response:
  - change, truth friendship, challenge, acceptance, discrimination/prejudice, expectations, revelation, unexpected, discovery, teamwork
- Letters should be one page in length and can be written, spoken or digitally created through video or sound.
- Letters can be shared via reading circles in classrooms.

# Drama

**ACTIVITY ONE: IMPROVISATION (SOUNDSCAPE)**

Students explore and express their authentic selves through improvisation, play-building and peer collaboration.

**Equipment needed:**

- Nil

**Activity Detail:**

**PART A**

- Divide students into groups of five.
- Students given ten minutes to play-build and develop a 45 second soundscape that demonstrates ACCEPTANCE.
- All groups must have the same scene location (a bus) but each actor contributes a sound that represents something happening within or outside of the bus.
- Encourage the actors to be creative, expressive and original with their sounds – no dialogue at this stage.
- Roam the room listening, suggesting and assisting where necessary.
- After ten minutes stop the workshop and get groups to share their soundscape.

**PART B**

- Explain that the groups will now add one line of dialogue from Priscilla Queen of the Desert which will create dramatic tension and cause CHANGE in the dramatic piece. This dialogue must be added after the sixty second soundscape and be delivered by two different actors.
- “We don’t get your type out here very often!”
- After the dialogue has reached dramatic climax the group must return to the soundscape but change it so that new sounds can be noticed and heard to convey the ACCEPTANCE that’s occurred. (ten minute time allocation).
- Groups share their newly ACCEPTED bus soundscape.

**Class Reflection:**

- Discuss the process of collaborating together to create drama through soundscape.

**ACTIVITY TWO: FLYING BRAIN DUMPS!**

**Equipment needed:**

- A4 paper (one per student)
- Pens/Textas

**Activity Detail:**

The use of costumes in a stage production adds meaning and authenticity to characters and the storyline.

- Using APPENDIX E: Costume Sketches/Images and APPENDIX F: Production Images students are to write down on an A4 piece of paper all the assumptions regarding the characters and their plots they assumed prior to the stage show.
- In a different coloured pen, students dispel or confirm with these assumptions after watching the show  
\*Explain to students these will be read out at the end of the activity.
- Students create a paper plane.
- Students fly paper planes all at once (aiming towards the ceiling/or the sky if outside-avoiding aiming at peoples faces) for 30 seconds, attempting to keep all planes in the air at the same time.
- Students collect one paper plane (not the one they created) Students read the paper planes to themselves
- Discuss as a class the assumptions about characters that were made according to costumes and how this can translate to real life situations



ACTIVITY THREE: TRUE COLORS AND CHARACTERS

Equipment needed:

- Appendix I: True Colors (Lyrics)

Activity Detail:

In Act One, the song, True Colors is sung.

- Students work in pairs to analyse the lyrics of True Colors and recall from the stage production:
  1. How this song was utilised to develop ideas, and explore subtext to shape the production?
  2. How did this song convey the physical and psychological aspects of the three main roles?
- Whole group discussion:
  - How would you describe the character of Felicia compared with Bernadette? How is this reflected in voice, movement and song across the production?

ACTIVITY FOUR: SYMBOLS

Equipment needed:

- Nil

Activity Detail:

Symbols assist with understanding and focus in a stage production. They can be expressed through costumes, staging and design.

- Students focus on the last scene of the stage show and write a reflection on how symbols are used successfully by the production to convey meaning and focus.
- Share reflections in small groups.

# APPENDICES

## Appendix A

## Priscilla Queen of the Desert - The Story

Two drag queens and a transsexual – Mizi, Felicia and former Les Girls, Bernadette – board a battered old bus named Priscilla to travel from Sydney across the desert to fulfill a performance engagement in the middle of Australia, Alice Springs. These three fish out of water make their own personal journeys of discovery as they frock up and put on a show unlike anything the locals have ever seen before.

### ACT ONE

The drag queen Mitzi Mitosis – whose real name is Anthony “Tick” Belrose – is performing at a club (“Downtown” [Australia and London]/”I’ve Never Been to Me”; “It’s Raining Men” [Broadway]) when his wife Marion, whom he has been separated from for several years because of his homosexuality, calls in for a favour. While Tick is offstage, fellow drag queen Miss Understanding performs her own number (“What’s Love Got to Do With It?”). From the phone in Tick’s dressing room, Marion reveals that she needs an act for a few weeks at her business in distant Alice Springs, Australia. Tick is at first reluctant, but Marion informs him that part of the reason she’s asking is because their now eight-year-old son Benji wants to meet his father (“I Say A Little Prayer”). Tick confides in another fellow drag queen Farrah, before deciding he will leave for Alice Springs. After he decides to do the job, Tick calls a friend, a transsexual named Bernadette – whose birth name is Ralph – to join him but sadly, Bernadette’s husband has just died. The pair meet at the funeral (“Don’t Leave Me This Way”) where Bernadette agrees to join him. Tick also asks a friend Felicia – whose real name is Adam Whitely – to come with them (“Venus”/”Material Girl”), with Bernadette taking an immediate dislike to his show-off performance style. Nonetheless, the newly formed trio buy a “budget Barbie campervan” they nickname “Priscilla, Queen of the Desert” (“Go West”). Tick informs them that the trip is a favour to his wife, but does not tell them it is also to meet his son who wants to see him (“I Say A Little Prayer (Reprise)”). As the journey to Alice Springs begins, Adam angers Bernadette after cracking jokes about her old life before being a transsexual. Later the group goes into a bar, in full drag, and start a bar dance party (“I Love the Nightlife”), but when they return to the bus learn that the townspeople wrote hateful statements on the bus in spray paint. Tick is very upset, but Adam and Bernadette comfort him (“Both Sides, Now”/”True Colors”). While on the road, Adam practices his lip-syncing as Felicia sitting in the giant high heel on the roof of the van (“Follie! Delirio vano è questo! Sempre libera (from La traviata)”). The next morning, Priscilla breaks down and Adam buys lavender paint to erase the vandalism (“Colour My World”). They manage to get the locals of another town on their side and meet Bob, a mechanic from a small town nearby who agrees to help fix Priscilla. The group celebrates that they’ve found people that accept them (“I Will Survive”).

### ACT TWO

The second act opens with a group of bogans singing (“Thank God I’m A Country Boy”). Bernadette talks with Bob and learns that when he was in Paris, he saw her when she was a young “Les Girl” (“A Fine Romance”). The two begin to grow feelings for each other. Later in a bar (“Thank God I’m A Country Boy Reprise”), the trio is about to perform (“Shake Your Groove Thing”) when Cynthia, Bob’s wife, interrupts their act by “popping” ping-pong balls (“Pop Muzik”). After this, the trio leaves, leaving Bob to wonder about his feelings for Bernadette (“A Fine Romance (Reprise)”). All of a sudden, Bernadette asks if he wants a free ride back to his real home, in which he agrees (“Girls Just Wanna Have Fun”). Later when they arrive, Adam dresses up like a woman to try to meet men (“Hot Stuff”), but ends up getting chased and nearly becomes the victim of a hate crime until Bernadette rescues him by kicking one of his attackers. Later as they arrive in Alice Springs, Tick reflects on the trip after someone literally leaves the cake out in the rain (“MacArthur Park”). As another act performs first (“Boogie Wonderland”), the trio gets ready to perform a variety of songs that they sang or lip-synced on their journey (“The Floor Show”). Afterwards, Tick finally meets his son, who accepts his father’s sexuality and lifestyle (“Always on My Mind/I Say a Little Prayer”) and Adam gets to perform his own solo Madonna hit, (“Like A Prayer” [Broadway]; “Confide in Me/Kylie Medley” [Australia and London]), his favorite singer. Afterwards the gang talks about their plans after Alice Springs, and realize they can’t leave each other (“We Belong”). They go off stage together and the company performs a medley of songs to close the show (“Finally (Finale)”).



Place holder for image of three main characters in their opening number costumes requested from MCG

STUDENT	IDEA 1	IDEA 2
1		
2		
3		



Appendix D

Who's Who in Priscilla handout

Appendix E

Costume Sketches/Images



BERNADETTE



ADAM (FELICIA)



TICK (MITZI)



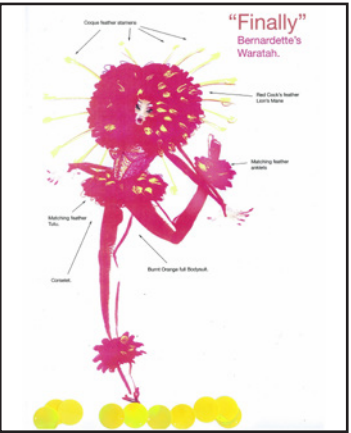
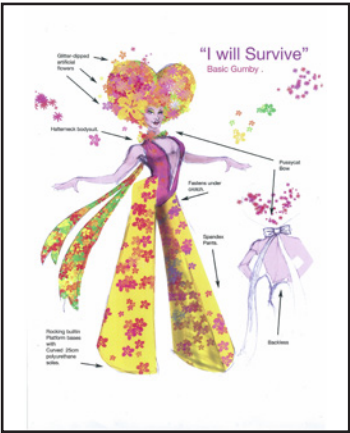
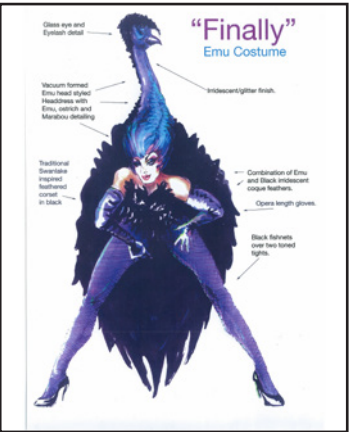
DIVAS



MISS UNDERSTANDING

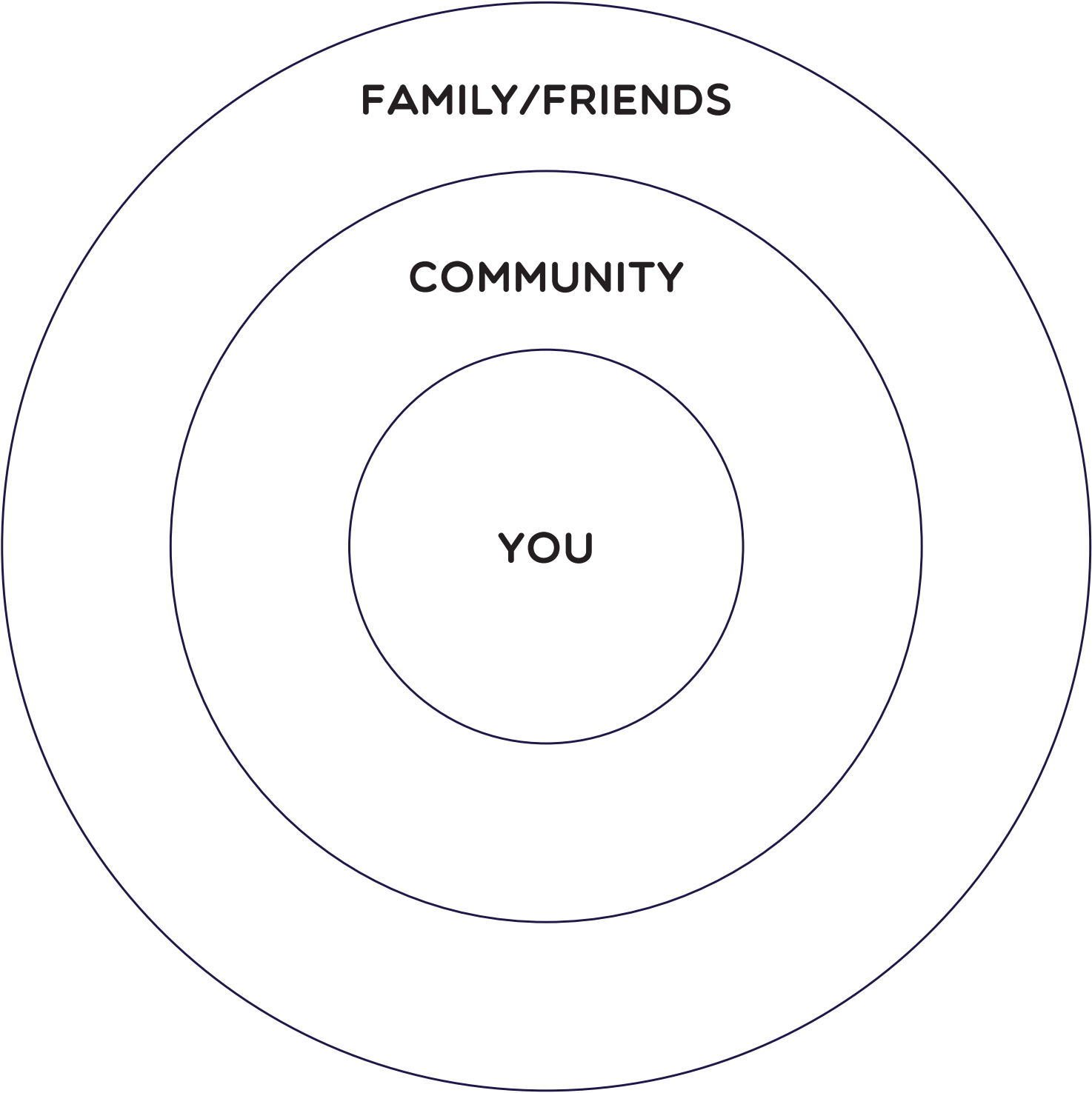
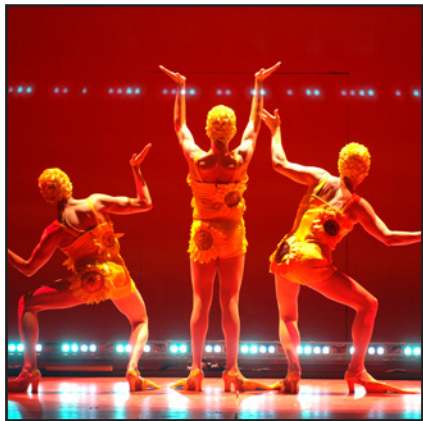


BOB





- Write in the bulls eye below;
- The impact of prejudice due to difference
  - Using a different coloured pen, write next to each impact, how you could help the situation





Your Name: \_\_\_\_\_ Date: \_\_\_\_\_

BEFORE THE RAK

Describe the random act of kindness you are planning

- Who will you do this for?
- How will this make you feel?
- How do you think it will make the person feel?

AFTER THE RAK

- How did it make you feel?
- How did it make the person feel?
- What will you do next time for a RAK?

YOU WITH THE SAD EYES  
DON'T BE DISCOURAGED  
OH I REALIZE  
IT'S HARD TO TAKE COURAGE  
IN A WORLD FULL OF PEOPLE  
YOU CAN LOSE SIGHT OF IT ALL  
AND THE DARKNESS INSIDE YOU  
CAN MAKE YOU FEEL SO SMALL

BUT I SEE YOUR TRUE COLORS  
SHINING THROUGH  
I SEE YOUR TRUE COLORS  
AND THAT'S WHY I LOVE YOU  
SO DON'T BE AFRAID TO LET THEM SHOW  
YOUR TRUE COLORS  
TRUE COLORS ARE BEAUTIFUL  
LIKE A RAINBOW

SHOW ME A SMILE THEN  
DON'T BE UNHAPPY, CAN'T REMEMBER  
WHEN I LAST SAW YOU LAUGHING  
IF THIS WORLD MAKES YOU CRAZY  
AND YOU'VE TAKEN ALL YOU CAN BEAR  
YOU CALL ME UP  
BECAUSE YOU KNOW I'LL BE THERE

AND I'LL SEE YOUR TRUE COLORS  
SHINING THROUGH  
I SEE YOUR TRUE COLORS  
AND THAT'S WHY I LOVE YOU  
SO DON'T BE AFRAID TO LET THEM SHOW  
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