

# FRAGMENTED

**AWARD-  
WINNING  
WEB SERIES!**

**JOURNEYS  
FROM  
ISOLATION TO  
CONNECTION**

Maura Pierlot

**TEACHER  
NOTES**

Australian  
Curriculum  
v9

# FRAGMENTS

Journeys from Isolation to Connection

By Maura Pierlot

## TEACHER NOTES

**Age Group:** Suitable for ages 12+, Years 7-12

These Teacher Notes outline a series of activities for Years 9-10 across disciplines based on the new (v9) Australian Curriculum. Modified activities are identified for both younger students (Years 7-8) and older students (Years 11-12).

Some activities reference the Fragments work in its other formats:  
*Fragments: Journeys from Isolation to Connection*  
(ISBN 978-0-6450998-0-5, Big Ideas Press, October 2021; script format). Order [here](#).  
Fragments the web series (2023). View [here](#).



Winner, Best TV/Web Series and Best Screenplay  
Canberra Short Film Festival 2022

[fragmentsthefilm.com](http://fragmentsthefilm.com)

**Please note: Fragments contains strong language and themes.**

If you or someone you know is experiencing distress and needs help, please contact Lifeline for 24/7 crisis support on 13 11 14.

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## HOW TO USE THESE NOTES

These Teacher Notes are intended to be used in the classroom to explore issues and themes featured in *Fragments: Journeys from Isolation to Connection*, and to support and extend students' knowledge and understanding of the work through reading, analysing and recreating the text.

Students are encouraged to explore the many issues and themes highlighted in the work and the potential of the written word to cast a lens on contemporary issues in society.

Fragments has good cross-disciplinary relevance (The Arts, English, HPE, Civics and Citizenship), as outlined under Australian Curriculum (v9) links on pages 5-6. However, this document is intended as a guide only, and teachers and students are encouraged to introduce their own ideas and experiences in the classroom.

Links for additional resources can be found at the end of these notes. Reviews, testimonials and an interview with the author are included at the back of the book.

The author thanks you for choosing her work and welcomes questions and feedback from teachers and students.

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## ABOUT THE AUTHOR



Maura Pierlot is an author, playwright and filmmaker based in Canberra. She has been reading and writing stories for as long as she can remember. She pretends to be an adult but secretly she's still a teenager inside; maybe that's why she enjoys writing for children and young adults.

She loves turning her mind to 'big ideas' – not surprising for someone with a PhD in philosophy.

Maura's debut professional theatre work, *Fragments* played to sell-out crowds at The Street Theatre, Canberra in 2019 and has been adapted as a web series, supported by the ACT Government (artsACT), winning Best Screenplay and Best Web Series at the 2022 Canberra Short Film Festival (2022). Maura has two creative nonfiction children's books coming out in 2023 and 2024. Her first picture book, *The Trouble in Tune Town*, won the 2018 ACT Writing and Publishing Awards and several overseas honours. Maura's essays, memoir, short stories and poetry have been widely published, and she has been awarded numerous writing fellowships and residencies.

In an earlier life, Maura was an ethicist, medical writer, editor and producer and a business owner. When she's not busy creating, Maura visits schools and libraries as a guest reader and speaker, serves as a Role Model and Sponsor for Books in Homes Australia and contributes reviews for the Children's Book Council of Australia's online magazine, *Reading Time*.

You can find out more about Maura at [maurapierlot.com](http://maurapierlot.com).

# WHAT IS *FRAGMENTS* ABOUT?



***FRAGMENTS***  
***Journeys from Isolation***  
***to Connection***  
(2nd edition)

**Eight lives untethered.  
Eight voices in the dark.  
Eight stories of adversity.  
Eight lost souls looking for hope.**

Tasked with a creative exploration of their mental health and wellbeing, eight students are plunged into the harsh terrain of their psyches, each a fragment of an elusive whole. With seemingly nothing in common, will they ever find their way back ... to themselves and each other?

*An unflinching glimpse into young people's lives today.*

**Riveting. Real. Relatable.**

**2nd edition (2022) includes updated and expanded content.**

**Printed in narrative (hybrid) format with graphics.**

**THEMES:** Anxiety, depression, neurodivergence, academic success, peer pressure, isolation, self-identity, family dysfunction, bullying, gender dysphoria, body dysmorphia, eating disorders, heritage and cultural identity, relationships, grief and loss.

# THE STUDENTS (Characters)

## **Will (age 16)**

Drawn to rhythm, Will struggles in a world of words, unable to connect to the girl of his dreams, but refusing medication that will make him think like everyone else.

## **Freya (age 15)**

On the outside, Freya's a normal teen but on the inside, she's fighting anxiety every single day, alone and unable to tell anyone that she needs help.

## **Vijay (age 14)**

Worried he'll never be tall enough, handsome enough or smart enough, Vijay turns to social media to chat up girls at school, with devastating consequences.

## **Reena (age 13)**

Convinced she's fat, Reena relies on filters to market a better version of herself online, revelling in praise from a growing legion of followers.

## **Mila (age 18)**

Reeling from an abrupt reality check, a young woman sues her school and family for failing to prepare her for life after graduation.

## **Nicky (age 17)**

Every day, Nicky fights to be seen and heard until a single moment, made up of all the previous moments, changes everything.

## **Lexy (age 17)**

Lexy is determined to internalise her family struggles until a chance meeting opens the floodgates and changes the course of her life.

## **Mason (age 18)**

Everyone's so busy looking up to school captain, Mason, that they don't recognise the debilitating depression that is taking over his life.



## AUSTRALIAN CURRICULUM v9 LINKS

Learning Area	STRAND	CONTENT DESCRIPTION	YEAR 9	YEAR 10
<b>ENGLISH</b>	<b>LANGUAGE</b>	Interacting with others	<a href="#"><u>AC9E9LA01</u></a>	<a href="#"><u>AC9E10LA01</u></a>
		Expressing and developing ideas	<a href="#"><u>AC9E9LA07</u></a>	<a href="#"><u>AC9E10LA07</u></a>
	<b>LITERATURE</b>	Literature and contexts	<a href="#"><u>AC9E9LE01</u></a>	<a href="#"><u>AC9E10LE01</u></a>
		Engaging and responding	<a href="#"><u>AC9E9LE02</u></a>	<a href="#"><u>AC9E10LE02</u></a>
		Examining literature	<a href="#"><u>AC9E9LE04</u></a>	<a href="#"><u>AC9E10LE05</u></a>
		Creating literature	<a href="#"><u>AC9E9LE06</u></a>	<a href="#"><u>AC9E10LE08</u></a>
<b>LITERACY</b>	Texts in context	<a href="#"><u>AC9E9LY01</u></a>	<a href="#"><u>AC9E10LY01</u></a>	
	Interacting with others	<a href="#"><u>AC9E9LY02</u></a>	<a href="#"><u>AC9E10LY02</u></a>	
	Analysing, interpreting, evaluating	<a href="#"><u>AC9E9LY03</u></a>	<a href="#"><u>AC9E10LY03</u></a>	
	Creating texts	<a href="#"><u>AC9E9LY06</u></a>	<a href="#"><u>AC9E10LY06</u></a>	
<b>THE ARTS</b>	<b>DRAMA</b>	Exploring and responding	<a href="#"><u>AC9ADR10E01</u></a>	
		Developing practices and skills	<a href="#"><u>AC9ADR10D01</u></a> <a href="#"><u>AC9ADR10D02</u></a>	
Creating and making		<a href="#"><u>AC9ADR10C01</u></a>		
	<b>MUSIC</b>	Plan and organise compositions with an understanding of style and convention, including drawing upon Australian music by Aboriginal and Torres Strait Islander artists	<a href="#"><u>AC9AMU10C02</u></a>	

<b>THE ARTS</b>	<b>MEDIA ARTS</b>	Identify and examine social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples, represented in media.  Use media processes and concepts to communicate ideas and perspectives	<a href="#">AC9AMA10E01</a> <a href="#">AC9AMA10D01</a> <a href="#">AC9AMA10C02</a>	
	<b>VISUAL ARTS</b>	Experiment with, and reflect on, visual arts materials and processes	<a href="#">AC9AVA10D01</a> <a href="#">AC9AVA10D02</a>	
	<b>DANCE</b>	Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent	<a href="#">AC9ADA10C01</a>	
<b>CIVICS &amp; CITIZENSHIP</b>	<b>KNOWLEDGE AND UNDERSTANDING</b>	Citizenship, diversity and identity - Influence of social media on identity	<a href="#">AC9HC9K06</a>	n/a
	<b>SKILLS</b>	Questioning and researching - locate, select and compare information from a range of sources	<a href="#">AC9HC9S02</a>	<a href="#">AC9HC10S02</a>
<b>HEALTH &amp; PE</b>	<b>PERSONAL, SOCIAL AND COMMUNITY HEALTH</b>	Interacting with others  Making healthy and safe choices	<a href="#">AC9HP10P06</a> <a href="#">AC9HP10P10</a>	

## ACTIVITIES

Note on the following activities:

- All activities have been designed for students in Years 9 and 10 to align with curriculum outcomes.
- Where relevant, adjustments have been suggested for Years 7-8 and Years 11-12. The adjustments are designed as stimulus, rather than as complete activities, and while not directly linked, are relevant to curriculum outcomes for this age range.
- Drama is the primary focus from The Arts. However, other relevant strands are included and offer ideas to get teachers started rather than comprising a full unit of work.

BEFORE READING – ENGLISH	
ACTIVITY (Years 9-10)	ADJUSTMENTS
<p><b>Tap into prior knowledge and social context</b></p> <ul style="list-style-type: none"> <li>• Discuss the title – <i>Fragments: Journeys from Isolation to Connection</i>. What could it be about? What is a fragment? How can the word be used? What does it mean to be isolated? What does it mean to be connected?</li> <li>• Read the blurb on the back of the book</li> <li>• Read the <i>Author Interview</i> and the <i>Reviews</i> and <i>Feedback</i> sections – how do these inform your understanding of what the book is about?</li> <li>• How is mental illness perceived in Australian society today? In the past? What about the future? What are the main challenges faced by young people today?</li> <li>• In groups, or as a whole class, begin the creation of a Lotus Diagram. <sup>Resource 1</sup> Identify up to eight subtopics under the main heading of ‘Youth Mental Health’.</li> <li>• Read and discuss each character’s story. What is the main issue addressed in each one? Where does it fit on the Lotus Diagram? What do you think their stories will be?</li> <li>• Start collecting a range of media and texts that address youth mental health issues and challenges. These may include novels, short stories, blog posts, news articles, non-fiction words, dramatic performances, movies, songs or artworks.</li> </ul>	<p><b>Years 7-8</b></p> <p>Many issues raised in <i>Fragments</i> are also addressed in the Years 7-8 Health curriculum. A modified Lotus Diagram, or a simpler Cluster Diagram <sup>Resource 1</sup> may be used.</p> <p><b>Years 11-12</b></p> <p>Students in Years 11 and 12 will be able to work more independently on the given activities. They should take the opportunity to explore at least one facet in more depth. Creation of a personal reading list, and a more detailed text analysis and comparison, could be worth pursuing.</p>
<p>Resource 1: Lotus Diagram/Cluster Diagram (<a href="https://creately.com/blog/diagrams/types-of-graphic-organizers/#Brainstorming">https://creately.com/blog/diagrams/types-of-graphic-organizers/#Brainstorming</a>)</p>	

## BEFORE READING – DRAMA

### Role play

- Form small groups of 4-6 students and ask the groups to select an issue/theme relevant to *Fragments*, e.g. bullying, social media, anxiety, depression, neurodivergence
- Allocate a student to be the person experiencing the issue (change roles often)
- Present possible real-life scenarios and have each student act as themselves in the scenario
- Allow students to make decisions and challenge them. This could be through changing the scenario (e.g. adding a character, changing the setting, changing the response)
- Ask the students to reflect on their actions:
  - What could they have done better?
  - Why did they react the way they did?
  - Is there anyone to blame for their actions?
  - Who was the instigator?

### Years 7-8

Drama students in Years 7 and 8 may do a modified version of this activity.

## BEFORE READING – THE ARTS: HEALTH & PE

### Looking after friends

Ask students to discuss what would they do if they believed a friend was experiencing stress, anxiety or depression or if they were being bullied or harassed?

- How would you approach your friend?
- What would you say to them?

### Looking after self

Ask students to share strategies they may find useful if they were feeling stressed, anxious, depressed or harassed.

- How would you want to be approached?
- Who do you feel comfortable sharing with?

Reflecting on these discussions, generate a Venn diagram or other graphic organiser to list ‘do’, ‘don’t’ and ‘maybe’ strategies for offering support. Is there a ‘one size fits all’ approach?

### Years 7-8

Discuss the importance of valuing diversity and the strategies for demonstrating empathy and sensitivity

\* Drama activities developed in consultation with theatre director, Shelly Higgs.

## BEFORE READING – CIVICS & CITIZENSHIP

### **Influence of media and social media**

- Briefly discuss the central themes of *Fragments* as a whole, and of each character's story.
- Guide students, individually or in groups, to search for media or social media examples of where these themes are addressed.
- Sort examples according to their level of (mis)representation, stereotype, (over)generalisation and assumption. Allow students to determine their own categories but ask them to justify why they place items in these locations.

### **Years 7-8**

Focusing on a selection of the themes from *Fragments*, discuss different perspectives and the language used around these.

<b>DURING READING – ENGLISH</b>		
<b>FOCUS</b>	<b>ACTIVITY (Years 9-10)</b>	<b>ADJUSTMENTS</b>
Catchphrases, personal slogans	<p>Prior to reading each chapter, show students the three catchphrases and have them discuss in groups the ‘type’ of person they think each character is. Guide students to look at the catchphrases in their literal form, the inferred or assumed meaning and the ‘real’ meaning behind the words. e.g. Lexy:</p> <ul style="list-style-type: none"> <li>• Don’t try to tame me.</li> <li>• I’m wild but never free.</li> <li>• I can look after myself.</li> </ul> <p>Literal – I’m independent. I am my own person.            Inferred – I’m out of control. Nobody can tell me what to do.            Real – This is my façade but inside I’m scared and alone.</p>	<p><b>Years 7-8</b>            Activities listed for Years 9-10 may be modified to meet outcomes for Years 7-8, noting modification of some themes may be necessary.</p>
Personal response	<p>As students read each chapter, have them keep a reading journal. Each of the journal responses should include:</p> <ul style="list-style-type: none"> <li>• summary of the chapter</li> <li>• character’s main problem or issue</li> <li>• reflection on their literal, inferred and real meaning thoughts looking at catchphrases, compared to what they now know about the character</li> <li>• personal response regarding how they felt as they read the text.</li> </ul> <p>In addition, the journal responses can include:</p> <ul style="list-style-type: none"> <li>• favourite or stand-out words or quotes</li> <li>• personal reflection or responses to what the character has written</li> <li>• personal connections to the character</li> <li>• letter to the character</li> <li>• illustrations or sketches, cartoons.</li> </ul> <p>Finally, students should reflect on whether each story reaches a satisfying conclusion. Is the issue or challenge resolved or is there more that needs to be said? Can these types of texts be concluded?</p>	<p>Students of all grade levels can keep a reading journal. Year 7-8 students may require guided questions whereas students in Years 11-12 may take a creative approach to their journal responses.</p>

Character profiles	<p>Ask students to choose two of the characters from <i>Fragments</i> and complete a character profile on each one. Alternatively, teachers may assign a character to a group of students to ensure each of the eight characters are explored in depth. Students will be required to ‘guess’ information that is not explicitly stated in the text to ensure profiles are completed. In the image section, students should find a photographic image (online or in a magazine) of a person they feel ‘fits’ their chosen character.</p>	<p>Teachers of <b>Years 7-8</b> may choose to use a modified character profile template.</p> <p>Students in <b>Years 11-12</b> may create their own profile designs.</p>
Key themes	<p>As a class, maintain a list of the key themes, challenges and issues as they arise. Discuss and review these regularly. Do they overlap? Are there any common themes? Are they universal? Do/will they transcend time? Are there any issues not addressed?</p>	
Truth and Lies	<p>Ask students to focus on the ‘lies’ (page 31) and ‘truths’ (page 43). Why has the author chosen to include these pages? How are they relevant? Is each section complete or could it be seen as a provocation? As a class, continue to add to these pages as you read and discuss further chapters of <i>Fragments</i> or other texts and media from your resource list.</p>	

### DURING READING – ENGLISH AND DRAMA

FOCUS	ACTIVITY (Years 9-10)	ADJUSTMENTS
Creative Response	<p>Any of these activities are suitable for both English and Drama</p> <ul style="list-style-type: none"> <li>• Write a monologue from another character’s perspective.</li> <li>• Write a monologue from the perspective of the character’s public self vs private self.</li> <li>• Discuss who the character is addressing (e.g. themselves, a peer, parent, psychologist)?</li> <li>• Choose a different audience for the character and discuss how the language, tone and energy of the text/performance changes.</li> <li>• Work in character pairs (e.g. Vijay and Reena, Freya and Will) to write new material from the other character’s perspective.</li> </ul>	<p><b>Years 7-8</b> Similar activities may be undertaken</p> <p><b>Years 11-12</b> Write new material or the next scene (epilogue) or a prologue, keeping the style consistent</p>

### DURING READING – THE ARTS: DRAMA

FOCUS	ACTIVITY (Years 9-10)	ADJUSTMENTS
Interpretive	<p><u>Individual:</u> Choose a character and devise a movement piece as a free-flowing and improvisational exercise that charts their emotional journey throughout their story. No words. Focus on rhythm and pace, use different levels and space. Does your character move quickly or slowly, and how do they change from beginning to end? What unseen pressures are on them (e.g. Mason)?</p> <p><u>Group:</u> Choose a character and improvise a movement piece around/with the other characters. Do you go towards people or away from them? How does the presence of someone else affect your own movement? Focus on rhythm, pace, ebb and flow and the use of different levels and space. This exercise is all about response so be aware of how you are affected by others and how you affect them.</p>	<p><b>Years 7-8</b> Drama students in Years 7 and 8 may do a modified version of some or all of the listed activities. They will explore and experiment with voice, roles and dramatic techniques as guided by the teacher. They may work with modified scripts or through improvisation.</p>

Talk	<p>In groups of 3+ students: Students form a circle with their backs turned to a student who stands inside the circle as a character from the play. Students start talking judgmentally about the character in the middle of the circle. As the character, try to get the people in the circle to turn around and face you by responding to them, explaining yourself. How successful are you? Do you even want to try? What does this say about your character’s self-esteem?</p> <p>Now switch roles - make sure everyone experiences what it’s like to be the character in the middle of the circle.</p>	
Walk	<p><u>Walk:</u> Walk as yourself, then walk in the shoes of your chosen character. Adopt mannerisms, facial expressions and interactions in character. How fast does your character walk? What part of their body leads? How visible do they want to be?</p> <p>Change your pace, posture, presenting part and see how this changes your character (e.g. shoulders back and chest forward vs hunched over and small).</p>	
Gesture	<p><u>Gesture:</u> Come up with a gesture for your character (wringing hands, tapping leg, shrugging etc). Amplify this gesture from “1” (being a normal gesture we wouldn’t notice) to “10”, where the gesture takes over the entire movement of the character. What does this tell you about your character?</p> <p>Place yourself in different scenarios (e.g. school, home, activities) What changes? What stays the same? What triggers the character in different scenarios?</p>	
Fear	<p>Identify the main fears for each of the characters or for your character of your choice.</p> <p>Is fear blocking them from an action or emotion?</p> <p>What would happen in the absence of fear? (For example, if Reena was interested in, and pursuing, Vijay?)</p>	
Create	<p>Physically move around the space to create a world that exists in the chosen character’s head. Allow yourself to be as abstract as possible (be open to any movement, ideas, words). This is a great exercise for character development and performance, allowing the actor to be fully present without relying on words.</p>	

**AFTER READING – ENGLISH**

<b>FOCUS</b>	<b>ACTIVITY (Years 9-10)</b>	<b>ADJUSTMENTS</b>
Initial response (personal connection)	Ask students to reflect on the character they identify most with and why. Have students respond to the character’s story with their own story, starting with the words ‘I feel ...’	Teachers of Years 7-8 students may choose to limit the character choice to one or two characters only.
Initial response (questioning)	Select one character and have students brainstorm a list of questions they may wish to ask the character. These may be questions about why the character said or did something, or what they might have done differently.  Alternatively, students may complete the same process individually or in small groups about their chosen character. (Groups may then swap characters and answer the questions, adopting the character’s voice.)	
Initial response (Subtext)	What is subtext? Guide students to analyse the subtext pages (58-59) and discuss its relevance to each of the characters. In groups, have students add to or develop their own subtext interpretations.	
Close study (language features and devices)	As a class, consider the language and literary devices used throughout the text, specifically those in each character’s story. List these features in a table format and have groups of students identify the ones present in their chosen character’s story.	
Close study (analysis of language features)	Ask students to analyse the story of their chosen character, in terms of the effectiveness of the language, structure and devices used. The analysis discussion could include: <ul style="list-style-type: none"> <li>• specific vocabulary</li> <li>• figurative language</li> <li>• rhetorical questions</li> <li>• images</li> <li>• tone and mood</li> </ul> Considering the different features identified, ask students if they feel their chosen character is credible and realistic. Can they imagine themselves having a conversation with their character?	Teachers of Years 7 and 8 should work closely with students to guide them through this activity initially, until they become more familiar with textual devices and language features

Close study (voice)	Have students discuss the ‘voice’ of their chosen character. Does each character have their own distinct voice? What language features set one character apart from another? What language features are common across all characters?	
Close study (genre, text types)	As a class, identify and list the different text types or genre present in <i>Fragments</i> . These will include newspaper articles, essay, monologue, poetry and so on. Discuss why the author chose to integrate different genres into the story. Can these pieces be read in isolation or in a different order? What impact do the chosen genres have on the story, the transitions between characters or on each individual character’s story?	
Significance (3 versions of <i>Fragments</i> )	As a class, compare and contrast the representation of one of the characters in the <i>Fragments</i> play script, web series and novel. Consider the linguistic aspects alongside the visual and aural modes. Ask students to discuss which one they feel best represents the character and the central issue. Students may then select a different character and complete the same activity independently or in a small group.	Years 7-8 students should only compare two versions, such as the web series and the novel.
Significance (representation of issues in different media)	Select one of the key issues or themes and have students compare and contrast the representation of this issue/theme in <i>Fragments</i> and in another text or media (selected during the ‘before reading’ activity sequence). Students should consider aspects including: <ul style="list-style-type: none"> <li>• audience</li> <li>• tone</li> <li>• language</li> <li>• purpose</li> </ul>	This may be a guided activity for younger students. For older students, teachers may expect a deeper analysis or a broader analysis of multiple text types covering the same issue.
Significance (turning point)	Work with students to analyse and discuss ‘Coding’ (page 93). What is the relevance of this poem with regards to the turning point for the students and the overall message or story question? Consider the following lines: <i>Coding is power. And choice.</i> <i>You can write any script you like.</i> Discuss the concept of ‘coding’ and how it is relevant to the characters and to the youth of today. Write a response to this from the point of view of one of the characters, maintaining their voice and attitudes.	

<p>Significance (story arc)</p>	<p>Discuss with students the presence of a ‘story arc’ or ‘narrative arc’ in <i>Fragments</i>. Identify links and connections between characters and their stories, and note the development or growth of each of the characters as the story progresses. Focus on ‘Today’s Forecast’ and ‘Tomorrow’s Forecast’, as well as ‘Fight Song’ and ‘Stay’ and discuss how these written pieces bookend the characters’ stories and contribute to the story arc and overall message of <i>Fragments</i>.</p>	
<p>Critical comparison (3 versions of <i>Fragments</i>)</p>	<p>Compare and contrast at least two versions of <i>Fragments</i> (the play, the hybrid novel and the web series). Identify key features in each (literary devices, visual features, text structure, voice and audience) and discuss how they are similar and different.</p> <p>Do students prefer one genre over another? Why?</p> <p>How do the visual features enhance the hybrid novel?</p> <p>What multi-modal features are present in each and how do this impact audience understanding and engagement?</p>	<p>Students from Years 7- 8 may focus on one or two features only (e.g. comparison of visual devices or text structure)</p> <p>Students from Years 11-12 should consider deeper implications of the different features on the message and impact of each form.</p>
<p>Informed reaction (character exploration)</p>	<p>Using prompts from the character story (one of the character catchphrases, excerpt selected by the teacher or key phrases/sentences identified by the student in their reading journal), ask students to write a series of diary entries or blog posts as the chosen character. Students may choose to represent character backstory, or project into the future after the ‘task’ has been completed, taking care to maintain the unique character voice.</p>	

<p>Informed reaction (creative response to key issues)</p>	<p>After reading <i>Fragments</i> (and viewing the web series and/or reading the play script version), have students develop a creative written response to the issues raised in the text. This response may be:</p> <ul style="list-style-type: none"> <li>• promotional material for the book</li> <li>• a poster, brochure, app or website on one or more issues faced by youth</li> <li>• a short story or monologue in the student's own voice about an issue they've experienced</li> <li>• a new story or monologue about one of the issues but from a different perspective or time period (e.g. What if Vijay were a female character? What if Nicky lived in a different country or time period?)</li> <li>• a response using a different text type (e.g. newspaper article, comic strip series, play script, persuasive essay etc.)</li> </ul>	<p>Teachers of Year 7 and 8 students may wish to limit the scope of student choice.</p>
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**Years 11-12**

Activities for Years 9-10 may be modified and extended to meet outcomes in:

Essential English

- Unit 3
  - points of view
  - perspectives
  - values
- Unit 4
  - global, local and community issues
  - language choice

English

- Unit 4
  - challenge perspectives, values and attitudes
  - relationship between voice and perspective

Literature

- Unit 4
  - structural and stylistic features of plays
  - representation of values and ideas

**AFTER READING – THE ARTS: DRAMA**

<b>FOCUS</b>	<b>ACTIVITY (Years 9-10)</b>	<b>ADJUSTMENTS</b>
Physical/somatic	<p>Try overexaggerating the script and words. For example: Freya struggles with anxiety. If you haven't experienced anxiety before, what do you think it would feel like? How would a person speak when trying to describe anxiety to another?</p> <p>Try reading/performing 'In My Head' (Freya's story) as though you cannot catch your breath. Note how that affects your emotions and performance. Try the same with others experiencing breathlessness around you.</p> <p>Try reading/performing 'Now You See Me' (Mason's story) as someone not able to move, i.e., being held down or pulled back by others. Or try reading/performing 'Short Circuit' (Will's story) with emphasis on rhythm/tapping.</p>	
Pressure test	<p>Put the characters under pressure from peers.</p> <ul style="list-style-type: none"> <li>- What would make the characters do something they didn't want to do?</li> <li>- What would it take for them to not give in to their peers?</li> </ul>	
Imagery	<p>Explore imagery in one or more stories. For example: In 'Picture Perfect' explore the photocopier, mirror, self-portrait.</p> <ul style="list-style-type: none"> <li>- What does the imagery tell you about the characters, their self-image and their view of the world?</li> </ul>	
Produce and perform	<p>Collaborate as a member of a drama production team to interpret, rehearse and perform <i>Fragments</i>.</p>	

AFTER READING – THE ARTS: DANCE		
FOCUS	ACTIVITY (Years 9-10)	ADJUSTMENTS
Improvisation	<p>Take one element of <i>Fragments</i> – a theme, a character, an emotion – and choreograph a short dance sequence to portray the central message.</p> <p>Analyse and appraise your selections, including manipulation of elements.</p>	<p><b>Years 7-8</b></p> <p>Experimenting with dance elements, select and perform a short sequence to convey a central emotion from <i>Fragments</i>.</p>
AFTER READING – THE ARTS: VISUAL ARTS		
FOCUS	ACTIVITY (Years 9-10)	ADJUSTMENTS
Developing practices and skills	<p>Students select the character that resonates with them the most and explores the reasons for this. Is there empathy for the central character? Is there a connection? Develop a creative piece that represents your chosen character.</p> <p>Select one theme represented in <i>Fragments</i>. Experiment with different techniques and processes, and use a diverse range of media to express different interpretations of your chosen theme through a series of works. Complete a rationale, analysing the choices made and their impact on the overall artworks.</p> <p>Organise for students to view and critically reflect on the works of other students in the group. How have other students interpreted the same theme? What might be some reasons for differences? What might students do differently themselves?</p>	<p><b>Years 7-8</b></p> <p>Explore symbols in different artworks, specifically those that reflect issues important to youth. Students design and incorporate their own symbol into an artwork based on a chosen element of <i>Fragments</i>.</p>

<b>AFTER READING – THE ARTS: MUSIC</b>		
<b>FOCUS</b>	<b>ACTIVITY (Years 9-10)</b>	<b>ADJUSTMENTS</b>
Compose and arrange	<p>Students select a character whose story resonates with them. Explore the character’s changing and evolving emotions. Identify suitable styles or genres that could accompany the character’s story.</p> <p>Using technology as a composition tool, or other sources, compose accompanying music to be played in the background of an excerpt of the character’s story in monologue or visual format.</p>	<p><b>Years 7-8</b> Select a known piece of music and manipulate some elements to change the style, enhancing the connection with one of the themes in <i>Fragments</i>.</p>
<b>AFTER READING – THE ARTS: MEDIA ARTS</b>		
<b>FOCUS</b>	<b>ACTIVITY (Years 9-10)</b>	<b>ADJUSTMENTS</b>
Re-imagining	<p>As a group, list the key issues in youth mental health and wellbeing that are raised throughout <i>Fragments</i>. Explore and identify where these are represented in the media. Locate multiple viewpoints, if possible.</p> <p>View the <i>Fragments</i> web series and identify images, soundbites etc that are used and examine their effect and impact.</p> <p>Select from a range of images, soundbites and artworks, including those produced by the student, and remix these to produce a new version which presents a variety of viewpoints.</p>	<p><b>Years 7-8</b> Create a media artwork to represent a key theme in <i>Fragments</i>, using a combination of technical and symbolic elements.</p>
<b>AFTER READING – THE ARTS: HEALTH &amp; PE</b>		
<b>FOCUS</b>	<b>ACTIVITY (Years 9-10)</b>	<b>ADJUSTMENTS</b>
Communicating and interacting for health and wellbeing	<p>After reading the play, revisit the questions asked in the pre-reading activity. Discuss any changes in perspectives and attitudes.</p> <p>Select one of the characters and create a strategy or an action plan to assist and support this character. The plan may be presented as a flow chart, brochure, fact sheet, role play script or in a form of the student’s choice.</p>	<p><b>Years 7-8</b> Revisit discussion from pre-reading activity. Generate a list of actions to support the mental health and wellbeing of others.</p>

**AFTER READING – CIVICS & CITIZENSHIP**

FOCUS	ACTIVITY (Years 9-10)	ADJUSTMENTS
	<p>Select a challenge (or mental health issue) experienced by one of the characters in <i>Fragments</i>.</p> <p>Critically analyse the points raised in the character’s story in relation to stereotypes, assumptions, bias and impact.</p> <p>Further explore the mental health issue through media and other sources. Identify trends and changes over time.</p> <p>Devise and present evidence-based strategies for negotiation and conflict resolution that consider multiple perspectives and, if applicable, the legal system.</p>	<p><b>Years 7-8</b></p> <p>Focusing on one of the monologues, identify different perspectives and what may have informed them. Recognise assumptions that are made and suggest inclusive practices as mediation strategies.</p>

*(With the exception of Drama, all activities and curriculum links were developed in consultation with Kellie Nissen, Just Right Words.)*

# ADDITIONAL RESOURCES

## Mental Health and Wellbeing

### MENTAL HEALTH

**Early intervention, support and treatment key to managing mental health conditions in young people.**

<https://healthyfamilies.beyondblue.org.au/age-13/mental-health-conditions-in-young-people>

**Increased rates of anxiety and depression reported during COVID-19**

<https://www.livescience.com/depression-anxiety-increase-covid-19.html>

**Social isolation and loneliness can be harmful to both mental and physical health.**

<https://www.aihw.gov.au/reports/australias-welfare/social-isolation-and-loneliness>

**Youth mental health (Black Dog Institute)**

<https://www.blackdoginstitute.org.au/research-areas/youth-mental-health/>

### SELF-CARE & WELLBEING

**A guide to self-care and wellbeing during times of uncertainty**

[https://www.goodgrief.org.au/sites/default/files/Season Growth Toolkit Selfcare Times Uncertainty COVID19.pdf](https://www.goodgrief.org.au/sites/default/files/Season%20Growth%20Toolkit%20Selfcare%20Times%20Uncertainty%20COVID19.pdf)

**Resilience in Pre-Teens and Teenagers**

<https://raisingchildren.net.au/pre-teens/development/social-emotional-development/resilience-in-teens>

### BY THE AUTHOR

**Here's to resilience**

<https://www.justkidslit.com/heres-to-resilience-article-by-maura-pierlot/>

**Maura Pierlot on writing about mental health**

<https://brightsidestorystudio.com/2021/10/21/maura-pierlot-on-writing-about-mental-health/>

**Inside Out**

<https://ciceronejournal.com/issue-4/inside-out/>