

Unit name	Where Do I Fit In? / Where Do I Belong?	
Year Level	Year 5/6	
Length of unit	30-40 minutes per lesson, eight lessons.	
Unit Description	Students explore the idea of <b>belonging</b> through drama by responding to symbolic objects, sharing personal items, and working in small groups to create scenes. Using conventions like freeze frames and talking objects, they build a character and develop a final performance that reflects identity, connection, and pride. The unit encourages creativity, collaboration, and cultural understanding in a safe, inclusive space.	
Year Level descriptions		
Achievement Standards / Objectives		
Content descriptors		
	<a href="#">Level descriptors: Australia/</a> (Achievement standards)	<a href="#">Achievement Objectives</a> (New Zealand)
	Years 1 and 2	Level 1 (Years 1,2 and 3)
	Years 3 and 4	Level 2 Year 4
	Years 5 and 6	Level 3 Years 5 and 6
	Years 7 and 8	Level 4 Years 7 and 8
Strands	<b>New Zealand Curriculum:</b> <ul style="list-style-type: none"><li>• Developing Practical Knowledge in Drama (PK)</li><li>• Developing Ideas in Drama (DI)</li><li>• Communicating and Interpreting in Drama (CI)</li><li>• Understanding Drama in Context (UC)</li></ul> Link to NZ Curriculum: <a href="https://nzcurriculum.tki.org.nz/content/download/74037/581665/file/TheArtsCurriculum.pdf">https://nzcurriculum.tki.org.nz/content/download/74037/581665/file/TheArtsCurriculum.pdf</a>  <b>Australia Drama Curriculum:</b>	

	<ul style="list-style-type: none"> <li>• Exploring and responding</li> <li>• Developing practices and skills</li> <li>• Creating and making</li> <li>• Presenting and performing</li> </ul> <p><a href="#">Link to Drama Curriculum F - 10</a></p>
Cross Curriculum Priorities	<p><b>Australia:</b></p> <ul style="list-style-type: none"> <li>• Aboriginal and Torres Strait Islander Histories and Cultures</li> <li>• Asia and Australia’s Engagement with Asia</li> <li>• Sustainability</li> </ul> <p><b>New Zealand:</b></p> <p>This drama unit can be culturally responsive in the Aotearoa New Zealand context by thoughtfully embedding values, practices, and pedagogies that acknowledge and affirm the diverse identities of all ākonga (students), especially Māori learners. Here are key ways it can reflect culturally responsive practice:</p> <p><u>1. Honouring Whakapapa and Identity:</u> The unit centres on <i>belonging</i> and identity through personal and symbolic objects. This mirrors the Māori concept of whakapapa—the genealogical connections that shape who we are. Encouraging ākonga to bring items that reflect where they come from allows them to express <i>tūrangawaewae</i> (a place to stand) and <i>whanaungatanga</i> (relationships and kinship).</p> <p><u>2. Valuing Multiple Worldviews:</u> The open-ended, student-led nature of the unit allows for different cultural interpretations of meaning, storytelling, and symbolism. Students can bring objects from their culture, use home languages in performance, or draw on traditional narratives and practices. Teachers can encourage students to explore how different cultures express <i>belonging</i>—such as through marae, church, sports clubs, or family heirlooms—ensuring that Māori and Pacific concepts of identity are recognised alongside others.</p> <p><u>3. Ako and Collaborative Learning:</u> The unit’s collaborative structure supports the Māori concept of <i>ako</i>—a reciprocal learning relationship where both teachers and students learn from each other. Peer learning in small groups helps foster collective knowledge-building and supports mana-enhancing practice.</p> <p><u>4. Emphasis on Relationships and Manaakitanga:</u> Strong emphasis on group work, discussion, and student voice reflects the importance of manaakitanga—caring for and respecting others. The drama space becomes a safe, inclusive environment where each student’s identity is affirmed and valued.</p>

	<p><b>5. Use of Drama as Oral, Embodied Storytelling:</b> Drama naturally aligns with oral traditions such as pūrākau (traditional Māori narratives), allowing students to express themselves physically, vocally, and creatively. These modes honour Māori ways of knowing and being.</p> <p><b>6. Potential to Integrate Te Ao Māori Content:</b> The unit could include or invite Te Reo Māori (language), tikanga Māori (cultural practices), or pūrākau if appropriate and in consultation with whānau or local iwi. For instance:</p> <ul style="list-style-type: none"> <li>• A “bag” belonging to a fictional character with whakapapa to a local iwi.</li> <li>• Objects that relate to <i>kaitiakitanga</i>, <i>mana whenua</i>, or <i>mana tāngata</i>.</li> <li>• Discussions or performance tasks that engage with Māori values such as <i>mauri</i>, <i>tapu</i>, or <i>aroha</i>.</li> </ul>
General Capabilities	<p><b>Australia:</b></p> <ul style="list-style-type: none"> <li>• Literacy</li> <li>• Numeracy</li> <li>• Digital Literacy</li> <li>• Critical and Creative Thinking</li> <li>• Personal and Social Capability</li> <li>• Intercultural Understanding</li> <li>• Ethical Understanding</li> </ul> <p><b>New Zealand:</b></p> <p><u>Key competencies:</u></p> <ul style="list-style-type: none"> <li>• <b>Thinking:</b> Students critically interpret objects from a mystery bag, drawing inferences to collaboratively construct a fictional character, encouraging metacognitive and inferential reasoning. They reflect on concepts like identity, connection, and pride through guided questioning and drama conventions, fostering deep engagement with abstract ideas.</li> <li>• <b>Relating to others:</b> Group conventions (e.g., “flocking”, “talking objects”, “flash forward”) require collaboration, empathy, and active listening as students embody different perspectives. Role-on-the-wall and reflection activities promote respect for others’ ideas and identities, building social awareness and sensitivity.</li> <li>• <b>Using language, symbols and texts:</b> Through freeze frames, dialogue, and storytelling, students express meaning using movement, gesture, and spoken language, strengthening their symbolic literacy. Students interpret and create visual storyboards and physical transitions, learning to communicate through multimodal artistic forms.</li> </ul>

	<ul style="list-style-type: none"> <li>• <b>Managing self:</b> By bringing in personal objects to represent their identity, students take responsibility for their participation and contribute meaningfully to their group's work. Each student prepares, shares, and builds upon their peers' ideas across weeks, developing persistence, initiative, and readiness for learning.</li> <li>• <b>Participating and contributing:</b> Students actively participate in creating, refining, and performing dramatic scenes that contribute to a shared final collage performance. The carousel sharing format and group transitions foster collective ownership and value every student's contribution to the whole-class learning journey.</li> </ul>
Assessment	Only summative assessment
Differentiation	<p>Differentiation in this unit is embedded through varied entry points, flexible groupings, and multimodal expression. Students engage with the central concept of belonging through personal objects, allowing for culturally and emotionally relevant responses. Drama conventions such as freeze frames, talking objects, and flocking cater to different strengths, including verbal, physical, reflective, or interpersonal. Students choose which items to explore, when to share, and how to represent ideas, giving them autonomy and reducing performance pressure. Formative assessment and check-ins across the unit help teachers adapt support as needed.</p> <p><b>Ideas for extension include:</b></p> <p><b>1. Layering character complexity:</b> encourage students to explore contradictions (e.g., a proud moment that also feels lonely) to deepen emotional nuance.</p> <p><b>2. Exploring Symbolism and Metaphor:</b> Challenge students to select or interpret objects as symbols—e.g., a torn map might represent disrupted belonging. Alternatively, ask them to create a movement or gesture that metaphorically represents their character's journey.</p> <p><b>3. Interweaving Narratives:</b> Invite students to find connections between their group's scenes and other groups', and imagine intersecting stories. Alternatively, facilitate a collaborative task where groups co-construct a shared scene involving multiple ideas.</p> <p><b>4. Reflective and Critical Thinking Tasks:</b> Prompt students to reflect on real-world parallels—e.g., How do people signal where they belong? Who gets excluded? Alternatively, offer journaling or video blogs in character to build perspective-taking and empathy.</p> <p><b>5. Leadership and Mentorship Opportunities:</b> Encourage confident students to lead warm-ups, model conventions, or mentor others during group work.</p> <p><b>Ideas for simplifying the unit include:</b></p>

	<p><b>1. Streamline Conventions:</b> Instead of introducing a new convention in each lesson, focus on just two or three across the unit (e.g., freeze frames and role on the wall). This repetition builds familiarity and confidence. You could also offer step-by-step visual guides or sentence starters for each convention (e.g., “I am holding this object because…”).</p> <p><b>2. Use Whole-Class or Teacher-Modelled Bags:</b> For some groups, have the teacher provide a shared “class character” bag each week rather than asking students to bring their own. This simplifies preparation and reduces anxiety or overwhelm for students who may struggle with the concept of symbolic representation.</p> <p><b>3. Reduce Group Complexity:</b> Offer mixed-ability grouping, where more confident students can model ideas and language for peers.</p> <p><b>4. Visual and Graphic Supports:</b> Provide image cards representing emotions or relationships for students who struggle with abstract concepts like belonging or identity.</p> <p><b>5. Simplify Transitions and Performance Expectations:</b> Rather than exploring complex transitions, allow students to use one chosen transition type throughout (e.g., passing a prop or simple freeze). Additionally, you might like to make performance optional or offer informal sharing within small groups instead of full-class performances.</p> <p><b>6. Sentence Frames and Role Prompts:</b> Provide sentence stems during discussion: “I think this object means…” or “This reminds me of…” Give students role cards to help them engage in discussion, e.g., “question-asker,” “observer,” “summariser.”</p>
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#### Unit plan: Overview

1	Introduce the bag and objects; freeze frame; role on the wall
2*	Role on the wall; new object; freeze frame with one line of dialogue
3	<i>Feeling seen:</i> student A’s bag; enter and freeze; record on worksheet
4	<i>Feeling connected:</i> Student B’s bag; flocking; record on worksheet
5	<i>Feeling supported:</i> Student C’s bag; talking object; record on worksheet
6	<i>Feeling proud:</i> Student D’s bag; flash forward; record on worksheet
7	Storyboard/sequencing activity; transitions; recording on worksheet
8	Reconnect; sharing

9	Reconnect; sharing; reflections
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\* If pressed for time, combine lessons one and two or leave out lesson two. Alternatively, 'Role on the wall' can be skipped.

Week/ Lesson	Learning experiences	Teaching Strategies	Resources
1	<p><b>Activity:</b> Create a fictional character with students through guided discussion of props in a school bag. Props might include: a key with a scratched-out tag, the bag itself, a journal with the first few pages torn out, a lunchbox, and used/word objects such as a cap or basketball. The fictional character should be of a similar age to the students:</p> <ol style="list-style-type: none"> <li>1) Introduce and unpack the bag, one object at a time</li> <li>2) Infer the character from the items with the students. Let the students do most of the work in creating the character - there's no right or wrong. (This might include known elements and wonderings.)</li> <li>3) Introduce the overall concept (searching for identity and belonging). Ideally, this would be done <i>through</i> the objects - perhaps a key, a journal with pages ripped out</li> <li>4) Students choose one object for the class/groups to model: which one do you wonder about?</li> <li>5) In small groups, students create a freeze frame showing a moment connected to the object. For example, the moment the character was given the object, a point at which the object was being used, or the moment the child realised that they had lost the object, etc. Let the students choose the moment.</li> </ol>	<p>Guided discussion</p> <p>Inference</p> <p>Whole class discussion</p> <p><a href="#">Questioning: See, Think, Wonder</a></p> <p>Freeze frame</p>	<p>- Bag with objects inside: some objects could have a more obvious connection, e.g., a worn cricket ball, while others could be more provocative, e.g., a blank journal that has some pages ripped out.</p> <p>- Slideshow</p> <p>- Role on the wall outline</p>

	<p>6) Share carousel style, passing the object from one group to the next between scenes as a way of passing the focus around the space and introducing the idea of transitions. The idea of transitions will be explicitly taught later in the unit.</p> <p>7) Class discussion: name the student, link back to belonging. Do you have any wonderings about where they belong? Do you think they <i>know</i> where they belong? Create a role on the wall with the outline of the student wearing a bag. Place the character's feelings on the inside of the outline, 'facts' on the outside of the outline</p> <p>8) Introduce the structure of the unit via a slideshow.</p>	<p>Carousel sharing</p> <p>Transitions - pass the object</p> <p>Wonderings</p> <p>Role on the wall</p>	
2	<p><b>Activity:</b></p> <p>1) Review the previous week's discussions - refer to 'Role on the wall'</p> <p>2) Reconnect with the bag - explain that you unzipped one of the pockets and found a new object strongly related to the concept of belonging (e.g. photo of house for sale, torn photograph, map of a school, enrolment papers to a secondary school, high school book list or uniform list)</p> <p>3) Reinforcement of key concept of belonging - ideally in relation to the objects</p> <p>4) Create a new short convention (freeze frame with one line of dialogue, spoken in character, per student, then re-freeze) with a different object to last week - students' choice. Students can choose a new group (from last week) to work with if they like - but they will remain in these groups for the remainder of the unit. Ideally, these will be groups of four; however, groups of three will work.</p> <p>5) Share carousel style, using 'Whisper echo' as a transition, in which one word from the dialogue is passed from actor to actor or repeated by the group in a whisper, getting louder/softer or higher/lower, or used as a whispered chant, leading into the next scene. The idea of transitions will be explicitly taught later in the unit.</p> <p>6) Each group then adds 'one small thing' to the role on the wall (deriving from their freeze frames with dialogue).</p>	<p>Role on the wall</p> <p>Guided discussion</p> <p>Freeze frame with dialogue</p> <p>Carousel sharing</p> <p>Transitions - whisper echo</p> <p>Role on the wall</p>	<p>- Role on the wall (continuation of lesson one)</p> <p>- Bag (as lesson one) with an additional object 'hidden' in a pocket</p> <p>- Slideshow</p>

	7) Groups agree on a Student 'A' who is prompted to bring a character bag to class in the next lesson (each student will be given the opportunity to bring a bag in future lessons). This bag should contain no more than five objects that represent who they are and where they belong.		
3	<p><b>Activity:</b> Teacher asks a volunteer student A to choose one item from their school bag that represents a sense of belonging/identity. Whole-class discussion using these questions (modelling what will later be done in small groups):</p> <ul style="list-style-type: none"> <li>• What questions do you have around this object?</li> <li>• Who has got a similar object in their bag today?</li> <li>• What does this object say about the person and where they belong?</li> <li>• Did anybody notice...</li> <li>• I have often wondered...</li> <li>• Has anyone thought that...</li> <li>• It makes me think that...</li> <li>• It makes me think what would happen if...</li> <li>• Are you noticing anything about...</li> <li>• I think this item means... (related to belonging)</li> <li>• That reminds me of...</li> <li>• That makes me think of the time when...</li> <li>• Which of these questions do you think will lead to us understanding the identity of the bag's owner and where they belong?</li> </ul> <p>2) Students return to their groups of four. Student A shares a maximum of three items with their group. Use the same question prompts as above using reflection cards to explore the items. Group members agree on one item to use in the following convention</p> <p>3) Introduce the new convention: 'Enter and freeze'. Model with one group before working independently. In groups of four, students create a freeze frame relating to the concept of <i>feeling seen</i>. Unpack this concept with the students. The freeze frame must show the moment they were given the</p>	<p>Modelling of reflection questions, <a href="#">Question cards based on these questions</a> - Bunting, 2006</p> <p>Sharing of Student A's bag/items and small-group questioning</p> <p>Class discussion and modelling of Enter and freeze</p> <p>Enter and freeze</p> <p>Recording on worksheets</p>	<p>- Slideshow with question prompts and the four components of 'belonging: feeling seen, connected, supported and proud</p> <p>- All student A's bring a bag with items representing a sense of belonging/identity. Ideally, these would relate to 'feeling seen'</p> <p>- A3/4 worksheet showing a bag in the centre, and four sections around the outside</p> <p>- Reflection question cards</p> <p>- Pencils/pens for each group</p>



	<p>object, by whom and why. Students then consider how they will each enter - individually - and take up their position.</p> <p>4) Students create their freeze frame, with entrances. Share if you have time. If the T has time, take a quick photo of each group's freeze frame.</p> <p>5) Draw the object on the worksheet (in the Student A section). Encourage students to add a few notes or a drawing to remind themselves of the freeze frames and entrances they created.</p> <p>6) Remind Student B that they need to bring in their item(s) next lesson.</p>	Freeze frame	
4	<p><b>Activity</b></p> <p>1) Teacher introduces a special item of their own and shares with the class what it means to them and how it connects them to others. Recap last week's focus (feeling seen) and introduce this week's focus (feeling connected) through a whole-class flocking activity led by the teacher, expressing these feelings through movement.</p> <p>2) In their groups, Student B shares a maximum of three items with their group. Use the same question prompts as lesson three to stimulate discussion. Group members agree on one item to use in the following convention.</p> <p>3) Using the 'flocking' convention, each person in the group creates a movement or gesture that expresses how the item connects them to other people. Each movement must be different and have a different shape or level. Each student in the 'flock' takes it in turn to lead the movement for those behind them. Music is optional.</p> <p>4) Students create their flock. Share if you have time. If the Teacher has time, take a quick video of each group's flock.</p> <p>5) Draw the object on the worksheet (in the Student B section). Encourage students to add a few notes or a drawing to remind themselves of the flocking scene they created.</p> <p>6) Remind Student C that they need to bring in their item(s) next lesson.</p>	<p>Teacher sharing</p> <p>Whole class flocking</p> <p>Sharing of Student B's bag/items and small-group questioning</p> <p>Group flocking</p>	<p>- Slideshow</p> <p>- Teacher brings their own special item relating to 'feeling connected'</p> <p>- All student B's bring a bag with items representing a sense of belonging/identity. Ideally, these would relate to 'feeling connected'</p> <p>- A3/4 worksheet (as lesson 3)</p> <p>- Reflection question cards</p> <p>- Pencils/pens for each group</p>

5	<p><b>Activity</b></p> <p>1) Teacher introduces a special item of their own and shares with the class - what it means to them and how it helps them feel supported. Introduce this week's focus (feeling supported) through a whole-class discussion around the 'Talking Objects' activity.</p> <p>2) In their groups, Student C shares a maximum of three items with their group. Use the same question prompts as in Lesson Three to stimulate discussion. Group members agree on one item to use in the following convention.</p> <p>3) In the 'Talking objects' convention, students take it in turns to hold the object. Whoever holds the object is empowered to talk as if they are the object. They need to listen/plan carefully to ensure that the objects come across as consistent. One or more students must talk about the object in relation to pride - the object is proud of the owner, or vice versa.</p> <p>4) Students create their 'Talking objects' scene. Share scenes - if time.</p> <p>5) Draw the object on the worksheet (in the Student C section). Encourage students to add a few notes or a drawing to remind themselves of the 'Talking Objects scene they created.</p> <p>6) Remind Student D that they need to bring in their item(s) next lesson. If the students are in a group of three, they should discuss who would like to bring in a second bag/object in the following lesson (i.e. one student will have two opportunities to share their bag/objects).</p>	<p>Concept: feeling supported</p> <p>Reflection questions  <a href="#">Question cards based on these questions</a> - Bunting, 2006</p> <p>Convention: Talking objects  Collaborative group task</p> <p>Optional sharing  Record the object and task</p>	<p>- Slideshow</p> <p>- Teacher brings their own special item relating to 'feeling supported</p> <p>- All student C's bring a bag with items representing a sense of belonging/identity. Ideally, these would relate to 'feeling supported</p> <p>- A3/4 worksheet (as lesson 3)</p> <p>- Reflection question cards</p> <p>- Pencils/pens for each group</p>
6	<p><b>Activity</b></p> <p>1) To introduce this week's focus (feeling proud), students play a whole-class game of 'Walking with pride'. T calls out different characters or prompts (e.g., "a student who just passed an exam," "a grandparent watching their grandchild," "someone at their first Pride march"). Students walk around the space embodying that kind of pride.</p> <p>2) In their groups, Student D shares a maximum of three items with their group. Use the same question prompts as in Lesson Three to stimulate</p>	<p>Walking with pride (game)</p> <p>Focus: feeling proud</p> <p>Reflection questions  <a href="#">Question cards based on these questions</a> - Bunting, 2006</p> <p>Convention: Flashforward</p>	<p>- Slideshow</p> <p>- All student B's bring a bag with items representing a sense of belonging/identity. Ideally, these would relate to 'feeling proud</p>

	<p>discussion. Group members agree on one item to use in the following convention.</p> <p>3) Using the 'Flashforward' convention, groups create a scene using movement and dialogue set 10-20 years in the future, showing a moment of personal pride in which the item has played a role. They must clearly show the end of their scene by freezing.</p> <p>4) Students create their flashforward scene. Share if you have time. If the T has time, take a quick video of each group's scene.</p> <p>5) Draw the object on the worksheet (in the Student D section). Encourage students to add a few notes or a drawing to remind themselves of the flashforward scene they created.</p>	<p>Optional sharing</p> <p>Record the object/flash forward scene</p>	<p>- A3/4 worksheet (as lesson 3)</p> <p>- Reflection question cards</p> <p>- Pencils/pens for each group</p>
7	<p><b>Activity</b></p> <p>1) The teacher strategically chooses a group to use as a model for the following instructions.</p> <ul style="list-style-type: none"> <li>✓ Teacher explains that the students have created four scenes: these will form the basis of their collage</li> <li>✓ The next step is to sequence the scenes and create transitions between them</li> <li>✓ When sequencing the scenes, students are invited to order them in relation to the narrative arc and development of tension.</li> </ul> <p>2) Students return to their groups and cut out the four sections. They then experiment with placing them in various sequences and, once agreed, glue them onto a sheet of paper in their chosen sequence to form a storyboard. Students should put their group name at the top of the storyboard. Gaps should be left in between each piece of the scene/section for students to make notes about their transitions. Whole class discussion: What was challenging about that activity? What was surprising?</p> <p>3) Transitions: undertake explicit teaching and modelling. Why do you think transitions are important in a collage? Transitions help maintain the mood and the meaning. Encourage students to create transitions that are thematic or symbolic and align with the overall dramatic mood.</p>	<p>Group work</p> <p>Scenes</p> <p>Storyboard</p>	<p>- Glue stick</p> <p>- Scissors</p> <p>- Pencils/pens for each group</p> <p>- Slideshow</p>

	<p>4) Go through the examples in the slideshow - model, experiment, etc. Encourage students to see the examples as starting points.</p> <ul style="list-style-type: none"> <li>✓ Physical or movement transitions (e.g. slow-motion walk, statue freeze, morphing movement)</li> <li>✓ Vocal or choral transitions (e.g. soundscape shift, echo or whisper chain)</li> <li>✓ Prop or object transitions (e.g. pass a symbolic prop, transformation of props)</li> <li>✓ Sound and lighting (e.g. eyes shut, light switch, sound effect)</li> </ul> <p>5) Students write their ideas for transitions onto their storyboard.</p>	Literacy: writing/storyboarding	
<b>8</b>	<p><b>Activity</b></p> <p>1) Give the students time to reconnect with their storyboard. 2) Final group rehearsals of the collage, with transitions. 3) Sharing, with reflections</p>	Rehearsal Reflection	
<b>9</b>	<p><b>Activity</b></p> <p>1) Give the students who have not yet performed time to reconnect with their storyboard. 2) Final group rehearsals of the collage, with transitions. 3) Sharing, with reflections</p>	Performance Reflection	

[Question-starters\\_Michael\\_Bunting\\_2006.pdf](#)

## QUESTIONS, QUESTIONS, QUESTIONS

### Activating and transforming knowledge / understanding

- Do we know much about...?
- I don't know what it says in the books about...?
- Does anyone know...?
- Is it true that...?
- Because...?
- Is there any reason...?
- Is there a way to...?
- I've never understood...
- I've often wondered why...
- I just can't imagine...

### Considering another point of view / injecting new information

- They do say that...
- Some people think...
- It's common for people to...
- I've heard that...
- Had anyone thought that...?
- There might be others who think...

### Bringing attention to, studying, analysing

- It's odd that you don't seem to see / hear about...
- It does seem strange that...
- Did it seem that...?
- Did anybody notice...?
- Can you make out that word / symbol?
- Isn't there a...?
- Are you noticing anything about...?
- I think he might be trying to tell us something.
- Could you tell whether...?
- I don't know about you, but it's making me think that...
- You'd think that...
- You'd guess that...

### Considering implications

- I don't know. Do you think it would really help?
  - Surely, we couldn't...
  - That must mean that...
  - So, perhaps we need to...

- There must be a reason for...
- So, there might be...
- What might it mean?
- Will this mean...?
- Will this affect...?
- Have we thought about the consequences of that?
- Does that allow us to...?
- People usually do things for a reason...
- I guess it's possible that... Does it make you feel / think that...?
- We don't want to.....or do we?
- If we're going to... I guess we'd need to...

### Deepening / connecting / reflecting

- I wonder whether other people have been faced with this same problem?
- It makes you think that problems like this have troubled people in many different places and times.
- I guess it's a bit like...
- So kind of like when...
- That makes me think of the time when...
- Do we feel differently about that now?
- Did it make you think that...?
- Did it seem to you...?
- Do you get the feeling that...?

### Hypothesising

- Now, supposing...
- Suppose that...
- If people would let us...
- It could be that...
- I would guess that if....
- If we could...
- Maybe...
- Perhaps...
- It makes me think what would happen if...
- I mean, if it were true that...
- Would it be good if...?
- Are you guys happy to go along with this and see where it leads?
- 

### Acknowledging / summarising

- It's clear that...
- I can see that...
- Like you, I think that...
- After all of our efforts, we've...
- So, we're saying that...
- Shall we remind ourselves...?
- It seems that we've decided...
- You seem to be saying...
- We seem to have achieved...?

### Seeking agreement

- For now / for a bit, can we agree that...?
- Is it possible for us to...?
- Do you think we could...?
- Can we do a ...?
- Do you mind if...?
- For a while, could we...?
- At the moment, can we agree to...?
- Can we live with that?

### Directing

- We're going to need to have...
- We'll / we'd need to...
- Would you like to see...?
- Should there be...?
- Had we better...?
- If we're going to... I guess we'd need to...
- Perhaps, we might need to...
- Can we, just for a moment...
- Let's see if we could...
- Just have a little look...
- Just go over there for a moment and...
- We'll have to make sure...
- Might we be able...?
- We can look now at...
- Would you give a bit of time to...?
- Shall I/we...?
- There must be time for us to...
- Can we work in such a way...?
- No doubt, there'll come a time when...

### Offering choices

- Which...?
- We'll need to choose whether...
- It seems, from what you're saying, that...
- Do you want to... or ...?
- Given the situation, we could ... or ...
- Is there an argument for doing one of these tasks before the others?

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