

Spare Parts Puppet Theatre

Presents

Tales from Outer Suburbia



Adapted from the book by Shaun Tan

Directed by Philip Mitchell

Adapting Writer Michael Barlow

Education Resource by Mary Wolfla

Education Links:

The Australian Curriculum
&
WA Curriculum Framework - The Arts

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About Spare Parts Puppet Theatre

SPPT was founded in 1981 by Artistic Director Peter L Wilson, writer Cathryn Robinson and designer Beverley Campbell-Jackson, as part of an artist-in-residency program initiated by the WA Institute of Technology (now Curtin University of Technology). From 1997 – 2001, SPPT was under the artistic direction of Noriko Nishimoto. We are now lead by an outstanding team in our award winning Artistic Director Philip Mitchell and Associate Director Michael Barlow.

After 30 years of operation, the Company has developed a national and international reputation having performed in China, USA, Korea, Singapore, Japan, Czech Republic and most recently in France. In April 2008 we hosted the 20th UNIMA World Puppetry Festival and Congress – the Olympics of puppetry!

The Company is unique in Western Australia, and a rarity in Australia, because of our specialist art form focus of puppetry. Essentially, the company brings together traditional and contemporary international influences in the development of a distinct Australian culture of puppetry.

We believe today's younger audiences deserve meaningful and exciting theatre experiences that respect their intelligence and emotional growth. While our focus is on young people, we create work with the awareness that puppetry is not the exclusive zone of children but speaks directly to the child in us all.

Based in Fremantle WA, Spare Parts Puppet Theatre is home to over a thousand puppets created over the 30 year history of the company, with many of them on display right in the heart of the foyer.

Our School of Puppetry program offers a range of puppet making and performing workshops, to schools, that will spark the imagination of children from kinder right through to year 12. The wide selection of workshops are able to be tailored to a theme and the workshop tutors are all professional performers or designers and have been trained to present workshops that will have children brainstorming, creating, making and performing.

We can bring our workshops to you or you can come to us and it's a great way to extend the experience of the performance. More information on Spare Parts Puppet Theatre can be found at: www.sppt.asn.au

Proudly Supported by Department of Culture and the Arts, Lotterywest, Go for 2&5, Healthway, BHP Billiton, The West Australian, Hawaiian Alive, Astrodeck & Douglas HiFi



Theatre Etiquette

What's different about watching a show on TV and watching a show at the theatre?

When you go to the theatre you should follow the rules below, can you think of reasons why you should....

... visit the bathroom before the show begins?

- *Because the soap smells really nice*
-
-



...remain in your seat during the performance?

- *Because someone might take it*
-
-



...not talk during the performance?

- *So that you don't lose your voice*
-
-



...clap at the end?

- *So your hands don't get cold*
-
-



Production Information

This production is based on the book *Tales from Outer Suburbia*, by Shaun Tan. A collection of fifteen intriguing illustrated stories about the mysteries that dwell below the surface of suburban life. The book reveals the quiet mysteries of everyday life: homemade pets, dangerous weddings, stranded sea mammals, tiny exchange students and secret rooms filled with darkness and delight.

Five short stories from the book were chosen to feature in this production, The Water Buffalo, Eric, Broken Toys, Distant Rain and Stick Figures.

The Set

The set include a 4m wide citadel of suburbia. The puppeteers will manipulate objects on the surface of the citadel from underneath it. Behind the citadel will be a large screen for projection of imagery from the book as well as live cam footage from the citadel suburbia.

The Creative Team

The creative team is composed of various artists who work together to create and develop the performance. The process of creating a show can take over a year and there are various stages of development, which are:

- Creative Development – where ideas for the show are workshopped
- Script developed
- Design for the show created
- Music composed
- Puppets and Set build
- Performers cast
- Rehearsal Period
- Show opens

Creative Team for *Tales From Outer Suburbia*

Director	Philip Mitchell
Adapting Writer	Michael Barlow
Designer / Digital Designer	Sohan Ariel Hayes
Composer	Lee Buddle
Production Manager / Lighting Design	Karen Cook
Production Assistant	Alexander Dick
Puppet Construction	Chloe Flockart
	Sanjiva Margio
	Ben Gates
Assistants	Eleonora Barcellona, Umberto Margio,
	Lisa Bonobo, Olivia Tartaglia
Set Construction	Pierce Davison
Performers	Bec Bradley
	Humphrey Bower
	Immanuel Dado
	Chloe Flockart

Meet the Director

Philip Mitchell

Why did you choose to direct *Tales from Outer Suburbia*?

When selecting a puppetry work I look for material that has the ability to transport you to imagined or surreal worlds. With *Tales from Outer Suburbia* I loved the juxtaposition of the very familiar, suburbia, and the very magical, a water buffalo in the spare block, the curious little Eric and the idea of boats flying through the street. I hoped in choosing *Tales from Outer Suburbia* it would ignite our love of the place we live and find the magic in what might, at first, appear ordinary.

I also wanted to find a work that would appeal to the young and to adults in the same shared space. A work that could move us to new appreciations of where we live, encouraging us to look at our suburban environment in new ways, with less complacency. I feel discovering a sense of identity with the place we live is essential.

Where are you from and what Primary School did you go to?

I grew up in Tamworth, New South Wales and went to East Tamworth Primary School. Our school motto was 'Aim High'. I took it quite literally and always strived to aim high in everything I liked doing, including sport, piano, violin, singing and playing in orchestras.

What draws you to puppetry?

Puppetry is where the imagined becomes real ... it is such an infinite journey of creativity.

Who is your favourite character in *Tales from Outer Suburbia* and why?

My favourite character is the girl in the row boat, flying down the streets of outer suburbia with her duck, plants and a rain cloud watering her herb garden. It is a peaceful contented beautiful image and fills me with the most wonder. Who is she? Where is she going? Why is she rowing down the street? She is the key to the show for me. Posing questions and not necessarily knowing the answers

Who inspires you? My Mum.

If I wanted to become a director what should I do?

Watch the world with interest and follow your passions, beliefs and desires.

What was the hardest part of putting on the show *Tales from Outer Suburbia*?

The script is refreshingly original, the technology in *Tales* is challenging and inspiring, the design is complicated and beautiful, the performers are outstandingly talented, the music is exquisite, the lighting evocative and colourful, the puppets are astonishingly made and constructed. The **biggest challenge** is coordinating all the wonderful talented artists who have contributed and bringing it into one single vision, the finished product and the performance the audience will see.

What would you ask the Water Buffalo?

Where did you come from? But I'm not sure if he will tell me the answer because I think he enjoys the air of mystery that swirls around him.

What kind of place do you think Eric comes from?

I think Eric comes from the old tuart tree that stands next door.

Meet the Puppet Maker and Puppeteer **Chloe Flockart**

Where are you from and what Primary School did you go to?

I am from Korbelka in the Wheatbelt region of Western Australia.

I went to Bruce Rock District High School and grew up on a farm the size of a city suburb. 😊

What draws you to puppetry?

Bringing things to life. It can be really beautiful seeing something awkward like a tin can wake up and have an adventure.

Who is your favorite character in *Tales from Outer Suburbia* and why?

Eric- for a character that doesn't say a word, his story speaks volumes. I love the message behind his story, the beauty of stopping and appreciating the little things in life.

Who inspires you?

I have SO MANY inspirations, it's not really who, more the "what", and that is EVERYTHING. Being a puppet maker, you have to have wide-open eyes to see how everything works, like how birds fly or old people walk, so you can apply it to your work.

If I wanted to become a puppeteer what should I do?

Talk and Research!- Talk to people who do it, email Spare Parts Puppet Theatre, research companies around the world and email them questions. The puppetry community is very friendly and love to offer help. Also keep fit!

What was the hardest puppet to make in the show?

Oh wow, each puppet had its own challenges. I would have to say the little puppets, to work on something on such a small scale took a lot longer than some of the bigger puppets, it was very fiddly.

What would you ask the Water Buffalo?

If he'd like a cup of tea. He has been sitting on that vacant block for a very long time! I'd also like to give him a good brush.

What kind of place do you think Eric comes from?

I think he comes from a Scandinavian Forest. And, he probably has a very good moose friend. 😊



Vocabulary Words

As a class review the following vocabulary words prior to reading the book *Tales from Outer Suburbia* or attending the performance. For an extra challenge include some of these words in your weekly spelling test.

Suburbia
 Vacant
 Consult
 Immediate
 Foreign
 Opinion
 Exasperating
 Speculation
 Confrontation
 Sobbing
 Amusing
 Sentinel
 Cultural

Definitions: All definitions sourced from Dictionary.com and example sentences are from the book *Tales From Outer Suburbia* by Shaun Tan.

Suburbia – *noun* – suburbs collectively, the social or cultural aspects of life in suburbs.
 (Suburb – *noun* – a residential community lying immediately outside a city or town.)
 “Tales From Outer Suburbia”

Vacant – *adjective* – having no contents, empty, not in use.
 When I was a kid, there was a big water buffalo living in the vacant lot at the end of our street.

Consult – *verb* – to seek advice or information from, ask guidance from.
 By the time anyone thought to ‘consult the buffalo’, our problem was usually urgent and required a straightforward and immediate solution.

Immediate – *adjective* – occurring or accomplished without delay, instant.
 By the time anyone thought to ‘consult the buffalo’, our problem was usually urgent and required a straightforward and immediate solution

Foreign – *adjective* – pertaining to, or delivered from another country or nation, not native or from one’s own country or nation.
 Some years ago we had a foreign exchange student come to live with us.

Opinion/ Opinions (plural) – *noun* – a personal view, attitude or appraisal.

Secretly I had been looking forward to having a foreign visitor – I had so many things to show him. For once I could be a local expert, a fountain of interesting facts and opinions.

Exasperating – *adjective* – to irritate or annoy extremely.

Most of the time Eric seemed more interested in small things he discovered on the ground. I might have found this a little exasperating, but I kept thinking about what Mum has said, about the cultural thing.

Speculation – *noun* – the contemplation or consideration of some object.

There was much speculation over dinner later that evening. Did Eric seem upset?

Confrontation – *noun* – an act of confronting, the state of being confronted, a meeting of persons face to face.

My raised eyebrows referred to our all-too-recent confrontation over the back fence.

Sobbing – *verb* – to weep with a convulsive catching of the breath.

'Hang on a sec', you said, squinting, 'I think she's...crying!' And indeed she was - standing in her doorway, sobbing uncontrollably.

Amusing – *adjective* – pleasantly entertaining or diverting, causing laughter or mirth.

This can go on for hours, depending on how many (sticks) the boys can find. But eventually it stops being amusing.

Sentinel / Sentinels (plural) – *noun* – A person or thing that watches or stands as if watching.

And sure enough there they are again, standing by fences and driveways, in alleyways and parks, silent sentinels.

Cultural – *adjective* – of or pertaining to culture.

"It must be a cultural thing" says Mum.

Who is Shaun Tan?



Together as a class research the artist, author and illustrator Shaun Tan. What can you learn about him?

Before you start, introduce a new vocabulary word: Illustrator

A few things to get you started:

Visit Shaun Tan's website: <http://www.shauntan.net>

Answer the following questions:

Where is Shaun Tan from?

Where did he grow up?

What other books has Shaun Tan written or illustrated?

What other books by Shaun Tan have been made into a play or film?

What do you like about Shaun Tan's paintings?

Extension:

After researching Shaun Tan, choose a new book by Shaun Tan to read in class. I suggest *The Arrival* by Shaun Tan.

Read the Book

Tales from Outer Suburbia

Selected Reading Prior to Performance

Prior to attending the performance of *Tales from Outer Suburbia* we suggest you read the following short stories from the book *Tales From Outer Suburbia* by Shaun Tan. This can be assigned reading for upper primary students, or the stories can be read in class. The short length of the stories makes them ideal for in class reading times.

The following short stories are examined in the adapted play by Spare Parts Puppet Theatre.

The Water Buffalo

Eric

Broken Toys

Distant Rain

Stick Figures

Examine the Illustrations

The illustrations in the book *Tales from Outer Suburbia* by Shaun Tan are colourful, curious and full of interesting information adding to the depth of the stories told in the book.

After reading the selected stories spend some time in class examining the illustrations from the stories. Discuss as a class the different illustrations and what details the illustrations add to the story. What characters do your students like best and why? Do any of the illustrations remind them of Perth?

The Diver & Mrs. Katayama

In the book and performance of *Tales from Outer Suburbia* we meet two Japanese characters, Mrs. Katayama and The Diver. We learn in the story that The Diver is from Broome where he had been working as a deep-sea diver in the pearling industry.

Before attending the performance talk with your students about the Japanese and their role in the Broome Pearl Industry.

The Japanese in Broome:

Broome had many people from Japan working in the pearl industry in the early and mid 1900's. Sadly some of these people came to Australia as indentured servants, forced to work in exchange for the cost of their travel to Australia; others arrived looking for work and good fortune. Many Japanese immigrants had to work long hours and endure the harsh conditions working as divers in the cumbersome and uncomfortable helmet suits.

Between 1882 and 1935 nine hundred Japanese lost their lives working in the pearling industry in Broome due to the dangerous working conditions they endured.

The Japanese pearl divers were respected for their ability to work hard and efficiently, making them ideal pearl divers. Japanese immigrants in Broome brought along their unique culture and cuisine to the area, opening shops and businesses and adding to the cultural diversity in the region.

Today there are many people of Japanese heritage living and working in Broome. Every year Broome hosts the Shinju Matsuri Festival celebrating Broome's unique fusion of different cultures.

Japanese Words in *Tales from Outer Suburbia*

Okasan – “Mother”

Tasukete – “Help”

Broome's Pearling History

In the book and performance of *Tales from Outer Suburbia* there is a story about a mysterious deep-sea diver. As a joke the town's children deliver this strange and mysterious diver to the home of Mrs. Katayama, the notoriously difficult and grouchy Japanese woman living in outer suburbia. The diver and Mrs. Katayama seem to share a connection. The diver is her son, and has returned home from the pearl diving in Broome Western Australia.

Activity:

Using the provided information sheet learn more about the helmet suit divers who worked in the pearling industry in Broome. For upper Primary Students use the attached quiz to test students reading comprehension.

The information found on the information sheet was sourced from:

<http://library.thinkquest.org/10236/int.htm>

On this website you will find more information about Broome's pearling history, including printable quizzes and activities for further exploration on the subject.

Activity Extension:

Extend this lesson by asking students to conduct their own research into the history of Broome's pearling industry. Instruct them to use the provided website as a resource. Students should write 1-2 paragraphs about the information they found most interesting on the website. Share some of these findings in class.

Other great online resources to check out:

<http://australia.gov.au/about-australia/australian-story/australias-pearling-industry>

http://en.wikipedia.org/wiki/Pearling_in_Western_Australia

<http://www.visitbroome.com.au/history>

<http://www.broomeandthekimberley.com.au/2011/03/broome-history-culture/>

Broome's Pearl Divers

Information Sheet

ōThe Broome pearling industry originated with naked divers, most of whom were Aborigines, Malays, and Europeans, who had to hold their breath and dive for oyster shells. This skin diving method existed between the 1860's to the 1880's. However, as time progressed, the copper helmet was introduced which in turn resulted in the disappearance of the superb Aboriginal skin divers.ö

ōThe helmet suit was invented by John Deane of Whitstable, England in 1820. It was an accidental discovery in such that he founded it while assisting friends put out a fire on their farm. He could not get through the heat and smoke to save the horses in their stables so he borrowed a helmet from a suit of armour in the farm hall, inserted a hose into it, and connected it to the water hand pump. The farmer operated the pump, sending air through the hose, which enabled him to safely enter the house and rescue the horses. John Deane initially took out a patent in 1828 on a "smoke apparatus" for fire fighting and rescue work. He decided that the same principle could be effective for underwater work and exploration, so he built a canvas suit, equipped with an air hose, and a helmet, and walked into the water. However, the suit inflated with air and he turned upside down, to fix this he added lead-soled boots which would act as weights to keep the suit upright.ö

ōIt was a major job in getting the canvas suits on, because the diver firstly had to encase himself in several layers of woollen underwear (to guard himself against the cold), followed by the awkward job of putting on the watertight canvas suit called the 'dress'. His hands were soaped to enable him to pull the rubber cuffs over them, the heavy boots were pulled on over the suit, and lastly, the copper helmet was put on. This was screwed onto the shoulder piece and a glass face piece was then attached. With the lead boots and heavy chest weights, the suits weighed about 200kg.ö

ōAir was pumped down into the helmet through a heavy rubber hose called the air pipe. This air was able to escape from the helmet by a control valve that was regularly adjusted by the diver. Too much air would 'balloon' the dress, which saw the diver shooting to the surface and too little air would cause the diver to experience pressure from the weight of the water. The proper adjustment of the valve was critical in the use of the suit and when used by a skilled diver, he was able to move weightlessly underwater.ö

ōThe diver was also connected to a manila rope lifeline, which was also helped him communicate with the person above in the boat. The diver had a series of coded tugs worked out with this person enabling the person on the boat to know what was happening with the diver below. For example: the diver may have needed more line, more air, new shell bags, or he may be in danger.ö

The series of coded tugs on the breast rope and air pipe are as follows:
From the diver to the person on the boat:

Pulls on the breast rope:

- 1 pull: I am all right.**
- 2 pulls: Send me a slate.**
- 3 pulls: Send me a rope.**
- 4 pulls: I am coming up.**

Pulls on the air pipe:

- 1 pull: Less air (ease pump).**
- 2 pulls: More air (leave faster).**
- 3 pulls: Take up slack pipe and breast rope.**
- 4 pulls: Haul me up.**

From the boat to the diver:

Pulls on the breast rope:

- 1 pull: Are you all right?**
- 2 pulls: Am sending a slate.**
- 3 pulls: You have come up too far;
go down slowly till we stop you.**
- 4 pulls: Come up**

Pulls on the air pipe:

- 1 pull: Search where you are.**
- 2 pulls: Go straight ahead.**
- 3 pulls: Go to the right.**
- 4 pulls: Go to the left.**

ōThe first divers using the suits were European, but it was found that the Manila men and the Japanese were better, especially the Japanese, in deep water work. Therefore the Japanese dominated the diving aspect of the pearling industry. Even when the modern diving suits were invented during WWII, the divers continued using the copper helmets for a further 20 years.ö

**This information and more can be found on <http://library.thinkquest.org/10236/int.htm>

QUIZ

Name: _____

Broome's Pearl Divers Information Sheet

1. Who invented the helmet suit?

2. The helmet suit was an accidental discovery. True or False

3. What is the watertight canvas suit called?

4. How did air get into the suit for the diver to breathe?

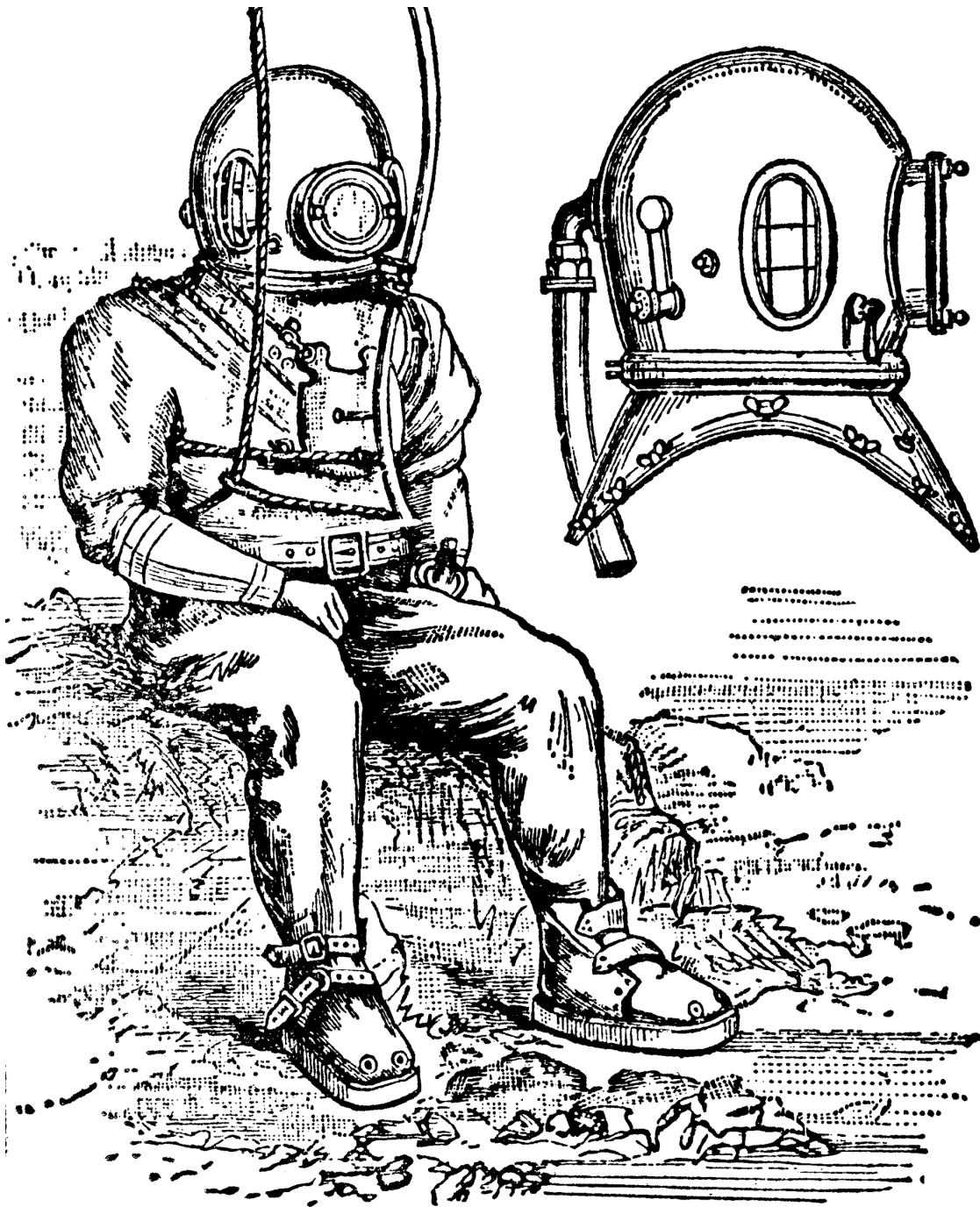
5. The diver used both the air pipe and breast rope to communicate with people on the boat.
True or False

6. Who mainly used the helmet suit and were found to be the best at diving in the deep water?

7. The helmet suit was not challenging to put on. True or False

8. The divers had to wear several layers of what material to keep warm under the water?

Helmet Suit



Make Your Own Odd Sock Puppet

In the book *Tales from Outer Suburbia* there is a story called 'Make Your Own Pet'. The story and illustrations give the reader step by step instructions on how to make your own pet by using old and unloved items.

One of the many old and unloved items found in everyone's home is the odd sock that no longer has a matching partner. Everyone has 1 or 2 of these at their home.

Why not give these odd socks a new purpose by creating sock puppets in your classroom.



What you will need:

- ☑ 1 odd sock for each student
The sock should be longer than ankle length for best results. One of Mum or Dad's old trouser socks or footy socks works really well!
- ☑ Cardboard - to cut out a mouth piece.
- ☑ Colourful felt (for the inside of the mouth)
- ☑ Googly eyes
- ☑ Hot Glue Gun (for teacher use only)
- ☑ ✂ Scissors
- ☑ ✂ Clag Paste Glue or PVA Glue
- ☑ ✂ Decorative Supplies
Extra fabric, felt, colourful cotton balls, ribbon, pipe cleaners, markers, buttons, yarn for hair, or anything you can find that might be fun to decorate your puppet with.

Putting your odd sock puppets together:

There are many instruction videos to be found on YouTube, but I found this video by About.com the most simple and strait forward. Please note that this project will take up two lesson times, giving your sock puppets time to dry between making the puppet and decorating it. Let your imagination go wild, the sky is the limit.

Instructional Video by About.com

<http://www.youtube.com/watch?v=-KA1hfcLfHE>

Odd Sock Puppet Storytelling

Once your sock puppets have been created use them to tell a story and write a short play.

Variations:

Improvise a Story

Recommended for lower years Foundation-Yr2

Lead this activity in an open space like the undercover area, school hall, or music room, ideally an area free of desks and chairs. If possible play some soft music in the background and it should be something uplifting without words.

All students should wear their sock puppets on their hands.

Tell the students they going on an imaginative journey with their sock puppets. You are the storyteller and the sock puppets and student are the actors.

Lead your students on an improvised adventure make frequent pauses during the story to allow students to make noises and interact with each other. Students should use the sock puppets and their bodies to express the story during this activity. Encourage them to interact with their sock puppet.

Story example:

“Today we will be going camping in a deep dark forest. Lets Go! We will start by hiking down the forest trail... stepping over logs... jumping over puddles... Uhh Oh I see a big tree has fallen over the trail. I guess we will have to climb over it! Does anyone see a good spot for our campsite?? It needs to be a flat area clear of rocks and ticks. Now that we have found our campsite, it’s time to build a fire and make dinner. What are you going to have for dinner?? What does your sock puppet want?? Time to eat!!! Help your sock puppet eat dinner too!! I think your sock puppet it getting sleepy. Tell your sock puppet they can only go to sleep after they help you build the tent. Start building... don’t forget to zip up the fly screen. When you’re finished building your tent, roll out your sleeping bag and go to sleep.” Continue the story, use your imagination. Let the students suggest where the story goes.

Read a Story

PP-Year 2

Invite your sock puppets to participate in daily reading time. As the story is read aloud in class (teacher should do the reading) invite your sock puppets to act out the action, make noises or be the main characters.

Books that use call and response are great for this activity for example: *The Gruffalo* by Julia Donaldson.

Write a Sock Puppet Play **Years 3-6**

Before starting this activity show your students what a written play looks like: borrow some short plays from the school library or local library. Look at how plays are written, compare and contrast the differences between plays and short stories and books.

Break your class into groups of 3 or 4 students. Challenge your students to write a short play featuring their sock puppets. Break this activity into manageable sections.

1. Brainstorming – What will the play be about
2. List of Characters – Names and character descriptions
3. Write a short play, make sure everyone has a least a couple of lines in the play. The play should include a beginning, middle and end. For older year groups go over the elements of Dramatic Structure.
 - a. Rising Action
 - b. Climax
 - c. Falling Action
 - d. Resolution or Catastrophe
4. When the play is complete double check it for spelling and grammar mistakes. Make copies (1 for everyone in the group) and perform it in front of the class.

You could take this one step further and invite other classrooms, parents or members of the school community to come in and view the short plays.

Map Your Suburb

One of the Vocabulary words in the resource is Suburbia. Do your student know what a suburb is? Go over the vocabulary word suburbia and suburb with your students and follow on with the activity below.

Note: If your students do not live in a suburb you can change this activity to your town, or your student's property/farm or street. The idea is to get your students thinking about their local area and the people, places and spaces within it

Make a topographical map of your suburb.

A topographical map is a map viewed from the perspective of the sky looking down. Imagine you are flying over your suburb and looking down, this is what your map should look like.

Some things you might include in your map:

Your home
Streets
The local shops
Your school
The local park

A vacant lot
The Library
Stop signs or street signs
Trees, plants, crops, forests
Beaches, rivers, streams

When your students are finished hang your maps up in the classroom, examine the similarities and differences in the maps.



Draw the Water Buffalo

How well do your students remember the Water Buffalo from the show? Ask them to draw the Water Buffalo or any of the other characters from the show and send them to us at Spare Parts Puppet Theatre. We love to see what your talented students can do!

Don't forget to let us know what school and class they came from!

Send finished drawings to:

Spare Parts Puppet Theatre
PO Box 897
Fremantle WA 6959

How Did They Make That?

The following pages talk about how some of the set pieces and puppets have been made. Discuss these as a class.

BOAT
Full body costume

1. Red Dress
2. Boat/Oars
3. Duck/Plants/Cloud/Rain

Dimensions
Boat: ~1800 x 540 x 445
Oars: to fit boat
Cloud:
Plants: to fit boat
Duck: to fit boat

Materials
Foamcore board,
As required

Function
Create a stage illusion of a boat floating across the stage as if moving on the currents of air.
Light enough to be worn as pants.
Operated by a single performer.

Mechanics
Moving Oars
Duck bobs gently on l axis
Cloud appears suspended above boat
Rain?

boat pants and boat: girl

boat costume could be built into the boat dress is

Colour Palette

TALES OF OUTER SUBURBIA / Spare Parts Puppet Theatre TOS 003
Drawing by Sohan Ariel Hayes
Not to scale Page 1 of 1 Date 22nd May 2013

BOAT GIRL

ERIC's Pantry
Plywood custom furniture on castors

Dimensions
2400 x 1900 x 570

Materials
Plywood construction

Function
Unit is able to be rolled across set.

Door

Mechanics
Base on GOOD castors.
Triple hinged doors 200degs rotation
Removable top plate on each shelf shelves

ERIC's PANTRY

TALES OF OUTER SUBURBIA / Spare Parts Puppet Theatre TOS 009A1
Drawing by Sohan Arriel Hayes
Not to scale Page 1 of 1 Date 22nd May 2013

CROW
Mechanical Rod Puppet

Dimensions
Approx 700 x 330 x 120 (wing span)
Rod length // To reach to buffalo

Materials
Foss shape & Carbon Fibre
Pastels & Fixatives
Tyvec
As required

Colours
Muted grey/black with cool blue

Function
Scale in relation to Water Buffalo
Lands on shoulder of Water Buffalo and interacts
Lands on letterbox

Mechanics
Counter tension mechanism for wing control
Head tilt
Tail tilt
Passive Legs & talons function for landing

head tilt only

Angle of Rod Connection
Trial different connections

Rod length to reach height of buffalo's shoulder at ~3000mm

hand control as designed by Chloe

passive legs and talons
possibly tensioned for landing on objects

700 mm

330 mm

120 mm

CROW Citadel
Simplified Mechanical Rod Puppet

Dimensions
100 x 50 x 18 (wing span)

Materials
As required

Function
Glides and flaps in front of camera
I performer controls the puppets another the glide camera

Mechanics
Moving Wings
Rod control inserted under wing to reduce size in camera frame

Colour Palette
Dark blacks with light grey/blue highlights

CROW

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Cultural Exchange

In *Tales from Outer Suburbia* we meet the character of Eric who is a foreign exchange student visiting an Australian family. Eric is different from his host family and there are clearly some cultural differences between Eric's culture and ours.

To increase your students knowledge of different places and cultures, why not start a cultural exchange in your classroom? Below are a few different ways to get a cultural exchange started.

Invited Guests:

You might know a couple people in the school community who have come from other countries and cultures. Why not invite them in to talk about their home country and culture in your classroom. If possible ask them to talk about:

- Their native cuisine/food
- Popular sports in their culture
- Their holidays and how they celebrate them
- If they have native dress can they bring in an example to show your students?
- Popular music in their culture. Can they bring in an example or provide you with an artist you can research and listen to prior to their visit?
- Do they know any native or folk dances from their culture? Can they show you an example either in person or in the Internet?

Prior to the visit do some research on that country and culture as a class.

- What does their flag look like?
- Where on the globe is the country and can your students locate it?
- What is the country's capital and major natural features?
- What language do they speak?
- Are there any famous people or places your students know of from that country? If not look some up.

Your in-class guest will be flattered to know that your students already know a little bit about their home country. This also helps your students formulate questions they might want to ask the in-class guest.

★ After the visit, as a class write a thank you note to your guest.

Class Pen Pals or Email Pals:

Do you know anyone with friends or family overseas? Chances are you do. Are you able to get in contact with someone who works with or has children who attend school in another country? If so, get in contact and ask if you can be classroom pen or email pals. Most primary teachers would be interested in doing a cultural exchange with you.

If you do not know anyone get on the internet and see if you can contact a school in a different country directly via email with your request. This may work best for countries that commonly speak English. You might have to email a few different schools before you get a result, but most likely someone will answer one of your emails.

Notes for students: What to write to your Pen Pal:

Make sure you ask your Pen Pal direct questions about information you want to know about.

For example: What season is it there? What is your favorite subject at school? What is your favorite holiday? What sports do you play or like to watch?

Fill your letter with some information about Australia, your favorite holidays, sport or food. If possible send them some picture of your favorite things about Australia for example the animals, food or places. This will make your letter interesting to read.

Make your Own Poetry Ball

In *Tales from Outer Suburbia* there is a story about all the words, lines and bits of paper from discarded poems that roll into one big ball. Introduce your students to poetry writing and create a ball of your own.

What you will need:

- 1 Largish Styrofoam Ball Or an old soccer ball or discarded sport ball – If you are using this option be sure to make sure the paper will stick to the ball. You may need stronger glue for the first coat of paper.
- PVA Glue or Clag Paste Glue
- Scissors
- Lots of Poetry – hand written, typed, collaged poems from all different kinds of sources.

Poetry Unit:

Introduce your students to different forms of poetry:

Limerick/Rhyming
Ballad
Free Verse
Haiku
Narrative
Sonnet

Read some examples in class and then get them try to write their own in the different styles and formats.

With every poem your students write in class make copies, cut up or rip up the poems and stick them to your Poetry Ball. Watch how your ball grows over time with every poem added. You can even make copies of the poems you research and stick them to the poetry ball. Your ball can grow larger over the term or school year.

Hang your ball from the ceiling with fishing line in a place on honour. You can take it down and put it back up again as you add more poetry to the ball.

Write a Review

After seeing the show *Tales from Outer Suburbia* write a review of the performance and send it to us at Spare Parts Puppet Theatre.

Let us know what you liked best about *Tales from Outer Suburbia* and what you didn't like. Did you have any ideas about how we can make or improve our puppets? Tell us who your favorite character was and why.

When you're finished send them on to us at:

Spare Parts Puppet Theatre

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