

PERFORMANCES

THE ARRIVAL



Spare Parts Puppet Theatre
Presented by the Arts Centre's ArtsED Performances
Program 2008 in association with the Centre for Youth
Literature, State Library of Victoria

For levels 4 - 6

(artsED 08)
education programs

100 St Kilda Road, Melbourne
theartscentre.com.au/education

the Arts Centre

I am thrilled to be bringing this extraordinary work, THE ARRIVAL, to you this year, and proud to note that it is one of the highlights at the 2008 UNIMA Congress & World Puppetry Festival in Perth.

The Arts Centre actively seeks out productions that have connection and relevance to cross-curricular learning. THE ARRIVAL is an excellent production for exploring themes of migration and displacement, as well as understanding the experiences of new Australians in our community today.

Please take advantage of the broad range of activities offered within these teachers' resources to challenge your students as they are inspired by Shaun Tan's imagination and Spare Parts Puppet Theatre's wonderful realisation of THE ARRIVAL.

A handwritten signature in black ink that reads "Philip Norman". The signature is written in a cursive, flowing style.

Philip Norman
Education Manager, Performances

The Arts Centre's ArtsED Performances Program is dedicated to fostering the arts by giving schools the opportunity to see a diverse range of excellent theatre in fully produced form.

NOTE: Please remember to arrive 30 minutes before the starting time of the show.

These teacher notes have been designed to complement the Victorian Essential Learning Standards.

Activity suggestions are arranged according to theme and/or broad focus area. This arrangement is designed to serve educators as a useful guide toward drawing cross-curricular links across VELS domains and to complement whole school planning.

Themes will be addressed across learning strands via activities relating to domains of relevance that draw upon applicable knowledge, skills and behaviours (VELS dimensions).

Activity suggestions can be adapted by teachers to suit student levels.

Notes for THE ARRIVAL are divided into the following themes;

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Teacher notes by Jack Migdalek

ABOUT 'THE ARRIVAL'

A man finds himself in a foreign country where he must find a place to live, food to eat, and some kind of employment.

THE ARRIVAL is adapted from the award-winning book by Shaun Tan. The book was inspired by stories told by migrants from many different countries, including Shaun Tan's father who came to Australia from Malaysia in 1960.

SHAUN TAN

Shaun Tan was born in 1974 and grew up in the northern suburbs of Perth, Western Australia. In school he became known as the "good drawer" which partly compensated for always being the shortest kid in every class.

Shaun began drawing and painting images for science fiction and horror stories in small-press magazines as a teenager, and has since then received numerous awards for his picture books

He currently works full time as a freelance artist and author, concentrating mostly on writing and illustrating picture books.

Other books by Shaun Tan include *'The Rabbits'*, *'The Red Tree'* *'The Lost Thing'*.

Shaun Tan's webpage is at <http://www.shauntan.net>

SPARE PARTS PUPPET THEATRE:

One of Australia's leading producers of theatre for children and families, Spare Parts Puppet Theatre grew out of a 1981 artist in residency program at the then WA institute of Technology (now Curtin University).

In its 22 years of operation, Spare Parts Puppet Theatre has developed a national and international reputation - performing in China, USA, Korea, Singapore, Japan, and Czechoslovakia. Within Australia, the Company maintains a rigorous regional and interstate touring schedule, taking the magic of puppetry and visual theatre to children and families in remote areas of Western Australia and the eastern states.

Spare Parts webpage is at <http://www.sppt.asn.au>

THE CREATIVE TEAM

Director: Philip Mitchell

Adapting Writer: Michael Barlow

Composer: Lee Buddle

Designer: Jiri Zmitko

Animation Design: Michael Barlow

Lighting Design: Graham Walne

Production Manager and Technical Operator: Sharon Custers

Puppet Makers: Jiri Zmitko, Kipling Smith, Adam Ismail

Costume Maker: Cherie Hewson

Artistic Development: Sally Richardson

Performers: Giri Mazzella, Sanjiva Margio, Karen Hethey

PRE-SHOW: For some students, seeing THE ARRIVAL may be a first experience of live theatre. The following page can be used as a worksheet to promote discussion on what constitutes appropriate audience behaviour at a live performance.

THEATRE ETIQUETTE

Live theatre differs greatly from other medium such as film or television. For audiences, the experience of seeing a live performance differs to that of watching a pre-recorded one. For performers as well, working to a live audience is vastly different to performing in a studio to a camera.

What constitutes appropriate audience behaviour at a live theatre event?

Certain behaviour is expected of audiences at live theatre events. Please ensure that you observe the following;

- Arrive on time. Missing the start of a performance will diminish your enjoyment and/or understanding of the piece. It will also disrupt the show for others.
- Turn off any mobile phone, Walkman or other electronic device. These are disruptive to the performance and distracting to audience members and performers.
- If necessary, visit the bathroom prior to the commencement of the performance. Going to the bathroom during the performance disrupts the show for yourself as well as others.
- A member of the front of house staff will usher you to your seats. Follow their directions.
- When the lights dim, it is a signal to quiet down.
- During the performance observe the following;
 - no photography
 - no talking
 - no eating food
 - remain seated
- Applauding or cheering is the most appropriate way to acclaim the performance and performing artists. Ordinarily this occurs at the conclusion of the performance.

All of the above are to ensure that you and other audience members get the most out of the production and your visit to the theatre.

LEARNING ACTIVITIES

THEME #1: NEW LOCATIONS

In THE ARRIVAL, the main character finds himself in a new city. The focus of the following activities is on change and adjusting to that which is new or different.

• ESSENTIAL ITEMS AND INFORMATION

Domains: Interpersonal development; Civics and Citizenship; English, Humanities; Communication; ICT

Dimensions: Working in teams; Speaking and listening; Community engagement

Working in small groups, have students brainstorm **what information would be essential for a newcomer to Australia**, eg. information regarding accommodation, employment, healthcare, language, utilities, assistance, etc. Have groups present findings to one another (via written, spoken or data-show presentation).

Working as a full class, create a document - addressed clearly and directly to a newcomer - that provides essential information on getting by in Australia. Discuss ways in which this document may or may not be applicable to newcomers to other countries.

• NEWCOMER'S BUDGET

Domains: Mathematics; Interpersonal development; Civics and Citizenship; English; Humanities; Communication; ICT

Dimensions: Working in teams; Speaking and listening; Working mathematically; Economic knowledge and understanding

In THE ARRIVAL, the newcomer needs to earn an income in order to survive. Working in small groups, have students **calculate the (weekly, monthly, annual) financial needs of a newcomer** (individual, couple or family) living in your school neighbourhood. Point out that some costs will be one-off, while others will be on-going. Have groups report/present findings to one another. These may be oral, written or data-show presentations. Compare and revise accordingly to create a single class report.

• REASONS TO MIGRATE

Domains: English; Civics and Citizenship; Humanities

Dimensions: Civic knowledge and understanding; Historical knowledge and understanding

Have students consider the following:

Under what circumstances do people chose to leave their home countries?

What would it take for you to leave Australia? Which country/countries would you turn to? Why? Which countries would you not wish to reside in? Why?

• **SETTLING IN**

Domains: Interpersonal development; Civics and Citizenship; English, Humanities; ICT

Dimensions: Working in teams; Speaking and listening; Writing; Community engagement

Have students discuss how it feels to be in a new or foreign situation. Draw upon experiences of class members who may have lived overseas/interstate, moved to a new neighbourhood, changed schools, etc. What is the best way to make the most of things that change in your life? Have students discuss what new schools, jobs, cities or countries can do to ensure that new students, residents, migrants are able to settle in as smoothly as possible?

Working in small groups, have students draw upon their own existing knowledge, interviews with others and wider research to collaboratively draft a formal document that:

1. identifies issues that might be of concern for newcomers to Australia.
2. presents information and links to **assist newcomers settle into life in your city.**
3. proposes policy for improvements to existing systems.

Assess, compare and revise documents.

• **PORTRAITS OF NEWCOMERS**

Domains: The Arts; English; Humanities; LOTE; Personal Learning

Dimensions: Working in teams; Responding; Creating and making; Speaking and listening; Writing; Historical knowledge and understanding; Geographical knowledge and understanding; Intercultural knowledge

Tom Roberts' painting *'Coming South'* (painted in 1886) depicts people on a ship heading for Australia. Some of those on board would have been migrating to Australia, and not known quite what to expect. Research life in Australia toward the end of the 1800s and identify how things would have been for immigrants at that time.

Allocate or have each student **chose one of the people in Tom Roberts' 'Coming South'** (Accessible at the National Gallery of Victoria or via their website at http://www.ngv.vic.gov.au/exilesandemigrants/ed_journey_04.html). Each student is to draw upon their knowledge of Australia toward the end of the 1800s, and create a report about the life of the character in the painting. Students will need to consider their character's country of origin, biological sex, class, age and education in order to **imagine and report on the type of life they might find in Australia.** (Alternatively, do the same activity for a character migrating to a country of your school's LOTE).

Reports may be done in written, oral, dramatic or fine art form.

Have students create a series of portraits of their character at various stages following their arrival in Australia. These may be done in writing or as fine art.

Access Shaun Tan's version of Tom Roberts' *'Coming South'* painting in Part 2 of his book *'The Arrival'* (2006). Compare and contrast the original work with Shaun Tan's adaptation. Allocate or have each student choose one of the characters in the painting and create a piece of prose or fine art about that person's journey and the new life that they are about to begin.

• ARRIVING SOMEWHERE NEW

Domains: The Arts; Interpersonal Development; Civics and Citizenship

Dimensions: Working in teams; Exploring and responding; Creating and making

Consider with students the act of arriving somewhere that one has never been before. How might it affect the ways in which an individual would move and the space that they occupy?

Using masking tape or curtaining, mark up an enclosed space with a defined entrance point. Have students physically improvise the act of entering the space as if for the very first time (no talking). Encourage students to explore ways in which they might move their bodies, occupy space, and respond to others on arrival. Explore how this develops as the new surroundings become more familiar. Have students explore ways in which a new person entering the space might affect how others (already in the space) might move, and vice versa.

Lighting states and music may be used to suggest atmosphere.

This improvisation activity could be used as stimuli for a piece of creative writing or fine art, or further developed into a staged performance piece.

• CITYSCAPE

Domains: Design; Interpersonal Development; Mathematics

Dimensions: Working in teams; Speaking and listening; Creating and making; Working mathematically

The design of THE ARRIVAL evokes a strange and fantastical city. Working in small groups or as a full class, collaboratively **conceptualise an imaginary city of the future**. Design a ground-plan for a city centre of agreed dimensions, eg. 1 square km. Scale this down and transpose onto a two dimensional base. Then, working to scale, have individuals or small groups create made-to-measure three dimensional models to fit onto the base.

Assemble and display the three dimensional imaginary city. Conduct guided tours and/or prepare brochures explaining the city design.

• TRAVELS

Domains: Mathematics; Interpersonal Development; ICT

Dimensions: Working mathematically; Working in teams; Speaking and listening

Gather statistics of class members' travels (interstate and overseas). Chart or graph findings in order to be able to **report the distance that the class as a whole have travelled**, the average distance travelled per classmate, the percentage of time class members have spent outside Victoria, Australia, etc. Findings can be presented in hard copy or data-show format.

THEME #2: COMMUNICATION

In THE ARRIVAL, the main character finds himself in a new city where he does not speak the same language as the locals. The focus of the following activities is on linguistic as well as paralinguistic communication including illustration, physical action and sound.

• ILLUSTRATIONS THAT TEACH

Domains: Design; Communication; Civics; Interpersonal Development

Dimensions: Working in teams; Speaking and listening; Creating and making; Analysing and evaluating

The new immigrant in THE ARRIVAL must learn many new things, often without knowledge of the spoken language of his new country. One way of communication is through illustration. Collect several illustrations from books, products and packaging, and identify qualities that make illustrations most easily understood. Using paper and pen, have students **create illustrated instructions that teach something through picture and symbol only**, eg.

how to use a washing machine

how to get from location A (eg. Federation Square) to location B (eg. the MCG)

how to make a cheese and tomato jaffle

how to buy a 2 hour concession ticket from a MET machine

how to use a photocopier, telephone, wash machine, etc,

Alternatively, have students communicate a story or experience through flashcard illustrations.

Share illustrations with one another, and identify any gaps or misinterpretations in how they may be read. Revise accordingly.

NOTE: These activities can also be done through mime, communicating instructions and stories through physical movement and gesture.

• CORRESPONDENCE

Domains: English or LOTE; Civics and Citizenship; Personal Learning

Dimensions: Civic knowledge and understanding; Intercultural knowledge

Have students **write a letter from the perspective of an immigrant describing life in Australia**. Have students try to imagine life in Australia through the eyes of an immigrant who has never been here before. What things would be noteworthy? Letters may include descriptions of lifestyle, food, currency, customs, language. Letters can be written in English or LOTE.

• LONG DISTANCE PHONE COMMUNICATION

Domains: Mathematics; ICT

Dimensions: Working mathematically,

The newcomer in THE ARRIVAL sends communications to his loved ones via folded paper cranes.

Many newcomers stay in touch with loved ones abroad via telephone.

Choose an overseas destination. **Research prices of phone calls to chosen destinations** via phone companies and phone card groups for landline and/or mobile telephones. **Compare the offers available and calculate which mode of phoning chosen destination is the best value** for money. Findings can be reported in the form of data-show presentations.

• STORY/THEME THROUGH MOVEMENT

Domains: The Arts, PE; Interpersonal Development

Dimensions: Working in teams; Speaking and listening; Creating and making; Movement and physical activity

Consider with students the communicative power of the human body in motion and stillness, and how variations in the size, strength or speed of a physical action may vary what comes across to an audience. To do so, explore and identify how differently it appears (and feels) to perform actions such as walking, reaching ones arms outward, touching the ground, in different ways, eg. in contracted miniscule movements, expansive broad movements, loose swinging movements, sharp, strong, smooth sustained movements, faster, slower, low to the ground, far from the ground, pausing, looking ahead, upward, downward, to the side, with eyes closed, with relaxed/tense fingers, shoulders, face, etc. What impression does each variation convey?

Drawing on findings of these explorations, have students (working in small groups) try to **convey a chosen or allocated story or theme through movement and/or dance**. Themes of relevance to THE ARRIVAL may include belonging, isolation, assimilation, struggle, cultural diversity. Encourage students to explore non-literal ways in which to physically communicate the essence of their chosen theme or story. Students may use/create music, costume, props to enhance their choreography.

View these danced performances and discuss how effectively the themes/plots were communicated. How could they be revisited/improved?

• PARALANGUAGE

Domains: LOTE; Interpersonal Development

Dimensions: Working in teams; Listening, Language awareness

Understanding a new language is not just a matter of recognising the sounds of the words.

Have students watch a foreign language drama (video recording) and encourage them to guess what is going on in the scenario. Identify what made it possible to interpret relationships and communication between the scene's characters, eg. non-verbal, paralinguistic elements such as volume, pace, pitch, pause, facial expression, eye placement and motion, action, breath, tone and intensity.

Watch an English or LOTE drama (video recording) and identify how the same non-verbal elements aid the communication. Compare the communicative qualities of speaking with animation to speaking in a deadpan manner.

Speaking gibberish, have students **explore using sound and action in order to communicate** sympathy, encouragement, distrust, disdain, adoration, secrecy, hate, inferiority, superiority, etc. Are other students able to recognise these feelings? Identify why and how.

Have students prepare dramatic scenarios in gibberish or LOTE, and see how closely others are able to glean the essence of the relationships and communication between characters. Identify skills and qualities that help/hinder clear communication. Discuss how this would apply to getting by within LOTE cultures where not all of the words are understood.

THEME #3: CULTURAL ROOTS

In THE ARRIVAL, the main character comes from a different culture to the one he finds himself in. The focus of the following activities is on cultural heritage, with an emphasis on primary sources.

• CULTURAL DIVERSITY

Domains: English; Civics and Citizenship; Humanities; LOTE; Interpersonal Development
Dimensions: Working in teams; Building social relationships; Community engagement; Speaking and listening

Australians hail from a broad range of cultures. Identify positive points as well as potential problems of the cultural mix that is Australia.

The main character in THE ARRIVAL comes from a foreign land. As he settles in his new country and makes friends, he is likely to be asked to tell others of his homeland and culture.

Have students seek out and **interview Australians of different cultural origins in order to find out first hand about their homeland culture, beliefs and practices..**

Have students prepare reports of their findings. These may include information (or demonstrations) on food, religion, music, dance, attire, language, etc. and may take the form of oral, written or data-show presentations.

• FOLK SONG/DANCE

Domains: The Arts; Humanities; PE; Interpersonal Development
Dimensions: Working in teams; Movement and physical activity; Historical knowledge and understanding

Where resources are available, **learn dances and songs of other cultures.**

Research the geography and history of the region of origin in order to make links with the type of motion, costuming, music, lyrics as well as context of creation.

• ORIGINS

Domains: Humanities, Design; ICT
Dimensions: Working in teams; Speaking and listening; Geographical knowledge and understanding, Producing; Creating and making

Create a map, chart or visual presentation to **illustrate the origins of class members' families**, indicating periods and waves of migration to Australia.

• REFUGEES

Domains: English, Civics and Citizenship; Humanities
Dimensions: Speaking and listening; Historical knowledge and understanding

How should Australia deal with refugees and asylum seekers who wish to come into this country? What immigration policies and quotas should Australia adopt? How should Australia deal with refugees who come into this country illegally? Consider problems that may arise and how these should be dealt with.

• OPPRESSION

Domains: Civics and Citizenship; Humanities; English; Interpersonal Development; Arts
Dimensions: Working in teams; Speaking and listening; Historical knowledge and understanding; Creating and making

Some Australian immigrants came here to escape oppression in their home countries. Have students define oppression and discuss its causes and effects, citing examples where possible. Does oppression occur in Australia? In what ways? **How might problems of oppression be eradicated?**

Have students draw on this discussion and research the experiences of a chosen migrant group to Australia. Findings can be presented as spoken report, written report, data-show presentation, and/or expressed in the form of drama, music, fine art.

The Immigration Museum in Melbourne City may be a useful resource for this activity: <http://museumvictoria.com.au/ImmigrationMuseum>

• MIGRANTS

Domains: English; Civics and Citizenship; Humanities; LOTE; The Arts, Interpersonal Development
Dimensions: Building social relationships; Historical knowledge and understanding; Intercultural knowledge; Exploring and responding

Seek out and **interview Australians of different backgrounds** who came to this country. Find out about their lives before coming to Australia: why they left their homelands, the conditions of their migration; personal memories; outlook on life, home-sickness, etc. In preparing interview questions, it may be useful for students to reflect on the experiences, difficulties and pleasures of the protagonist in THE ARRIVAL.

Report findings of interviews to other class members. Are there consistencies according to interviewees' colour, class, age, background? Identify how peoples' experiences differ, and also what they have in common. Reports can be written or spoken.

Alternatively, students may use findings of their interviews on the immigrant experience to conceive and perform a **monologue** spoken by a newcomer to Australia. In doing so, students will need to decide on a setting and point in time for their character to deliver their monologue. Students should also decide and work on conveying their characters' age, disposition, physical condition. Who is their character talking to? What is his/her motivation to speak? How should the piece start/end? How would the character speak? eg. accent, speech patterns, language. Where possible, he/she may speak (some words) in his/her native tongue. Students may incorporate costume and/or props. View monologues. Share responses. Revise accordingly.

THEME #4: STORY MAKING

The focus of the following activities is on story making, telling and appreciation.

• STORY TELLING WITHOUT WORDS

Domains: The Arts; Design; Interpersonal Development or Personal learning; ICT

Dimensions: Creating and making; Presenting; Communicating; Responding

Discuss and brainstorm ways in which a story or experience can be communicated without using any words, eg. Shaun Tan's book *'The Arrival'* communicates story through illustration alone. On illustrating *'The Arrival'*, Shaun Tan claims *'I had found myself working on a graphic novel rather than a picture book. Closer in many ways to film-making than book illustration.'* The genre of story telling in *'The Arrival'* is also influenced by story telling techniques of comic books.

Working individually or in small groups, assign or have students chose a story (well known or original). Students are to retell the story without the use of words. Options may be to **convey story through mime, photography, video, dance, illustration, music/sound.**

View these. Identify how effectively plots and essence of stories were conveyed.

• INSPIRATION

Domains: The Arts; English; Interpersonal development

Dimensions: Creating and making; Exploring

Discuss the following: Where do you think Shaun Tan got the idea to write *'The Arrival'*? Where and how do you think writers, artists, composers, choreographers get ideas for new stories? What original stories do you have in your head? What form do you want them to take, eg, book, picture book, play, ballet, musical, opera, film, TV show? Have students **pitch or pursue ideas.**

Where ideas are not forthcoming, suggest listening to music, looking at art, daydreaming, experiencing nature for inspiration.

• STORY TRANSPOSITION

Domains: English; The Arts; Design

Dimensions: Working in teams; Speaking and listening; Writing, Exploring and responding

The play THE ARRIVAL was adapted from the book by the same name. Where students have experienced both the play and the book, compare the two. Which did students prefer? Why? List and discuss other books that were turned into films, plays, ballets, cartoons.

Activity 1: Working individually or in small groups, have students **present comparisons between two or more versions of the same story**, eg.

book/film/play/ballet/opera/cartoon versions of Romeo and Juliet, Macbeth, Pocahontas, Frankenstein, etc. These could take the form of written or oral presentations.

Activity 2: Watch a cartoon or ballet or opera and transform/adapt it into a short (or long) story or play.

THEME #5: THEATRE ARTS

The focus of the following activities is on theatre craft, creation, production, review and appreciation.

• REVIEW

Domains: English; The Arts; Design; Creativity; Technology

Dimensions: Responding; Writing/Speaking

The following can be used to frame a written or spoken review of THE ARRIVAL:

- Identify major themes, issues, ideas in THE ARRIVAL. What do you perceive was the intention of the piece? What do you think inspired Shaun Tan to write the original book?
- What was the impact of the production? How did it make you feel?
- Explain if and how the production made you think differently about any issues.
- How is the production relevant to contemporary society?
- What stood out most in the production? Why?
- List any elements in the performance that you considered ineffective or unnecessary. How might the production be improved?
- Identify the skills of the actors and puppeteers.
- Comment on the fact that the production included no spoken dialogue. Why do you think this decision was made? What was the effect?
- Identify puppetry, design, music and sound elements in the production. How did these contribute to the piece? How else could THE ARRIVAL have been designed and staged?
- Compare THE ARRIVAL with other live performances and puppetry forms you may have experienced.

• TABLEAUX – The Arts, Civics and Citizenship, Humanities

Domains: The Arts; Interpersonal Development; Civics and Citizenship; Humanities

Dimensions: Working in teams; Creating and making; Exploring and responding; Speaking and listening

Organise students into groups of 4 - 6. Each group is to **create 4-6 interrelated tableaux (frozen poses) on a given theme**. Each tableaux must involve the entire group. Themes of relevance to THE ARRIVAL may include: belonging, isolation, cultural difference, social diversity, communication barriers, struggle, assimilation, asylum.

Using a tambour, beat a slow regular rhythm and ask students to be in each of their 4 tableaux positions by count 8 of every 8 beats, eg. using counts 1,2,3,4,5,6,7 to move into the next tableaux.

Give groups some time to consider and work on how they might move between tableaux (on counts 1,2,3,4,5,6,7) in order to reflect given themes. Using music may also be an option.

Perform these for one another. Share responses. Were the chosen themes reflected through the works? If so, identify how.

• PUPPETRY – The Arts

Domains: The Arts; Design

Dimensions: Working in teams; Creating and making; Exploring and responding; Speaking and listening; Intercultural knowledge

Where students have seen THE ARRIVAL, discuss the mechanics and manipulation of the puppetry in the production.

Have students research puppetry styles of various cultures and collaboratively **design and construct puppets for characters featured in a chosen book or tale**. Puppet styles may include black theatre puppetry, slot puppetry, string, glove, shadow, rod, bunraku.

Students can create performances with their puppets.

Informative puppetry web site: <http://www.sagecraft.com/puppetry>

Practical puppet building resource: *'The Puppetry Handbook'* by Anita Sinclair

• THEATRE BUDGET (and SPONSORSHIP) - Math, ICT, The Arts

Domains: Mathematics; The Arts

Dimensions: Working in teams; Creating and making; Speaking and listening; Working mathematically; Economic knowledge and understanding; Civic knowledge and understanding

Have students work in small groups and **estimate a budget for the production of THE ARRIVAL**.

First, brainstorm the costs involved. Divide these into one-off costs as well as running costs. Remember to include salaries for personnel, theatre rental, costume design and making, set design and construction, programs, publicity, backstage technical costs, front of house costs, orchestra costs, etc.

Using these statistics, decide on ticket prices and then **calculate how many performances would need to be done in order to break even** (or make profit) for theatres of different seating capacities (and rental costs). Do several sets of calculations accounting for seasons that sell 100%, 75%, 50%, 25% of tickets. Present and compare projected budgets, making recommendations to would be producers. If any costs were overlooked or miscalculated, revise accordingly. This activity can lead to discussion of issues concerning the need and justification of government and corporate sponsorship.

How important is it to make performances equally accessible to all people?

What sort of ticket prices should be charged?

How much control should sponsors have?

• STORY TO STAGE – The Arts, English

Domains: English; The Arts

Dimensions: Working in teams; Speaking and listening; Exploring and responding; Creating and making; Producing

Where students have seen THE ARRIVAL, discuss what was involved in transforming the written story into a live show. Why might producers decide to omit, change or add specific elements?

Working as a full class (or in smaller groups) **transform a selected story** (well known or original) **from written form to theatrical form**.

The production may include costumes, props, sets, posters, dances, songs, music and sound effects.

FURTHER READINGS

Recommended by the Centre for Youth Literature, State Library of Victoria

Sherman Alexie *The Absolutely True Diary of a Part-Time Indian* (Little Brown, US only)

Based on the author's life, this book is a funny, honest and revealing portrait of a teenager who leaves the Native American reservation for the chance of a future in the wider world. Brilliant comic strip illustrations enliven an already lively story.

Deborah Ellis (Canada) – *Parvana, Parvana's Journey* and *Shauzia* (A & U).

The best-selling series, from an activist, about the plight of a middle-class girl caught under the Taliban in Afghanistan. Highly topical and engaging and very popular with younger readers.

Alwyn Evans - Walk in My Shoes (Penguin)

Having lost a father and siblings in Afghanistan, what is left of Gulnessa's family expects shelter and a place to call home. Instead they face years in the hot and hostile environment of a detention centre. Some make it but many don't. If they do there is another grueling struggle to gain permanent resident status. It is important to say that Gulnessa, her family and her young man, Abdul, do meet compassionate Australians in and out of the Detention Centre.

Alan Gibbons (UK) – *Caught in the Crossfire* and *The Dark Beneath* (Dolphin/ A& U). Both are tough, fast paced books about extremism, bigotry and the fear of the other – currently foreigners and asylum seekers, especially in small towns. In the UK, already home to large numbers from Africa and the Indian subcontinent, 'border protection' is made even more complex, with the EU now including several Eastern European countries. Well worth reading and making links to Australian situations.

Libby Gleeson (Aus) – *Refuge* (Penguin)

A 1998 book about a concerned teenager, trying to hide a Timorese refugee in her sprawling Sydney house. Anna does not think through consequences, involves her reluctant brother, and also has to deal with parents who used to be activists but now want their daughter safe.

Libby Gleeson (Aus) *Mahtab's Story* (Allen & Unwin)

Mahtab and her family are forced to leave their home in Heart and journey secretly through the rocky mountains to Pakistan and from there to Australia. A very contemporary depiction of life for refugees and the society they enter into.

Morris Gleitzman (Aus) – *Boy Overboard* (Penguin)

A wonderful, moving, accessible tale for younger readers, using the 'hook' of children's love of soccer. Puts a human face to and personalises the situation of asylum seekers and the 'children overboard' saga. (Also *Girl Underground*)

Armin Greder *The Island* (Allen & Unwin)

An unnamed man washes ashore on an unnamed island. Do the islanders take him in and protect him, or do they cast him into prison on the edge of town. A dark, chilling portrayal of mob-rule, xenophobia and hypocrisy that references European art history and Christian scriptures. This picture book is an excellent companion to *The Arrival*.

Rosanne Hawke – *Soraya the Storyteller* (Lothian)

Same territory as *Walk in my Shoes* (above), but for a younger audience and focusing on the uncertainties of life under a Temporary Protection Visa. This lovely, sad, gentle tale is enriched by stories from *A Thousand and One Nights* and by those written by Soraya recalling the terrors of her family's life in Afghanistan under the Taliban.

Nadia Jamal & Taghred Chandab *Glory Garage Growing Up Lebanese Muslim in Australia* (Allen & Unwin)

A collection of true stories that present a fascinating insight into a culture that remains mysterious to many non-Lebanese Muslims. Warm, provocative, funny and poignant, these tales of family and community life, contradictions and customs, are a vivid insight into an exotic and vibrant culture.

John Kilner (Aus) – *Australia and the Refugee/Asylum Seeker Issue* (The Age)

Understanding these issues can be difficult for teachers and students with little background knowledge. This 60-page resource for middle and upper secondary students explores a range of perspectives. John Kilner is the Manager of *The Age* Education Unit.

David Miller (Aus) – *Refugees* (Lothian)

A beautiful picture book for all ages about the plight of two displaced ducks looking for refuge. Miller writes: *In the current global political environment I wanted [to] show that the displaced are real and with genuine needs.*

Beverley Naidoo (UK) – *The Other Side of Truth* (Penguin)

The children of a Nigerian activist and journalist must flee their country when their mother is gunned down. But all do not welcome them in the UK and their safety is still an issue.

Kerrie O'Connor (Aus) – *Through the Tiger's Eye* (Allen & Unwin)

Lucy and her little brother Ricardo move into a new house and uncover a new world. A Narnia-style book that crosses from our world to one where children are held prisoner in the jungle. A thought-provoking book with a strong refugee theme addressing important (and pertinent) issues. By having these themes situated in a fantasy world they can be discussed in a 'safe' environment, away from specific political situations.

Anne Provoost (Belgium) – *Falling* (A & U) trans. John Nieuwenhuizen. A powerful and dramatic book set in a small Belgian town where confused teenager Lucas is persuaded to work with extremists to prevent a group of asylum seekers from settling in a local convent. Provoost shows history repeating itself. Lucas' grandfather was once instrumental in betraying local Jews to the Nazis. (Set for VCE for 4 years. Now studied in Year 10 by several schools)

Boori Monty Prior and Meme McDonald *Njunjul the Sun*

A 16-year-old Aboriginal boy leaves his family and home for the big city, and as he struggles to make sense of his experience he realises that he must have the knowledge of his own people and culture in order to know who he is, and to find his direction. Winner of the 2003 Victorian Premier's Literary Award for Young Adult Fiction. Also uses photographs to complement to story, and captures a true Aboriginal voice.

Benjamin Zephaniah (UK) – *Refugee Boy* (Bloomsbury/ A & U) - Alem's Ethiopian father leaves him in a London boarding house to escape the terrible war between Ethiopia and Eritrea (Alem's mother is Eritrean). When officials want to send Alem home his school and local friends unite to protect a brave youth. Captures the drama and difficulty of being a young migrant caught up in a complex legal and political world.

Eds: Sonja Dechian, Heather Millar & Eva Sallis

Australian Refugee Stories: young writers, 11 –20 (Wakefield Press) - This is a wonderful initiative and a book for our confused times. The result of a national competition titled AUSTRALIA IS REFUGEES. Young people aged 11 –20 were asked to listen to and then write down the story of someone who came to Australia as a refugee. This means that many young people themselves heard stories that amazed, dismayed and moved them. Even family members heard stories of escape and hardship (for example from Vietnam) that had been kept from them. There are personal stories, friends' stories and stories from people who are still in detention centres. The collection is often grim and often reflects poorly on Australia, ostensibly a compassionate and egalitarian country, that upholds the right to a fair go. However, the stories are also a testament to the resilience and spirit of young people and their families.