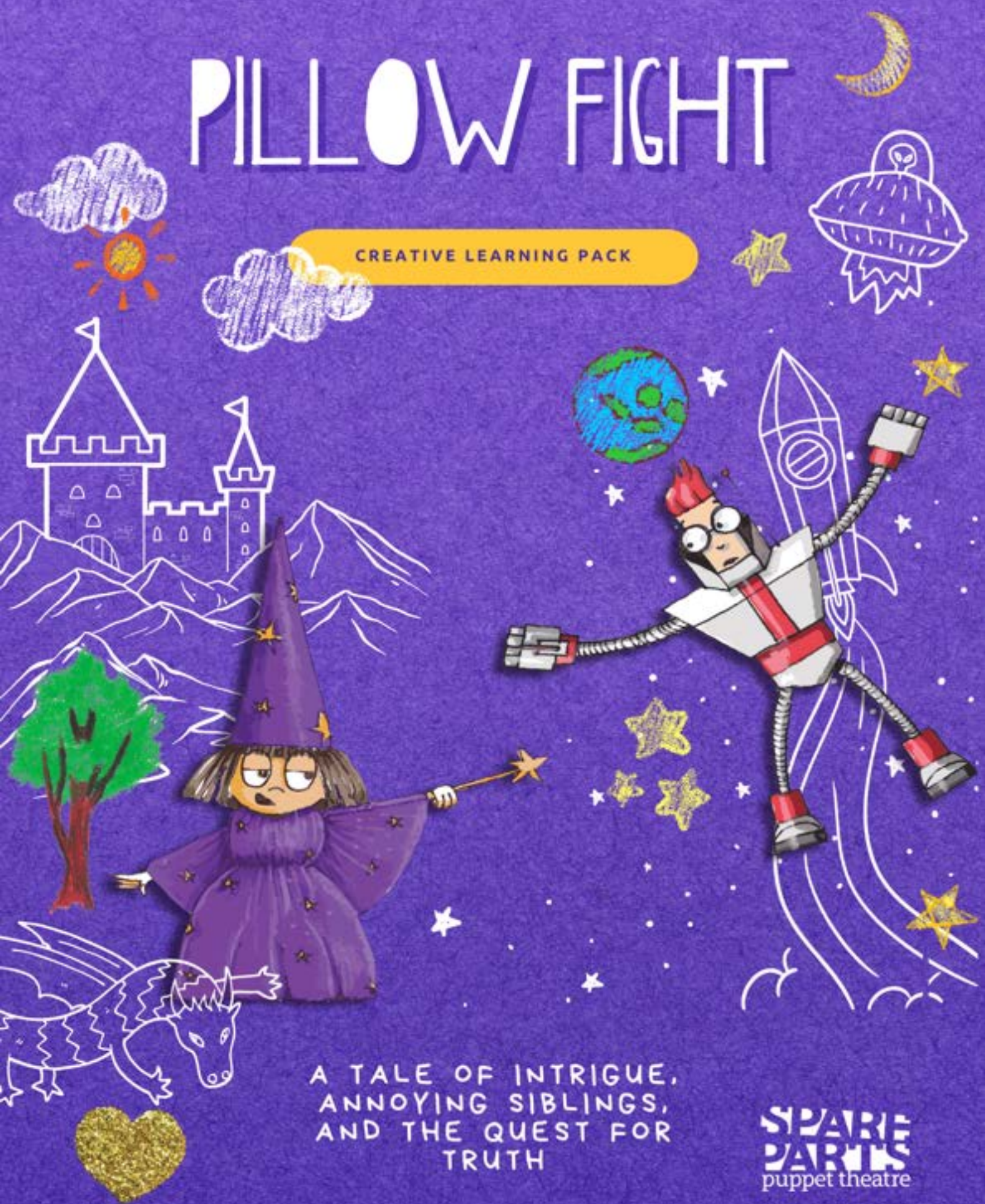


PILLOW FIGHT

CREATIVE LEARNING PACK



A TALE OF INTRIGUE,
ANNOYING SIBLINGS,
AND THE QUEST FOR
TRUTH

**SPARE
PARTS**
puppet theatre

SYNOPSIS

Pillow Fight is based on a totally true story except for the bits that have been made up.

This is the tale of an argument with two sides and three truths. It all started when great grandma's biscuit barrel was found broken.

Arguments, competition and the clashing of ideas is something that we all face on a regular basis. We can't avoid these clashes, however it's our ability to navigate them that makes a society work.

Pillow fight is set in the familiar surrounds of a childhood bedroom, with its grown up inhabitants revisiting one of the biggest mysteries of their childhood.

When we each have our own unique perceptions, how can we find the truth? And how can we make space to understand each other's perceptions amid our differences?

This funny, dynamic and entertaining original production by Spare Parts Puppet Theatre sets out to answer big questions like "What is truth?", "Why do we fight?" and "Why are siblings SO ANNOYING?"



CREDITS

PILLOW FIGHT

Director
Philip Mitchell

Writer
Sam Longley

Designer
Leon Hendroff

Composer
Lee Buddle

Lighting Designer
Megan Fitzgerald

Performers
Nadia Martich
Shane Adamczak

**Learning Activities
written by**
Naomi Corteen

**With curriculum
assistance from**
Amy Church

**Creative Learning
Pack design**
Naomi Corteen

The Puppet Designs

Pillow Fight contains many different kinds of puppets – from marionettes and rod puppets, to shadow puppets, and even everyday objects brought to life through puppetry.



The Music

Lee Buddle is an accomplished musician, sound designer, producer and composer who got to have fun playing with genre for the music in Pillow Fight. He has recently composed and designed for Spare Parts' multi-award winning immersive theatre production *On our Beach*.

About the Author

Award-winning performer, writer and director, Sam Longley, collaborated with the director and performers of Pillow Fight to create this production.

The group workshopped the story through improvisation, all based on a rough outline and character designs. That's right, the characters were designed before the script was written!

This innovative way of working exemplifies Spare Parts' ethos of nurturing creative expression through whatever path it takes. Sam has previously won Performing Arts WA Awards for his writing and performance of hit Spare Parts production, *Beanstalk*.

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TEACHER INFO

These activities have been designed to fulfil Australian Curriculum outcomes, as well as outcomes from the Telethon Kids Institute's *Social and Emotional Wellbeing through the Arts* resource.

We highly recommend engaging with the Telethon Kids Institute's *SEW – Arts project* to enrich your students' take aways from their creative learning. The project is co-designed by kids, psychologists and arts educators.

Another approach we use is *Process-Based Creativity*. This approach emphasises giving students choices, asking open-ended questions and embracing "mistakes."

Discouraging perfectionism is central our arts teaching philosophy. You can achieve this through Process-Based ways of teaching, as well as including opportunities to start over or improve on projects with no strict deadline where possible.

Use the key to the right to decide how to communicate each section to your students – through using it as a teacher resource, print out, discussion point, extension or screen based resource.

We'd love to hear if you do any of these activities, even if you use them outside the context of Pillow Fight – same thing goes if you have constructive feedback about this pack.

TELL US WHAT YOU THINK!



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THIS SYMBOL
DENOTES A
TEACHER
RESOURCE
PAGE

THIS SYMBOL
SHOWS ITS A
PRINT-OUT
FOR YOUR
STUDENTS

THIS IS FOR
EXTENSION
ACTIVITIES
OR CLASS
DISCUSSION
POINTS

THIS SYMBOL IS
FOR THINGS YOU
CAN DISPLAY ON
A SCREEN OR
PROJECTOR

**SPARE
PARTS**
puppet theatre

WELCOME!

The creative learning activities in this pack will help you understand many aspects of Pillow Fight, from the different modes of communication we used, to the messages behind the story, and beyond!

We hope you have **fun** doing these activities above all. Learning through play and creativity is one of the best ways to learn. Below are some tips on fostering your own creativity.

Don't worry about doing things perfectly the first time, or even the second or third. Look at the Pillow Fight character design sheet (pg. 12 - 14.) We changed lots of things between our first try and the final production.

Every time you draw, design, build, perform, or do a science experiment even, you're getting a chance to find out how to do it better next time. Being afraid of making mistakes can extinguish creativity and enjoyment.

Embrace learning from mistakes, and you will produce good results AND foster your own wellbeing - it's a win-win situation! If you find yourself comparing your work to others', remember that this is something we are wired to do to help us aim higher with what we do.

Comparing ourselves to others can become destructive, though - it can make us feel like there's no point in trying. This thought stems from us feeling afraid that we don't have what it takes. But every person has what it takes to be creative - they just have to overcome the fears we are talking about.

We are all on our own paths, and some people have just had more practice than others. Be glad for those people and amazed at what they've learned, then let that inspire you to keep practicing your own forms of creative expression. Why? Because it's FUN!



WE CAN FIX IT

JUNIOR PRIMARY

"I may be broken, but I am not useless." – *Grandma's Biscuit Barrel, Pillow Fight*

When we make mistakes, the best way to show we're sorry is to repair things as best as we can. Cut out each piece of Grandma's biscuit barrel, and then put them back together. Glue the pieces back in the right places on a blank piece of paper.



TOY PUPPET THEATRE

JUNIOR PRIMARY

TOY PUPPET
THEATRE
VIDEO #1

TOY PUPPET
THEATRE
VIDEO #2

TOY PUPPET
THEATRE
VIDEO #3

Create a toy puppet theatre that recreates a scene from Pillow Fight using paper, craft materials and a cardboard box.

Watch Cezera, Ming and Yvan create toy puppet theatres in the videos above to inspire your own.

Draw, colour in or paint objects and a background to fill the scene. **Make** paper characters on sticks to move around in the scene. **Tell** a story or act out a conversation between your characters from Pillow Fight with a partner.

Practice your listening and speaking skills when working with your partners, and use them some more when everyone performs their scene for the class.

Extension:

Choose a soundtrack for part of your scene from [this library](#). If you are having trouble thinking of where your soundtrack can fit in with your story, you can add a part where your characters dance in your theatre at the beginning or end.

Play your music using an iPad or similar when you **perform** your scene for the class.



IF I WERE A...

JUNIOR PRIMARY

In Pillow Fight, Shane and Nadia became different creatures.

How could you tell that the knight puppet was Shane?

How did we know the space squid was Nadia?

Now, let's talk about you!

What makes you special?

Think of two unusual things about how you look today and one special thing you often do.

Use the worksheet to **draw** yourself as different things or creatures, and make sure to **include** those two special physical traits and one thing that shows what you love to do. It'll make each drawing uniquely you!

RESOURCE:
WORKSHEETS
PAGE 8 - 10

RESOURCE:
CHARACTER
DESIGN
SHEETS
PAGE 11 -13



IF I WERE A... HOUSEHOLD OBJECT!

USE ONE OF THESE PICTURES TO INSPIRE YOUR DRAWING IF YOU LIKE:



IF I WERE A... DOG!

USE ONE OF THESE PICTURES TO INSPIRE YOUR DRAWING IF YOU LIKE:



IF I WERE A... FANTASY CHARACTER!

USE ONE OF THESE PICTURES TO INSPIRE YOUR DRAWING IF YOU LIKE:



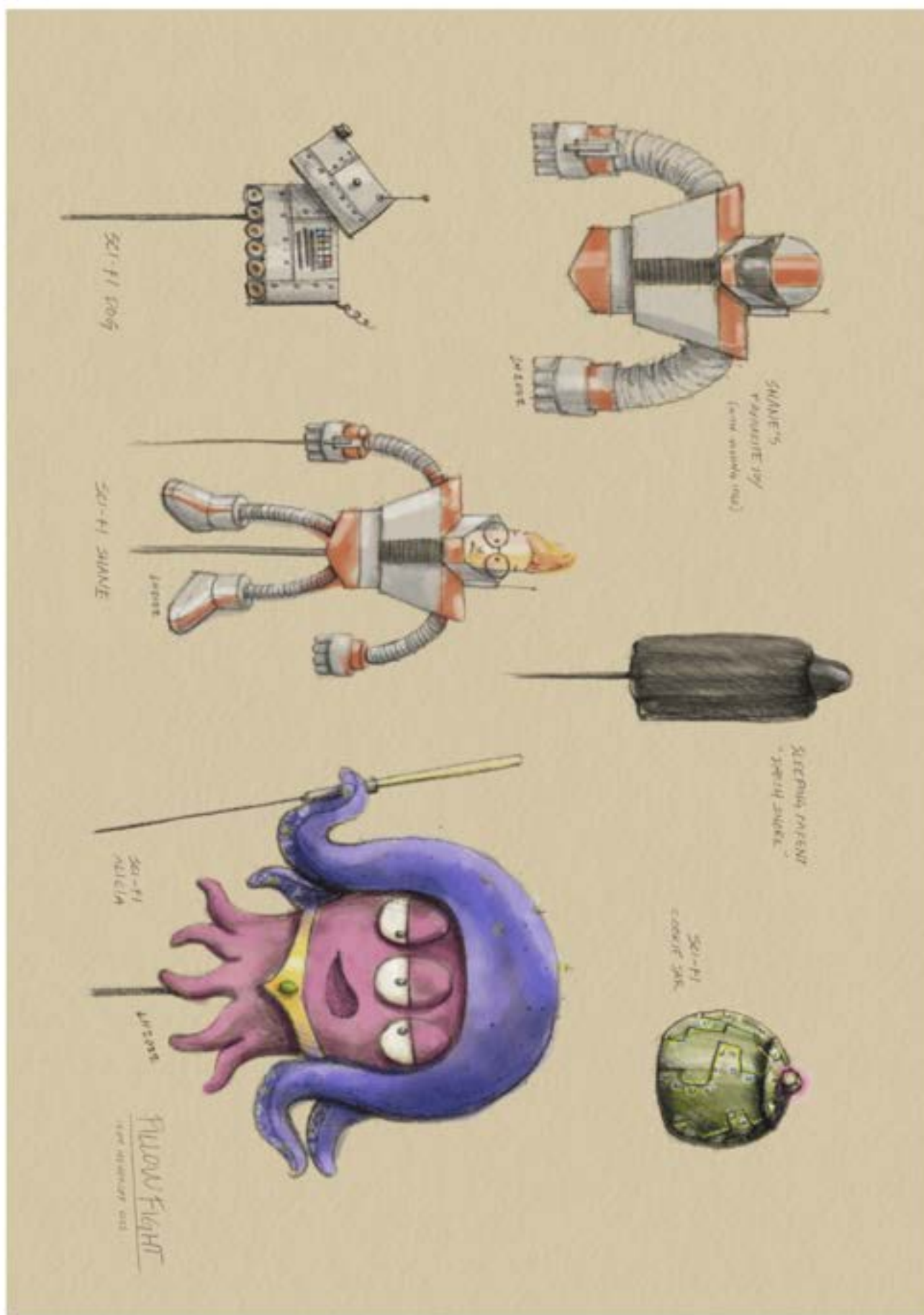
RESOURCES: CHARACTER DESIGN SHEETS

These designs show Leon Hendroff's first creative inklings toward making Pillow Fight. They are part of what he brought to Spare Parts artistic director, Philip Mitchell, to propose making this new production.



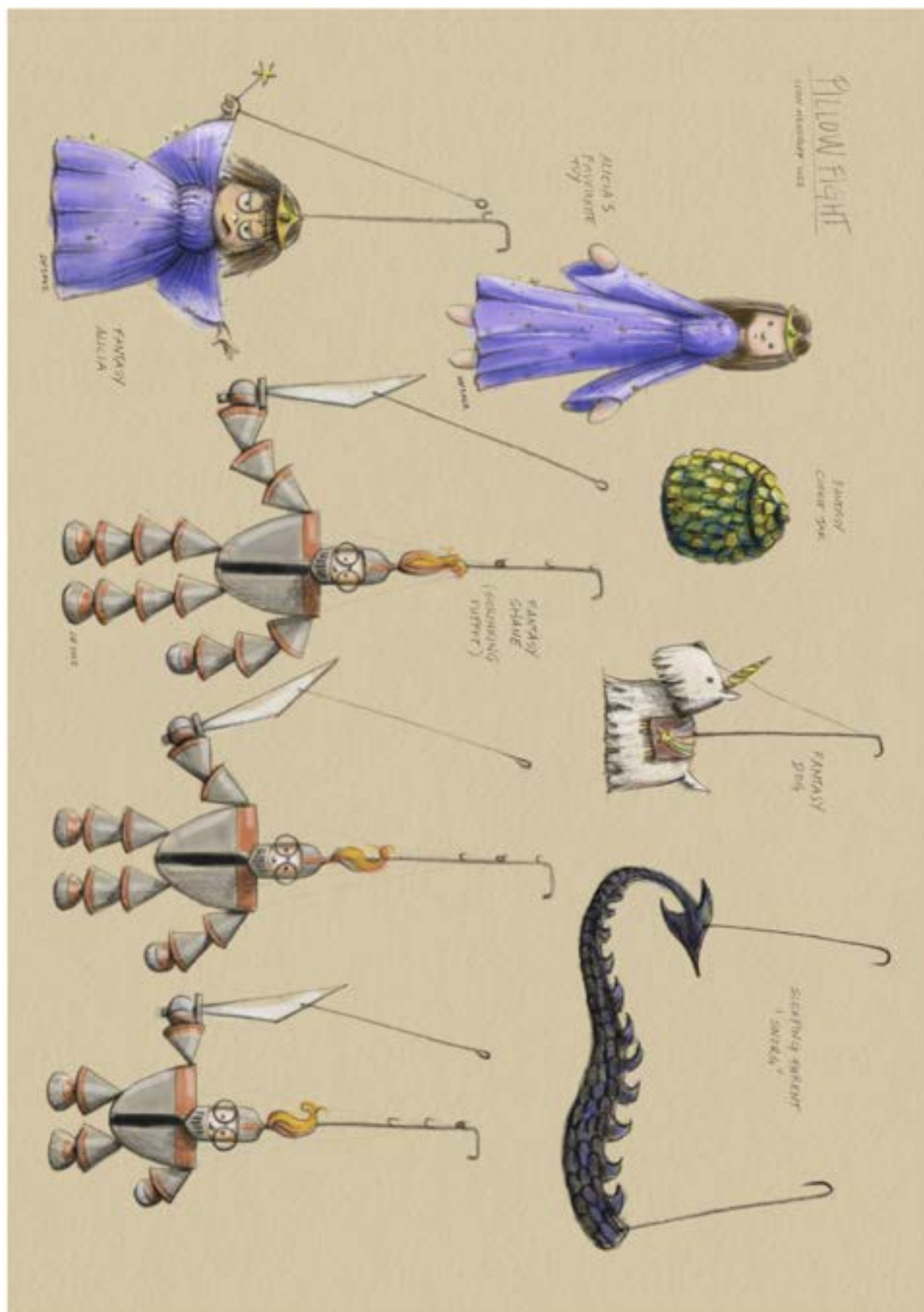
RESOURCES: CHARACTER DESIGN SHEETS

Can you spot the designs and characters that changed or got cut from the final production?



RESOURCES: CHARACTER DESIGN SHEETS

Leon drew these designs on paper with chalk pastels and pencil, then scanned them to put finishing touches on them digitally. This is a common technique among professional artists and designers.



OUR TOYS' STORIES

LOWER PRIMARY

Nadia and Shane's favourite toys Karate Kat and Teddy make an appearance in Pillow Fight. Do you have a favourite toy?

Let's **draw** a picture of our favourite toy and answer some questions about them.

Where did your favourite toy come from?

Who got you your favourite toy?

What are your favourite toy's **favourite things to do** and why?

Who is your favourite toy's **best friend** apart from you?

Why do they get along?

What is your favourite toy's **most disliked food**?

What annoys your favourite toy? **Why?**



MY FAVOURITE TOY



OUR TOYS' STORIES

LOWER PRIMARY

Let's have a **show and tell day** where we **bring our favourite toys**. This show and tell will be different though – we are going to have **our toys tell the class all about themselves**.

We will **move** them like the puppeteers moved their puppets in Pillow Fight, and give them **voices** so they can answer our classmates' questions.

What kind of voice suits your favourite toy's personality? **Practice talking as your toy** with your family before you do it in front of the class.

When other kids are introducing their favourite toy to you, think of questions to ask their toy. Here are some suggestions:

Can you remember meeting your kid for the first time? **What did you think** of them?

What's the furthest you've ever travelled?

Have you ever been outside your kid's bedroom before? **What** was the most exciting thing about that?

What's something you're really good at?



ANTHROPOMORPHISM!

MIDDLE PRIMARY



How does everyone feel about this water bottle I've got here?

hold up plain, plastic water bottle

turn around and stick googly eyes to the water bottle, then reveal it

How does everyone feel about it now?

drop kick water bottle

How about now?!



Lots of everyday objects are brought to life in Pillow Fight – how is it that we could tell the difference between the pillows in pillow fight and a normal pillow? They had eyes and other features of humans. What effect did the pillows' eyes have on our feelings about them?

In visual media, there's a name for giving something life and personality that doesn't usually have that – wait for it, it's a long word! **An-thro-po-morph-ism!** Let's use this **word guide (page 19)** to learn how to say it.

Anthropomorphism is the name for when we make something non-human seem human. Like putting eyes and a mouth on a kettle to create Jugatha Christie.

- Watch [this video](#) on eye-bombing, a form of street art that two artists from Copenhagen made popular.
- Here are some [more fun examples of eye-bombs](#) – can you act out the sound or words you think each of these objects are making? Show the class how you think they feel with your voice and body language.



ANTHROPOMORPHISM!

MIDDLE PRIMARY

Stick googly eyes on pictures of non-human objects from old newspapers and magazines, or eye-bomb objects around your school using eyes in a variety of sizes. **Take photos** of your eye-bombed objects, and then **take the eyes off again** so that we are not creating plastic waste.

We will **share** our anthropomorphised objects and pictures and discuss what kind of mood or personality each object has when we give it eyes.



For an environmentally friendly version of eye-bombing, what could we use instead of plastic? Cutting out eyes from old magazines is a great way to recycle, or you could [make your own googly eyes out of old pill packets](#).

- Now have a look at [this advertisement](#) (teacher's note: audio is quiet, so volume up) that anthropomorphises the product it's selling. Here is [another example](#) (teacher's note: this audio is loud so volume down!).

What effect do you think it has on people when advertisers give their products human characteristics?

What kind of human characteristics did each of these examples have?

And how do you think those characteristics might appeal to the people they are trying to sell to?



ANTHROPOMORPHISM!

MIDDLE PRIMARY

Woah! Big word! Let's break that down to pronounce it:



Easy! Like **an** ant without a "T".

Like "throw" but shorten the vowel on the end so it almost sounds like "thruh"

Say like the "po" in "pot".

Ever heard of a morph suit? Pronounce this like "morf."

Like the end of the word "prism."

Be sure to sound it out aloud as this helps us remember how to read it and say it when we encounter this word or similar words, like ANTHROPOLOGY or MISANTHROPE.

Fun fact! The word particle "anthrop" comes from the Greek word for "human," so most words that contain it refer to humans somehow. Anthropology (an-thruh-pol-o-gy) is the study of humans, and a misanthrope (miss-anth-rope) is someone who doesn't trust humans.

Can you guess how these words might be pronounced? And can you guess what they mean? Have a go!

Anthropocentric

Anthropophobia

Philanthropist

Lycanthrope (Hint: Lycan comes from the Greek word for wolf)

Read the *Pillow Fight Script Excerpt* and answer the questions below. This will help inspire you for the creative part of this activity.

Nadia and Shane both experience the same event in *Pillow Fight*, but their memory and personal experiences of what happened are different. This happens in real life a lot. There are many reasons why our memories and perceptions (ways of seeing) end up being different.

Sometimes it's to do with **how we think the world sees us**, and sometimes it's to do with **how we see the world**. Sometimes it's to do with **what we are thinking about or how we are feeling when something happens**.

Nadia has a strong memory of doing circus workshops at school. This might be why she remembers having Shane stand on her shoulders to get the biscuit barrel.

Q: What is Shane's memory of how they got up high to get the biscuit barrel?

Q: Shane thinks he's amazing at circus skills. How does Nadia's memory contrast this?

ANOTHER PERSPECTIVE

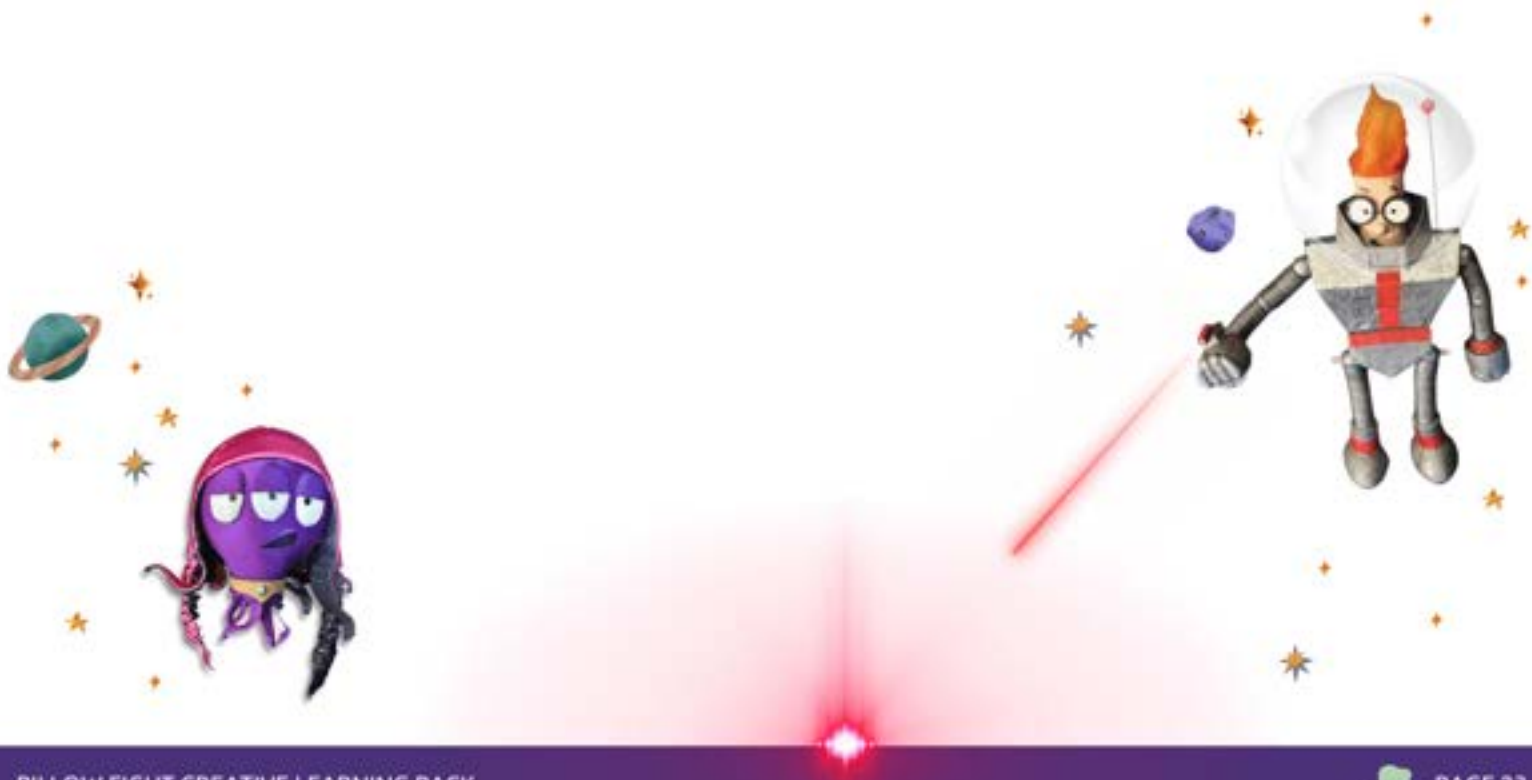
MIDDLE PRIMARY

Think of a memory you have shared with others before.

It might be an embarrassing and funny story, or a time you were very scared but then everything was ok. It might be a moment of sporting glory, or a hilarious attempt at sporting glory that went wrong.

It could be something amazing you saw someone do, or a special interaction you had with your pet that made you feel like they understood you.

Outline this story really briefly in three or four sentences below. Use first person perspective – that means using I, we and us words. This will serve as the plan or plot summary for your script.



ANOTHER PERSPECTIVE

MIDDLE PRIMARY

Now **think** about other people, creatures or even objects that were present when this story happened.

We are going to **write short scripts** showing your perspective, and the perspective of **someone or something else** that also experienced or witnessed your story.

Use the scene where Shane and Nadia take turns telling the story of the biscuit barrel to inspire the structure of your script. Dialogue from each character will tell us how they remember the event.

Watch [this video](#) by the Australian Centre for the Moving Image to help you format your script like a professional.



Extension: Visit [ACMI's webpage on screenwriting](#) to look further into writing for the screen. You can add creative directions like lighting and music cues to your script to help readers imagine it even more clearly.

Now film or perform your script to share it with the class! Use your creativity to think of achievable ways to enhance your performance, like [sound effects](#), [music](#), costumes or props.

RESOURCE: PILLOW FIGHT SCRIPT EXCERPT

PILLOW FIGHT
by Sam Longley
V2 May 2023

An empty bedroom. A bunk bed, covered with a white dust cloth sits in the middle of the room. The whole place feels like a kid's bedroom circa 1985 that has been half packed up and forgotten.

Scene 4. THE FACTS

NADIA: I don't think Mum ever forgave us for that.

SHANE: And you never forgave me.

NADIA: Because you never owned up to breaking it.

SHANE: Because it wasn't me. You're the one who broke it.

NADIA: I did not, Shane!

SHANE: Well it wasn't me, Nadia, and it got broken somehow!

There is tension between the two. The two pillows look at each other. They are worried. They look out to the audience. Nadia breaks the tension by moving over to the stereo and looks through the cassette box.

Shane exits, taking KK and SPillow with him.

She plays a courtroom drama style soundscape that would underscore a TV courtroom drama.

Shane and Nadia both look out to the audience to tell their version of the story.

They continue to pack up the room, stopping to deliver their lines. They physicalise certain elements of the telling. At some points as one is out front the other is behind the bunks and operating a A/SPillow who is looking in on the scene.

NADIA: I just want to be clear. Shane broke the cookie jar.

She Exits.

SHANE: I shouldn't say it but... it was Nadia for sure. This is what happened.

Nadia pops up behind the top bunk.

NADIA: It was a Sunday evening.

SHANE: It was Friday, midnight.

Nadia comes out front again.

RESOURCE: PILLOW FIGHT SCRIPT EXCERPT

NADIA: Mum and Dad were asleep.

SHANE : Mum was away and dad had gone to bed early.

Shane goes to exit but turns back for the next line. Then continues on.

NADIA: Dad snores.

BOTH: Loudly.

NADIA: We crept down the stairs and avoided the squeaky steps.

Shane appears on the top bunk and actions the next line.

SHANE: We had to climb out of our bedroom window and down the veranda post.

NADIA: The hallway floor was like ice - freezing cold- luckily we had socks on.

SHANE: The floor was slippery so we went barefoot.

NADIA: We turned on the light.

SHANE: It was pitch black.

NADIA: The cookie jar was kept up high.

SHANE: On top of the kitchen cupboard. We had to be careful

NADIA: Shane balanced on my shoulders because we had done a two hour circus workshop at school the week before and we were really good at acro-balance.

SHANE: We balanced two chairs on top of each other. Nadia held the chairs while I climbed up them like a ladder.

NADIA: He nearly fell.

SHANE: I'm awesome at circus.

At this point Shane has reached the cookie Jar. He has an Indiana jones moment where he swaps the cookie Jar for Nadia's Teddy.

NADIA: He insisted on holding onto the Cookie Jar as he climbed down. I never touched it.

SHANE: I passed the Cookie Jar down to her, despite my better judgement, because she told me to.

Standing up behind the bunk Shane takes the Cookie Jar and strikes it behind.

RESOURCE: PILLOW FIGHT SCRIPT EXCERPT

SFX - SNORE!!!

They both freeze.

SHANE: I ran like a bum after curry night.

NADIA: We panicked.

SHANE: I was only mildly concerned.

They both freeze.

SHANE: I ran like a bum after curry night.

NADIA: We panicked.

SHANE: I was only mildly concerned.

NADIA: I didn't see where he put the Cookie Jar as I was halfway upstairs.

SHANE: I didn't see where she put the Cookie Jar because I was back in my bed.

They both run and jump into their respective bunks.

SFX - Cookie Jar smashes.

NADIA: We only just made it back to bed when the lights came on and Dad yelled "Shane!"

SHANE: Dad wasn't cross with Nadia but he was disappointed.

NADIA: And we got grounded...

SHANE: For a month.

They turn to each other.

BOTH: It was your fault!



ARGUING SIBLINGS

UPPER PRIMARY ACTIVITIES

The siblings in Pillow Fight seem to have a long history of arguing and disagreeing. They disagree so much about Grandma's biscuit barrel that they end up debating the truth like they're in a court case! It's pretty common for siblings to end up taking the opposite view to each other – is that just to be annoying?

Maybe! At certain stages, siblings often feel the need to “differentiate” (diff-er-ensh-i-ate) from one another – that means to show themselves and others that they are separate beings with different identities to everyone else in their family.

Kids who don't have siblings go through “differentiation” too – they might express their difference by opposing the views of their parents or friends. Either way, having someone around with opposing arguments to yours can be helpful for practising persuasive arguments and learning to understand the viewpoints of others.

We are always going to come across people who see things really differently to us, because there are infinite different ways to experience life, and this influences how we see things.

It can help us see things from other people's perspectives to practise making arguments for things we don't actually think. This skill is called “debating” or participating in a “debate”.



ARGUING SIBLINGS

UPPER PRIMARY ACTIVITIES

Activity: pair up with a classmate – you are now argumentative siblings for the session! You will be given a debate topic from the list below – one of you has to argue **how and why it's true** and one of you has to argue **how and why it's false**.

No matter what your true opinion is, you have to **come up with the best reasons you can think of** for your side of the argument. You can get a bit creative if you can't think of real facts – as long as you can be convincing!

After you've debated the topic for **5 minutes each**, you will share with the rest of the class what you think **your sibling's best arguments** were.

TOPICS:

Gummy lollies are better than chocolate.

Eating only vegetables is the best way to eat.

Gravel is better for a playground than grass.

Cats are better pets than dogs.

Velcro shoes are superior to shoelaces.

Learning mental maths is pointless in the digital era.

Fiction is better than non-fiction.

Bananas are superior to bacon as a breakfast food.

Fruit counts as dessert.

Ice cream is better than cake.

You should put cereal in the bowl first, followed by milk.

Sandwiches taste better with the crusts cut off.

All families should have a pet.

Werewolves are more dangerous than vampires.

Going out is more fun than staying at home.

Being famous is actually not all that great.



The scenery in Pillow Fight moved when puppets were moving in front of it. Why do you think Spare Parts decided to make that scenery move?

This kind of scrolling background is a very old invention that makes it look like characters are walking through a scene. It can make us feel like we have travelled with the characters when we are sitting perfectly still.

We still use these illusions in certain types of video games – does anyone know what these types of games are called? Side-scrollers! Makes sense! Here's a [short clip of a sidescroller](#). This style of game has been popular since the 1980's. Below is a picture of a very famous side-scroller, Donkey Kong Country (Nintendo, 1994.)



These games make it feel like we've travelled a long way through vast, magical lands with our game character, but have we actually moved anywhere?

The scrolling background in Pillow Fight created a similar illusion to side-scrollers, but instead of being digital it was a real-life effect. Way back in the 18th Century, they invented similar contraptions to tell stories and called them "moving panoramas."

Eventually, they got the nickname of "Crankie" theatres because of the crank handle that was used to make them scroll.



We're going to make our own crankie theatres! To see one in action, watch [this video segment](#).



You can put any simple story in your crankie – maybe you can use some characters from Pillow Fight in your story! Or stick figures if you want to keep your drawings simple. Your story could even be as simple as morning turning into night and all the creatures that come out at different times of the day.



Watch [this tutorial](#) developed by UK-based performer, musician, and puppeteer Thomas Daniel Byrne to learn how to build your very own simple crankie theatre.



So you can plan your project, watch the video once through as a class, then once more, but this time pause the video after each chapter so you can complete the instructions.



Extension: Here's another example of a [decorated, lit-up Crankie](#) for inspiration to take yours to the next level!

Write responses to these design and technology questions about your crankies and then discuss your answers as a class. If you don't know the right answer, give it your best guess.

- How does it work?
- What forces or types of energy make it work?
- What purpose does it meet?
- What purpose did it meet when it was first popular in the 1800s?
- Who will use it?
- What value will people see in it? Think about handmade things vs. digital forms of entertainment.
- What do I like about it?
- How can it be improved?

View an 18th century moving panorama [at this link](#) to see how much time and effort was put into moving panoramas when they were at their most popular. **Extension:** The narration for the above panorama is a translation from the original 18th Century Italian script, so it is hard to understand and slow-paced. Your class could write to [Brown University Library](#) and ask them to make a kid-friendly, faster moving version!



Get together in groups of 3 and choose one of your crankies to present to the class. The presentation should involve these features to create the most impactful performance:

- **Lighting:** How can you light up your crankie so that focus is pulled towards it? Are there other elements of your performance that you want people to focus on? You can light that up too. Think practically – what kind of lights can you easily acquire for this project?
- **Vocal/performance:** Is yours a story that is told through words, dialogue or sound effects? Can you make these using vocal techniques, or will you use some **foley techniques**? Can you figure out a way to include **digital sound effects** and **music** at the right moments?
- **Pacing:** You will need to figure out the exact wording of your story and then practise it a few times while someone operates the crankie. Make sure the right parts of the story and sound effects are told as the right parts of the crankie are shown to the audience.
- **Sight lines:** is there a way that you can make your little crankie more easily visible to a large group? How were you able to watch Thomas Daniel Byrne's crankie in the instructional video as a class? How can you seat your audience and present your crankie so that every person watching sees your crankie well?

Listen attentively to each presentation – it's hard to get up and perform in front of everyone and it makes it *really* hard when people are not listening.

Show that you've listened by asking questions after each story about **challenges, successes and lessons learned**, or simply **comment on something you liked**. This feedback process makes creation more rewarding for everyone.

ACARA LINKS

LOWER PRIMARY (F - 2)

WE CAN FIX IT

F - 2

Spatial awareness, problem-solving, focus, accountability. Letting kids assist each other with tricky parts of the puzzle can add communal learning to this activity. Similarly, prompting them to ask their peers before they offer help is a good lesson in communication – some students have more fun when they work it out on their own.

TOY PUPPET THEATRE

FOUNDATION

Retell familiar literary texts through performance, use of illustrations and images (English – ACELT1580)

YEAR 1

Recreate texts imaginatively using drawing, writing, performance and digital forms of communication (English – ACELT1586)

YEAR 2

Create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose. (English – ACELY1671, ICT, Critical and Creative Thinking)

OUR TOYS' STORIES

FOUNDATION

Deliver short oral presentations to peers (English – Literacy – Interacting with others ACELY1647)

Understand that language can be used to explore ways of expressing needs, likes and dislikes (English – Language ACELA1429)

OUR TOYS' STORIES - CONTINUED

YEAR 1

Make short presentations using some introduced text structures and language, for example opening statements (**English - Literacy - Interacting with others ACELY1657**)

Explore different ways of expressing emotions, including verbal, visual, body language and facial expressions (**Language ACELA1787**)

YEAR 2

Rehearse and deliver short presentations on familiar and new topics (**English - Literacy - Interacting with others ACELY1667**)

Identify language that can be used for appreciating texts and the qualities of people and things (**Language - Evaluative Language ACELA1462**)

IF I WERE A...

FOUNDATION - YEAR 2

Personal and Social Capability (Personal Awareness)
Critical and Creative Thinking

Create and display artworks to communicate ideas to an audience (**Arts - ACAVAM108**)

ACARA LINKS

MIDDLE PRIMARY (3 - 4)

ANTHROPOMORPHISM

YEARS 3 AND 4

Share and/or display artworks and/or visual arts practice in informal settings (**Visual Literacy – AC9AVA4P01**)

Explore where, why and how visual arts are created and/or presented across cultures, times, places and/or other contexts (**Visual Literacy – AC9AVA4E01**)

Experiment with a range of ways to use visual conventions, visual arts processes and materials (**Visual Arts – AC9AVA4D01**)

ANOTHER PERSPECTIVE

Personal and Social Capability (Personal Awareness)
Critical and Creative Thinking

YEARS 3 AND 4

Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama (**Drama – ACADRM031**)

YEAR 3

Understand how different types of texts vary in use of language choices, depending on their purpose and context (for example, tense and types of sentences.) (**English – Language – ACELA1478**)

YEAR 4

Understand how texts vary in complexity and technicality depending on the approach to the topic, the purpose and the intended audience (**English – Language – ACELA1490**)

ACARA LINKS

UPPER PRIMARY (5 - 6)

ARGUING SIBLINGS

YEAR 5

Understand how to move beyond making bare assertions by taking account of differing ideas or opinions and authoritative sources (**English - Language for interacting with others - AC9E5LA02**)

YEAR 6

Understand the uses of objective and subjective language and identify bias. (**English - Language for interacting with others - AC9E6LA02**)

CRANKIE THEATRE

YEAR 5 - 6

Investigate characteristics and properties of a range of materials, systems, components, tools and equipment and evaluate the impact of their use (**Design and Technology - ACTDEK023**)

Critique needs or opportunities for designing, and investigate materials, components, tools, equipment and processes to achieve intended designed solutions (**Design and Technology - ACTDEPO24**)

CRANKIE PERFORMANCE

YEAR 5 - 6

Explore ways that the elements of drama are combined to communicate ideas, perspectives and/or meaning in drama across, cultures, times, places and/or other contexts (**Drama - AC9ADR6E01**)

Rehearse and perform devised and scripted drama that develops narrative, drives dramatic tension and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience (**Drama - ACADRM037**)

SPARE PARTS

puppet theatre

To enquire about future productions, incursions and excursions email learning@sppt.asn.au



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