

An artistic illustration of a desert landscape at night. In the foreground, a young boy with spiky hair and a fox are silhouetted against the warm, golden light of the dunes. The boy stands on the left, looking towards the right, while the fox sits on the right, also looking in the same direction. The background features rolling sand dunes under a deep blue night sky filled with numerous small white stars and several larger, stylized white starburst shapes. A black silhouette of a biplane is flying across the sky in the upper right quadrant.

**SPARE
PARTS**
puppet theatre

THE LITTLE PRINCE

CREATIVE LEARNING PACK

Spare Parts Puppet Theatre respectfully acknowledges the Whadjuk Noongar people as the traditional owners and custodians of the unceded land on which we work. As we tour our work across these vast lands, we pay our respect to all First Nations elders, past and present. We celebrate their continuing connection and contribution to culture, country and community, and thank all First Nations peoples for their wisdom in caring for the land, the sky, the rivers and the sea.

Welcome...

PLD is delighted to announce our continued partnership with Spare Parts Puppet Theatre for 2025, proudly serving as their exclusive School Seasons Partner!

Since 2007, PLD's Founder, Diana Rigg, has collaborated with thousands of schools, tirelessly advocating for evidence-based literacy programs nationwide. PLD offers an Australian approach to Structured Synthetic Phonics (SSP), firmly grounded in research, and tailored for primary school educators. This method, aligned with the Science of Reading, addresses literacy needs from early childhood through upper primary levels, focusing on effective Literacy, Oral Language, and Movement & Motor Skills. PLD's innovative work as an Australian publisher and professional development provider consistently demonstrates a positive impact on student literacy outcomes, greatly enhancing the educational experiences of children across the country.

At the heart of our partnership is a shared commitment to enhancing the education of students in our Western Australian communities. In 2025, PLD will serve as School Seasons Partner for engaging performances throughout the year, featuring beloved works such as *The Little Prince*, *Beanstalk*, and *Reach for the Sky*, all designed to resonate with young audiences.

If your school is seeking to enhance student literacy outcomes, we invite you to contact PLD today to explore how we can support your students' literacy journey through the implementation of SSP. For more information, please visit our website at www.pld-literacy.org.

We are excited for the opportunity to be the Schools Seasons Partner of Spare Parts Puppet Theatre, and look forward to another inspiring year ahead!



ATTENDING LIVE THEATRE

Before seeing *The Little Prince* we kindly ask that you discuss theatre etiquette with your students to ensure an enjoyable experience for everyone.

DURING THE PERFORMANCE

Please make sure students visit the toilet before the show starts, as leaving during the performance can be disruptive. While we know you'll be taking care of your students during the performance we hope you will also enjoy the show. We kindly ask you to put your phone away before entering the auditorium.

THINGS WE WANT TO HEAR

Live performances thrive on positive audience reactions. Encourage students to laugh when something is funny, feel emotions when it's moving, and applaud and cheer at the end to show their appreciation.

THINGS WE DON'T WANT TO HEAR

Avoid eating during the performance, as food wrappers and plastic packets can be noisy. Remind students not to chat or whisper during the show, as it disturbs other audience members and takes away from the experience for everyone.

**FOR MORE ABOUT THEATRE
ETIQUETTE SEE PAGE 9.**

The Little Prince is a production by Spare Parts Puppet Theatre.

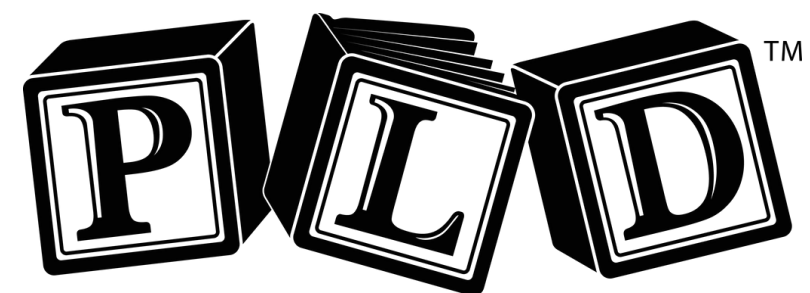
Creative Learning Pack created and designed by Una Minello and Bethan Peters for Spare Parts Puppet Theatre.

To enquire about future productions, incursions and excursions email admin@sppt.com.au

**SPARE PARTS PUPPET THEATRE
WOULD LIKE TO THANK OUR
SUPPORTING PARTNERS WHO HELPED
TO MAKE THE LITTLE PRINCE POSSIBLE**



Department of
Local Government, Sport
and Cultural Industries



RASWA
CLAREMONT
SHOWGROUND

CONTENTS

PART A: INTRODUCTION

Spare Parts Puppet Theatre	6
Using this Resource	7
Curriculum Links	8
Watching Live Performance	11
Synopsis & Credits	13
Learning Opportunities	14
Meet the Team	15
About Antoine de Saint-Exupéry	20

PART B: EXPLORING THE SHOW

About The Little Prince	22
Meet the Characters	27
Themes in The Little Prince	28
Designs	32

PART C: FURTHER ACTIVITIES

Activity 1: Constellations	33
Activity 2: Characterisation	34
Activity 3: Puppet Making	36

PART A:

INTRODUCTION

IN THIS SECTION:

Spare Parts Puppet Theatre

Using this Resource

Curriculum Links

Watching Live Performance

Synopsis & Credits

Learning Opportunities

Meet the Team

About Antoine de Saint-Exupéry



SPARE PARTS puppet theatre

Spare Parts Puppet Theatre is Australia's most respected puppetry company dedicated to the creation of puppetry and the artists who we create with. Through puppetry we tell stories that go to the heart of what it is to be human while connecting audiences across generations.

For over 40 years we have entertained and enriched the lives of millions of audience members both in Australia and abroad.

IMAGINATION

We create adventurous and enriching theatre that expands the way audiences see, feel and experience the world. We are courageous. We experiment with new ideas and push the boundaries of the art form. Our artistic offerings heighten the imagination. We create contemporary puppetry works, fusing puppetry, digital arts, dance, visual arts, music, theatre and storytelling

JOY

We are an energetic, fun-loving and playful company. We bring joy to our audiences offering insight and perspectives into our lives.

INCLUSION

Our work reflects the diversity of the communities we live and present our work to. We strive to remove barriers to our work and seek opportunities to increase accessibility across performances, physical venue, employment and participation.

CELEBRATING

Through puppetry we engage with timeless and universal themes, exploring and celebrating what it is to be human. Reflecting diversity, connection, emotional literacy, our identity as Western Australians and connection to place.

EXCELLENCE

We strive for personal and professional excellence in everything we do. We treasure our audiences with an uncompromising commitment to quality. Our puppets are beautifully and superbly hand-crafted. We are leaders in the art form and artist development for puppetry.

USING THIS RESOURCE

This Creative Learning pack has been developed for use by teachers to enhance students' engagement with *The Little Prince*. The activities and resources contained in this document are designed as a starting point for teachers in developing more comprehensive lessons for this production. We understand that you as teachers have greater knowledge of your students and therefore encourage you to adapt activities accordingly.

LEARNING ACTIVITIES

The activities have been designed to offer students an opportunity to analyse, evaluate, describe and discuss the play. It is important to note the activities are only a framework and should be adapted to meet the needs and interests of the learners. By modifying the activities, teachers may be able to address additional learning area outcomes; or they may be able to adapt them for use by students at an earlier or later phase of development.

CURRICULUM LINKS

The questions and activities in this Creative Learning pack draw upon productive pedagogies and are aligned with version 9.0 of the Australian curriculum. The resources in this pack address learning outcomes in the areas of English, Humanities and Social Sciences (HASS), the Arts and Science and Health and PE and facilitate many of the general capabilities. **See Page 8.**



CURRICULUM LINKS

GENERAL CAPABILITIES TARGETED:

CRITICAL THINKING

DIGITAL LITERACY

ETHICAL UNDERSTANDING

LITERACY

PERSONAL AND SOCIAL CAPABILITY

SUBJECT	FOUNDATION	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
ENGLISH	<p>AC9EFLE01: Share ideas about stories, poems and images in literature, reflecting on experiences that are similar or different to their own by engaging with texts by First Nations Australian, and wide-ranging Australian and world authors and illustrators.</p> <p>AC9EFLE02: Respond to stories and share feelings and thoughts about their events and characters.</p> <p>AC9EFLE03: Recognise different types of literary texts and identify features including events, characters,</p>	<p>AC9E1LE01: Discuss how language and images are used to create characters, settings and events in literature by First Nations Australian, and wide-ranging Australian and world authors and illustrators.</p> <p>AC9E1LE02: Discuss literary texts and share responses by making connections with students' own experiences.</p> <p>AC9E1LE03: Discuss plot, character and setting, which are features of stories.</p> <p>AC9E1LY05:</p>	<p>AC9E2LE01: Discuss how characters and settings are connected in literature created by First Nations Australian, and wide-ranging Australian and world authors and illustrators.</p> <p>AC9E2LE02: Identify features of literary texts, such as characters and settings, and give reasons for personal preferences.</p> <p>AC9E2L03: discuss the characters and settings of a range of texts and identify how language is used to present these features in different ways.</p> <p>AC9E2LY05: Use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring</p>	<p>AC9E3LE01: discuss characters, events and settings in different contexts in literature by First Nations Australian, and wide-ranging Australian and world authors and illustrators.</p> <p>AC9E3LE02: discuss connections between personal experiences and character experiences in literary texts and share personal preferences.</p> <p>AC9E3LE03: Discuss how an author uses language and illustrations to portray characters and settings in texts and explore how the settings and events influence the mood of the narrative.</p>	<p>AC9E4LE01: recognise similar storylines, ideas and relationships in different contexts in literary texts by First Nations Australian, and wide-ranging Australian and world authors.</p> <p>AC9E4LE02: describe the effects of text structures and language features in literary texts when responding to and sharing opinions.</p> <p>AC9E4LE03: discuss how authors and illustrators make stories engaging by the way they develop character, setting and plot tensions.</p>	<p>AC9E5LE01: identify aspects of literary texts that represent details or information about historical, social or cultural contexts in literature by First Nations Australian, and wide-ranging Australian and world authors.</p> <p>AC9E5LE02: Present an opinion on a literary text using specific terms about literary devices, text structures and language features, and reflect on the viewpoints of others.</p> <p>AC9E5LY05: Use comprehension strategies such as visualising, predicting, connecting, summarising,</p>	<p>AC9E6LE01: identify responses to characters and events in literary texts, drawn from historical, social or cultural contexts, by First Nations Australian, and wide-ranging Australian and world authors.</p> <p>AC9E6LE02: identify similarities and differences in literary texts on similar topics, themes or plots.</p> <p>AC9E6LE03: identify and explain characteristics that define an author's individual style.</p> <p>AC9E6LY05: use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and</p>

	<p>and beginnings and endings</p> <p>AC9EFLA05: recognise that sentences are key units for expressing ideas.</p>	<p>Use comprehension strategies such as visualising, predicting, connecting, summarising and questioning when listening, viewing and reading to build literal and inferred meaning by drawing on vocabulary and degrowing knowledge of context and text structures.</p>	<p>and questioning to build literal and inferred meaning.</p>	<p>AC9E3LY05: use comprehension strategies when listening and viewing to build literal and inferred meaning and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features.</p>	<p>AC9E4LY05: use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, to expand topic knowledge and ideas, and evaluate texts.</p>	<p>monitoring and questioning to build literal and inferred meaning to evaluate information and ideas.</p>	<p>questioning to build literal and inferred meaning, and to connect and compare content from a variety of sources.</p>
HASS					<p>AC9HS4K09: diversity of cultural, religious and/or social groups to which they and others in the community belong, and their importance to identity.</p>		
SCIENCE	<p>AC9SFU01: observe external features of plants and animals and describe ways they can be grouped based on these features.</p>		<p>AC9S2U01: recognise Earth is a planet in the solar system and identify patterns in the changing position of the sun, moon, planets and stars in the sky.</p>				<p>AC9S6U02: describe the movement of Earth and other planets relative to the sun and model how Earth's tilt, rotation on its axis and revolution around the sun relate to cyclic observable phenomena, including variable day and night length</p>

THE ARTS	AC9ADRFE01: explore how and why the arts are important for people and communities.	AC9ADR2E01: explore where, why and how people across cultures, communities and/or other contexts experience drama.	AC9ADR2E01: explore where, why and how people across cultures, communities and/or other contexts experience drama.	AC9ADR4E01: explore where, why and how drama is created and/or performed across cultures, times, places and/or other contexts.	AC9ADR4E01: explore where, why and how drama is created and/or performed across cultures, times, places and/or other contexts.	AC9ADR6E01: 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.	AC9ADR6E01: 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.
HEALTH AND PHYSICAL EDUCATION	AC9HPFP02: practice personal and social skills to interact respectfully with others.	AC9HP2P02: identify and explore skills and strategies to develop respectful relationships.	AC9HP2P02: identify and explore skills and strategies to develop respectful relationships.	AC9HP4P04: select, use and refine personal and social skills to establish, manage and strengthen relationships.	AC9HP4P04: select, use and refine personal and social skills to establish, manage and strengthen relationships.	AC9HP6P04: describe and demonstrate how respect and empathy can be expressed to positively influence relationships.	AC9HP6P04: describe and demonstrate how respect and empathy can be expressed to positively influence relationships.

WATCHING A LIVE-

PERFORMANCE

The Little Prince may be the first ‘live theatre’ experience for some students and therefore it may be relevant to discuss what to expect and how to behave during the performance.

Questions & Activities

LOWER PRIMARY

Questions:

- Why do we need to arrive on time for a show? How would you feel if you missed the beginning? What do you think could happen if we moved around a lot during a show?
- How would it make others feel? • How do we listen carefully?
- What can happen if we talk during a performance?
- What can we do to make sure we’re ready to enjoy the show?

Activities:

1. **Quiet Game:** Practice staying still and quiet by playing a game where the students must remain as quiet as possible while a story is being read aloud.
2. **Applause Practice:** Discuss when it’s appropriate to clap and then have students practice clapping at the end of a pretend performance.

Theatre Etiquette

- **Arrive on time** to avoid missing parts of the show or disturbing others.
- **Stay seated and still** so everyone around you can enjoy the performance.
- **Listen carefully** as it’s live, and there’s no rewinding missed moments.
- **Stay quiet** unless audience participation is encouraged.
- **Use the restroom beforehand** to avoid disrupting the actors or audience.
- **Eat and drink before the show** to maintain focus and avoid distractions.
- **No cameras or recording devices**, as they distract and are often prohibited.
- **Listen carefully** as it’s live, and there’s no rewinding missed moments.
- **Participate responsibly** when invited to join. (calling out is OK but screaming is not)
- **React to what you see.** Laugh when something is funny and feel emotions when it is moving.
- **Applaud at the end** to show appreciation for the cast and crew.
- **Enjoy yourself**—listen, watch, laugh, and immerse yourself in the journey!

WATCHING A LIVE-

PERFORMANCE

Questions & Activities

MIDDLE PRIMARY

Questions:

- Why is it important to stay seated and still during a performance?
- How does it affect the audience and the actors?
- What are some things you can do to prepare before going to the theatre (e.g. eating, using the restroom)?
- How is watching a live show different from watching TV or a movie?
- Why is it important to participate responsibly in audience participation moments?
- How do you show respect to the performers at the end of the show?

Activities:

1. **Etiquette Poster:** Have students create a poster showing the “Dos and Don’ts” of theatre etiquette.
2. **Discussion Circle:** Have a class discussion on how different types of distractions (phones, talking, moving) could affect performers and other audience members.

Questions & Activities

UPPER PRIMARY

Questions:

- Why is theatre etiquette important, and how does it help create a better experience for everyone?
- What can you do if you really need to move or speak during a performance?
- How does clapping at the end of a performance show appreciation?
- Can you think of other ways to show respect for the performers?
- How does live performance create a different experience compared to watching something on a screen?
- Why does that require different behavior?

Activities:

1. **Etiquette Presentation:** Students can prepare short presentations or slideshows explaining each rule of theatre etiquette, why it’s important, and what could happen if the rule isn’t followed.
2. **Creative Writing:** Ask students to write a reflection or short story from the perspective of either an audience member or a performer about a performance that went wrong due to poor audience behavior.

THE LITTLE PRINCE

SYNOPSIS

Adapted from the book by Antoine de Saint-Exupéry.

The Little Prince follows a boy from a faraway star whose curiosity leads him to make a journey across the galaxy until he arrives on Earth. Along his way he meets many other characters, some of whom have silly ideas about what really matters in life. The innocence of the Little Prince lets him learn something from each of these characters, even when they're talking nonsense.

Once on Earth he meets a mysterious Snake who promises to help him get home, and he befriends a wild Fox and an Airman, who has crashed his plane in the desert. Just before they run out of water, the Little Prince reawakens the Airman's childlike spirit and then returns to his star, and the beloved Rose who is waiting for him.

The story is told by two workers who come under the spell of the Little Prince's story when they discover a puppet hidden inside a huge wooden box.

CREDITS

Director

Michael Barlow

Adapting Writer

Simon Clarke

Designer and Puppet Maker

Jiri Zmitko

Composer

Lee Buddle

Lighting Designer

Karen Cook

Puppet Construction

Kipling Smith

Musicians

Ross Bolleter (Piano)

Mark Storen (Vocals)

LEARNING

OPPORTUNITIES

Imagination and Creativity

Encourage students to consider how they can solve pressing global issues using innovative strategies.

Perspective and Open-Mindedness

Facilitate discussions with students regarding the importance of listening to, and learning from, those who are different to us.

Relationships and Connections

Nurture positive, productive behaviours conducive to safe and respectful learning environments by promoting student interaction and friendship.

Critical Thinking and Reflection

Students reflect upon the surrounding world and pinpoint what they desire to change or improve.

Exploration, Discovery and Enlightenment

Use indigenous pedagogies to explore how travel and moving out of one's 'comfort zone' broadens the mind.

Human Nature and Power

Lead substantive conversation regarding power, fairness and leadership.

Life's Meaning and Purpose

Conduct a class debate regarding human behaviour and striving.

Innocence and Childhood

Compare and contrast rigid and imaginative thinking, emphasising the beauty of the latter.

MEET THE TEAM



Shane Adamczak
Performer



Louis Spencer
Performer



Michael Barlow
Director



Simon Clarke
Adapting Writer



Jiri Zmitko
Designer and Puppet
Maker



Karen Cook
Lighting Designer



Lee Buddle
Composer



Ross Bolleter
Musician



Mark Storen
Vocalist

MEET THE TEAM

SHANE ADAMZACK

Performer

Shane Adamczak is a 2003 WAAPA graduate and a prominent figure in West Australian Theatre and Improv scenes. A Fringe Festival veteran with over 65 festivals worldwide, and “One of Perth’s most successful independent theatre creators” (The Sunday Times) as a founder and current Artistic Director of Weeping Spoon Productions.

On stage, he’s known for roles in The Little Prince, String Symphony, Pillow Fight (SPPT), Richard O’Brien’s The Rocky Horror Show, Vicious Circles, Trampoline, This Is Not A Love Song, and his hit international touring works The Ballad Of Frank Allen and Vehicle (2023 Martins Sims/Best WA Theatre Award Winner – Fringe World, 2024 Best English Comedy Winner – Montreal Fringe).

As an improviser, he’s trained and performed with Perth’s longest-running Improv troupe, The Big HOO-HAA!, and in shows like National Theatre Sports, Clash Of The Theatre Titans, Captain Spaceship, F/M/K, FRANKIES, and as a mainstage guest at Second City.

He recently performed touring seasons of award winning Cicada with Barking Gecko, New Owner with The Last Great Hunt, and the Australian debut of AWOL and Perish With Great Difficulty at Fringe World 2025.

LOUIS SPENCER

Performer

Louis Spencer is a Boorloo/Perth born and raised performer, puppeteer and theatre maker. Louis’ relationship with Spare Parts began as a student at the Western Australian Academy of Performing Arts where he studied Performance Making. Through the course’s relationship with Spare Parts, Louis developed a keen interest in puppetry and visual performance which has led to a strong influence in creating his own performance work.

Louis has extensive history working with theatre in education organisations, such as the Constable Care Foundation and WA Youth Theatre Company, bringing performances and programmes to schools all over Western Australia. Some of Louis’ favourite moments working with Spare Parts have been getting to travel to New Zealand to perform String Symphony, and puppeteering with original Jim Henson puppets on stage with Coldplay at their Perth concerts in 2023. Also for Spare Parts, Louis was a cast member for The Velveteen Rabbit and Show Day (understudy).

Louis is extremely excited to be performing in The Little Prince and taking part in Spare Part’s artist in residence program, where he will be looking to create an original puppetry and object theatre performance.

MEET THE TEAM

MICHAEL BARLOW

Director

Michael is a director, writer, and puppeteer who joined Spare Parts Puppet Theatre in 1992 to train with Noriko Nishimoto and L. Peter Wilson. He has performed at festivals across Australia, in settings ranging from the Sydney Opera House to cow paddocks.

As Associate Director, since 2007, he has directed productions including *The Little Prince*, *The Night Zoo*, *Miss Lily's Fabulous Feather Boa*, *Moominpappa at Sea*, *Fox*, *Nobody Owns the Moon*, *The Twits*, *Carnival of the Animals*, *Show Day*, and numerous productions with the Western Australian Academy of Performing Arts. He co-created and performed in the 2024 adaptation of Wilfrid Gordon McDonald Partridge. He adapted and created animation for Spare Parts' award-winning production of Shaun Tan's *The Arrival* (2006 Equity Guild Awards), which opened the World Puppetry Festival in France in 2009.

Michael teaches puppetry at WAAPA and within Spare Parts' artist development programs, and enjoys acting as a puppet consultant for other artists.

LEE BUDDLE

Sound Designer

Lee composes and performs a diverse range of musical styles on an abundance of instruments. He has performed with iconic artists such as Ray Charles, Natalie Cole, James Morrison and in several music theatre productions including *Aladdin*, *Singing' in the Rain*, *Annie* and *Jersey Boys*.

He has composed for film, theatre, dance and music ensembles including Deckchair Theatre Company, Chrissie Parrot Dance Collective and Nova Ensemble. At his recording studio, Crank Recording, he has worked with artists local and international including Justin Bieber, Kelly Clarkson, Lucky Oceans and Katy Steele.

Lee has previously worked with Spare Parts on 38 successful productions including *The Arrival*, *Cat Balloon*, *The Bunyip of Berkeley's Creek*, *Bugalugs Bum Thief*, *The Deep*, *Hare Brain*, *Hometown*, *My Granny is an Alien!*, *Pillow Fight*, *The Night Zoo*, *Spellbound*, *H2O*, *Fox*, *Farmer's Daughter*, *Rules of Summer* and *The Velveteen Rabbit*. Lee resides in North Perth and has 3 children who provide constructive criticism whether invited or not.

MEET THE TEAM

JIRI ZMITKO

Designer

Jiri is a Czech born puppet maker with fifteen years of professional puppet making experience. He worked for five years with Theatre DRAK in Czech Republic, and since coming to Australia in 1997 with his wife Zoë Atkinson has worked with Black Swan Theatre, KAOS Theatre Australia, Barking Gecko, Buzz Dance Theatre, UK group Ridiculusmus and the Western Australian Academy of Performing Arts. Most recently, Jiri has been engaged in the traditional construction of wooden boats, through the highly esteemed Traditional Marine Services. His carvings have been commissioned by historical projects such as The Endeavour, The Duyfken reconstruction, the Malaysian Navy, and most recently by restoration and reconstruction projects in the United States. Jiri has worked on many Spare Parts Puppet Theatre productions including The Arrival, The Little Prince and Aquasapiens.

SIMON CLARKE

Writer

Simon has over 30 years' experience in the Arts. Starting as an independent artist in the early 90's, he has worked as an actor, dancer, puppeteer, director, writer, dramaturge, producer and manager. In 2007, Simon became Artistic Director and CEO of Southern Edge Arts in Albany, and then Westside Circus in Melbourne in 2012, developing and delivering annual programs that included several international partnerships. Simon is now a leader working in Arts Management and project delivery in the Victorian local government sector.

“Adapting The Little Prince was the unexpected, yet agreeable culmination of developing and performing different productions with Spare Parts Puppet Theatre over seven years. Working with Michael Barlow on this script was a highlight and I am so pleased with how the show has grown. Being able to take my own children to see the 2016 production in Melbourne was a special treat and a memory that I will forever cherish.”

KAREN COOK

Lighting Designer

Karen is a lighting designer, production/stage manager and educator. With Spare Parts, she designed The Little Prince, Hachiko, Tales from Outer Suburbia, and Miss Lily's Fabulous Feather Boa. Other lighting design work includes Operation Boomerang, Vignette Series, Cracked, Mother's Tongue, Windmill Baby (Yirra Yaakin), Animal Farm, Unsung Heroes (Black Swan State Theatre Company), A Doll's House Part 2, The Wolves, Grounded (Red Ryder), Perpetual Wake, The Talk, The Advisors (The Last Great Hunt).

Several of her lighting designs have been part of Blue Room Theatre Award winning productions, including Grounded (Best Production and Members' Choice 2017), Motortown (Best Production 2008), and Quest: A Tell-Tale of the Heart (Best Production Team 2008).

She currently lectures in Production & Design at the WA Academy of Performing Arts.

MEET THE TEAM

ROSS BOLLETER

Pianist

Ross Bolleter is an internationally renowned composer and improviser, who has dedicated over three decades to exploring the musical potential of abandoned pianos exposed to the elements. At Wambyn olive farm near York, Bolleter collaborated with Kim Hack to create the Ruined Piano Sanctuary, where forty pianos decay naturally under trees, in dams, or on roofs, each considered a long-running composition.

In addition to releasing more than two dozen CDs, his live performances include accordion playing and storytelling at the Adelaide Festival in 1998, and playing on ruined pianos at the Australian National Academy of Music (ANAM) in 2009's "Piano!" and the Ten Days on the Island Festival's "Ruined" project in 2008. He's also performed at Tura New Music's Totally Huge New Music Festivals. His work is often featured on ABC's Radio National and ABC FM. He is a published poet.

Ross is Zen master in the Diamond Sangha tradition, who teaches in Australia and New Zealand.

MARK STOREN

Vocalist

Mark, a founding member of Whiskey & Boots, has recently worked on shows including Mama Stitch, which toured extensively in WA and for Perth Festival 2021, Bystander and The Quadrangle with Barking Gecko Arts for FringeWorld 2025. He's also worked on The Loneliest Number, THE ONE by Jeffrey Jay Fowler (three Fringe World Awards), and Benjamin & Me (Blue Room Awards nomination).

Mark's internationally acclaimed works include the award winning The Polite Gentleman (Blue Room Awards), which had seasons in Melbourne, Adelaide, and New York Fringe Festivals. He's worked with Barking Gecko Theatre Company, Spare Parts Puppet Theatre (an original cast member of The Little Prince in its first season in 2007), Perth Theatre Company, and Black Swan State Theatre Company, notably in White Rabbit, Red Rabbit by Nassim Soleimanpour and Bindjareb, Pinjarra at the Sydney Opera House.

He is a multi-skilled artist, an actor, musician, director and educator. He recently completed his Graduate Diploma in Education Secondary (Drama) and works as a Teaching Artist in primary, secondary, and tertiary sectors.

ABOUT

ANTOINE DE SAINT-EXUPÉRY

Antoine de Saint-Exupéry (1900–1944) was a French aviator, author, and humanitarian whose work continues to inspire readers of all ages. Born into an aristocratic family in Lyon, France, Antoine showed an early interest in adventure and storytelling. He became a pioneering pilot, working in airmail delivery and later as a test pilot, which gave him a unique perspective on the world that deeply influenced his writing.

His most famous work, *The Little Prince* (*Le Petit Prince*), published in 1943, explores themes of friendship, love, loss, and the importance of imagination. *The Little Prince* has been translated into over 300 languages and dialects and remains one of the most-translated books in the world.

During World War II, Saint-Exupéry served as a reconnaissance pilot. In 1944, while flying a mission over the Mediterranean, his plane disappeared, and he was presumed lost at sea. His legacy continues through his literary works, which encourage readers to embrace curiosity, compassion, and human connection.

Teachers can use Saint-Exupéry's life and writing to introduce students to concepts of resilience, imagination, and empathy, as well as to spark discussions about literature, philosophy, and history.



PART B:

EXPLORING THE SHOW

IN THIS SECTION:

About The Little Prince

Meet the Characters

Themes in The Little Prince

Designs

ABOUT

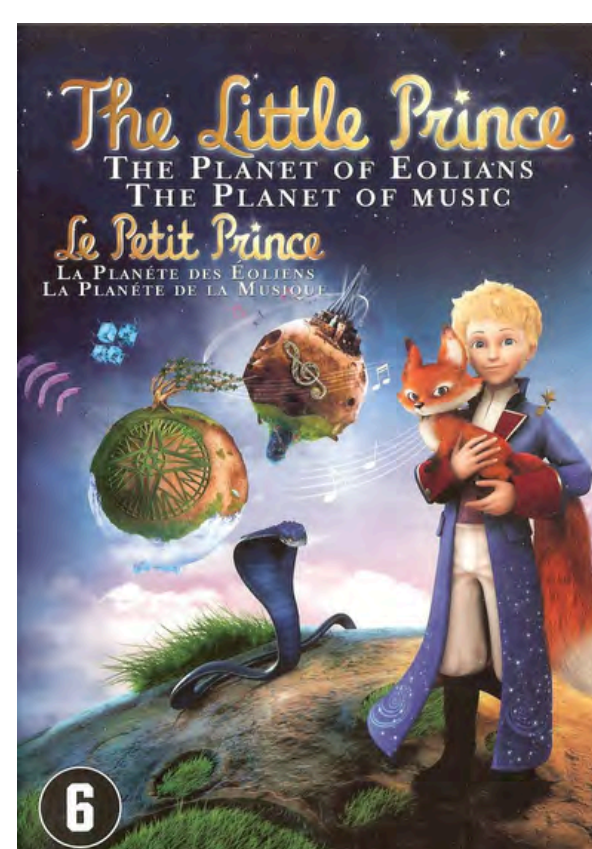
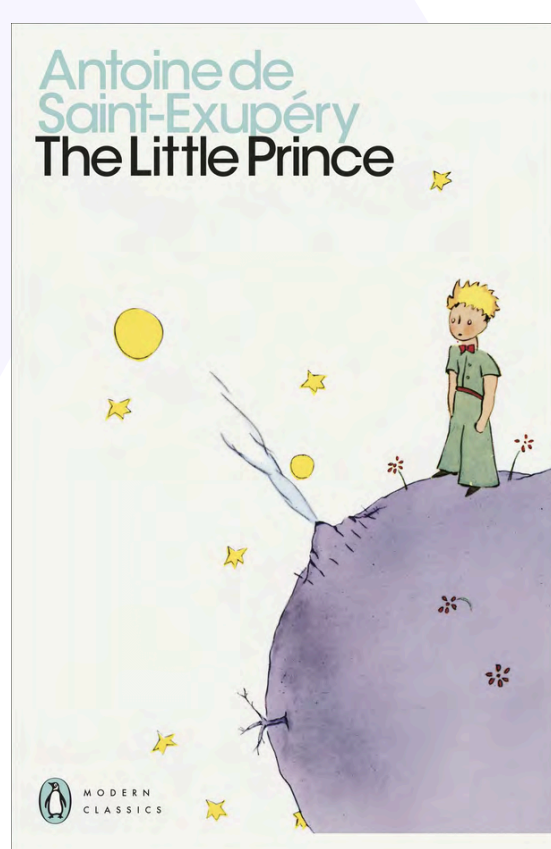
THE LITTLE PRINCE

WHAT IS THE PLAY ABOUT?

The Little Prince is a fable that explores the differences between childlike and adult views of the world. It gently makes fun of adult preoccupations with order, money, power, and so on, and invites us all to keep alive our childhood capacity for wonder and play. At the heart of the story lies ideas about the responsibilities we have to care for each other in this world, our friends, our families, even strangers.

THE HISTORY OF THE LITTLE PRINCE:

The Little Prince, first published in 1943, is a novella and the most famous work of the French aristocrat, writer, poet and pioneering aviator Antoine de Saint-Exupéry (1900–1944). The novella is both the most-read and most-translated book in the French language, and was voted the best book of the 20th century in France. Translated into more than 250 languages and dialects (as well as braille), selling nearly two million copies annually with sales totalling over 140 million copies worldwide, it has become one of the top best-selling books ever published. Its popularity has sparked many adaptations including film, TV and live performance.



ABOUT

THE LITTLE PRINCE

Questions & Activities

LOWER PRIMARY

Remembering:

- The Prince lives on his own special planet. What is it like (*answer: it is small, cold, you can watch a sunset as many times as you like, it has a rose and many weeds that grow into baobab trees with big roots*)?
- All stories have a beginning, a middle and an end. How did the play begin? What interesting events occurred? How did it finish? How did you feel when it ended?
- The Fox helps the Little Prince learn about friendship and making connections. Can you recall the Fox's word for this (*answer: taming*)?

Understanding:

- Which characters does the Little Prince meet on his journey? How did they differ from each other?
- Who is the Airman? Why do you think the Little Prince asks him to draw a sheep?
- Why do you think the Prince is delighted when the Airman draws an image of a crate, instead of drawing a sheep? How do you make sense of this?

Applying:

- When the Airman lands in the Sahara Desert, he is surprised to discover the Little Prince who asks him to draw a sheep. If you were the Airman, would you be surprised? What is the most surprising thing you have discovered in an unexpected place?

Analysing:

- The Little Prince encounters many individuals. Which one do you remember the most? Why?
- The Little Prince is told by the Rose that visiting new places will help him learn. What does she mean by this? What do you think you can learn from visiting new places?
- What did you think of the King, the Businessman and the Geographer? What did they think was important? Do you agree?
- Why did the performance use the workers to tell the story? Did these two characters remind you of other characters (the Prince and the Airman)?
- The actors were very engaging. What does this mean? What did they do to ensure they had your attention?
- The play incorporates lots of soft, piano music. How did this impact the audience?

Evaluating:

- In *The Little Prince*, there are lots of animals that speak and have complex personalities. Which ones are these? Are there any television shows or movies you know that involve speaking animals (e.g. *Bluey*, *Paddington*, *Shaun the Sheep*)? Do you think it makes stories more or less entertaining?
- In the play, just two actors manage to be lots of different characters in a short space of time. How do they do manage to do this? Do you think it was effective?

ABOUT

THE LITTLE PRINCE

Questions & Activities

LOWER PRIMARY

Creating:

- Planet Collage: Students create a collage using different materials and images to represent the Little Prince's planet/a planet of their own invention/a real planet in Earth's solar system. They must annotate their work to describe its appearance, climate, inhabitants and share with peers.
- Pen Pal Writing: Students write a formal letter to the Little Prince introducing themselves and their 'world,' and asking him more about his life.
- Capturing' the Play: Students work in groups to create 3 tableaux (these are freeze-frames, akin to still photographs) that represent the beginning/middle/end of the play. As they present these to the class, one member of the group explains what is happening in their scene. These three tableaux don't necessarily need to appear in order. Remind students that the Prince's story began in the desert before jumping backwards in time to his planet, and then moving forwards again.
- Animal Profiles: Students engage with the concept of anthropomorphism by creating a profile of an animal and give it human-like characteristics (e.g. clothing, personality, name) OR students create a profile of themselves or a peer as an animal.

Questions & Activities

MIDDLE PRIMARY

Remembering:

- The Prince lives on a unique planet. What is it like (*answer: it is small, cold, you can watch a sunset as many times as you like, it has a rose and many weeds that grow into baobab trees with big roots*)?

Understanding:

- Which characters does the Little Prince meet on his journey? How did they differ from each other?
- The Little Prince learns much by leaving the comfort of his planet and the Rose. What does he learn on his travels?
- The Little Prince adores his Rose. How does he initially feel when he discovers a garden full of them? Why is this the case?
- The Prince and the Fox discuss 'taming.' The Fox says that it refers to creating ties between individuals. What does this mean? Why might The Fox use the word taming, rather than 'making friends'?
- Plays and books traditionally involve conflict. What does this mean? What types of conflict are there (*answer: internal, external, environmental*)? What were the conflicts you observed in the text?

Applying:

- Students read the biography of Antoine de Saint-Exupéry in the resource package. How do you think the life of the author has impacted the storyline?

Analysing:

- The Businessman, the King and the Geographer are all highly problematic individuals. Why is this the case?
- The Businessman, the King and the Geographer are of a high status. What does this mean? Is it the same as power? Who has a low status?

ABOUT

THE LITTLE PRINCE

Questions & Activities

MIDDLE PRIMARY

Evaluating:

- What does 'anthropomorphism' mean? What are some examples of it in the play? What about in other television shows or movies you have seen? What effect does it have?
- The Little Prince might be described as a parable, allegory or a fable. What are these? Do you know any examples? Do you think the text conforms to expectations of these, and is therefore best labelled as one of these?

Creating:

- Vocabulary List: Students create a vocabulary list of adjectives to describe the following characters: the Little Prince, Rose, Airman, Snake, Fox, Garden of Roses, King, Geographer and Businessman.
- Rose Monologue: Students write a character monologue from the perspective of The Rose waiting for the Little Prince after he has departed on his journey.
- Story-Mapping: Students create a diagram to chart the beginning, middle and end of the text, mapping out its narrative arc. They label it and identify key events/characters/conflicts. which drive the plot forward.
- Anthropomorphism WebQuest: Students use ICT to research 'anthropomorphism.' Recording their ideas, they note its etymology, history, usage, how it differs to zoomorphism and examples in popular culture.
- 'Playing' with Status: Students participate in a practical activity to solidify their understanding of status. Teacher instructions: using playing cards, randomly distribute one card to each student. The numbers on the cards represent a hierarchy (ace is the lowliest whilst the King is the most powerful). Upon viewing their card and returning it to the teacher, students must move silently around the classroom in a manner that represents their status. Following this, students make judgements about status by guessing the number of their peers.

Questions & Activities

UPPER PRIMARY

Remembering:

- The Prince lives on a unique planet. What is it like (answers: it is small, cold, you can watch a sunset as many times as you like, it has a rose and many weeds that grow into baobab trees with big roots)?

Understanding:

- How did the characters the prince meets differ from each other? What do they each communicate to The Little Prince? How do they help, or not help, him grow and learn as an individual?
- What is your understanding of the verb 'to tame'? What did the Prince learn from the fox about 'taming?' Do these understandings align?
- What does 'anthropomorphism' mean? What are some examples of it in the play? What about in other television shows or movies you have seen? What is its effect?
- The Little Prince promotes certain values. What are values? Can you identify any?
- Is the snake good or bad? Why?
- Do you remember why the Prince wanted to go home? Why did the rose matter to him?

Applying:

- What is a symbol? Can you locate any in the play, and what they represent?
- Students read the biography of Antoine de Saint-Exupéry in the resource package. How do you think the life of the author has impacted the storyline?

ABOUT

THE LITTLE PRINCE

Questions & Activities

UPPER PRIMARY

Analysing:

- There are many metaphors within the play. For instance, the Little Prince says that if a sheep eats his rose, “it will be as if all the stars have gone out.” What is, therefore, a metaphor? What is its function? Can you identify any metaphors used in everyday language (e.g. couch potato, heart of gold, night owl)?
- The play blends fantasy with reality. What impact does this have on the play and audience?
- The play engages with some big concepts, like materialism and capitalism. Have you heard of these before? How do they relate to the characters and plot?
- Did the Little Prince get home?” or “How did the Snake help the Little Prince?”. “What do the Snake and Little Prince say to each other before the bite? (Snake: You can’t take this body with you. It’s too heavy. Prince: It’s just a shell. There’s nothing sad about a cast off shell. I’m going home to my Rose.)
- The script of the play used by Spare Parts Puppet Theatre uses many capital letters, turning short phrases into proper nouns. For instance, the Airman says: “I can’t fix this. There’s no one in the middle of the desert to help. I have to fix this... This is a Serious Matter. This is a Very Serious Matter. This is a Really. Very. Serious. Matter.” Why do you think this has been done (hint: consider style, comedy and parody)?

Evaluating:

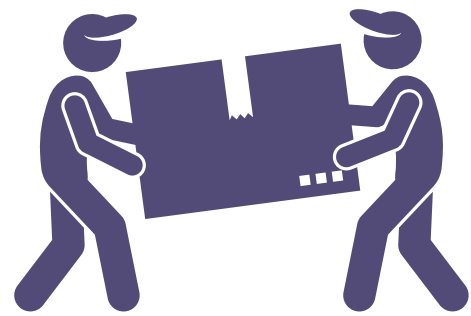
- The story might be described as a parable, allegory or a fable. What are these? Do you know any examples? Do you think the text conforms to expectations of these, and is therefore best labelled as one of these?
- The workers in the warehouse are nameless. Why do you think this is? What effect does this have?
- This play is just one of many adaptations (there has been a ballet, graphic novel, movie, animated series and opera) of the original story written by Antoine de Saint-Exupery. Why do you think that the narrative keeps re-appearing, and in different forms? What are these? Do you know any examples?

Creating:

- Placemat Metaphors: Students complete a ‘placemat’ activity in groups whereby they unpack the meaning of the following metaphors/profound sentences from the play:
 - “I need to put up with caterpillars if I want to meet butterflies.”
 - “No one takes time anymore. They buy everything ready made from the shops.”
 - “There is always the risk of tears when you allow yourself to be tamed.”
 - “Getting anywhere is easy, you simply have to want to.”
 - “The things that really matter can’t be seen with the eyes. They must be felt with the heart.”
 - “It can be lonely when you’re with people.”
 - “the desert is beautiful because somewhere it hides a well.”
- Persuasive Response: Students craft a persuasive piece on the topic of anthropomorphism. They might argue, for instance, that anthropomorphism makes for more engaging characters. Alternatively, they may argue that it has led to the harming of animals (e.g. increase in dog anxiety).
- Re-interpretations and Adaptations: Students use ICT to research other interpretations, publications and productions of The Little Prince, and devise a PowerPoint which compares and contrasts one of these with that of the play they have just viewed. They identify and explain similarities and differences, account for these, and share their personal opinion on the effectiveness of different mediums of performance.

MEET THE

CHARACTERS



Two Workers

Unpacking boxes of different shapes and sizes. One quite serious, one a bit of a day dreamer.



The Little Prince

The heart of the story, brimming with curiosity, innocence, and profound wisdom. He represents childlike wonder and the pursuit of deeper truths, questioning the world with an open mind.



Airman

Initially preoccupied with survival and burdened by the seriousness of adulthood, he gradually rediscovers his sense of wonder through the Little Prince.



A Rose

The Rose is a complex character, simultaneously vain, melodramatic, and deeply loving. She represents beauty, love, and the challenges of attachment.



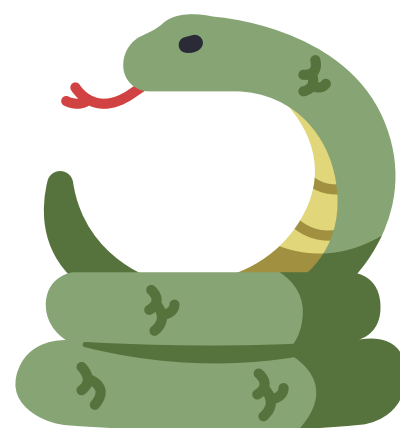
The Fox

Wise and patient, imparting one of the story's central lessons: "What is essential is invisible to the eye." Through the process of taming, the Fox teaches the Little Prince about trust, bonds, and the value of emotional connection.



A King, a Geographer, a Businessman

Each with a very narrow outlook and misguided about power, ideology and ownership. Foolish, self-important, perhaps lonely.



A Snake

Enigmatic and neutral, acting as both guide and catalyst for the Little Prince's ultimate journey back to his Rose.

THEMES IN

THE LITTLE PRINCE

Imagination and Creativity

Foregrounding a young protagonist who is fascinated by the universe and cosmos, *The Little Prince* is a both joyful celebration of humankind's capacity for imagination and creativity, and a reminder for audiences to think outside the box. This might be best exemplified by the Airman who ingeniously offers to draw a muzzle for the sheep to ensure the Little Prince's beloved flower is safe from harm.

Classroom Activity

Present a series of 'wicked' problems (e.g. homelessness or climate change) for students to assess. They must use their imaginations and creative spirit to develop an innovative solution to the issue/s at hand.

Perspective and Open-Mindedness

In *The Little Prince*, perspective and open-mindedness are explored through contrasts between childlike curiosity and rigid adult thinking. Through the Little Prince, the Airman rediscovers wonder and learns to value intangible things such as love and beauty. The Fox teaches that true meaning lies beyond appearances, and the Little Prince's journey with the Rose shows the importance of deeper understanding in relationships. The story encourages students to stay curious, challenge assumptions, and appreciate life's deeper meanings.

Classroom Activity

Foster open-mindedness amongst students by encouraging them to consider what others different to ourselves can offer us. What can we learn from different cultures?

Relationships and Connections

In *The Little Prince*, relationships are a central theme, showing how connections with others bring meaning to life. Through his encounters, the Little Prince learns valuable lessons about love, friendship, and responsibility, which highlight the complexity and beauty of connections between individuals. He comes to understand what it means to 'tame' and be 'tamed.'

Classroom Activity

Consider running a 'friendship bracelet' or 'warm fuzzies' exercise with your students. Assist them to develop strong interpersonal skills and friendships.

THEMES IN

THE LITTLE PRINCE

Critical Thinking and Reflection

In *The Little Prince*, the prince confronts humanity's darkness. Revolted by the narrow-mindedness of the King, Businessman and Geographer who exploit others and the environment for their own gain, the production encourages the audiences to critically reflect upon how they live their lives.

Classroom Activity

Engage students in a reflective writing activity whereby they describe what they would change about humanity if they could change one thing, and why. Teachers might encourage students to draw upon current affairs, global conflicts, and personal experiences. The writing process might begin with the prompt: "what makes you angry?"

Exploration, Discovery and Enlightenment

Exploration, Discovery and Enlightenment:
The Little Prince presents travel as a means through which one can discover more about humanity and oneself. Upon the prince's departure from his planet (his comfort zone), he is challenged by the individuals he encounters. The experiences he has on his interstellar adventure ultimately assist him in better understanding the universe and cosmos.

Classroom Activity

Facilitate a yarning circle whereby students share how travel has helped them learn something about the world, themselves and others. Emphasise to students that learning is life-long and does not at all always occur in traditional classroom environments.

Human Nature and Power

In *The Little Prince*, The King, Businessman and Geographer represent a range of difficult and complex phenomena, from dictatorships, patriarchy and narcissism to corporate greed and ignorance. The Little Prince discovers humans are often flawed and imperfect.

Classroom Activity

Encourage students to consider power, fairness and leadership in their world via substantive conversation. Who is the most powerful person in their lives? What makes them powerful? What happens if power is abused? Who distributes power? How can you tell if someone is powerful? How can power be a force for good?

THEMES IN

THE LITTLE PRINCE

Life's Meaning and Purpose

The Little Prince confronts humankind's quest for purpose and meaning, advising that it is important to be an honest, fair and loving human and prioritise human connection. The play critiques contemporary society which sees humans stray from this ideal. "No one takes time anymore. They buy everything ready made from the shops."

Classroom Activity

Facilitate a class debate, whereby groups of students argue for the affirmative or negative regarding the following statements:

- Individuals in the 21st century are too busy.
- The most important things in life cannot be seen by the eyes.
- Money can buy happiness.

Innocence and Childhood

In The Little Prince, the adventurous, respectful and open-minded young prince (representative of innocence and childhood), clashes awkwardly with multiple arrogant and rigid adults. The play therefore challenges the dominant understanding that adults are the most 'knowledgeable' or 'correct,' and underscores the innate beauty, preciousness and importance of children and childhood.

Classroom Activity

Students choose an ordinary object to observe. They explain to their peers its normal use (representing adult thinking), and what it might be used for in an alternative world (representing imaginative, child-like thinking). They reflect upon the importance of imagination.

DESIGNS



Prototype Model of Airplane



Business Man



King



Fox puppet, make your own fox puppet on page 31.

PART C:

FUTHER ACTIVITIES

IN THIS SECTION:

Activity 1: Puppet Making

Activity 2: Constellations

Activity 3: Characterisation

ACTIVITY 1

PUPPET MAKING

Materials

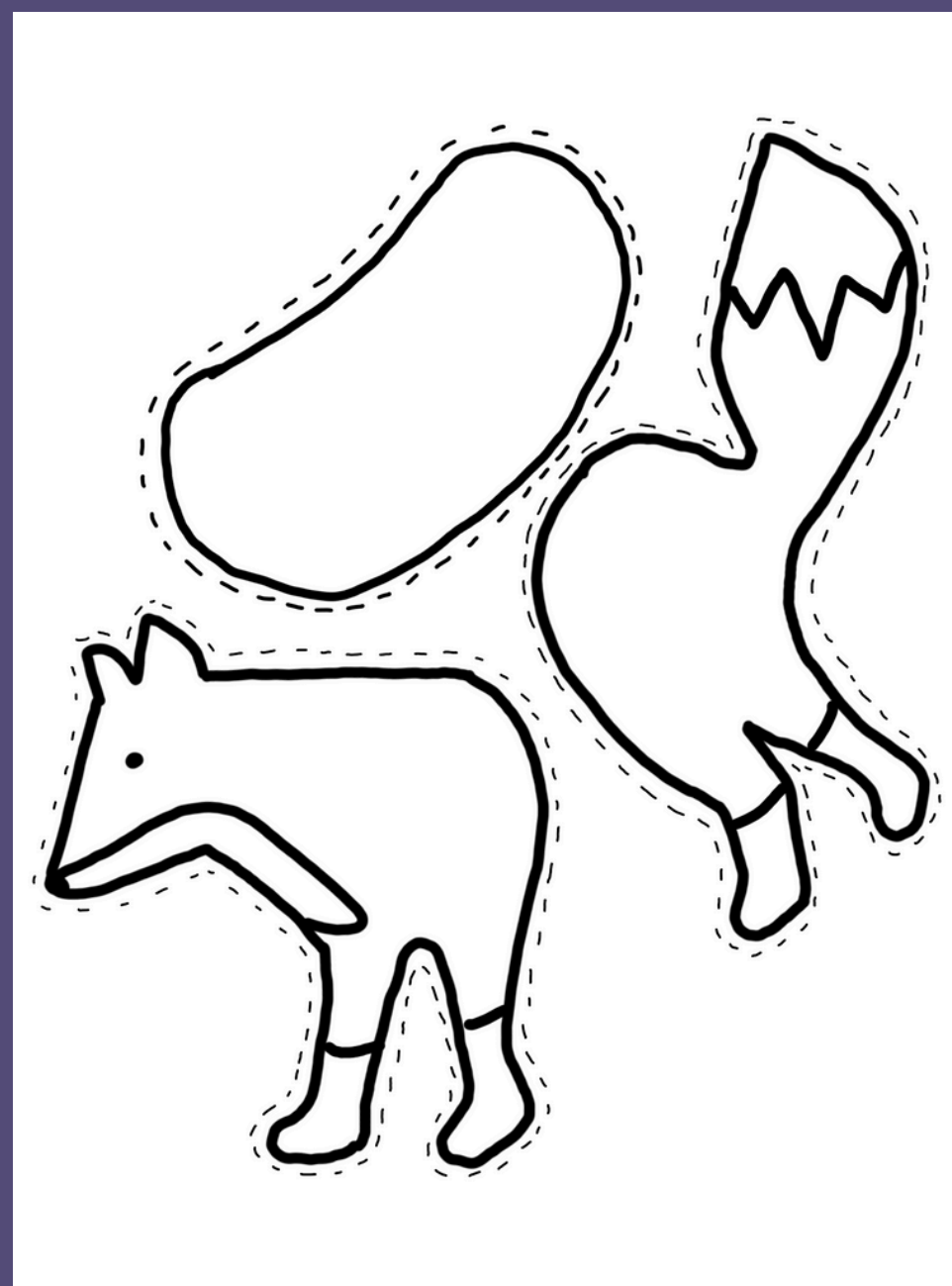
- Fox puppet print out template
- Colouring Pencils
- Card or thin cardboard
- Popsicle sticks (x2)
- Paper fasteners (x2) or rope

Instructions

1. Print Fox Puppet template.
2. Using colouring pencils and pens, colour in the fox.
3. Glue the pieces onto card or cardboard.
4. Cut out the body of the fox.
5. Using paper fasteners connect the front and back of the fox to the body. Older students may choose to use thin rope tied of on either side which will give the puppet more range of motion.
6. Glue popsicle sticks to the back of the foxes legs.
7. Congratulations you made a paper puppet!



Find the Fox Puppet template on page 33.

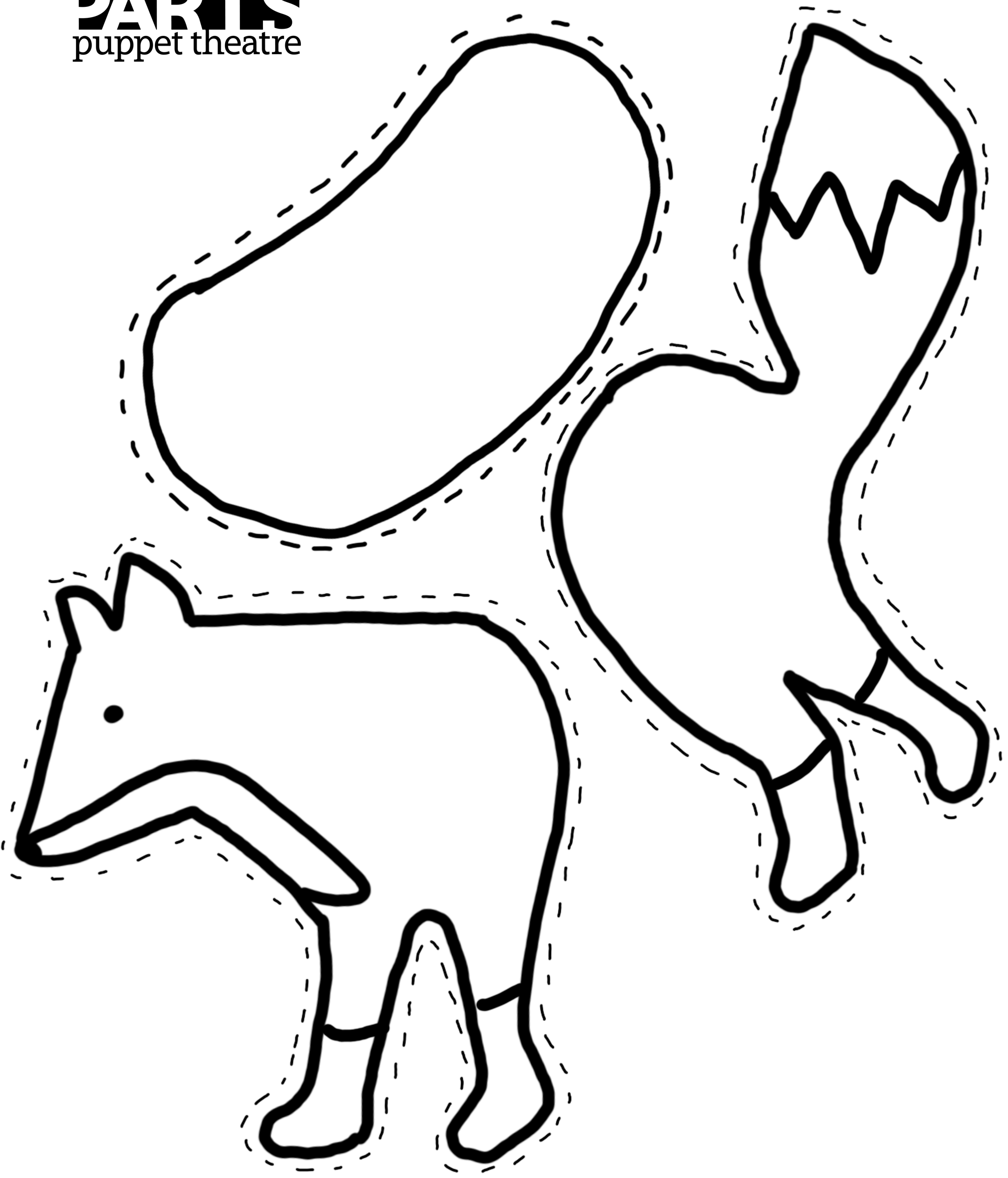


Extension:

Exploring with your puppet.

Encourage children to explore the classroom with their puppets. How can their puppet, move, speak, eat? Middle and upper primary students may create a short performance that they could present to the class. This could also become a media exercise, using different areas of the classroom (or school) to take the audience on a journey all captured by video.

**SPARE
PARTS**
puppet theatre



ACTIVITY 2

CONSTELLATIONS

Explore constellations and their role in storytelling. Introduce children to the significance of constellations and story telling in First Nations culture and cultures around the world.

[CLICK HERE: VIRTUAL STAR HUNT](#)

Materials:

- Natural Materials: small twigs, leaves and pebbles.
- A clear, flat surface: a desk or piece of A3 paper
- Images of constellations, printed or projected on a screen.

1. Step outside of the classroom, encourage children to collect natural materials such as small twigs, leaves and pebbles.
2. Using a clear desk or piece of A3 paper ask the students to design their very own constellation and give it a name.
3. Show the students images of constellations and see if they can copy the shapes using their natural materials.



What Is a Constellation?

A constellation is a group of stars in the night sky that make up a recognisable picture or pattern.

The shapes they might take include animals, objects, or people. Many of the human-shaped patterns have been named after mythological figures from the ancient world.

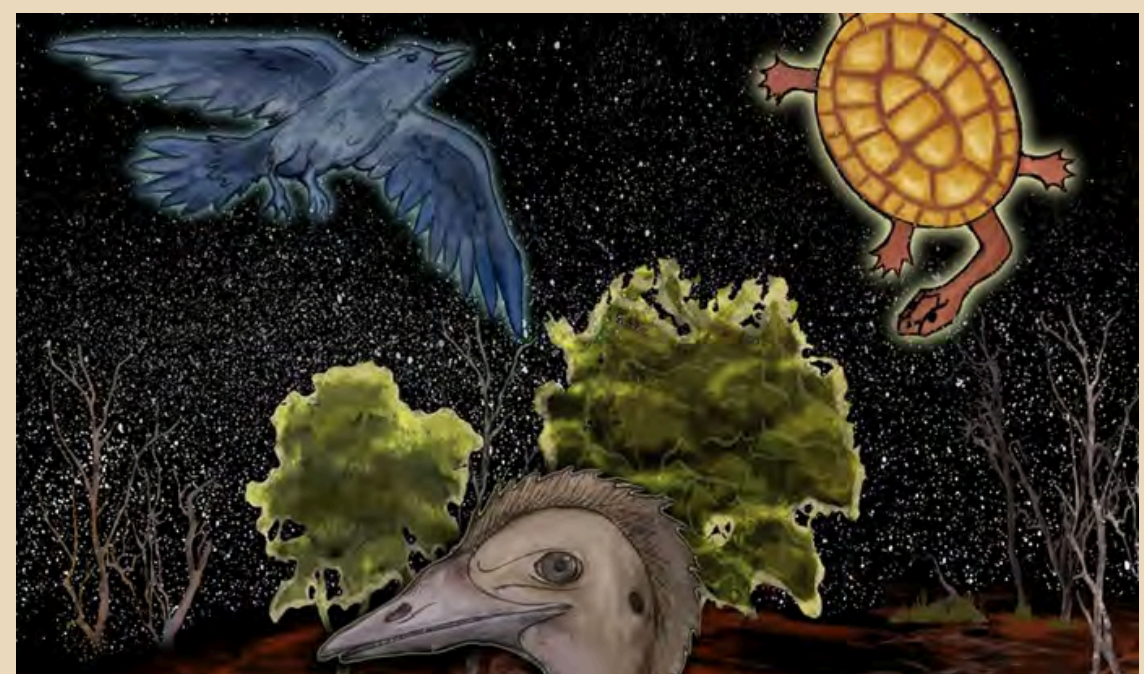
Constellations have many uses in astronomy, navigation, farming, and storytelling.

There are 88 major star constellations in the sky. You can't see all of them at once, and some of them are nearly impossible to see without the help of telescopes – especially the ones that are brightest during the day.

What constellations you can see also depends on what part of the world you live in. Some of them can only be seen in the skies of the Northern Hemisphere, while others are most prominent in the Southern Hemisphere.

Extension:

Further your exploration of constellations and their role in story telling in First Nations culture. Check out this [learning resource](#) from Museums Victoria, which will guide children to observe, identify and understand the Australian night sky.



ACTIVITY 3

CHARACTERISATION

Discuss the symbolism in the production of *The Little Prince*. Examine the relationships that the Little Prince valued as well as his observations on 'grown ups'. Discuss the three planets visited in the performance of *The Little Prince*. In small groups students brainstorm the character traits of the inhabitants of the planets.

Materials:

- Black craft paper
- White paint pen, sequins or glitter
- White craft paper cut in a large circle or paper plates
- Medium of your choice: Water colours, paint, scrap paper or colouring pencils.

1. Using a medium of your choice, ask students to create their own planet on the paper plate or white card.
2. Glue the planet onto a piece of black card.
3. Using a white paint pen, sequins or glitter. Decorate the night sky around the planet.
4. Ask the students to write about their planet. Does it have a name? What kinds of things live there? What is the climate like, hot or cold?
5. Then ask the students to think of a character to live on the planet.



MAKE YOUR OWN CHARACTER

Character Name:

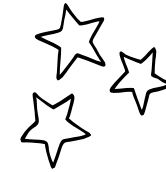
Where is your character from?

What are your character's favourite things?

What does your character value?

Who/what does your character love?

Draw your character:



Extension for Upper Primary:

Upper Primary students may use this characterisation exercise to develop a character/s for a creative writing exercise.

MAKE YOUR OWN CHARACTER

Character Name:

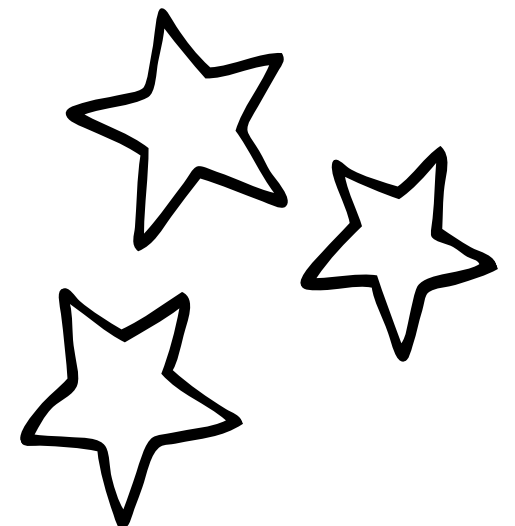
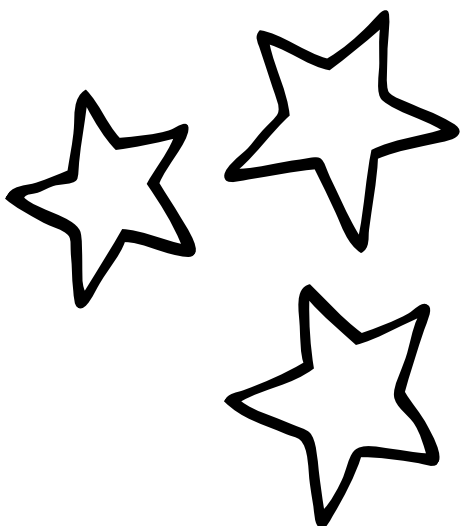
Where is your character from?

What are your character's favourite things?

What does your character value?

Who/what does your character love?

Draw your character:



SPARE PARTS puppet theatre

The Little Prince is a production by Spare Parts
Puppet Theatre

Fremantle (Walyalup), WA 08 9335 5044

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