

REASONS TO STAY iNSiDE

CREATIVE LEARNING
RESOURCE



**BARKING
GECKO** ARTS

BARKING GECKO ARTS

At Barking Gecko Arts, imagination takes centre stage, and creativity knows no bounds. They deliver experiences that unlock the world's opportunities through the magic of the arts. Engaging with them allows humans of all ages to 'Imagine Bigger,' explore new possibilities, and broaden their horizons.

For over 35 spectacular years, they have been dedicated to crafting world-class, award-winning arts experiences through the legacy brands of Barking Gecko Theatre and AWESOME Arts, designed to entertain, nourish, and inspire young minds. They offer a kaleidoscope of arts experiences that blend quality with boundless creativity, from captivating theatre performances and vibrant festivals to dynamic workshops and innovative school programs.

Barking Gecko Arts believes that the arts are more than just entertainment—they're a superpower for building essential future skills, broadening perspectives, and nurturing connections.

Barking Gecko Arts' programs are thoughtfully curated to foster creativity, critical thinking, problem-solving, collaboration, agility, curiosity, confidence, and emotional intelligence. Each experience is crafted to be as educational as it is entertaining, ensuring kids have a blast and explore new ideas, hone their skills, and gear up for the adventures that await.

They invite everyone to join them on an exhilarating journey of growth, discovery, and endless opportunity through artistic exploration, believing that together, we have the power to imagine the brightest future.

Barking Gecko Arts is honoured to work on Whadjuk Country, the ancestral lands of the Noongar people.

WELCOME

A lot of the activities in this pack can stand alone, and be delivered in a random order, or as suits your lesson plans and curriculum outcomes.

However, the resources have been structured in a particular way, and you can follow this order if all factors allow you to do so. There are three sections:

- Warm-ups
- Pre-performance activities
- Post-performance activities.

The entire resource pack has also been loosely structured in level of complexity, with simple warm-ups first, right through to complex drama and writing exercises.

The pack also has a learning arc; where by ideas, images or themes are setup in the initial activities, then explored in various contexts and forms throughout, until the final activities, that encourage deeper thought, analysis and reflection.

This Creative Learning Resource has been curated by Teaching Artist and Drama Specialist, Teresa Jakovich alongside Barking Gecko Arts' Learning & Engagement team.

SAY HELLO!

Learning & Engagement Team

T (08) 6184 4905

E learning@barkinggecko.com.au

ABOUT REASONS TO STAY INSIDE

Pedro used to run, skateboard, play soccer, and go to school... not anymore. Pedro stays inside now.

His best friend Flora thinks that's boring and kind of freaky. But Pedro doesn't care. He's building a pillow fort (he would prefer you call it 'The Death Star'), and it's getting bigger. Every day it's getting harder for Flora to reach him.

Pedro has the best reasons to stay inside, but Flora knows what he's missing. She will do whatever it takes to get her best friend to come outside. You can't stay inside your fort forever, can you?

Reasons To Stay Inside is a delightful show that will have young audiences laughing out loud and embracing their bestie. Tackling children's mental health with insight and positivity, the production encourages resilience, peer support, and open conversation about emotions. *Reasons to Stay Inside* engages audiences at the height of their emotional intelligence and asks them to imagine how they would support a friend. It's playful, hilarious, and is an excellent fit for primary school kids.

A show about best friends, a dancing pegacorn, pillow forts, and that weird anxious feeling.



CREATOR NOTES

A NOTE FROM THE PLAYWRITER

The year I turned 13 was the year I started high school, and the year anxiety moved in.

We didn't know it was anxiety. Mum and me. We had no idea what it was or even that it could, possibly, have a name. All we knew was that school drop-off became hell. For her and me.

I couldn't leave the car.

I really couldn't.

It was like I was too heavy for my body, and everything was in slow motion, and I felt sick and exhausted, and my heart was pounding- boom, boom, boom, boom - and I was hot and cold and empty and sweaty and red-faced and cracked-lipped, and I was going to be sick or faint ...

I couldn't join that group of girls who met under the veranda by the library and greeted everyone with a hug as if they hadn't seen each other for years. I didn't know what to say. I didn't know what to do with my hands. I didn't know how to arrange my face.

Of course, they wouldn't know this. I would get there, eventually, or not. Some days, Mum would say let's go home but not always, not every day, and on those days, I would get there because I had to. I would join in. None of them would have known. None of them would have noticed the tears in my eyes and the lump in my throat and the tremble in my hands.

I wasn't good at the things you are meant to be good at in high school: school camp, parties, hanging out, and sleepovers. That sort of thing. I think I may have been good at it once, but something happened inside me, and I would overthink it, worry, and talk myself into not going. So, I wouldn't go. Unless I had to. And when I did, because I had to, I was fine, of course. I could fake it with the best of them. No one noticed.

They didn't notice and couldn't be expected to notice. Why would they? By the time I was in my final year of high school I was pretty good at faking it and had fooled most everyone.

But I was struggling. With anxiety.

I could get out of the car, and I had figured out how to arrange my face and what to say, but I still hadn't mastered that other stuff. That important stuff. I didn't turn up to parties or just go and hang out with friends after school or on the weekends because I didn't think I would know how to act. I played versions of these events in my mind, over and over again, until I felt sick and got a stomachache. Thank goodness I can't go now.

Friends get annoyed at that sort of thing. Of course they do. You find yourself not invited. Removed from the inner circle. Alone.

Anxiety feels like such an issue of privilege ... Part of you thinks, how dare I be anxious? It is really quite ridiculous. But it's true. And it's there. And it is the reason I sometimes stay inside and still miss my friend's party or the opening night of their play or their phone call... but now I have the words. I can talk about it now. My friends understand. Now I am not alone.

Reasons to Stay Inside is about a boy who becomes so anxious that he builds a giant pillow fort and refuses to leave it. His best friend does all she can to get him out. Nothing works ... but she doesn't leave him. She stays. She waits. He is never alone. Not really.

Anxiety is awful. Having a friend with anxiety is awful. I wrote the play I wish I'd seen when I was 12, going on 13. I've written the best friend I wish I had had back then. I have written something I hope will get the conversation started and make it easier for young people to talk about anxiety. Make them feel less alone.

KATY WARNER

A NOTE FROM THE DIRECTOR

We all have bad days sometimes. We feel like the world is out to get us. Well, for Pedro, it happens a lot. So much so that he has decided to stay inside and build a pillow fort to keep the feelings out. But his best friend, Flora, misses him and wants to help him feel better. She'll do anything to make him smile...even daggy dancing.

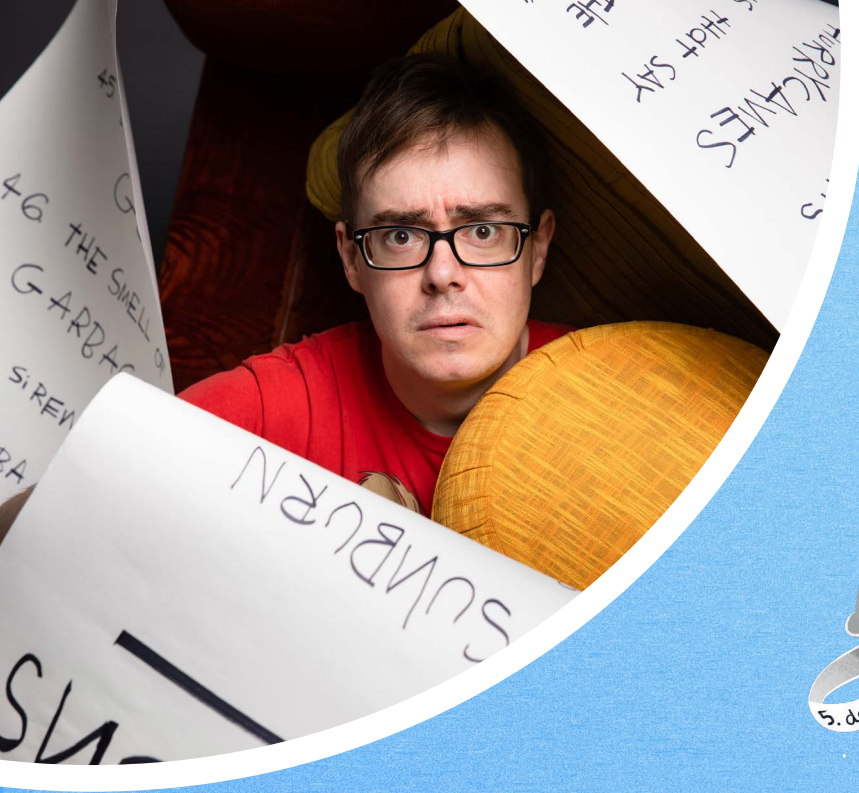
Reasons to Stay Inside is a play that explores friendship, big feelings, and how we navigate both. It's funny and heartfelt and even has a pegacorn (I didn't know what one was either). If you have ever had a best friend, built a pillow fort or had a bad day, then this play is for you. And if you have had none of those things, then I suggest you get outside more.

Reasons to see this play:

1. It's about two best friends
2. Flora has a scooter with sparkles on it
3. Pedro builds the best pillow fort ever
4. It will make you laugh
5. Life's for doing exciting things...like seeing this play

Enjoy.

SAM LONGLEY



CREDITS

CREATIVE TEAM

Playwright Katy Warner

Director Sam Longley

Set and Costume Designer Bryan Woltjen

Costume Supervisor Freda Meckelburg

Lighting Designer Lucy Birkinshaw

Composer and Sound Designer Rebecca Riggs-Bennett

CAST

Pedro Dan Buckle

Flora Tamara Creasey

PRODUCTION

Production Manager Stewart Campbell

Stage Manager Emily Stokoe

THEMES

Imagination • Courage • Friendship • Resilience
The Power of Positive Thinking

WEST AUSTRALIAN CURRICULUM

These teaching resources and strategies address the following general capabilities:

- Literacy
- Information and Communication Technology (ICT) Capability
- Critical and Creative Thinking
- Personal and Social Capability
- Ethical Understanding
- Intercultural Understanding



WARM UPS

(Either Pre-Performance or Post-Performance)

LET'S WALK TO SCHOOL

Preparation: N/A

Have the students get into pairs and find a space in the room. They must imagine they are two best friends who walk to school together every day.

They must start the activity by saying in unison...

"Off to school we go, what will we see today?"

The first student then has to say something they see! E.g. "I see a... beautiful tall tree we can climb". Then the students mime doing this together and/or looking at the imaginary object.

Then it is the second students turn. "I see a wall that we can balance on". And so on, taking turns. Until the teacher says, "We've arrived at school!"

NOTE: With younger years, run this together as whole class, with all the initial prompts coming from the teacher, and the actions are all done together as a class. Then when they get a better understanding of the imaginative options you can throw to the class, and ask for any offers or ideas.

CRAZY CREATURES

Preparation: Gather paper and drawing materials

Students get into groups of 5 or 6, and find a space in the room. As a group they have to brainstorm, and come up with the most interesting and imaginative creature they can think of... perhaps a...

Whale with wings, that shoots confetti out of its' blow-hole....

Or a

Monkey that is a Ninja with 6 robotic arms.

Once they have decided on this creature, they all have to decide on a name for it, and a sound it makes. Does it speak many languages? Make squeaky robot noises?

Now, they have made all their creative choices, they must build the creature in a freeze frame using their bodies with everyone involved (two students and the wings, one is the body, another the confetti shooting out!).

The teacher yells "FREEZE". Now go around the room one group at a time, and they can show the class by bringing their interesting creature to life, including the sound it makes.

ARE YOU COPYING ME?

Preparation: N/A

Begin this warm-up in a circle. As the teacher you offer a gesture and a sentence or question. For example,

Gesture: *Your hands out to each side*
 Sentence: *"What's the weather like today?"*
 Gesture: *Pointing to the sky*
 Sentence: *"Is that a jet plane?"*

The students then have to copy your gesture and sentence exactly, all together at the same time. Ask for members of the circle to offer a gesture and a sentence for everyone to copy. When the game is finished everyone leans in at the same time and says together, **"ARE YOU COPYING ME?"**

Extension: You can then extend this into **pair work**. Now in pairs have one student start as the leader, they offer a question/statement to the other student such as, "what's your favourite colour?" The other student must copy their words and actions exactly. Then when they have gone back and forth a few times repeating that, the leader switches to a new question/statement with a new gesture, "I like your shoes". Then repeat that back and forth. The leader must keep changing what they say to catch the '**copy-er**' out. Let them play this game for a while until the teacher says **"STOP"**, and the leader in the pair says... **"ARE YOU COPYING ME?"** Then you swap leaders.

CROSS THE DRAWBRIDGE

Teacher: This is a fun warm-up game you can do as a whole class that encourages team work and improvisation.

Preparation: Make a ring of chairs on one side of the room to represent the **FORT** the students are trapped in. Leave a gap in the chairs to represent the door to the drawbridge - the teacher stands in this gap. You could also mark an area where the 'escapees' have to stand once they have left the **FORT**, to contain the exercise - using cushions or hoola-hoops for them to stand in.

It is often helpful to have yourself, the teacher start as the gatekeeper of the **FORT** guarding the Drawbridge. Then once the students are familiar with the game you can possibly have volunteers take this role.

One at a time students come up to the teacher and state a reason they would like to **LEAVE** the **FORT**. The teacher must argue against their reason, but they have to keep defending their reason until the teacher lets them pass and leave the fort to the escapee area. Escapees in the safe area can also start to work together with those still trapped, and help them come up with reasons to escape. This encourages team building and the class start to work together to conquer the teacher (Gatekeeper of the **FORT**).

PRE-PERFORMANCE ACTIVITIES

LITTLE BOX OF BIG FEARS!

Teacher: This activity is a good way to start your unit on this work. You can refer to it throughout the term's work, and then we will return to it at the end of the activity pack in a reflection exercise.

Preparation: Make a box with a slit in it (like a mailbox) that will sit at the front of the classroom. You can leave the box plain or decorate with pictures of traditionally scary things.

Give each student a small piece of paper. Ask them to write one thing on the piece of paper that *they find a bit scary*. You can begin this with a group discussion to ignite ideas and provide stimulus.

Note: to avoid answers revealing personal issues from the home, direct students towards specific examples of animals, trying new things, friendship issues, natural disasters, such as spiders, tornadoes, tigers, speaking in front of the class.

The student writes their name on the paper (this is optional) then folds the piece of paper in half. They take turns at coming up to the front of the class and putting their scary thing in the "**Box of Fears**".

Note: Depending on the year group and literacy skills, the students can alternatively **draw an image** of their big fear.

OUR FAVOURITE THINGS

Teacher: This activity encourages students to share their unique qualities and interests with their peers.

Preparation: Gather paper and drawing materials.

Simply start with the students in a circle, sitting. Go around the circle and have the students say ONE thing that is their favourite thing to do. Maybe it's a game, or an after-school activity: soccer, reading, dancing, martial arts.

Then the teacher yells out "find a PAIR in 5 seconds", and all the students have to find a space in the room and a partner. The students have to tell their partner their favourite thing, and

"Why it makes them happy, what do they like about it?"

Once they have shared this, the teacher says "MIME", and the students have to mime doing their activities with each other, taking turns to mime each student's favourite activity. E.g. kicking the footy to each other, dancing together, watching a movie.

As the teacher you can write all of these favourite things down on a large piece of butchers' paper and then have the students draw a picture next to their favourite thing. This can be pinned up in the room, so you can refer to it through your teachings on this subject.

FEELINGS CREATURES!

"I get this feeling. I don't know what it is. But I hate it. And it just kinda, kinda creeps up on me, sometimes."

- Pedro

Teacher: This activity is about finding a tangible expression for something that often feels difficult for the students to explain, discuss, or understand.

Preparation: Gather paper and drawing materials

Put the class into groups of 4 or 5. Each group finds a space and is giving butcher's paper for brainstorming. Teachers allocate each group a complex feeling, or allow them to choose from a list, such as:

nervous, excited, worried, shy, brave, scared, confused, jealous, sad, lonely

Be sure to have a class discussion about each of these feelings before you commence; what causes them and how they make us feel?

Then each group must brainstorm, draw and design their own creature that they think represents that feeling.

Students must decide on its colour, features, give it a name, favourite food, where does it live, what does it love to do? They are essentially building a 'profile' of a feeling creature, and these can be hung up around the room.

Drama Focus: Now with their bodies, each group must create one physical freeze-frame of their creature (using every student in their group). They can then add a:

sound that the creature makes to express the feeling they represent

and play with bringing the creature to life for 10 seconds. Best to count the students into this and say "FREEZE" after 10 seconds to control the room.

Extension: As some students are less dominant and vocal in a group scenario, it may be helpful to then have students work individually, giving each student a chance to draw and design their own feeling creature. These can simply be on paper, or you could use craft/boxes/material to allow them to build something 3D.

Have the students follow the steps above for their individual creature, deciding on its' colour, features, name, favourite food, where it lives, what it loves to do?



INTERVIEW YOUR FEELING CREATURE

Teacher: This activity focuses on the individual creatures that were created and allows our feeling creatures to begin sharing thoughts and feelings. The activity begins in a more playful way, then advances to a slightly more complex investigation.

Preparation: N/A

Place the students in groups of 3, have them find a space in the room sitting in a small circle. They must share their individual designs and then choose one they wish to work on as a group. They must cast themselves as either:

1. **The Feeling creature**
2. **The Interviewer**
3. **The Translator** (*played by its designer, as they know the answers*)

The Interviewer must ask the **feeling creature** questions, the creature then answers in their silly language of just sounds or gibberish. Then the translator must translate what the **feeling creature** is saying.

Begin by doing an example in front of the class, where you play the translator (the most difficult role) to provide examples of possible improvised responses.

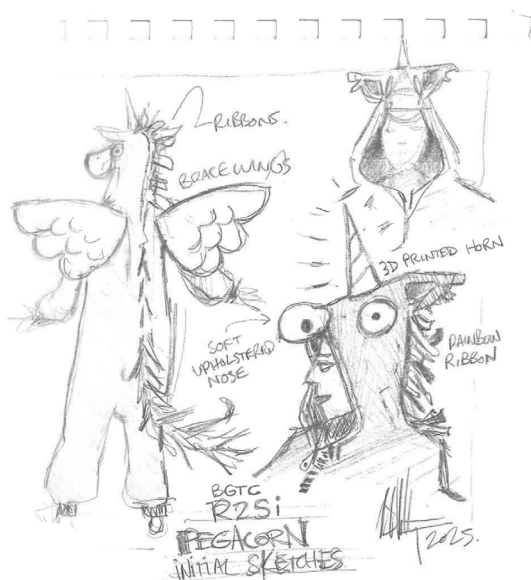
Have the students start with:

Simple questions such as: *what is your favourite object, colour, food, where do you live, what do you do on the weekend, what is your job?*

Then prompt the students with more:

Complex questions such as: *how are you feeling, what are you scared of, what worries you, what makes you feel strong/happy, what do you do to cheer up?*

Note: this activity is usually suitable for year 4 upwards as it requires independent improvisation skills. If the students whose 'feeling character' wasn't chosen feel left out, you could have each group repeat the exercise 3 times to give every creature a voice, and each student a chance to play every role in the improvisation.



SCARY THINGS ARE COOL!

Teacher: This is a **research** activity focusing on the idea that knowledge is powerful, the more we understand things the less scary they are. And ALSO, let's face it, some scary things are **super cool!**

Preparation: Students will require access to internet resources, or print outs of materials (below), along with writing materials.

Class Discussion: Begin with a class discussion using the following prompts:

- What sort of things in nature or the world scare you or other people, and why?
- Have you ever seen one of these and how did it make you feel?
- Can you think of something interesting or cool about these scary things?

Research Activity: Put the class into research groups of 4 or 5. Each group must choose one of the scary things from the list below:

spiders, tornadoes, meteors, tigers, bears, tsunamis, volcanoes, scorpions, sharks, box jellyfish, bees, earthquakes

Using the websites and resource links below the students must research their topic as a group and come up with 8-10 interesting facts.

Report: Each group must then deliver their facts to the class as if they were scientists delivering a **Science Report**, in front of the class, each taking turns to talk.

They must begin by stating:

1. WHY they think people are scared of their THING, and
2. Then use the facts they have gathered to explain why their THING is really amazing and cool.

Web Resources

<https://www.wwf.org.uk/learn/fascinating-facts/bees>

<https://www.natgeokids.com/au/discover/animals/general-animals/10-tiger-facts/>

<https://www.funkidslive.com/learn/top-10-facts/top-10-facts-about-earthquakes/>

<https://www.natgeokids.com/au/discover/animals/general-animals/black-bear-facts/>

<https://factanimal.com/box-jellyfish/>

<https://kids.kiddle.co/Meteor>

<https://www.natgeokids.com/au/primary-resource/spider-facts-primary-resource/>

<https://www.coolkidfacts.com/tsunamis-facts-for-kids/>



MY TOOL KIT

“You’re Flora. You don’t get scared; you’re loud and funny and kinda weird but I’m not. I mean, OK, I’m all those things but I can also get scared and not feel brave at all and cry and be embarrassed and get... well... stuck.”

- Flora

Teacher: This activity is about resilience and encouraging students to actively think of what tools they can put in their *personal kit* to help them when social and learning hurdles, or difficulties arise.

Preparation: You will need individual colour printouts of the ‘Tool-kit’ worksheet below.

Class Discussion:

- What situations make you feel a bit nervous, worried, or scared?
- What things make you feel better when you feel like this?

Brainstorm:

Begin by running a class brainstorming session, listing on the board all the things that help us feel calm, strong and brave, or what we should do when we need help with this.

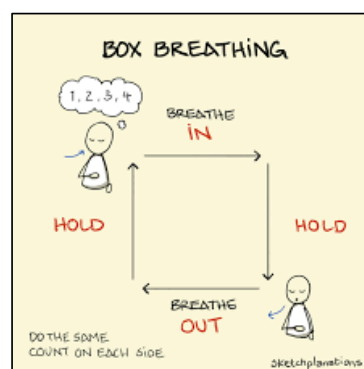
For example:

- Friendships: asking a friend for help or talking to them.
- Breathing: doing little breathing exercising to calm our bodies down.
- Asking a parent or teacher for help, or talking to them.
- Drawing all the things we feel.
- Taking some time out.
- Thinking more positively: trying to imagine things going well when you try something new, rather than going *badly*.
- Doing a silly dance, or something you enjoy!

Run the class through these exercises below to help them practice these tools:

Box-Breathe Breathing Exercise:

1. **Inhale:** Breathe in slowly and deeply through your nose for a count of four, filling your lungs completely.
2. **Hold:** Hold your breath for a count of four.
3. **Exhale:** Breathe out slowly and completely through your mouth for a count of four, releasing all the air from your lungs.
4. **Hold:** Hold your breath out for a count of four before inhaling again.



Thinking More Positively Game

Have students find a space in the room, and they all must think of one new thing they are scared of trying. Ask for volunteers to provide their examples: *swimming 50m, riding a two-wheel scooter, talking at assembly*.

Have all the students mime, explore, and play at doing their ‘new scary activity’, (everyone working at the same time), as you **count down from 10**-then yell “FREEZE”.

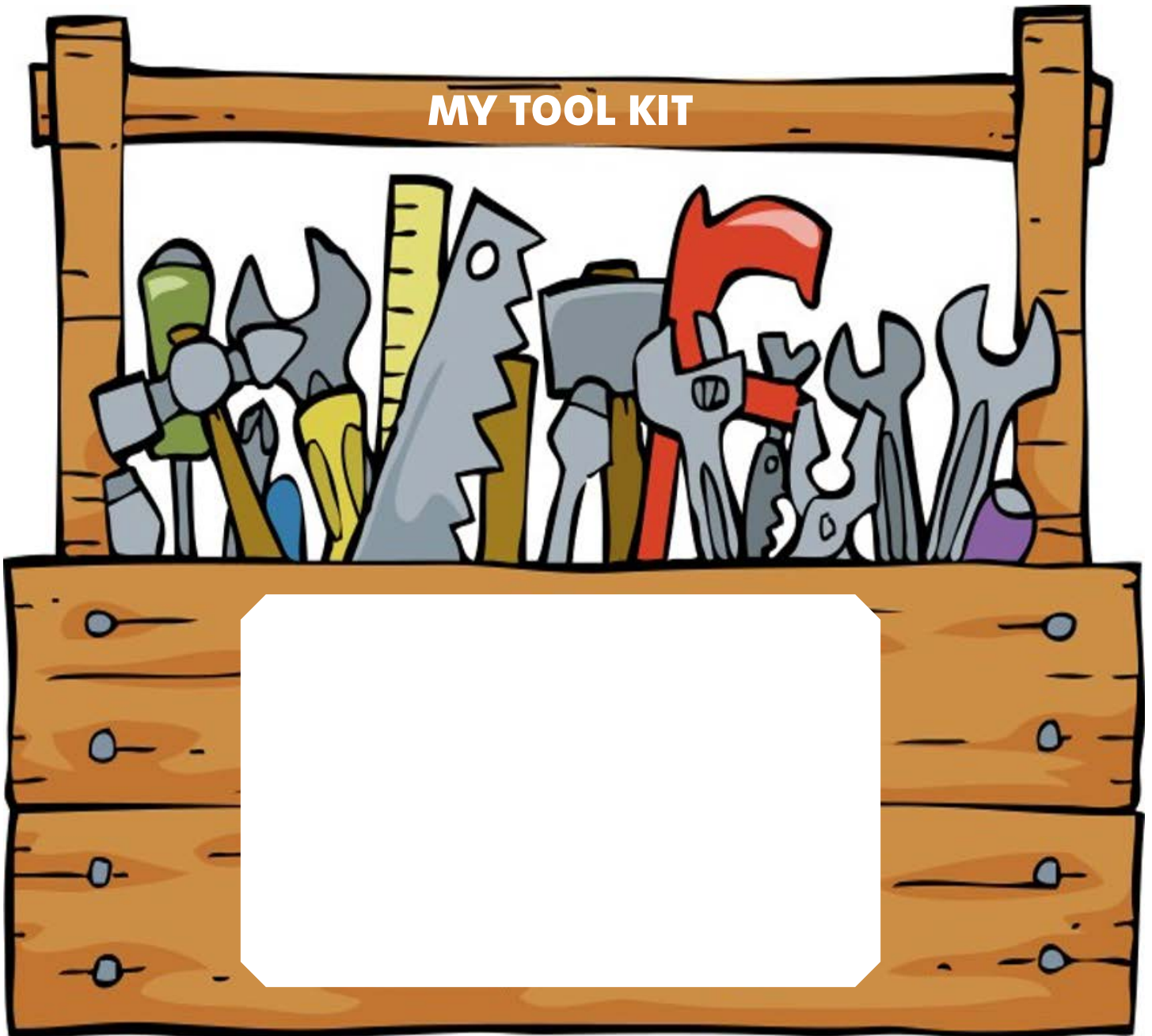
They all must freeze in a position of them really *succeeding* at the task. Then to finish, they run to a partner and improvise a small conversation explaining how well they did at the new activity, imagining particular details of things they achieved.

e.g. I spoke really clearly, I did three spins on the scooter, I didn’t stop in the pool.

DRAWING ACTIVITY

Pick three things or TOOLS from your class discussion that you think might help you to feel calm, brave, or strong. That will help you feel better when you are nervous, worried or scared.

Using the image below, draw a picture of your three chosen things/tools, or a picture of you doing these things.



MAKING FRIENDS WITH SCARY SHADOWS

“It’s a Thing. Like a feeling... it captures you, you know, in this weird, dark net, like a fisherman’s net.”

- Pedro

Teacher: This activity teaches students about shadow puppetry and theatrical techniques, whilst also encouraging them to discuss feeling and fears.

Preparation: This requires some materials: black card, sticky-tape, scissors, popsicles sticks, a large sheet/white wall and a torch.

Students must imagine and design their own **SCARY THING** character.

(See examples, and resource guides at the end of the education pack)

Have them draw their **SCARY THING** character on some hard cardboard. Encourage it to have an interesting and recognisable outline, or cut outs in the centre of the image, which enhances the shadow image.

Students cut out their shadow puppet, and attach it to a straw or popsicle-stick.

Get them into pairs: ask them to imagine how their two characters might have met each other. They then chose a *setting* for this story and have to make another shadow puppet together to SHOW that setting: a house, tree, castle, mountain.

They then have to draw a simple outline of this *setting*, cut it out and attach it to a small hard piece of card (with a little cardboard triangle support) so it stands up.



Shadow Show:

Have the students play with their shadow **SCARY THING** characters in their setting, improvising things they might say and do. Allow them the freedom to be imaginative! Before you give them the stimulus:

- What happens when two **SCARY THINGS** meet each other?
- Are they both scared at first?
- Do they compete over who is the scariest?
- Do they become friends?
- Do the scary things realise that other scary things are cool, and like doing cool things like skate-boarding, dance and netball?

The PAIRS then choose a small moment they have created and rehearse it.

Introduce **the idea of using light**. Begin with a discussion about how theatre makers use lights on stage to help tell a story. (*Resources at the end of the education pack on building a puppet theatre, and using light.*)

Setup: a table with a blank wall or hung sheet behind it. Using a torch, the teacher turns the room lights down and operates the torch in front of students projecting their little story onto a blank wall (or hung sheet). The pairs come up one at a time to present their stories. Encourage them to *take their time*, and move the puppets slowly.

Note: this is a complicated activity and can be developed over a series of classes.

BEAT TO THE SOUND OF YOUR OWN DRUM!

“But through all that noise I heard Flora, cos, well, you know she’s pretty loud. And she was cheering for me...And that was pretty great.”
- Pedro

Teacher: This is a very simple percussion activity that you can use as a warm-up and to break up the more complex activities.

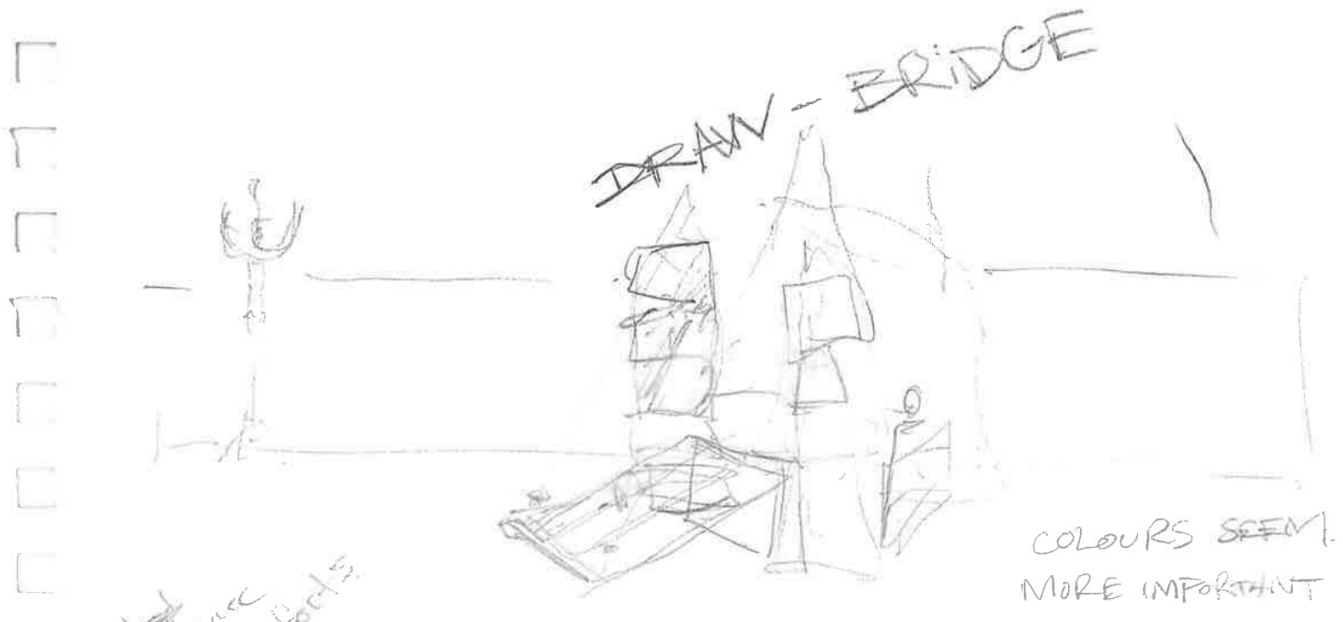
Preparation: N/A

Activity:

Have the students find a space in the room, and ask them to design a rhythm that has as many beats as the syllables in their name (first and last name). The beats can be slow, fast, short elongated, they must make their own unique rhythm.

E.g. **Sa-rah Simp-son** or **Sa-raaaaah Simp-soooooon**, or **Sa-rah Siiiiimp-son**

Once they are confident with their own **Name Rhythm**, get everyone back in a circle. Go around the circle, and have everyone share theirs. Each time one is presented have the class repeat it back all at the same time.



THAT'S WHAT FRIENDS DO!

“Because that’s what best friends do right?”
- Flora

Teacher: This activity allows students to not only consider some of the tricky things they navigate in school life, but how they can assist others in navigating this.

Preparation: N/A

Class Discussion:

Begin by running a class discussion to ignite personal responses

- What makes a good friend?
- What qualities might they have?
- What actions might they do?

Activity: Get the students into groups of 4 or 5 and find a space in the room. Provide a piece of butcher’s paper for each group for brainstorming. The teacher goes through a list of 5 scenarios that a student might be in where they need help from their best friend:

1. A student is being a little left out at lunchtime.
2. A student is struggling with their writing in class.
3. A student lost a race at the carnival.
4. A student has lost their favourite drink bottle at school.
5. A student has to do a speech in front of the class and is nervous.



Read out each scenario and have the groups brainstorm, what might a friend do in this situation to help their friend?

Drama Activity: Each group must pick one scenario from the list to read out, and decide on one action the best friend might take. Have them improvise a short scene scaffolded with these 5 moments of action:

1. Friend in need: acts out what happens to them (e.g. losing a race)
2. Helpful friend: arrives and sees this - FREEZE!
3. Friend in need: walks up to the audience and says how they feel - FREEZE!
4. Helpful friend: walks up to the audience and says HOW they will help.
5. Both actors unfreeze: the best friend acts out their solution.

The other students in the group can fill out the scene being parts of the setting/ story such as school building, trees, other students, teacher, other friends.

Note: Try to stick to the 5 moments of action above to assist scaffolding, it will result in better structured improvisations. It also teaches the students about audience interaction or the theatrical technique of ‘breaking the fourth wall’, which features in our production.

Resources of Theatrical technique:

- https://kids.kiddle.co/Fourth_wall
- Breaking the fourth wall in BLUEY: <https://www.youtube.com/watch?v=2-xG1dkzMqO>

IMAGINATIVE PLAY!

Teacher: This activity encourages students to expand their imaginations and immerse themselves freely in physical play.

Preparation: N/A

Ask students to find a space in the room on their own, sit down and close their eyes. Have them picture a bedroom that is *not their own*. They must create something in their mind that is completely **NEW!** Where is their bed, the window, the cupboard? Are there pictures stuck up or hanging on the wall? What patterns are on the doona? Where are all their toys?

Have them open their eyes and stand up. They must imagine the door to this bedroom is in front of them and it is closed. Have them **MIME** opening the door, walking through it and then around the bedroom.



Ask them to **imagine everything** in the room in detail. The teacher narrates as they walk around to keep them on task, asking prompt questions like, “where is the bed? Picture the colour of the doona, what is next to it? Picture the colour of your walls. What toys can you see?”

Next Step:

Now ask them to walk to an **imaginary special toy-box** where some toys are kept. Tell them to pretend to dig through a pile, and at the bottom they find a very cool **TOY**. (Give them a minute to think of something: Spiderman figurine, a monster truck, a doll, book, soft toy.)

Ask them to **MIME** picking it up and taking a good look at it. Ask, “what colour and shape is it? How might they play with it?”

The teacher then yells out: **PLAY!** And the students have to play with the toy like they would if it was real, doing the actions and sounds they would make. (Give them 2-3 minutes to explore).

Then ask them to **MIME** putting the toy back where they found it. Take one last look at the imaginary room, walk out the imaginary door and close it.

Debrief Discussion: Have the students sit in a circle and have a discussion about all the things they saw and imagined, and how it felt to play with this cool new toy.

Note: It is really important the teacher narrates throughout this entire process keeping the students busy and on task, and maintaining focus in the room, as this is a complex exercise.

YOU'RE UNIQUE

Teacher: This exercise encourages students to embrace their individual qualities and be proud of what makes them different, a major theme of the play.

Preparation: You will need individual printouts of the worksheet (below) and drawing materials

Using the worksheet on the next page, have the students think of 5 things that make them unique.

Examples: They read a lot, they do karate, they love the colour orange, their favourite food is sausages, they have 5 brothers, they are great at maths.

Students must ***write or draw their 5 unique qualities*** in each of the stars.

Share: Once they have completed this, have them get into pairs and share their unique qualities with their partner, discussing each one.

Post Performance Discussion: These STAR JARS can then be hung up around the classroom, and then referred to after seeing the show.

Post-production: Run a class discussion in which the students recall the unique qualities of **FLORA and PEDRO**, make a list on the board, and then each make star jars for the two main characters.



MY JAR OF UNIQUE STARS



POST-PERFORMANCE ACTIVITIES

TEAM BATTLE: PEDRO VS. FLORA

Teacher: This could either be run as a singular activity or these are teams you could establish for the rest of your time on this unit after seeing the production.

In the play PEDRO really struggles to find the courage to go outside and comes up with many reasons not to. FLORA, his best friend spends most of the play convincing him he should; to be brave and not hide from the world.

Preparation: : N/A

Split the class in two groups:

Team PEDRO (Inside) and **Team FLORA (Outside)**

Have the students gather in two groups, on either side of the room. Each side has to brainstorm reasons why the other side's team is wrong.

- **Team Flora:** Inside is boring, you don't get to see the sun, you don't meet anyone new, you miss out on things.
- **Team Pedro:** Outside can be cold and rainy, sunburn, fast winds, spiders, falling branches, sand in your shoes.

When the groups have decided on their main reasons, have them stand in two lines facing each other and members of each group take turns stepping forward to present their reasons. Flora's saying "staying inside is bad because..." or Pedro's stating "going outside is bad because...". Alternate turns between Team Flora and Team Pedro, arguing back and forth.

Now each team gets back into a huddle. (Try to keep the momentum of the team energy going). They now have to brainstorm more **positive reasons** to support their own side, either reasons to *stay inside*, or reasons to *go outside*.

- **Team Flora:** Enjoy the sun, playgrounds, sandpits, bike-rides, sports, stars, camping, nature
- **Team Pedro:** Snuggly doonas, not getting wet, warmth, puzzles, toys, your bedroom, TV, Uno

Again, when the groups have decided on their main reasons, they repeat the steps above, now saying... "it's better to stay inside because..." or "it's better to go outside because..."; presenting their arguments back and forth.

Postcards Activity: The teacher then says, "I would like a photo of Team Pedro enjoying inside activities". The teacher counts down from 5, 4, 3, 2, 1, **FREEZE**. The whole Pedro team must create one BIG image, using movement and facial expressions, of them doing all their favourite inside things. Then swap over, do another countdown, 5, 4, 3, 2, 1 and Team Flora makes a large image of each of them enjoying their favourite outside activities.

Discussion: Finish with a class discussion. Encourage students to see there are positives and negatives to both sides, and we always need a balance of choices.

TWO SIDES TO EVERY STORY

Teacher: There are two very different characters that feature in this play, Pedro and Flora, and as the story unfolds we hear both their sides of the story. This activity helps the students view the story from different perspectives, and empathise with both characters.

Preparation: N/A

Have the students get into groups of 4 or 5. Allocate half the groups the character of Flora and the other half Pedro. You could allocate these, building off the previous exercise, using whatever TEAM they were a part of.

Each group should sit in a circle and try to recap the story of the play, but from the perspective of their allocated character. They must do this in first person as if they are all the character. One student starts and tells the first part of the story, and after a minute or so the teacher yells 'SWITCH' and the next student in the circle picks up the story and continues on.

For example, the first student in **Team Flora** might say:

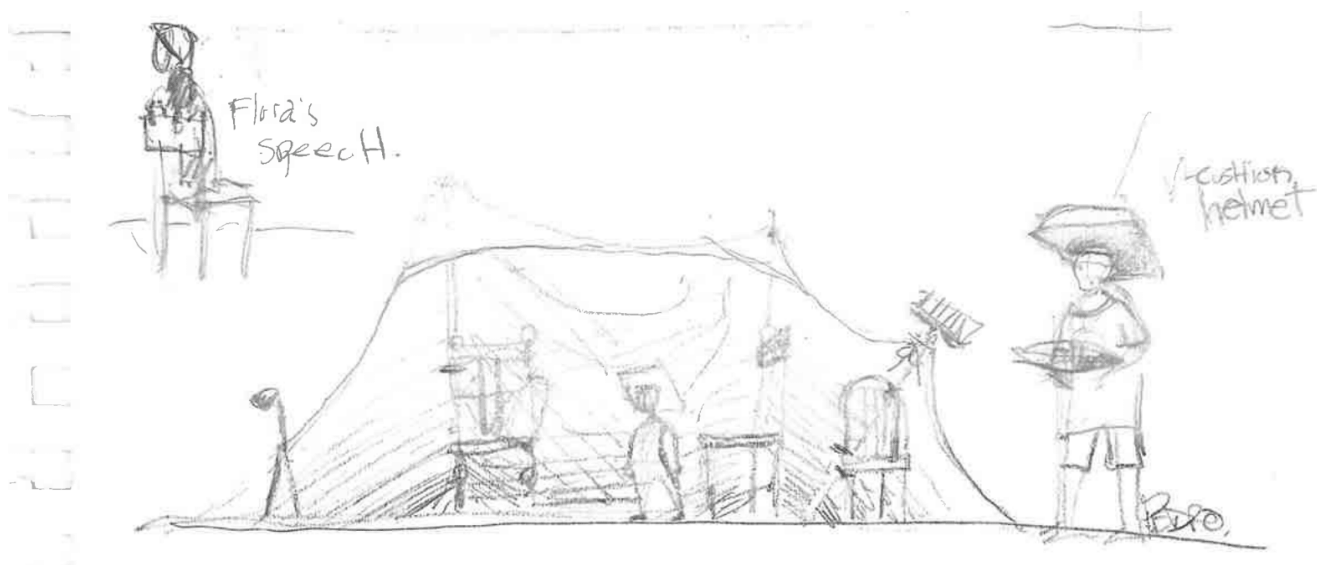
1. "So, many years ago my best friend Pedro was feeling a little sad and he built a big fort in his lounge room and wouldn't come out..."

SWITCH

2. "He had stopped going to school or hanging out with me, so I went to visit him..."

Run this until everyone in the circle has had a turn, and then run a short debrief discussion with the class.

Note: It doesn't matter so much if the narrative is out of order, it is just helpful for their recall of the show, and to teach them about character perspective.



THEATRE MODE

Teacher: This is a drama-based activity which helps students understand the audience's role in drama, and the difference between the dramatic techniques of being in the action on stage, and doing a speech or monologue to the audience. The notion of 'breaking the fourth wall' is explored in an earlier activity, and this expands on that.

Preparation: N/A

Get students into groups of 3 or 4 and find a space in the room. Give each group a different theme from the play:

Imagination, Courage, Friendship, Resilience, Positive thinking

Be sure to run a **class discussion** covering each one of these before commencing so they understand the meaning.

Each group has some time to brainstorm ideas, then they must **create 2 different FREEZE FRAMES** or tableaux that give examples of people showing the qualities of their theme. Give them 10 minutes or so to create these 2 images with their bodies. Then tell them they have to come up with a **sentence** for each image to explain it to the audience.

Have the class sit in an audience style set-up, and ask each group to come up the front one at a time to present their images.

Have the students **FREEZE** in each image. As they do, the teacher taps one student in the image on the shoulder and says:

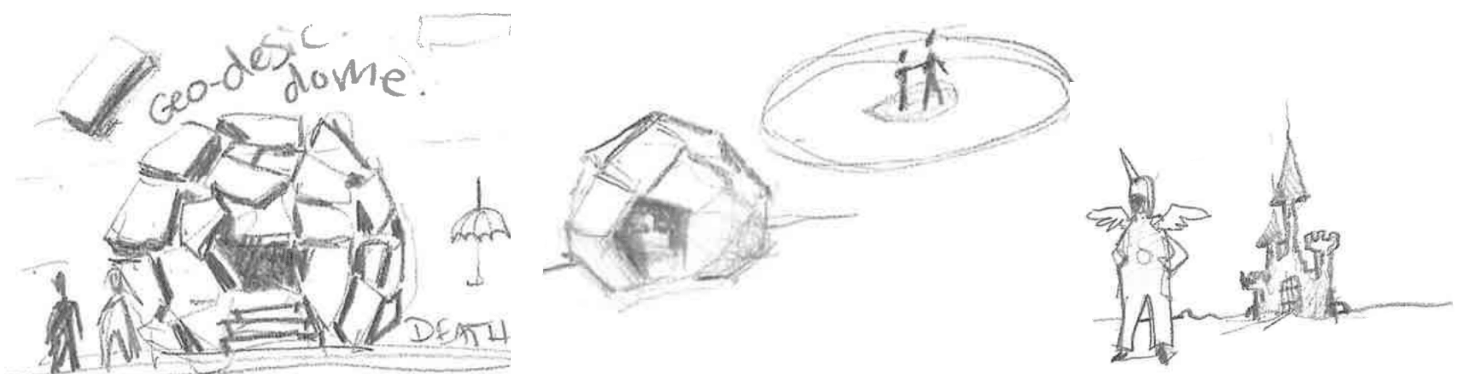
"Break the Fourth Wall"

That student must come out to the audience, and say their sentence explaining their image and how it shows their theme. Then the teacher says:

"Theatre Mode"

and they drop back into the image ready to make the next one.

Note: this activity is quite advanced, and caters to the higher grades. Be sure to tap students on the shoulder who are more confident speaking in front of the class.



DESIGN YOUR OWN FORT!

“This is Pedro. He hates his name but I like it. He likes forts, even if he is too old for them. He likes staying inside.”
- Flora

Teacher: This activity encourages students to engage in creativity and design whilst also aiding recall of the design and thematic elements of the production.

Preparation: Gather paper and drawing materials

Class Discussion:

In the play Pedro builds a fort out of pillows to protect himself, and he imagines it looks like the Death Star from the film Star Wars. What sort of fort would you build, what would you use, and what would it look like?

Creative Design Activity:

Provide the students **drawing materials**. Ask them to **DESIGN** their own fort. You can either use the prompt that it has to be made out of:

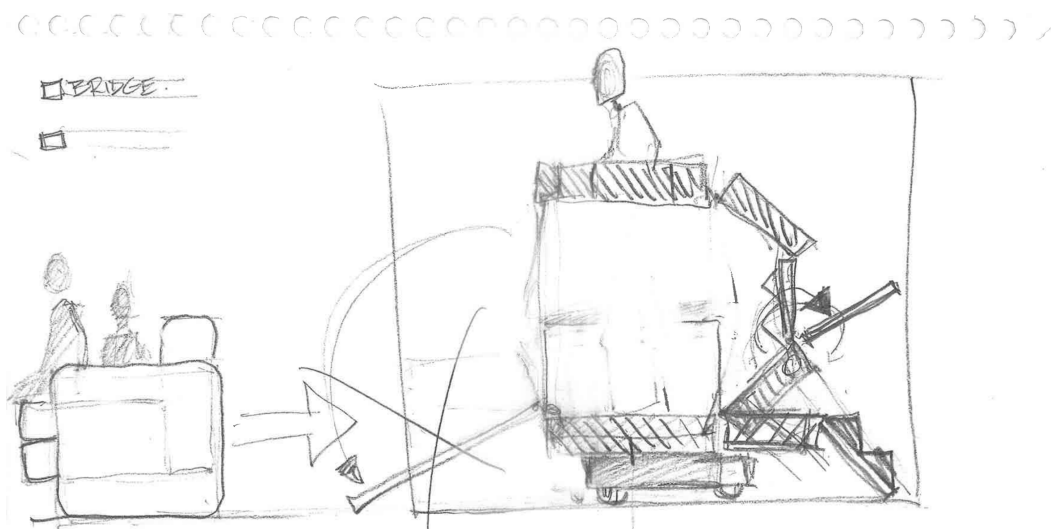
1. Household things/things from the garden; or
2. Leave it open to the imagination, and provide no parameters.



Give them several prompts to encourage different features of the fort: the roof, tower at the top, secret passage or entry, a drawbridge.

Craft: Alternatively, you can make this a craft activity, and gather boxes and recycled items for them to design and actually build a 3D fort.

Debrief Class Discussion: Run a discussion to finish having the students explain their FORT designs, and what kind of scary feelings they might have to make them feel like building a fort? But can we hide in our FORTS forever?



COMBINING TWO AWESOME THINGS INTO ONE

Teacher: This is a fun activity, building off the **Pegacorn** in the production that Flora imagines (a half Pegasus, half Unicorn). This encourages creativity and thinking outside the box.

Preparation: Students will require paper/card and drawing materials, along with individual access to research materials. This research of their **two things** can be completed as a homework activity.

Students are given the task of creating a NEW creature that combines two animals or mythological/fantasy creatures.

E.g. a whale and a goblin - a WHOBLIN - who can shape shift and use echolocation.

Have them follow these steps:

1. Come up with the two things they want to combine.
2. Create a name for it, combining both names into one.
3. Research each creature coming up with at least 3 facts about each animal/creature they are combining (6 facts in total).
4. Draw the new creature.
5. List next to it its features and skills by combining their list of facts from their research.

Share: These can then be presented to the class, and hung up around the room.



AWESOME FRIEND SPEECH

Teacher: This is a creative writing and public speaking activity, that deals with the theme of friendship. It encourages students to actively think about the qualities they look for in friendship, building off the earlier drama-based activity.

Preparation: N/A

Ask the students to think of one friend in their life and make a list of all of their qualities and/or the things they have done that make them unique and excellent. They can write about a friend outside of the school if they wish.

Students must write a small speech about their friend, no longer than a page, combining all the things from their list. Every speech must:

- Begin with "...(Name)...is my Friend..."
- And end with "That's why...(Name)...is my friend"

Share: Students can work on these over several classes or even take them for homework. Depending on confidence in the classroom, you could work up to each student presenting their speech to the class towards the end of the unit.



WORDS ARE WONDERFUL

When playwrights like Katy Warner piece stories together, they're thinking very carefully about the words they include...

Teacher: This activity has two sections to it and is aimed at the **more advanced year groups**. It begins using quotes from the play, through to building complex images.

Explain to the students that the process of making theatre works from words on a page, to building characters and patterns of movement on the stage (blocking and characterisation), to putting this all together to tell stories.

Preparation: N/A

Put the class into groups of 4 or 5.

Part One:

Allocate or let each group choose a line from the play (below) to discuss, brainstorm and explore.

- *"But shouldn't your best friend be the best person you know. It doesn't matter if they're a girl, a boy, an alien from Uranus."*
- *"What she doesn't know is that she is original and unique no matter what her name is."*
- *"You know all those reasons - my list of reasons to stay inside? I have this huge list but none of those things are the real reason. Because... I don't know. I actually don't know the reason ..."*
- *"This is the part where I start to realise something is going on, you know? Cos he keeps saying no all the time. And it's annoying. It's so annoying. And he still hasn't been to school. Or the park. Or anything."*
- *"His favourite colour is red. It used to be pink but some of the guys at school picked on him so he changed it. I think he should have been stronger and stuck by his favourite colour because you really shouldn't let bullies control things."*
- *"You don't have to do it alone Pedro. I'm here and look out there - look! All of us can help you. You just have to ask. It's OK to ask for help Pedro."*
- *"I don't care what you said. I'm staying and I'm going to dance that Thing outta here."*
- *"This is a pegacorn. It is better than a regular unicorn and better than a regular Pegasus. It has, as you can see, wings and a horn. Sometimes people think unicorns have wings. They're wrong. What they are imagining is a pegacorn of course because pegacorns are far superior."*

Use these questions below to spark the group's initial discussion:

- Where do you think your line occurs in the play?
- What do you think your line means?
- Which character does it relate to?
- How does your quote make you feel?
- How can you relate it to your own life?
- From the list below, which theme/s do you think your line relates to:

Courage, Resilience, Positive Thinking, Friendship, Imagination

Part Two:

In your groups, create the following freeze frames or tableaux, beginning with simple objects/actions through to more complex ideas. Make sure everyone is involved in each image and remember to use levels, expression, and extension of the body.

1. With only 5-10 seconds of preparation for each, create a few objects/things/activities from the play (one at a time): green skittles, a pile of pillows, swimming whilst eating pizza, watching a scary movie, an earthquake, pollution, skate-boarding, the Death-Star space station.
2. Create a single image (freeze-frame) of what is happening in your quote from **Part One**
3. Now create an image of the THEME you think your quote relates to. This is symbolic, and not a specific moment from the play. For example, saying the word 'Friendship', what image pops into your head? Friends holding hands in a circle?

Share: They should all present their final **thematic image** to the class, with one student from the group reading the quote out from the tableaux image. You can either have the whole class guess what their THEME is, or have the group explain their theme, the image, and the quote.

SHARED STORIES

Teacher: This is an activity that encourages creativity, listening, collaborative skills, and reading in front of the class. In the play **Flora and Pedro** share the storytelling.

Preparation: N/A

Have the students get into pairs. They must begin by choosing one of the themes from the play:

Courage, Resilience, Positive Thinking, Friendship, Imagination

They must then brainstorm, and come up with a short story they want to tell based on their theme. The story should have **two characters**, and they should name these characters.

Encourage them to write a beginning, a middle (where something goes wrong or changes), and a conclusion or ending. The story should be no longer than a page, and should be written in dot points for each new narrative part of the story.

Once they have finished writing their story, and decided they are happy with all the narrative points. They should CAST themselves as either character in the story, and share out all narrative points by writing their name next to the ones they will read out, either taking turns or choosing specific ones each. The content should be shared evenly either way.

Share: These can be rehearsed then performed in front of the class, depending on literacy and confidence levels.

STORY JUMBLE

Teacher: This is a simple activity to help students recall the story they have just seen. It also gets them thinking about narrative structure, and how a story unfolds.

Preparation: Gather paper and drawing materials. Print and cut up **Story Moments** worksheet (below). The moments are numbered for your reference, but feel free to cut off the numbers for the challenge.

Begin by placing the students in groups of 4 or 5, and provide them with materials.

Brainstorm: Ask them to answer the following questions to assist recall.

- Where does the story start?
- How does it end?
- What was your favourite moment in the story?
- What do you think was the '**climax**' of the story-the most action-packed dramatic moment?

Resource: <https://www.learner.org/wp-content/interactive/story/climax/>

Give them 5 minutes or so to write all these down on their paper, and then have them share these with the class

Story Jumble: (Teacher Directive)

"I have taken lots of things that happened in the play that you just saw, and JUMBLED them all up. You now have 10-15minutes as a group to put the story BACK IN ORDER, and glue/place it on your piece of paper.

Note: It doesn't matter if the students get some of the narrative points out of order, as long as they get the obvious ones right, and have gathered some arc to the story. Getting them discussing the story is the main outcome of this activity.



REASONS TO STAY iNSiDE

Story Moments (In Order 1 - 12)

1. Flora and Pedro tell the audience they will “flash-back’ in time to tell them a story.
2. Pedro started making excuses not to go outside.
3. Pedro doesn’t go on the school camp.
4. Pedro starts to build a fort out of pillows.
5. Flora does a speech at school that is meant to be with Pedro and he isn’t there.
6. Flora starts to see Pedro less and less.
7. Pedro’s FORT gets bigger and he has now made 50 excuses to stay inside.
8. Flora tries to convince Pedro to make a drawbridge on his Fort.
9. Flora using positive thinking to turn all Pedro’s excuses into positive things.
10. Flora starts fighting to attack the FORT
11. Pedro puts up a GO AWAY sign on the FORT.
12. Pedro breaks out of the FORT to protect Flora from the THING.

FACE YOUR FEARS

Teacher: This activity should be one of the last sessions in this unit where the students get to re-engage with their **one fear** they placed in the box (at the front of the class) at the start of term/the unit. Open up the box of fears and hand them out.

Preparation: N/A

If they were individually labelled with names give them back to the individual, if you chose to make them anonymous each student picks one fear from the box.

They must each read their fear to themselves, then turn the paper over and use their **POSITIVE THINKING** (like Flora) to write on the other side **a reason** why they shouldn't be afraid of this. Maybe it is actually cool, or how they can be brave and overcome this fear?

Sit the class in a big circle. Go around the circle and have everyone read out their fear, and then their **POSITIVE THINKING** reason why they shouldn't be afraid of it.

COMING TOGETHER: CLASS REFLECTION

Teacher: This is a chance to reflect on all the work the class have done on this play and its wider themes.

Preparation: Gather paper and drawing materials.

Place a large piece of paper down the centre of the classroom with drawing and writing materials on either side. Have the students find a spot somewhere around the **reflection paper**, and have them write or draw for 10 minutes in response to everything they have covered in their studies on this play. It could be their favourite moment in the play, a theme, one of the activities they did or their favourite character.

NOTE: Request they do this quietly like they are almost in an art gallery or art studio.

Teacher: Atmospheric or classical music might help set the mood for this work.

You could use these prompts as stimulus:

- Their favourite moment in the play.
- An image or idea that sticks in their mind.
- Their favourite thing they have done, or learnt whilst working on this play.

Have the class sit back from the paper in a circle around the paper. Go around the circle and have the students share their drawings/responses with the class.

Further Resources

STUDENT RESILIENCE

- <https://emergingminds.com.au/resources/in-focus-resilience/>
- <https://www.learninglinks.org.au/resources/resilience-in-children/>

MENTAL HEALTH AND SCHOOL ATTENDANCE

- https://lifeed.org.au/resources/teacher/anxiety-in-the-classroom/?gad_source=1&gad_campaignid=21747342437&gbraid=OAAAAADRKq18ZQlwcfVBb4ko4FjWAvvzRf&gclid=CjwKCAjw-svEBhB6EiwAEzSdrjTG-ERbnO119pLq5_69V97ONHdyPZZGk8JptOHvOYEFYgOACN5LwBoCCjEQAvD_BwE
- https://lifeed.org.au/teachers-and-schools/the-life-ed-program/primary-program/?gad_source=1&gad_campaignid=21747342437&gbraid=OAAAAADRKq18ZQlwcfVBb4ko4FjWAvvzRf&gclid=CjwKCAjw-svEBhB6EiwAEzSdrhAg8FVMDyJFmU1CLOX7rSJpxgRDoGL_coy1OhS2iqHOSBpOzYRgwxoCmCOQAvD_BwE
- <https://emergingminds.com.au/resources/library/>

MAKING SHADOW PUPPETS FOR KIDS

- <https://www.sciencebuddies.org/stem-activities/shadow-puppets>
- <https://www.primarysinging.com/shadow-puppet-theater/?srsltid=AfmBOoqBsBhllDTIbyWkwY5REw99OM9xb6sUyMosTUMQaOWfzLQLGdUz>

THEATRE TERMINOLOGY FOR PRIMARY

- <https://dramakids.com/blog/theatre-terms-you-need-to-know/>

ON THE PLAYWRIGHT

- <https://playlabtheatre.com.au/playwright/katy-warner/>
- <https://writtenbywarner.com/about/>

Western Australian Curriculum Links

[Western Australian Curriculum and Assessment Outline K-10](#)

[Arts Learning Area - Drama Syllabus](#)

Drama is the expression and exploration of personal, emotional, social and cultural worlds, through role and situation, that engages, entertains and challenges. Students create meaning as drama makers, performers and audiences as they engage with and analyse their own and others' stories and points of view.

In making and staging drama, they learn how to be focused, innovative and resourceful, collaborate and take on responsibilities for drama presentations. Students develop a sense of curiosity and empathy by exploring the diversity of drama in the contemporary world and in other times, traditions, places and cultures.

Year 3	
MAKING	
Ideas	Improvised and devised drama based on narrative structures in familiar drama styles (ACADRM031)
Skills	Exploration and experimentation of seven (7) elements of drama when creating improvised or devised drama (ACADRM032)
	Improvisation skills (breaking patterns) to develop drama (ACADRM032)
Performers	Performance skills and audience awareness (where performers use focus and control) when performing drama styles (ACADRM033)
RESPONDING	
Appropriate responses to, and respect for, drama of others as performers and audience members (ACADRR034)	

Year 4	
MAKING	
Ideas	Improvised and devised drama based on narrative structures in familiar drama styles (ACADRM031)
Skills	Exploration and experimentation of eight (8) elements of drama when creating improvised or devised drama (ACADRM032)
	Improvisation skills (working with complications) to develop drama (ACADRM032)
Performers	Rehearsal processes (to improve transitions between scenes) to enhance audience engagement (ACADRM033)
RESPONDING	
Considered responses to, and respect for, the drama of others as performers and audience members (ACADRM034)	
Responses that involve identifying and reflecting on the meaning and purpose of their own and others' drama , using drama terminology (ACADRM034)	

Year 5	
MAKING	
Ideas	Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning (ACADRM035)
Skills	Experimentation and refinement of ten (10) elements of drama when creating improvised, devised or scripted drama (ACADRM036)
	Improvisation skills (creating climax and drama dénouement) to enhance drama (ACADRM036)
Performers	Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience (ACADRM037)
	Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience (ACADRM037)
RESPONDING	
Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience (ACADRM037)	

Year 6	
MAKING	
Ideas	Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension (ACADRM035)
Skills	Experimentation and refinement of ten (10) elements of drama when creating improvised, devised or scripted drama (ACADRM036)
	Improvisation skills (finding a resolution and signalling a conclusion) to enhance drama
Performers	Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience (ACADRM037)
	Performance skills and audience awareness (where performers make connections and build trust with the audience) (ACADRM037)
RESPONDING	
Responses that explain how the elements of drama and production elements are used to communicate meaning in drama , using drama terminology (ACADRRO38)	

Western Australian Curriculum and Assessment Outline K-10 English Learning Area

Year 3	
LANGUAGE	
Language for Interaction	Understand that successful cooperation with others depends on shared use of social conventions, including turn-taking patterns, and forms of address that vary according to the degree of formality in social situations (ACELA1476)
Expressing and Developing Ideas	Identify the effect on audiences of techniques, for example shot size, vertical camera angle and layout in picture books, advertisements and film segments (ACELA1483)
LITERATURE	
Responding to Literature	Draw connections between personal experiences and the worlds of texts, and share responses with others (ACELT1596)
Creating Literature	Create imaginative texts based on characters, settings and events from students' own and other cultures using visual features , for example perspective, distance and angle (ACELT1601)
	Create texts that adapt language features and patterns encountered in literary texts, for example characterisation, rhyme, rhythm, mood, music, sound effects and dialogue (ACELT1791)
Examining Literature	Discuss the nature and effects of some language devices used to enhance meaning and shape the reader's reaction, including rhythm and onomatopoeia in poetry and prose (ACELT1600)
LITERACY	
Texts in Context	Identify the point of view in a text and suggest alternative points of view (ACELY1675)
Interacting with Others	Listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations (ACELY1676)
	Plan and deliver short presentations, providing some key details in logical sequence (ACELY1677)
	Use interaction skills, including active listening behaviours and communicate in a clear, coherent manner using a variety of everyday and learned vocabulary and appropriate tone, pace, pitch and volume (ACELY1792)

Year 4	
LANGUAGE	
Language for Interaction	Understand that social interactions influence the way people engage with ideas and respond to others for example when exploring and clarifying the ideas of others, summarising their own views and reporting them to a larger group (ACELA1488)
	Understand differences between the language of opinion and feeling and the language of factual reporting or recording (ACELA1489)
LITERATURE	
Responding to Literature	Discuss literary experiences with others, sharing responses and expressing a point of view (ACELT1603)
Creating Literature	Create literary texts that explore students' own experiences and imagining (ACELT1607)
Examining Literature	Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605)
	Understand, interpret and experiment with a range of devices and deliberate word play in poetry and other literary texts, for example nonsense words, spoonerisms, neologisms and puns (ACELT1606)
LITERACY	
Interacting with Others	Interpret ideas and information in spoken texts and listen for key points in order to carry out tasks and use information to share and extend ideas and information (ACELY1687)
	Use interaction skills such as acknowledging another's point of view and linking students' response to the topic, using familiar and new vocabulary and a range of vocal effects such as tone, pace, pitch and volume to speak clearly and coherently (ACELY1688)
	Plan, rehearse and deliver presentations incorporating learned content and taking into account the particular purposes and audiences (ACELY1689)

Year 5	
LANGUAGE	
Language for Interaction	Understand how to move beyond making bare assertions and take account of differing perspectives and points of view (ACELA1502)
LITERATURE	
Responding to Literature	Present a point of view about particular literary texts using appropriate metalanguage , and reflecting on the viewpoints of others (ACELT1609)
Creating Literature	Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in texts students have experienced (ACELT1612)
Examining Literature	Recognise that ideas in literary texts can be conveyed from different viewpoints, which can lead to different kinds of interpretations and responses (ACELT1610)
	Understand, interpret and experiment with sound devices and imagery , including simile, metaphor and personification , in narratives, shape poetry, songs, anthems and odes (ACELT1611)
LITERACY	
Interacting with Others	Clarify understanding of content as it unfolds in formal and informal situations, connecting ideas to students' own experiences and present and justify a point of view (ACELY1699)
	Use interaction skills, for example paraphrasing, questioning and interpreting non-verbal cues and choose vocabulary and vocal effects appropriate for different audiences and purposes (ACELY1796)
	Plan, rehearse and deliver presentations for defined audiences and purposes incorporating accurate and sequenced content and multimodal elements (ACELY1700)

Year 6	
LANGUAGE	
Text Structure and Organisation	Understand how authors often innovate on text structures and play with language features to achieve particular aesthetic , humorous and persuasive purposes and effects (ACELA1518)
LITERATURE	
Literature and Context	Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts (ACELT1613)
Responding to Literature	Identify and explain how choices in language, for example modality , emphasis, repetition and metaphor, influence personal response to different texts (ACELT1615)
Creating Literature	Create literary texts that adapt or combine aspects of texts students have experienced in innovative ways (ACELT1618)
Examining Literature	Identify the relationship between words, sounds, imagery and language patterns in narratives and poetry such as ballads, limericks and free verse (ACELT1617)
LITERACY	
Interpreting, Analysing, Evaluating	Analyse how text structures and language features work together to meet the purpose of a text (ACELY1711)
Interacting with Others	Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions (ACELY1709)
	Use interaction skills, varying conventions of spoken interactions such as voice volume, tone, pitch and pace, according to group size, formality of interaction and needs and expertise of the audience (ACELY1816)
	Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for defined audiences and purposes, making appropriate choices for modality and emphasis (ACELY1710)

OUR PARTNERS

