

Spoontree Productions and
the 2011 AWESOME Festival present

THE MAN THE SEA SAW

BY **WOLFE BOWART**

(USA/Australia)

Wrapped in a dazzling set that unfolds like a surreal pop-up book, this breathtaking adventure is a beautiful mix of comedy, physical theatre and circus for the whole family.

On stage at His Majesty's Theatre

Friday 25 November 10am and 7pm
Saturday 26 November at 2pm and 7pm
Suitable for ages 7 and up.

Tickets

\$25/adult \$20/children
\$16 school/group bookings of 8+
Prices include booking fee. Transaction fees may apply.
Tickets available through Bocs,
9484 1133 or bocsticketing.com.au

Suitable for ages 7 - 97.
Visit awesomemarts.com
for a sneak peek




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HIS MAJESTY'S THEATRE


international arts festival
for bright, young things

TEACHERS' NOTES

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Introduction

The Man the Sea Saw

Globally acclaimed physical theatre playwright/performer Wolfe Bowart brings to the stage a profound sense of joy and child-like wonder that resonates with audiences of all ages and nationalities. Hailed as a modern-day Charlie Chaplin, Bowart's unique theatrical productions have been seen in countries around the planet, from Brazil to the UK, Hong Kong to Iceland. Following *The Shneedles*, *LaLaLuna* and *Letter's End*, in 2011 Wolfe Bowart presents the spectacular and enchanting original production *The Man the Sea Saw*.

Some days a quiet picnic on a melting ice floe is not as straightforward as it seems. With a creak, a crunch and a splash, the best-laid plans can be cut adrift and a man can only surrender to the deep ebb and flow of daydreams, memories and magic. Wrapped in a dazzling set that unfolds like a surreal pop-up book, this tender, touching adventure finds the calm harbour between acrobatic suspense, extreme hilarity and poignant themes of family, loss and love.

In *The Man the Sea Saw*, Bowart employs very little dialogue, instead telling the story of a man cast adrift on a melting iceberg by weaving together physical comedy, grand visual images, stage illusion, film, puppetry, a dash of circus, and audience interaction.

"The engaging and exquisitely talented Wolfe Bowart ... captivates and mesmerizes his audience with his marvellous presence and effortless theatrical dexterity." *The Examiner*

About Wolfe Bowart

The son and grandson of writers and painters, Wolfe Bowart was always encouraged to pursue his passion. His innate talent for physical expression showed itself early – Bowart learned the circus arts from age 9 and began performing as a teen. On gaining his classical training at Seattle's Cornish College of the Arts (the specialist visual arts and performing arts university), Bowart furthered his studies with mentors as diverse as performance artist Rachel Rosenthal and members of Cirque du Soleil.

As a playwright and multidisciplinary performer, Wolfe Bowart's work has been produced for the theatre in the U.S., Australia and in Europe. *Harold's Big Feat* and *Smoke Fire Fish* had their premieres at Los Angeles' Mark Taper Forum, where in the 1990s Bowart was installed as the Resident Clown. The California Youth Theatre commissioned *Seven Baskets for Khalid*, Intermedia Arts in Minneapolis produced *Table Settings* and Maine's Arts Centre at Kingdom Falls commissioned and produced Bowart and fellow performer Beverly Mann in *The Daft and the Daring*. Bowart's play *Lemmings and Pallbearers* won the Best of the Festival at the New City Theatre Festival in Seattle. *Charcos Secos* was created for Atenau Popular in Barcelona, Spain. The award-winning *Through the Sipapu* was co-written with friends Steve White (*Blue Man Group*) and Bill Robison.

In 2002, Bowart founded his company Spoon Tree Productions. Under this banner he has written, performed and toured internationally *The Shneedles*, *LaLaLuna*, *Letter's End* and *The Man the Sea Saw*.

As a director and artist-in-residence, Bowart has brought physical theatre to people of all ages in conjunction with the Los Angeles Music Centre, Wolf Trap, the Ahmanson Theatre, the Playwrights Project, California Youth Theatre, the Virginia Avenue Project, the Mark Taper Forum and Australia's National Institute of Circus Arts.

Spoon Tree Productions

Spoon Tree Productions is a theatre company devoted to providing world-class physical theatre productions that know no cultural or age barriers.

The company was founded by physical theatre creator/performer Wolfe Bowart and Kerryn Negus, a producer with nearly 20 years' experience in the US and Australian film and theatre industries. Their mission is to engage audiences aged from 6 to 96 in theatrical experiences that evoke thought, wonder and laughter.

Spoon Tree's productions have been seen in Australia, the UK, New Zealand, Austria, Germany, Spain, Iceland, Greece, Hong Kong, Japan, Singapore, Brazil and the US. In Australia, the company has been recognized by the Australia Council for the Arts and awarded grants to facilitate national tours of *LaLaLuna*, *Letter's End* and *The Man the Sea Saw*. In 2010, Spoon Tree was nominated for an Australian Helpmann Award in the category of Best Touring Production for *Letter's End*, and their production *LaLaLuna* was awarded Best Young People's Event at the Brighton International Arts Festival in the UK. In 2011, Spoon Tree undertakes a national Australian tour of *The Man the Sea Saw*, spanning 88 performances in metropolitan and regional venues throughout WA, Tas, Vic, NSW and Qld, and including seasons at the Sydney Children's Festival and Perth's Awesome Festival.

More information on Spoon Tree productions, *The Man the Sea Saw* and Wolfe Bowart can be found at the following interactive websites: www.themantheseasaw.com and www.spoontree.com



Teacher's Resource

This Teacher's Resource package has been written for Early Childhood (ECE), Primary and Secondary Students. It includes pre- and post-show activities, and while links to the Western Australian syllabus are included, the package is easily adaptable for other state syllabuses. Activities are grouped under the subjects of Physical Theatre, Circus and Clowning, Puppetry, Storytelling, Filmmaking, and one of the central themes of the play – the notion of Home and what it means to be Home.

Below is a summary of curriculum links made throughout this Teacher's Resource. The following pages provide opportunities for students to deepen their understanding of theatre and the themes inherent in this production. We hope you and your students enjoy the show.

Learning Area	Early Childhood	Middle Primary	Secondary
English/Listening and Speaking	✓	✓	✓
English/Viewing		✓	✓
The Arts/Drama/Arts Practice	✓	✓	✓
The Arts/Drama/Arts Understanding		✓	✓
Technology & Enterprise / Process	✓	✓	✓
Physical Education/Health	✓	✓	✓
Society & Environment/Culture		✓	✓

Pre-show Activities

Physical Theatre



Wolfe Bowart is a highly skilled physical performer. He uses his body to tell much of the story in *The Man the Sea Saw*. Rather than spoken word, he uses physical gestures and actions, circus skills, puppetry, stage illusion, silent film, sound effects and an eclectic and emotive selection of music to tell the story in *The Man the Sea Saw*. This section will focus on the use of physical gestures and actions to tell a story.

Early Childhood Curriculum

Learning Area	Statement of Learning
English- Listening and Speaking	Students listen with purpose, understanding and critical awareness in a wide range of situations. Students speak with purpose and effect in a wide range of contexts.
Physical Education/ Health	Students demonstrate the interpersonal skills necessary for effective relationships and healthy, active lifestyles. Students demonstrate the movement skills and strategies for confident participation in physical activity.
The Arts/Drama/Arts Practice	Creating drama, Preparation for drama, Presenting drama.

For a class warm-up, break the whole class into pairs and ask them to create an object with their partner and freeze in that position. Explain that they can only use their bodies, and they need to make the object as quickly and safely as possible. Ideas for objects include a knife and fork, teapot and cup, tap and sink, hand and ring, spoon and bowl, horse and rider.

Ask for 5 volunteers to come to the front of the class. Don't let the audience hear you give instructions to the volunteers. Quietly explain to the volunteers that when you count to three you want them to freeze in any position they wish. This activity works best if the volunteers are not too far away from each other when they freeze. Then explain to the audience that when you count to three, the performers will freeze in a position. This freeze is like a still photograph and you want the audience to make guesses as to what this photograph might be about. Invariably you will receive many different explanations of the freeze. Afterwards discuss with the class how the positions were unrelated, yet they still told a story. Ask them to think about how they hold their bodies and what is communicated when they are on stage.

Repeat the exercise with another 5 volunteers, but this time give them a word and ask them to freeze in a position that helps explain that word. For example you may choose a word such as excited, happy, lonely, or nervous. Ask the audience to guess what they think the word might be, and if they are unable to guess, suggest the volunteers modify their positions to make it clearer to the audience.

As a class, brainstorm the names of as many different nursery rhymes as possible. Perhaps sing a selection of them together. Discuss the different parts of a nursery rhyme – what happens at the beginning, middle and end? Show how you can freeze in a way that the audience may be able to guess which nursery rhyme you are depicting. Ask some volunteers to try freezing in a position depicting the start of 'Humpty Dumpty,' then invite another group to freeze in a position that depicts the middle, and then another to depict the end. Select another nursery rhyme and repeat activity with different class members.

Finish with a class reflection by asking: what was one new thing you learned today?

Middle Primary Students

Learning Area	Statement of Learning
English-/Listening and Speaking	Students listen with purpose, understanding and critical awareness in a wide range of situations. Students speak with purpose in a wide range of contexts.
Physical Education/ Health	Students demonstrate the interpersonal skills necessary for effective relationships and healthy, active lifestyles. Students demonstrate the movement skills and strategies for confident participation in physical activity.
The Arts/Drama/Arts Understanding/ Arts Practice	<u>Drama responses</u> : Responding to the drama works of others; Reflecting on own drama processes and products; Valuing drama. <u>Preparation for Drama</u> ; Creating Drama: Improvisation, Group work, Playbuilding. <u>Presenting Drama</u> : Design and technology, Production

Ask for 5 volunteers to come to the front of the class. Don't let any of the audience hear you give instructions to the volunteers. Quietly explain to the volunteers that when you count to three you want them to freeze in any position they wish. This activity works best if the volunteers are not too far away from each other when they freeze. Then explain to the audience that when you count to three, the performers will freeze in a position. This freeze is like a still photograph and you want the audience to guess what this photograph is about. Invariably you will receive many different explanations of the freeze. Afterwards discuss with the class how the positions were unrelated, yet they still told a story. Ask them to think about how they hold their bodies and what is communicated when they are on stage.

Repeat the exercise with another 5 volunteers, but this time give them a word and ask them to freeze in a position that helps explain that word. For example you may choose a word such as excited, happy, lonely, or nervous. Ask the audience to guess what they think the word might be and if they are unable to guess suggest the volunteers modify their positions to make it clearer to the audience.

Break the class into small groups and allow them to participate in the same activity. Call out a word and give the students 10-20 seconds to quickly get into a position that demonstrates the word, and then freeze. Challenge students to do this without talking to each other and to use different levels to make their freeze more interesting. You may also wish to invite frozen images to come to life for 10 seconds before re-freezing, or go around and interview frozen characters, asking them what elements they are using to attain their physical image (e.g. slumped shoulders, a caved-in body, and a downturned mouth might depict 'sad').

Finish by creating a whole class physical 'image' with a word that is topical in your school. Ask students to consider the positions of each other and how they might help create the picture with their bodies.

An extension of this activity is to give separate newspaper headlines to small groups of students, and ask each group to create a physical image to go with that headline. One at a

time, groups demonstrate their physical image to the remaining class members, who take turns guessing what the newspaper headline might be.

Finish by asking the class to sit in a circle, and ask each class member to contribute one thing they learned, enjoyed or that challenged them today.

Secondary Students

Learning Area	Statement of Learning
<p>English/ Viewing</p> <p>Physical Education/ Health</p> <p>The Arts/Drama/Arts Understanding /Arts Practice</p>	<p>Students view a wide range of visual texts with purpose, understanding and critical awareness.</p> <p>Students demonstrate the interpersonal skills necessary for effective relationships and healthy, active lifestyles. Students demonstrate the movement skills and strategies for confident participation in physical activity.</p> <p><u>Drama responses</u>: Responding to the drama works of others; Reflecting on own drama processes and products; Valuing drama. <u>Preparation for Drama</u>: Creating Drama: Improvisation, Group work, Playbuilding. <u>Presenting Drama</u>: Design and technology, Production.</p>

For a class warm-up break the whole class into pairs and ask them to create an object with their partner and freeze in that position. Explain that they can only use their bodies and to try and make the object as quickly and safely as possible. Ideas include; knife and fork, teapot and cup, tap and sink, hand and ring, spoon and bowl, horse and rider.

Put pairs together to make groups and ask them to create objects. Emphasise the importance of every member being involved in making the object and to create the object without speaking. Ideas include a tent, pineapple, octopus, bridge, car, and fountain.

Extend the activity by giving each group a few minutes to create a freeze that depicts a landscape. Give each group a different landscape without other groups hearing. Examples include: desert, mountains, under the sea, in a busy city, on the moon, underground. The groups take turns showing the rest of the class their physical image, and the rest of the class guesses the landscape. You may also wish to allow the landscape to 'come to life' for a few seconds to aid guessing.

Finish by asking the class to sit in a circle, and ask each class member to contribute one thing they learned, enjoyed or that challenged them today.

Pre-show Activities

Clowning & Circus Skills



Wolfe Bowart is a highly skilled circus performer. In *The Man the Sea Saw*, he performs balances, tumbling, juggling, sleight-of-hand magic and stage illusion. He is also a world-class clown, filling *The Man the Sea Saw* with hilarious physical comedy episodes that sometimes involve audience participation.



Early Childhood Curriculum

Learning Area	Statement of Learning
The Arts/Drama/Arts Practice	Creating drama, Preparation for drama, Presenting drama.
Physical Education/ Health	Students demonstrate the interpersonal skills necessary for effective relationships and healthy, active lifestyles. Students demonstrate the movement skills and strategies for confident participation in physical activity.

Ask the class to sit in a circle facing the centre. Explain that you are going to play a game called 'Magic Objects'. This is an improvisation game that works best when played quickly. There are no wrong answers. All answers are acceptable as long as they are not rude and do not put anyone down. Place an object in the centre of the circle (for example a sheet, egg ring, broom) and explain that for the purpose of the game we are going to pretend it is anything except what it is normally. For example, a sheet may become a magic carpet, hair, rope, towel, giant piece of spaghetti, and so on. Invite students one at a time to come to the centre of the circle, tell the group what the object is, and demonstrate with the object. For example, a student might place a sheet around his/her head to depict hair. Other students are to guess what the 'new object' might be. The idea is to play this game as quickly as possible, to encourage spontaneity, and to praise all ideas, as crazy and funny as they might be!

Discuss the kind of objects clowns use when they are performing. Ask students to bring in large empty tins from home to make into stilts. Large tins with strong sides are ideal. Carefully puncture holes just below the top edge of the tin on both sides with a Phillip's head screwdriver or corkscrew. Cut two 1.2m lengths of strong twine or cord. Thread one cord through the puncture holes on one can and then repeat on the other. Tie a secure slipknot with both ends of the cord and wrap in a piece of folded newspaper and masking tape to make a comfortable handle for each can. Allow students to test their coordination by holding the handles, placing a foot on each can and moving about on the stilts.

Make some juggling balls from rice and balloons. You will need a bag of rice, a funnel and a large packet of balloons. Attach a balloon to the end of the funnel and pour a small amount of rice into the balloon. Tie the end securely, then cut off the neck of another two balloons and fit them around your rice ball (like a swimming cap). The three layers will give your juggling balls a little more durability and make them look nice and colourful.

Break the class into pairs, and ask them to practise throwing the rice balls to each other and catching with two hands, then catching with one hand. As the students master throwing and catching, gradually increase the difficulty of the task, for example, suggest they try throwing their ball at the same time as their partner.

Middle Primary Students

Learning Area	Statement of Learning
The Arts/Drama/Arts Understanding/ Arts Practice	<u>Drama responses</u> : Responding to the drama works of others; Reflecting on own drama processes and products; Valuing drama. <u>Drama in society</u> : Valuing drama. <u>Contexts of Drama</u> : Historical and cultural contexts. <u>Preparation for Drama</u> : Creating Drama: Improvisation, Group work, Playbuilding. <u>Presenting Drama</u> : Design and technology, Production
Physical Education/ Health	Students demonstrate the interpersonal skills necessary for effective relationships and healthy, active lifestyles. Students demonstrate the movement skills and strategies for confident participation in physical activity.

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Discuss with students what makes them laugh. Together with students, identify the types of characters and scenarios in movies, television, circus and everyday life that make them laugh and what it is that makes them funny. You may wish to show short excerpts from the Charlie Chaplin website at: <http://www.charliechaplin.com/> and draw attention to his use of physicality, costume and make-up.

Break the class into small groups to devise their own clown characters and create a short scene. You may choose to include props, costumes, music, or make-up. A suggested starting point may be to have students design their act around a book that won't open/close, a hat that makes whoever wears it freeze (or jump up and down), a telephone that keeps ringing, a piece of paper that keeps falling off a music stand, etc.

The class then re-groups and performs their acts for one another.

Secondary Students

Learning Area	Statement of Learning
<p>The Arts/Drama/Arts Understanding /Arts Practice</p> <p>English/ Viewing</p>	<p><u>Drama responses</u>: Responding to the drama works of others; Reflecting on own drama processes and products; Valuing drama. Drama in society: Valuing drama. Contexts of Drama: Historical and cultural contexts. <u>Preparation for Drama</u>; <u>Creating Drama</u>: Improvisation, Group work, Playbuilding. <u>Presenting Drama</u>: Design and technology, Production</p> <p>Students view a wide range of visual texts with purpose, understanding and critical awareness.</p>

Ask the class to sit in a circle facing the centre. Explain that you are going to play a game called 'Magic Objects'. This is an improvisation game that works best when played quickly. There are no wrong answers. All answers are acceptable as long as they are not rude and do not put anyone down. Place an object in the centre of the circle (for example a sheet, egg ring, broom) and explain that for the purpose of the game we are going to pretend it is anything except what it is normally. For example, a sheet may become a magic carpet, hair, rope, towel, giant piece of spaghetti, and so on. Invite students one at a time to come to the centre of the circle, tell the group what the object is, and demonstrate with the object. For example, a student might place a sheet around his/her head to depict hair. Other students are to guess what the 'new object' might be. The idea is to play this game as quickly as possible, to encourage spontaneity, and to praise all ideas, as crazy and funny as they might be!

Discuss with students what makes them laugh. Together with students, identify the types of characters and scenarios in movies, television, circus and everyday life that make them laugh and what it is that makes them funny.

Ask students where they have seen clowns perform (e.g. in circuses, in street festivals, in theatre productions, in the movies). Discuss what they think constitutes a clown (e.g. types of costumes, makeup, props, physical movements). Explore the idea that a clown does not always have to wear a big red nose and orange hair: certain modern-day actors such as Jim Carrey, Robin Williams and Jackie Chan may be considered clowns in the way they use their physicality to express themselves.

Explore the similarities between earlier clowns such as

Charlie Chaplin	www.charliechaplin.com
Buster Keaton	http://www.youtube.com/watch?v=5D0FBdCac4U
Laurel and Hardy	http://www.laurel-and-hardy.com/
Jacques Tati	http://www.youtube.com/watch?v=LE9t98Gox60
Grock	http://www.youtube.com/watch?v=EptNJsdeGQ0

and modern-day clowns such as

Bill Irwin	http://www.youtube.com/watch?v=EDIQp5pbAl8
Slava Polunin	www.slavasnowshow.com
Tomas Kubinek	http://www.youtube.com/watch?v=a05OdH9uY8o
Rowan Atkinson	http://www.youtube.com/watch?v=a4cmrMJul1g
All Wear Bowlers	http://www.youtube.com/watch?v=jfDgM5xFL2o

Have clowns changed over the years? What do they have in common, and what is different?

Show excerpts from some of Wolfe Bowart's other productions

<i>The Shneedles</i>	http://www.youtube.com/watch?v=T_F_um8mZHo
<i>LaLaLuna</i>	http://www.youtube.com/watch?v=cSYmZRojbpE
<i>Letter's End</i>	www.lettersend.com.au

Discuss Wolfe's use of costumes, props and physicality.

Once students have conducted their own research, break the class into small groups to devise their own clown characters and create a short scene. You may choose to include props, costumes, music, make-up. A good starting point may be to have students design their act around a book that won't open/close, a hat that makes whoever wears it freeze (or jump up and down), a telephone that keeps ringing, etc. The class then regroups and performs their acts for one another.



Pre-show Activities

The Theme of 'Home'



A central theme in *The Man the Sea Saw* is the notion of home. What is 'Home'? What does it mean to us? What does it mean to others? What are the core elements that create a home?

Early Childhood Curriculum

Learning Area	Statement of Learning
Technology & Enterprise/ Processes	Students apply a technology process to create or modify products, processes, systems, services or environments to meet human needs and realise opportunities.
English/Listening and Speaking	Students listen with purpose, understanding and critical awareness in a wide range of situations. Students speak with purpose and effect in a wide range of contexts.
The Arts/Drama/Arts Practice	Arts Ideas: Creating, Interpreting, Exploring and Developing.

Students 'think, pair, share' (have silent thinking time, then quietly discuss with partner and share their ideas with the class) about what they think makes a 'Home'. Share ideas as a class and model writing by recording student ideas on a large piece of paper and displaying in the classroom.

Break students into small groups and ask them to draw a picture of what they think makes a 'good home' and help them to label their picture. Ask students to share their pictures in small groups and choose one that they think is a great example of a home. Source cardboard boxes and other recycled materials (and a few parent helpers) to build a number of 'homes' in the classroom. Allow students to decorate and invite others on a tour of their 'homes'.

Ask students to evaluate their choice of materials, how well the design matched the finished outcome, and how 'homey' their final product feels. You may also have students do an evaluation of how well they worked in groups to construct their 'homes.'

Middle Primary Students

Learning Area	Statement of Learning
English- Speaking & Listening	Students listen with purpose, understanding and critical awareness in a wide range of situations. Students speak with purpose in a wide range of contexts.
Society & Environment/ Culture	Students understand that people form groups because of their shared understandings of the world and, in turn, they are influenced by the particular culture so formed.

Students 'think, pair, share' about what they think makes a 'Home' and discuss as a class. Write suggestions on the board.

Break students into small groups and ask them to create a 'Graffiti' (where every person has a different coloured pencil and writes down as many ideas as they can think of on a piece of paper). When finished, one person stays with their 'Graffiti' as an expert and the others visit other groups to discuss and compare ideas. Create a class display with the pieces of paper.

Using Library or Computer Lab time, ask students to research what homes look like in other countries, cultures and climates. Create a visual class display and/or PowerPoint presentation using the different images. Discuss the different features of the homes in the images. Ask students to complete a Venn diagram displaying the similarities and differences of such homes compared to homes in Australia.

Finish with a class evaluation and discussion. Were the homes in other countries, cultures and climates very different to your own? Why or why not? Did you discover any common qualities in homes around the world? Is there anything about homes in Australia that you have now come to appreciate/dislike?

Secondary Students

Learning Area	Statement of Learning
English-/Speaking & Listening / Writing	Students listen with purpose, understanding and critical awareness in a wide range of situations. Students speak with purpose in a wide range of contexts. Students write for a range of purposes and in a range of forms using conventions appropriate to audience, purpose and context.
Society & Environment/ Culture	Students understand that people form groups because of their shared understandings of the world and, in turn, they are influenced by the particular culture so formed.

Students ‘think, pair, share’ about what they think makes a ‘Home’ and discuss as a class. Write suggestions on the board.

Each student creates a mind map around the concept of ‘Home’ on a piece of paper. Remind students to place the title in the centre of the page and ensure each arm of the mind map is a different colour and includes both pictures and words. Ask students to present and discuss their ‘mind maps’. Create a classroom display using the finished mind maps.

What role does environment play in home design and what sorts of adaptations have been made in response to the environments? Break the class into small groups and give each group a different environment. Examples include the Sonoran desert, equatorial flood plains, Alpine regions, cold windswept coastlines, hot tropics, and Arctic tundra. Ask the students to think of suitable adaptations for a home in their given environment and to write their thoughts on a piece of paper. Follow up this activity with some computer/library research on the different environments to see how close their thoughts were to the actual adaptations of homes in these environments. How do they compare to their own home design?

Finish with a class evaluation and discussion. Were the homes in other countries, cultures and climates very different to your own? Why or why not? Did you discover any common qualities in homes around the world? Is there anything about homes in Australia that you have now come to appreciate/dislike?

N.B This pre-show activity can be followed up with a post-show discussion. In what ways was ‘home’ created in the show? How did we know? What were the key elements that suggested the type of home the character left behind? What was the home that the character made for himself in a foreign environment (i.e. on an iceberg)? How did the play’s notion of home compare to your class’s ideas about ‘home’?

Post-show Activities

Puppetry



The Man the Sea Saw contains several forms of puppetry including hand puppets, rod puppets and shadow puppets. Some of the puppet characters, such as the owl, are symbolic. Others lend comedy to the play, such as the seal and the chihuahua. Others are used to enhance the mood of a scene, such as some of the shadow puppets.

Early Childhood Curriculum

Learning Area	Statement of Learning
The Arts/Drama/Arts Practice	Creating drama, Preparation for drama, Presenting drama.
English/Speaking and Listening	Students listen with purpose, understanding and critical awareness in a wide range of situations. Students speak with purpose and effect in a wide range of contexts.
Physical Education / Health	Students demonstrate the interpersonal skills necessary for effective relationships and healthy, active lifestyles. Students demonstrate the movement skills and strategies for confident participation in physical activity.
Technology & Enterprise/ Processes	Students apply a technology process to create or modify products, processes, systems, services or environments to meet human needs and realise opportunities.

The Man the Sea Saw incorporates several puppetry styles. Ask the students what they think is a puppet and if they can think of any they have seen before (i.e. marionettes, rod puppets, finger puppets, glove puppets, hand puppets and shadow puppets). If you have access to a Smartboard, search for puppet images and show these to the students after your initial discussion. This will also give your students a few ideas for when they later create their own puppets.

Select and read a puppet story or two to your students. Demonstrate how you might move your puppet and use your voice to 'bring it to life'. Most school libraries contain finger puppet books or hand puppets for storytelling. Steve Parish publishes a range of Australian finger puppet stories. See <http://www.steveparish.com.au/finger-puppet-books> for more detail. Lisa LeLeu (*Diggity the Dog Puppet Show Book*) and Sam Lloyd (*Calm Down, Boris!*) have also written interactive stories using hand puppets for this age group.

Once you have shared a puppet story, explain to the students they are now going to make their own puppets. Allow them time to design and construct their puppets using simple materials such as fabric, flat cardboard, cardboard toilet rolls, pipe cleaners, socks, pop sticks and paper plates. Encourage students to find a voice for their puppet and its own particular way of moving.

Students can create simple performances with their puppets. An informative puppetry web site is <http://www.sagecraft.com/puppetry> and a practical puppet building resource is *The Puppetry Handbook* by Anita Sinclair.

SHADOW ACTION

Hang a large sheet from ceiling to floor, and position an overhead projector (OHP) behind it as a light source.

Taking turns, invite students to stand between the sheet and the OHP and attempt to make shapes using fingers, hands, bodies that represent animals or objects, e.g. a rabbit, elephant, kangaroo, chair, lamp, house. Representations can be moving or frozen. Can other students recognise what the shadows represent? Break them into groups to try coaching/directing one another. For a few ideas on making hand shadow puppets visit: <http://www.shadow-puppets.com/shadow-puppet-10.html>

In pairs, ask students to prepare shapes for projection, e.g. monsters, objects, animals. Encourage students to explore the possibilities, e.g. via the way they link or overlap bodies, how they use level, etc. Allow students to use pieces of card or other objects to extend the scope of shapes they make and have other students coach shadow performers from the audience.

Note how an image grows and shrinks depending on how closely one is positioned to the light source.

In small groups, have students create OHP shadow plays. Students may use voice to enhance their scenes.

Middle Primary Students

Learning Area	Statement of Learning
The Arts/Drama/Arts Understanding /Arts Practice	<u>Drama responses</u> : Responding to the drama works of others; Reflecting on own drama processes and products. <u>Preparation for Drama</u> : Creating Drama: Improvisation, Group work, Playbuilding. <u>Presenting Drama</u> : Design and technology, Production
English/ Speaking and Listening	Students listen with purpose, understanding and critical awareness in a wide range of situations. Students speak with purpose in a wide range of contexts.

Discuss the significance of the different puppets in *The Man the Sea Saw*. Which ones made you laugh? Are any of the puppet characters symbolic? Might some of them be seen to represent things/people in the man's life back on the mainland?

SHADOW ACTION

Hang a large sheet from ceiling to floor, and position an overhead projector (OHP) behind it as a light source.

Taking turns, invite students to stand between the sheet and the OHP and attempt to make shapes using fingers, hands, bodies that represent animals or objects, e.g. a rabbit, elephant, kangaroo, chair, lamp, house. Representations can be moving or frozen. Can other students recognise what the shadows represent? Break them into groups to try coaching/directing one another. For a few ideas on making hand shadow puppets visit: <http://www.shadow-puppets.com/shadow-puppet-10.html>.

In pairs, ask students to prepare shapes for projection, e.g. monsters, objects, animals. Encourage students to explore the possibilities, e.g. via the way they link or overlap bodies, how they use level, etc. Allow students to use pieces of card or other objects to extend the scope of shapes they make. Have other students coach shadow performers from the audience. Note how an image grows and shrinks depending on how closely one is positioned to the light source.

In small groups, have students create OHP shadow plays. Students may use voice to enhance their scenes.

SHADOW PUPPETRY

Using an OHP, demonstrate how small, flat, cut-out shapes fixed to a thin stick or piece of wire can be moved over the OHP glass surface to project as large evocative shadows on a wall or screen. Demonstrate how it is possible to create moving parts such as arms, legs, tails, mouths, by fixing additional rods or wire to individually cut-out parts.

Have students create shadow puppets. Prior to this, you may decide on a story, a theme, or a landscape for the puppets, e.g. stories that take place in the jungle, underwater, or in outer space. Have students prepare and create performances with the shadow characters they have created. Explore how the look of the shadow puppets will change if coloured transparencies (or gels) are used on the OHP screen.

Secondary Students

Learning Area	Statement of Learning
The Arts/Drama/Arts Understanding / Arts Practice	<u>Drama responses</u> : Responding to the drama works of others; Reflecting on own drama processes and products. Contexts of Drama: Historical and cultural contexts. <u>Preparation for Drama</u> : Creating Drama: Improvisation, Group work, Playbuilding. <u>Presenting Drama</u> : Design and technology, Production

Discuss the significance of the different puppets in *The Man the Sea Saw*. Which ones made you laugh? Are any of the puppet characters symbolic? Might some of them be seen to represent things/people in the man's life back on the mainland?

SHADOW PUPPETRY

Using an OHP, demonstrate how small, flat, cut-out shapes fixed to a thin stick or piece of wire can be moved over the OHP glass surface to project as large evocative shadows on a wall or screen. Demonstrate how it is possible to create moving parts such as arms, legs, tails, mouths, by fixing additional rods or wire to individually cut-out parts.

Have students research and create shadow puppets. Prior to this, you may decide on a story, a theme, or a landscape for the puppets, e.g. stories that take place in the jungle, underwater, or in outer space. Have students prepare and create performances with the shadow characters they have created.

Explore how the look of the shadow puppets will change if coloured transparencies (or gels) are used on the OHP screen. Discuss with students how different colours create different atmospheres and how this might be used to effect in theatre. Allow students to complement their shadow puppet creations by using the coloured gels to create the right feel for their chosen landscape.

At the conclusion of the class, invite students to share one new thing they learned, found challenging or enjoyed today.

Post-show Activities

Storytelling



Storytelling is one of the oldest forms of entertainment and education. Many cultures have used and are still using storytelling as a means to pass on important cultural information, teach tribal laws and social expectations. In this activity students take on the role of storytellers and explore the different ways of telling a story.

Early Childhood Curriculum

Learning Area	Statement of Learning
English/Listening and Speaking	Students listen with purpose, understanding and critical awareness in a wide range of situations. Students speak with purpose and effect in a wide range of contexts.
The Arts/Drama/Arts Practice	Creating drama, Preparation for drama, Presenting drama.

Ask the students to come and sit in a circle knee to knee and think of a short story. Then ask every 2nd student to stand up and go and sit in front of the person who was beside them in the circle (so you have an inner circle facing an outer circle). Ask the students to listen very carefully to each other's stories. The inner circle is given 2 minutes to tell their story whilst the outer circle listens. Then they swap over.

Once both students have shared a story, the inner circle moves one person to the left and tells the story they have just heard. Then they listen to their new partner tell the story they have just heard. Once again the inner circle moves one person to the left, but this time they can tell their new partner any of the stories they have heard so far, but this time they must tell it in a particular STYLE (i.e. as a spooky story, as an action story, as a children's story etc). Their partner does the same but in a different style.

You can play with this idea further by asking students to exaggerate/minimise their stories, add gestures and go 'over the top' with their facial expressions.

At the conclusion of the session, invite everyone back to the circle and remind them that everyone has a story to tell, and everyone can be an inspired storyteller, as demonstrated today.

Invite students to share one new thing they learned, found challenging or enjoyed today.

Soundscapes

Ask students to think of a piece of music or sound effect and discuss the way it was used in *The Man the Sea Saw*. Ask what the students remember hearing during the show and how did it make them feel? How did the music or sound effects help tell the story? What would it have been like if there was no sound? Would we still understand the story?

Using voice, implements and/or musical instruments, have students create sounds to represent feelings or atmospheres such as a busy city, a desert, rain forest, underwater, outer-space, loneliness, confusion, fear, joy, tiredness. These can be recorded. Play or perform these for one another. See if others can identify the types of places or feelings being represented. Discuss the use of tempo, volume, rhythm, pause, speed and pitch to evoke different atmospheres.

Create and record soundscapes where one type of sound changes into another, e.g. outer space turning into underwater, a rain forest turning into a busy airport, a country town turning into a big city, loneliness turning into fear, or fear turning into joy, etc.

Have small groups prepare or improvise short skits or dances to match recorded sound-effect sequences and evaluate their effectiveness.

Middle Primary Students

Learning Area	Statement of Learning
English/Listening and Speaking	Students listen with purpose, understanding and critical awareness in a wide range of situations. Students speak with purpose in a wide range of contexts.
The Arts/Drama/Arts Understanding /Arts Practice	<u>Drama responses</u> : Responding to the drama works of others; Reflecting on own drama processes and products; Valuing drama. <u>Drama in society</u> : Valuing drama. <u>Preparation for Drama</u> ; <u>Creating Drama</u> : Improvisation, Group work, Playbuilding. <u>Presenting Drama</u> : Design and technology, Production.

Personal Stories

Ask the students to come and sit in a circle knee to knee and think of a short story. Then ask every 2nd student to stand up and go and sit in front of the person who was beside them in the circle (so you have an inner circle facing an outer circle). Ask the students to listen very carefully to each other's stories. The inner circle is given 2 minutes to tell their story whilst the outer circle listens. Then they swap over.

Once both students have shared a story, the inner circle moves one person to the left and tells the story they have just heard. Then they listen to their new partner tell the story they have just heard. Once again the inner circle moves one person to the left, but this time they can tell their new partner any of the stories they have heard so far, but this time they must tell it in a particular style (i.e. as a spooky story, as an action story, as a children's story etc). Their partner does the same but in a different style.

You can play with this idea further by asking students to exaggerate/minimise their stories, add gestures and go 'over the top' with their facial expressions.

At the conclusion of the session, invite everyone back to the circle and remind them that everyone has a story to tell, and everyone can be an inspired storyteller, as demonstrated today.

Break the class into groups of 4-5 and ask one person in each group to share their favourite story. Give each group 10 minutes to work out how they will act it out as a scene. Remind them that sometimes actors may have to play multiple roles, but in order to do it well, their characters must seem very different. They may wish to all be actors, or have a storyteller narrate the action. The choice is theirs, but every person in the group must be involved.

Once the 10 minutes is up, ask each group to present their scenes to the class and remind the class that being a good audience member is just as important as being a good performer. If the class is confident you may invite the audience to give a PMI (Plus, Minus and Interesting) comment on each performance.

Soundscapes

Ask students to think of a piece of music or sound effect and discuss the way it was used in *The Man the Sea Saw*. Ask what the students remember hearing during the show and what it made them feel. How did the music or sound effects inform the story? What would it have been like if there was no sound? Would we still understand the story?

Using voice, implements and/or musical instruments, have students create sounds to represent feelings or atmospheres such as a busy city, a desert, rain forest, underwater, outer-space, loneliness, confusion, fear, joy, tiredness. Play or perform these for one another and see if others can identify the types of places or feelings being represented. Discuss the use of tempo, volume, rhythm, pause, speed and pitch to evoke different atmospheres.

Afterwards challenge your students by asking them to now retell their group scenes using only soundscapes. (You may need to revisit their scenes if some time has passed, and get them to write them down). You may also choose to assign a conductor in each group to coordinate the soundscape. Students then perform for each other and give constructive feedback on the final outcome. A possible extension to this would be then having a group of students mime the scene whilst the soundscape is being played.

Invite students to share one new thing they learned, found challenging or enjoyed today.

Secondary Students

Learning Area	Statement of Learning
The Arts/Drama/Arts Understanding /Arts Practice	<u>Drama responses</u> : Responding to the drama works of others; Reflecting on own drama processes and products. <u>Preparation for Drama</u> ; Creating Drama: Improvisation, Group work, Playbuilding. <u>Presenting Drama</u> : Design and technology, Production.

Soundscapes

Ask students to think of a piece of music or sound effects used in a movie to create atmosphere and discuss the way it has been used in *The Man the Sea Saw*. Ask what the students remember hearing during the show and how it made them feel. How did the music or sound effects help tell the story? What would it have been like if there was no sound? Would we still understand the story?

Using voice, implements and/or musical instruments, have students create sounds to represent feelings or atmospheres such as a busy city, a desert, rain forest, underwater, outer-space, loneliness, confusion, fear, joy, tiredness. Play or perform these for one another and see if others can identify the types of places or feelings being represented. Discuss the use of tempo, volume, rhythm, pause, speed and pitch to evoke different atmospheres.

Have students make soundscapes to represent a progression through life (e.g. a baby growing into a child, becoming an adolescent, becoming an adult, and reaching old age). Have students prepare or improvise short performances to the recorded sound-effect sequence to represent a journey through different stages of life. Some students could represent a person growing older, while others might represent things, people and events around that person at various stages of life.

Ask students to experiment with writing a musical 'score'; developing symbols for different sounds and recording them on paper. Invite other students to try and play the 'score' and then evaluate its effectiveness.

Post-show Activities

Filmmaking

Early Childhood Curriculum

Learning Area	Statement of Learning
English/ Listening and Speaking	Students listen with purpose, understanding and critical awareness in a wide range of situations. Students speak with purpose and effect in a wide range of contexts.
The Arts/Drama/Arts Practice	Creating drama, Preparation for drama, Presenting drama.

Discuss with students the way film was used in *The Man the Sea Saw* and the role it had in the show. How did it inform the story? What sort of special effects were used? Which film sections were the most enjoyable and why? Discuss with students how they think films are made and brainstorm these ideas on the board (i.e. use of directors, actors, props, set, animators, music, make-up etc).

Make a short film

The Man the Sea Saw could be seen as a fable. Discuss and share some famous fables with your class. Aesop's fables are a great place to start. Read a fable and ask students to guess the moral or message in the story. Discuss Aesop's use of animals as characters, and who they think fables were written for. Explain to the students that they are going to be filmmakers and make a short film with a fable and shadow puppets.

Break the class into small groups and give each group fable. If you have parent helpers or education assistants ask them to read the fable to the group. The students then draw their characters onto black card and cut them out. Attach the characters to pop sticks and use these as handles. Allow the students time to practise telling their fable and manipulating their puppets.

Next you will need to make a small set. A large cereal box is perfect. Simply rule a 3cm border from the edge on the front and back face and cut out. Cover one of these faces with thin paper or wax paper and get a desk lamp to light it from behind.

Allow students time to practice their stories and manipulate their shadow puppets before using the 'set'. Encourage the use of voices to differentiate the characters and ensure the story has a beginning, middle, end and moral.

Set up the camera so that the view through the screen is completely taken up by the 'set' and record. Once filming has finished, burn the films to DVD and throw a class party to enjoy the films with popcorn!

Middle Primary Students

Learning Area	Statement of Learning
English/Listening & Speaking	Students listen with purpose, understanding and critical awareness in a wide range of situations. Students speak with purpose in a wide range of contexts.
The Arts/Drama/Arts Understanding /Arts Practice	<u>Drama responses</u> : Responding to the drama works of others; Reflecting on own drama processes and products. Valuing drama. <u>Preparation for Drama</u> : Creating Drama: Improvisation, Group work, Playbuilding. <u>Presenting Drama</u> : Design and technology, Production.

Discuss with students the way film was used in *The Man the Sea Saw* and the role it had in the show. How did it inform the story? What sort of special effects were used? Which film sections were the most enjoyable and why? Discuss with students how they think films are made and brainstorm these ideas on the board (i.e. use of directors, actors, props, set, animators, music, make-up etc).

Make a storyboard.

The Man the Sea Saw could be seen as a fable. Discuss and share some famous fables with your class. Aesop's fables are a great place to start. Read a fable and ask students to guess the moral. Discuss Aesop's use of animals as his characters and who they think fables were written for. Explain to the students that they are going to be real filmmakers. Set your class the challenge of making a film with a fable.

Break the students into small groups and ask them to devise a fable with a beginning, middle, end and moral. Alternately you may wish to allocate one of Aesop's Fables to each group. Ask the students to create a visual storyboard for their fable by drawing a picture to accompany each scene.

Students may then either create shadow puppets and a small set or dress-up as their chosen characters and perform. If the students choose to act, consideration should be given to the location, light, length of story, use of props and voices before filming. If choosing shadow puppets, see below regarding how to create the set and film.

Make a short film

With the use of the shadow puppets created earlier, explain that you are going to make your own short film. First you will need to make a small set. A large cereal box is perfect. Simply rule a 4cm border from the edge on the front and back face and cut out. Cover one of these faces with thin paper or wax paper and get a desk lamp to light it from behind.

Allow students time to practice their stories and manipulate their shadow puppets before using the 'set'. Encourage the use of voices to differentiate the characters and ensure the story has a beginning, middle and end.

Set up the camera so that the view through the screen is completely taken up by the 'set' and record.

Once filming has finished, burn the films to DVD and throw a class party to enjoy the films with popcorn!

Secondary Students

Learning Area	Statement of Learning
<p>The Arts/Drama/Arts Understanding /Arts Practice</p> <p>English/Viewing</p>	<p><u>Drama responses</u>: Responding to the drama works of others; Reflecting on own drama processes and products; Valuing drama. <u>Drama in society</u>: Valuing drama. <u>Contexts of Drama</u>: Historical and cultural contexts. <u>Preparation for Drama</u>; <u>Creating Drama</u>: Improvisation, Group work, Playbuilding. <u>Presenting Drama</u>: Design and technology, Production</p> <p>Students view a wide range of visual texts with purpose, understanding and critical awareness.</p>

Provide students with the opportunity to combine their learning and work from previous activities and create their own short film.

The Man the Sea Saw could be seen as a fable. Set your class the challenge of making a film that incorporates a fable and is in the style of Wolfe Bowart, Buster Keaton, Rowan Atkinson or Charlie Chaplin (i.e. using music, sound and clowning to tell the story).

Break the project into parts by asking students to:

- Research fables and suitable morals to include in their piece. (Aesop's fables are a good place to start).
- Devise a storyline and characters. Place the action into a storyboard format.
- Source 'instruments' and compose a soundscape for the piece (you may wish to record it separately at this stage).
- Set a location and dates for filming and editing.

If this project is a little daunting for individual groups, perhaps assign students different roles and make one whole class short film. Finally have a class party and enjoy the film(s).

Resources

Websites

Spoon Tree websites: <http://themantheseasaw.com/> and <http://www.spoontree.com/>

Hand Shadow Puppet Ideas: <http://www.shadow-puppets.com/shadow-puppet-10.html>

Informative puppetry website: <http://www.sagecraft.com/puppetry>

Steve Parish Finger Puppet Books: <http://www.steveparish.com.au/finger-puppet-books>

Books

Bennet, B. (1991) *Cooperative Learning; Where Heart Meets Mind*. Professional Development Associates: Sydney.

Bolton, R. (1983) *Circus in A Suitcase*. New Plays Incorporated: New York.

LeLeu, L. (2004) *Diggity the Dog Puppet Show Book*. Lisa LeLeu Studios.

Lloyd, S. (2006) *Calm Down, Boris!* Templar Publishing.

Sinclair, A. (1995) *The Puppetry Handbook*. Richard Lee Publishing; Castlemaine, Vic.

Towsen, J.H. (1976) *Clowns*. Dutton.

Wright, J. (2007) *Why is that so funny? A practical exploration of physical comedy*. Limelight Editions.

DEET

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