



WARNING: SMALL PARTS

HotHouse Theatre

Teachers' Resources

2015

HotHouse
THEATRE

The 2015 Education and Families Program is
Proudly Supported by:

**CREATIVE
VICTORIA**



**Department of
Education & Training**



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ABOUT THIS RESOURCE

This resource has been created to provide teachers with some preliminary ideas as to how to extend their experience of **Warning: Small Parts** beyond the presentation and workshop. The activities are designed to be open-ended and multi-ability. They may need differentiation for your specific cohort.

The performances and workshops included in the Education & Families program are designed to offer students engaging performing arts experiences with strong links to AusVELS. Each Education & Families performance varies in its content and as a result the scope for integration across the curriculum varies. Please feel free to contact the Education and Families team on (03) 9644 1808 or at education@rav.net.au if you have any questions about this resource, its content or its implementation within your classroom.

ABOUT REGIONAL ARTS VICTORIA

Regional Arts Victoria inspires art across the state. Through creative facilitation, touring, education, specialised resources, artistic projects and advocacy, we develop and sustain creative communities and artistic practice all over Victoria.

Regional Arts Victoria is an independent, not-for-profit, membership-based organisation working in long-term partnerships with every level of government, fostering contemporary and innovative regional cultural practice across five decades. We advise and impact on decision-making across multiple portfolios and levels of government.

Regional Arts Victoria is the peak body for regional artists and arts organisations, and the leading organisation for regional creative practice in Victoria.

Our artistic program

Regional Arts Victoria inspires creative communities, creative places and creative catalysts.

| CREATIVE COMMUNITIES | CREATIVE PLACES | CREATIVE CATALYSTS |
|--|---|---|
| Regional Arts Victoria stimulates and connects our state's communities of practice. | Regional Arts Victoria champions the places where art is made, experienced and discussed. | Regional Arts Victoria fosters current and next generation creative capacity and practice. |
| <p>Members and membership services: fostering active and engaged artists and arts organisations across the state; supporting arts professionalism through specialised resources and professional insurance</p> <p>Resources, workshops and events program of forums and activities through our Regional Cultural Partnerships Program</p> <p>Networks: hosting specialised state-wide and national networks (including Regional Cultural Network, Festivals Network, Arts Teachers); participating actively in regional development networks; accessing and developing New Networks at membership and organisational level</p> <p>Strategic partnerships with governments, universities, tourism, planning and development bodies as well as arts and cultural organisations</p> | <p>Performing Arts Touring: opportunities, tools and support for regional and remote touring across Victoria and Australia</p> <p>Education & Families: performances, workshops and projects in schools, accompanied by AusVELS aligned teacher resources</p> <p>State-wide place-making projects including –</p> <p><i>Home is where the hall is:</i> November's month-long celebration of arts events in regional community halls</p> <p><i>Eco-Cubby:</i> promoting the principles of sustainable design and architecture in schools, hands-on</p> <p><i>Small Town Transformations:</i> innovative projects of significant local and regional impact, combined with state-wide thought leadership on "How can art transform your town?"</p> | <p>Advocacy and leadership: leading state-wide arts conversations; creating exposure for regional artists; providing strategic advice</p> <p>Creative Leadership Program: annual program for emerging arts and thought leaders</p> <p>Creative Arts Facilitators: our regional staff team work directly with artists and communities, in close partnership with local and federal government</p> <p>Access and diversity including Indigenous engagement and cultural exchange</p> <p>Grants programs: facilitating and supporting high quality applications to quick response, presentation and project grants, administered on behalf of state and federal government</p> |

EDUCATION & FAMILIES TEAM

Regional Arts Victoria's Education & Families team pride ourselves on providing relevant and exciting activities for children and young people that are complementary to both Victorian and Australian curriculums. All of our tours come with a free set of education resources to further enrich your arts experience.

Our team is available to provide local contacts and links to research, and offer advice on how to make the most of the arts at your school or centre. Our office is a resource for Victorian teachers, so we encourage you to make use of us!

We also provide significant subsidy assistance (up to 50% of program costs) to eligible remote and disadvantaged schools. Your school may be eligible so please contact us to find out more!



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AusVELS CURRICULUM LINKS

| Discipline based Learning | Physical, Personal & Social Learning | Interdisciplinary Learning |
|---|--|--|
| The Arts -Drama <ul style="list-style-type: none"> • Creating & Making • Exploring & Responding | Interpersonal Development <ul style="list-style-type: none"> • Building social relationships • Working in Teams | Communication <ul style="list-style-type: none"> • Listening, viewing & responding • Presenting |
| English <ul style="list-style-type: none"> • Reading & viewing • Writing • Speaking & Listening | Personal Learning <ul style="list-style-type: none"> • The Individual Learner • Managing Personal Learning | Design, Creativity & Technology <ul style="list-style-type: none"> • Investigating & designing • Producing |
| Humanities ^{AC} <ul style="list-style-type: none"> • Geographical knowledge and understanding • Historical knowledge and understanding | Civics and Citizenship <ul style="list-style-type: none"> • Civic knowledge and understanding • Community Engagement | Thinking Processes <ul style="list-style-type: none"> • Reasoning, processing & inquiry • Creativity • Reflection, evaluation & metacognition |
| Science ^{AC} <ul style="list-style-type: none"> • Science Understanding • Science as a Human Endeavour • Science Inquiry Skills | | |

AUSTRALIAN CURRICULUM LINKS

| | |
|--|---|
| Disciplines <ul style="list-style-type: none"> - English - Science: including sorting & classification - History - The Arts: Design, Drama, Visual Communication - Information & Communications Technology | General Capabilities: <ul style="list-style-type: none"> - Asking questions - External features of living things - Making observations - Creativity and Technology - Thinking Processes - Information and Communication - Technology Capability - Personal and Social Capability |
|--|---|

INTRODUCTION TO HOTHOUSE THEATRE – THE PRODUCERS

In 1996, during a period that saw the demise of many regionally based theatre companies in Australia, the board of the Murray River Performing Group decided that the structure which had carried the Company through its first sixteen years was no longer the most effective way to achieve the aspirations and goals of the Company. Local audiences wished to see a kind of theatre that looked beyond local issues and a company that could produce and present work of the calibre found on the main stages of major cities.

The mission of the newly formed HotHouse Theatre was to challenge the immediate and wider communities with locally produced, high quality, professional theatre. The role of Artistic Director was expanded into an Artistic Directorate of (initially) 12 key individuals – a mix of local arts workers and others from state capital cities. There was an enthusiastic response from a number of prominent industry professionals who happily made the commitment to attend planning and programming meetings and to represent the interests of the Company in the wider theatre world. They became effective advocates for HotHouse and were active in liaising with funding bodies and producers on behalf of the Company. Since this beginning, the Artistic Directorate has featured an eclectic mix of skills in directing, writing, dramaturgy, design, choreography, music, composing, performing, programming, strategic planning and arts advocacy.

Over the years HotHouse Theatre has developed a coherent and focussed theatre practice and built a formidable reputation nationally, as a small to medium theatre company that produces and presents high quality shows and provides valuable services to the industry and the local community. In addition to the yearly Subscription Season of plays, there is a HotHouse Drama School, a Co-commissioning Program, the 'Month in the Country' residency program, the Generate Schools Festival, the Technical Theatre Training program and the venue hiring of the Butter Factory Theatre.

THE GRIN AND TONIC THEATRE TROUPE – THE CREATORS

Grin and Tonic has been serving the State of Queensland in Australia for over forty years. At the helm of Queensland theatre, the company delivered the inaugural production of the Queensland Theatre Company in 1969, Peter Shaffer's *The Royal Hunt of the Sun*. With a strong Youth and Education arm, the Grin and Tonic Theatre Troupe is well respected for its high standard of work in the education system throughout Australia and Asia. The company boasts such luminaries as Geoffrey Rush, David Gulpilil, Jack Thompson, Deb Mailman, Bille Brown, Roxanne Macdonald, Ian Stenlake, Veronica Neave, Eugene Gilfedder, Russell Dykstra, Jane Harders, Leo Wockner, Don Batchelor, Jennifer Flowers, Sean Mee, Caroline Kennison, James Stewart, John Batchelor, Andrew Buchanan, Hayden Spencer, Carita Farrer, Donald Hall, Elizabeth Navratil, Sir James Killen and Cicely Berry to name a few.

Their Mainstage production highlights include *Right on the Night* with Geoffrey Rush (1979), *The Bacchoi* (1971), *Mother Courage and Her Children* (1981), *Othello* at the Sydney Opera House (1987), *Troilus and Cressida* co-directed by Cicely Berry (1989), *Gilgamesh* (1990), *A Midsummer Night's Dream* (2000) *The Tale of Monkey* (2002) Franz Kafka's *The Trial* (2005).

Grin and Tonic's Founding Director, Bryan Nason has received many prestigious awards for the Company's dedication to theatre including an Honourary Doctorate of Letters from the University of Queensland, a Queensland Centenary Medal, and a Member of the Order of Australia which is the highest award given by the Governor General of Australia for the Company's service to the performing arts in Queensland, through the development of professional theatre groups and regional touring. It's been 45 years since Bryan Nason, the former Artistic Director of Grin and Tonic Theatre, directed the first Shakespeare show for the company; *The Tempest*, featuring Jack Thompson, Michael Caton, Wendy Sanders and Shane Porteous. The first school to see the show was Moreton Bay College.

INTRODUCTION TO THE PROGRAM - WARNING: SMALL PARTS

Based on a true story, *Warning Small Parts* is a new Australian story about adventure, exploration and growing up. Syms Covington, a small orphaned boy who was adopted by a butcher in London, isn't happy. All he wants to do is explore the world and fill his list of collections. But the butcher treats him like he is stupid. He is forced to work all day while his creativity and ambition to be something bigger is ignored.

One day a sailor from the HMS Beagle arrives in the shop to buy some sausages for the ship's maiden voyage. Syms stows away in the box of sausages and is transported to the Beagle. On arrival he meets Charles Darwin and after a tumultuous encounter with the captain of the ship he is accepted as Darwin's assistant. Syms travels with Darwin on his famous adventures. They travel to South America and meet a fighting armadillo and some gauchos (South American cowboys). But Syms quickly works out that taking animals from their natural habitat isn't right. He has a crisis of faith and ends up on the bottom of the ocean in a battle with his own morals and set of values that take the form of a Giant Squid. Can Syms find a way to explore the world in a way that doesn't compromise his moral compass? Or will he let the world and its influences dictate his moral values?

Told through a mixture of multi-media, puppetry, song and action, *Warning: Small Parts* challenges the notion that to do anything substantial in this world you have to be big, ruthless, or compromise who you are. It leaves the audience with the feeling that no matter how small you are, you can do big things, and that no matter where you come from, the world is your oyster.



BIOGRAPHIES OF CAST AND ARTISTIC TEAM



TRAVIS DOWLING – Director/Co-Creator

Travis is a theatre director and workshop artist and is currently the Associate Director of HotHouse Theatre. His Directing credits include, *Letters From the Border*, *The Pyjama Girl* (HotHouse Theatre), *Orbit* (Queensland Theatre Company, Co-Director), *Absurd* (Grin and Tonic), *Epic* (Grin and Tonic), *This Hollow Crown* (Queensland Theatre Company), *The Last Five Years* (Ignatians/QPAC), *I am Romeo and Juliet* (Grin and Tonic), *Warning: Small Parts* (Grin and Tonic), *The Dream Project* (Grin and Tonic), *Lazarus Won't Get Out of Bed* (Metro Arts), *Furious Angels* (Metro Arts), *Oh The Humanity* (Vena Cava), *Sleep Rest Repose* (La Boite), as an assistant director *Macbeth* (2014, QTC), *Thom Pain* (QTC), *The Miracle at Cookies Table* (Bungabura Productions/QPAC). Travis has extensive workshop and youth and education experience including the programing and delivery of HotHouse Theatre's Education and community programs.



AMOS WILKSCH – Syms/Narrator

Amos is an actor and musician from Culcairn, NSW. He has been pursuing the performing arts for the past five years, and has been involved in many productions at HotHouse Theatre. Starting out in drama school at the age of 16, he discovered his passion for acting, and continued to perform by being involved in HotHouse Theatre's MasterClass and Studio ensembles. Studio Ensemble: *Orpheus*, *The Member for Indi*, *The Pyjama Girl*. Other Credits: Amos has also been involved in multiple professional works; playing cameo's in both Version 1.0's *The Table of Knowledge*, and Lally Katz' *Stories I Want To Tell You In Person*. *Warning: Small Parts* is Amos' debut as a professional actor.



MOLLY BURNETT – Everything Else

Molly graduated from Galen Catholic College in 2013 completing her VCE and is from Beechworth. She was part of Hothouse Theatre's 2014 Studio Ensemble and was also a member in 2012. Her credits include Hothouse Theatre: *Warning Small Parts*, *Letters from the Border*, *Orpheus*, *Oedipus* and *All in the Timing*. Beechworth Theatre Company: *The Lion Witch and the Wardrobe*, *Alice Down Under*, and *The Wind in the Willows*.

HOW THE WORK WAS CREATED

In 2012 The Grin and Tonic Theatre Troupe saw the need for high quality touring work for children in Queensland. The Artistic Director of the company approached company members Travis Dowling, Zoe De Plevitz and Ben Warren to engage in a creative process to create a new Australian work for young people. The process was set to be a collaborative creation process where all four artists had an equal role in the creation, dramaturgy and execution of the work. Over a weeklong process all four artists got together with only one basic Idea, that Syms Covington, who was Charles Darwin's assistant on The Beagle, was to be the protagonist of the play and that he would be a young person that goes on an adventure.

Day One

Over the first day of the workshop process the creative team workshoped the general ideas that the work would cover. The following concepts were decided on.

Style

- Puppetry
- Two actors
- Heavy Audio Visual content
- Multiple characters
- Narration mixed with action

Content/Messages

- No matter how small you are you can do anything
- Ideas of conservation and collection
- Ideas of self-discovery

Structure

- Three act structure
- No longer than 45 minutes
- Linear time line

Plot

- Protagonist is stuck in a life they don't want
- They find a way to get out of this situation
- It's not as easy as they think it is
- They have a crisis of faith/morals
- This is resolved and changes the protagonist's modus operandi

Day Two and Three

Day two and three were heavily based on research. The team, using mostly web resources, researched where Charles Darwin went and what animals he discovered and catalogued. This was the basis for the journey of Syms and Darwin in our story. The team plotted out five distinct points:

1. England (Birth Place)
2. The Ship (HMS Beagle)
3. South America
4. The Galapagos Islands
5. Australia

Day Four and Five

During these days the details of the story were imagined. The team began to outline the inner workings of the story and addressed some of the general ideas generated over the past three days. Characters on the adventure were conceived:

- Syms
- The Butchers

- The Captain
- Charles Darwin
- The Turtle
- The Armadillo
- The Giant Squid
- The Platypus

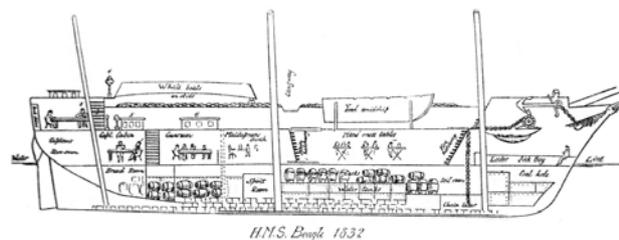
Each part of the story was fleshed out:

1. In England it was decided that we would see the birth of Syms Covington and the reason he was stuck in a negative situation. It was decided that Syms was to be an orphaned boy who was adopted by a mean butcher
2. The inciting incident to get Syms out of England would be a singing sailor that needed sausages for the HMS Beagle. Syms would stow away in the sausage box.
3. When Syms got onto the ship he would meet the Captain, a mean but funny woman that was driven by her stomach. Syms would have to prove himself to the Captain to become Charles Darwin's assistant.
4. On their first stop over in South America Syms would have to make a choice whether to capture the Armadillo (which he would be pressured to do) or just categorise it
5. In the Galapagos Islands, Syms would be forced to make a similar choice with the Tortoise.
6. After making these choices the crew members of the ship would be upset with him for not bringing the Armadillo back. This would send Syms into a crisis, which would be the climax of the play. This would be explored by Syms falling off the ship and having an encounter with the Giant Squid.
7. He would then make a final stop in Australia where the Platypus would help him realise that to be an adventurer and collector he didn't have to displace native animals from their natural environment.

After all this was complete the five sections were distilled into the three act structure and broken up between the four creatives. Each of them went away and wrote their section. This process was dramaturged by Artistic Director Jason Klarwien. He made the voice in all four parts consistent and a rehearsal draft was completed.

Design Process

Over the next few months Travis Dowling engaged in a design process in collaboration with Jason and a set builder. Using the rehearsal script a set was designed and the Audio Visual and Puppetry elements were made and tested.



Rehearsals Process

During the rehearsal process the script was constantly changed and adapted as the material was tested on the floor. It was discovered that the section on the Galapagos Islands was not needed, as the same content was covered in the South American journey. This rehearsal process was very fluid and involved reimagining set costume, and small elements of the story so a holistic production could be achieved.



THE CHARACTERS

Syms

Syms Covington is the protagonist of the play. He is 8 years old and has been adopted by a mean butcher. Syms is an adventurer and collector and aspires to travel the world filling his list of collections.

The Butcher

The Butcher is a stereotype, he is mean and only adopted Syms because he needed help in the butcher shop. He is slow, big and only thinks about profit and work.

The Captain

The Captain thinks with her stomach. She does not particularly like or care about Charles Darwin's mission to collect animals all over the world. The captain is larger than life, funny, has a good heart, but has a bit of a mean streak.

Charles Darwin (In puppet form)

Charles Darwin (In puppet form) is only concerned with collecting the animals on his list for Mother England. Although he is nice to Syms he does not treat him as an equal.

The Armadillo

The Armadillo pretends to be the bravest fighting armadillo in the world. But in reality it is all bravado. He is arrogant, egocentric and thinks he is the most handsome animal in the whole world.

The Gauchos

The Gauchos are South American singing cowboys that are bent on finding an armadillo shell for a new guitar.

The Giant Squid

The Giant Squid is a manifestation of Syms' despair. It lives deep beneath the ocean and tries to draw travellers into its world of darkness and despair.

The Platypus

The Platypus is the stereotypical Australian larrikin. He is wise and gives Syms some pretty good advice.



SYNOPSIS

Act One

Act one begins with an introduction to the style of the play. Our two actors act as narrators and lead us through the birth of Syms Covington, the death of his mother and his adoption to the Butcher. We are then transported to a butcher shop in London where Syms is working. Syms asks if he can go outside to play and tells the Butcher he wants to be a famous adventurer. The butcher tells him that he will be nothing more than a butcher's assistant and that he should give up his dream. *"Your world is a sausage. You'll never be more than that. You will stuff these sausages till the day you die and that's that. Now get back to work."* Syms is left feeling dejected until a cockroach appears. He quickly gets out his list of collections and begins to categorise the animal. In the middle of this a singing sailor comes into the butcher shop and tells Syms of the adventure that she is going on. After the Sailor leaves Syms stows away in the sausage box and is transported to the HMS Beagle.

Act Two

Act two begins with the Captain addressing the audience as shipmates, she plays a game with the audience and four of the audience members stay on stage for half of the second act. During this game the Captain pulls out the sausages from the box and Syms flies out with them. The captain threatens to eat Syms but Syms proves his value to the ship as the only one on board that can read and write (except for Darwin). The captain assigns Syms to be Darwin's assistant and all is well, Syms is going to be an adventurer. As the ship lands on the coast of South America the captain pulls Syms aside and tells him that if he doesn't bring back something for the crew to eat he will be made into Syms soup - Syms reluctantly agrees. Darwin rattles off a long list of animals to collect and Syms, not being able to keep up, loses track of where he is and all of the sudden is alone, on the search for an armadillo; the only problem is he doesn't know what an armadillo is. Eventually Syms runs into an Armadillo who has a pretty big ego *"I am the most handsome animal in the whole of South America"*.

Syms, in his ignorance, offends the Armadillo and they nearly get into a fight but are interrupted. A Nasty Gaucho enters looking for an Armadillo shell to make a guitar. Syms leads the Gaucho astray and the Gaucho leaves. When all is clear the Armadillo comes back out and they become friends. Syms doesn't want to hurt the Armadillo so the Armadillo gives him some grubs to feed the crew.

When Syms gets back to the ship the captain is not so happy about the grubs, and tells Syms he is going to be made into soup. Syms is scared and starts to lose faith in his ability to be an adventurer. As he is reading his list he realises that he will never find anything on it especially the *"rat with a duck's beak that has poisoned feet"* A gust of wind sweeps his list from out of his hands and as he chases it he falls overboard.

Syms sinks deeper and deeper into the ocean and runs into the Giant Squid. The Squid tries to convince Syms to stay with him at the bottom of the ocean telling him *"There is nothing for you there, in that harsh light. The butcher doesn't want you."* *"No one cares about you"* *"Your world is a sausage"* *"You'll never be more than that"*. At the peak of his despair, what appears to be a mermaid appears and saves Syms and drags him back on the ship.

Act Three

The Ship lands in Australia and Syms and Darwin go ashore to continue collecting. Syms tells Darwin he lost his list and he can't continue. Darwin laughs at Syms *"Your list! Ha! Silliness, whose ever heard of a rat with a duck's bill and poisoned feet?! No, focus yourself on those animals the Kingdom most wants you to find. Mine!"* As Syms is sitting near a lake feeling sorry for himself he throws a rock into it and the Platypus pops up. Syms realizes that this is the *"rat with a duck's bill and poisoned feet"* that he has been searching for. He tries to catch it but the Platypus is too smart. He tells Syms that he doesn't have to prove to the world that he exists by taking him out of his natural habit. He shows Syms that he should study the natural environment with care and respect. They come to an agreement and Syms with his newfound way of collecting decides to stay in Australia. He informs Darwin of the decision and they part ways. Syms spends the rest of his life protecting and exploring Australia and its amazing wildlife.

PRE-PERFORMANCE QUESTIONS & ACTIVITIES

Foundation and Grade 1

1. Would you like to be a part of the audience participation?
2. What would this look and feel like?
3. How would you feel, what action would you do, to tell the actors you wanted to be a volunteer?

Grade 2

1. What is Pirate talk?
2. What words and lines do you think a pirate would say?
3. What does the saying “the world is my oyster” mean?

Grade 3

1. What is a song called when singers sing it without a musical instrument accompaniment?

Grade 4

1. What are the seven seas of the world?
2. What is the HMS Beagle, what type of ship did it look like?
3. How big was it?
4. Could you mark it out using markers outside to see what the size was. How many people were living on board?
5. What type of daily routines would the sailors on the ship have to do? Can you find out what a lime juice tub was?
6. Why did they need this on a ship?

Grade Five and Six

1. Who is Charles Darwin?
2. Why is Darwin’s work important to Australian history?
3. What is the classification system used by Darwin, is it still used today?
4. Do you know any other places where collections are kept and shown at school, home, or in the community?



POST-PERFORMANCE QUESTIONS & ACTIVITIES

Foundation, Grades 1& 2

1. How many characters are in this show?
2. How many actors?
3. How was Syms Covington discovered on board the ship?
4. Draw the strangest animals you can think of.

Grades 3 and 4

1. How did we know the captain was a pirate? What did he do to make us think this?
2. What were the instructions of the Captain's game?
3. What other instructions and actions could you do for the Captains game?
4. How many more questions can you make for the Captains game?
5. What's an Armadillo?
6. Do they really make guitars out of armadillos?
7. How would you classify an armadillo?
8. Compared to England, Australia must have had the weirdest looking creatures. If you were describing creatures in your notebook living in a new and undiscovered land, what creatures could you imagine?
Draw some of your favourites and make a book. This could be a mix and match book with tops and tails that are interchangeable. (eg. See Shaun Tan's books for inspiration).
9. "Hit the Frog and Toad" What does this mean? Can you compile a list of at least 12 other slang sayings you have heard people use?
10. Who wrote the main song? Can you write another verse to add to it?

Grades Five and Six

1. What nearly happened to Sims in the ocean and how did he escape this danger? Tell of a time you have escaped from a potentially dangerous situation.
2. Who was the octopus, what was he trying to do? What would have happened if the Captain hadn't kissed Syms.
3. How did you feel when the octopus was telling him he was nothing, what do you think he was doing?
4. What might happen if you take animals and insects away from their natural habitat?
5. What are the collecting rules as offered by the platypus? (Take what you need only, leave the rest for another day, this is the Indigenous way).
6. What was the difference between Syms' list and Darwin's list?
7. What do you think of the way the theatre makers told the story? How did the visual elements: The boat, the sheets the box the puppets help the story? Can you think of different ways the creators could have told the story?
8. How would you have done it differently? Write up a short script for your version of the play. Perform in small groups your own version of the play.
9. How does Syms classify the items for his collections?
10. Do we still use this system of organising/classification today? How many classifications for animals do you know?
11. Why do you think people collect things? Where would they keep such collections?
12. Do you collect anything? How do you go about it?
13. What would be interesting to collect? Where would/do you find your items? Where would/do you keep them and how would you display them?

FURTHER READING

The list of good literature, children's books, websites and other materials about Darwin's life and evolution is very long. Please find below a list with a few suggestions, which is of course a non-exhaustive list.

WEB

http://darwin200.christs.cam.ac.uk/pages/index.php?page_id=j

BOOKS

The Amazing Voyage of Charles Darwin
Anna Nilsen, Little Hare: 2003

The Beagle with Charles Darwin
Fiona MacDonald & Mark Bergin, Book House: 2005

Darwin and Evolution for Kids: With 21 Activities: His Life and Ideas
Kristan Lawson, Chicago Review Press: 2003

The Evolution Revolution
Robert Winston, Dorling Kindersley: 2009

Evolve or Die (Horrible Science)
Phil Gates & Tony De Saulles, Scholastic: 2008

From Lava to Life
Jennifer Morgan & Dana Lynne Anderson, Dawn Publications: 2003

Mammals Who Morph: The Universe Tells Our Evolution Story
Jennifer Morgan, Dana Lynne Andersen & Jane Goodall, Dawn Publications: 2003

One Beetle Too Many: The Extraordinary Adventures of Charles Darwin
Kathryn Lasky & Matthew Trueman, Candlewick: 2009

Our Family Tree: An Evolution Story
Lisa Westberg Peters & Lauren Stringer, Harcourt Children's Books: 2003

Spilling the Beans on Charles Darwin
Dennis Hamley, Paula Borton & Mike Mosedale, Miles Kelly Publishing Ltd: 2000

The Tree of Life: The Wonders of Evolution
Ellen Jackson & Judeanne Winter, Prometheus Books: 2004

We're Sailing to Galapagos: A Week in the Pacific
Laurie Krebs & Grazia Restelli, Barefoot Books Ltd: 2007

What Mr Darwin Saw
Mick Manning & Brita Granström, Frances Lincoln Children's Books: 2009

Who Was Charles Darwin?
Deborah Hopkinson & Nancy Harrison, Grosset & Dunlap: 2005

DVDs

Growing Up in the Universe by Richard Dawkins, RDF: 2007

MUSIC

<http://vimeo.com/99417590>

https://www.youtube.com/watch?v=s_EyXv8d-k (Bound for South Australia)

There are many songs and ballads and sea shanties about leaving a homeland for a new country. See how many you can find. You might learn one and teach to the whole class! eg: [Bound for South Australia](#), [Botany Bay](#)

Visual Resources and activities

<http://education.scholastic.co.uk/content/7486>

http://evolution.berkeley.edu/evolibrary/article/evo_03

<http://evolution.berkeley.edu/evolibrary/teach/index.php>

Contact the Education and Families team at education@rav.net.au with further questions or, even better, examples of your work!



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