



*Reasons to be Invisible*  
by Lab Kelpie

Teacher Resources  
2024

Ideal for Years F-6

The 2024 Creative Learning Program is  
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## ABOUT THIS RESOURCE

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This resource has been created to provide teachers with curriculum links to the Victorian Curriculum and includes some preliminary and post-show ideas and activities as to how to extend their experience of **Reasons to be Invisible**. 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 Creative Learning program are designed to offer students engaging arts experiences with strong links to the Victorian Curriculum and VCE subjects where appropriate. Each Creative Learning program varies in its purpose and content and as a result the scope for integration across the curriculum varies.

If you have any questions about this resource, its content or its implementation within your classroom please do not hesitate to contact the Creative Learning team at [education@rav.net.au](mailto:education@rav.net.au)

## ABOUT REGIONAL ARTS VICTORIA

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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.

### PARTNERSHIPS

Regional Arts Victoria facilitates the partnerships, the organisations and the practices that create new work.

- Regional Cultural Partnerships
- Creative Arts Facilitators
- Membership program
- Devolved grants programs
- Resources, workshops and events
- Sector advocacy and leadership development

### PROGRAMMING

Regional Arts Victoria nurtures the experts who foster local artistic experiences and stimulate young minds.

- Creative Learning Program
- Connecting Places
- Touring programs
- Education resources
- Industry development resources and events
- Sector advocacy and leadership development

### PROJECTS

Regional Arts Victoria presents major artistic projects that build local artistic leadership and legacy.

- State-wide projects including Creative Workers in Schools, *Small Town Transformations and Artlands Victoria*
- Internal Creative Professional Development programs
- Sector advocacy and leadership development

## CREATIVE LEARNING

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Welcome to the 2024 Creative Learning Program! What was named our Arts & Education program is now the refreshed *Creative Learning Program*, still offering the fantastic range of arts experiences students across the state.

For over 50 years, Regional Arts Victoria has been the leader in providing educational arts experiences for children and young people across Victoria. Each year we offer a range of performances and workshop programs to schools throughout regional and metropolitan Victoria.

Spanning performances and workshops across a variety of art forms, our 2024 Creative Learning school incursion program offers opportunities for connection and positive impact spread across the entire program! We are pleased to be offering both in person experiences and accessible online programs with professional and experienced artists to educate and delight your students.

From engaging theatre to building your own urban landscapes, there are options for both primary and secondary ages to deepen creativity as artists and audiences, led by award-winning companies, regionally based and First Nations artists.

We have a fantastic subsidy program which means we can provide significant subsidy assistance (up to 75% of program costs) to eligible remote and disadvantaged schools. This helps our programs to be accessible and reach a diverse range of schools.

For general enquiries please contact: [education@rav.net.au](mailto:education@rav.net.au)

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## INTRODUCTION TO THE PROGRAM

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Sophie is as quiet as a mouse. She blends into the background. Nobody ever seems to notice her. No one sees her, hears her, or thinks about her. And that's OK with Sophie because the truth is: she likes being invisible! Because you can't be hurt, or embarrassed, or sad if you're invisible, right?!

New kid CJ is all the things Sophie doesn't want to be. They stand out. They don't fit in. And they're embarrassing – like, really embarrassing!

But unlike Sophie, CJ doesn't care that they're weird. Weird is better than quiet, right? But to Sophie's surprise, she notices bits of CJ keep vanishing... piece by piece. Their loud, goofy laugh. Their terrible dance moves. Their voice. Because what CJ really needs is a friend. A real friend. Or they might completely disappear and become... invisible.

Just like Sophie...

Reasons To Be Invisible is a smart, funny, and uplifting story about finding your voice and embracing who you are – and having a whole lot of fun while doing it! Students will engage with the themes of friendship, self-esteem, and identity as they embark on this adventure with Sophie and CJ striving to make the invisible visible, the impossible possible – and finding the courage to save each other from disappearing.

This show is an accessible, inclusive and engaging work, which enthralls and entertains children through characters, themes and stories which speak to them as equals. It is funny, relevant and inspiring, and provide language and a reference point for children to open conversations with parents and caregivers around topics that are important to them.

Students from all schools will be able to identify with the characters and story presented in a heart-warming, uplifting and hopeful show which will generate opportunities for discussion and creative responses back in the classroom.

This is not a didactic performance. While there is a message to the work, it is not presented in a way to teach children, but to entertain them. There are of course opportunities for teachers to highlight the themes and ideas of identity, self-esteem and resilience after the performance, but these will be supported by comprehensive teacher resources, not explicitly taught within the show itself.

Students will be inspired to embrace not just their inner performer and sense of play, but also potentially take up an artistic hobby or craft as an outcome of the performance. Soundscape, live music and sound effects are incorporated into the work; an innovative, interactive set design will connect with visual art and craft opportunities; and children will feel inspired to write their own text-based plays or stories.

Links to the Victorian Curriculum are:

- Health and Physical Education (Personal, Social & Community Health)
- The Arts (Drama)
- English (Speaking and Listening)
- Personal and Social Capability
- Ethical Capability

## BIOGRAPHIES

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### **Katy Warner (Playwright)**

Katy Warner is a multi-award-winning playwright from Western Australia who currently calls Hobart home. A former teacher herself and previous Head of Schools & Families at Arts Centre Melbourne, she is particularly skilled at writing for children. Along with her AWGIE win for Reasons To Stay Inside in 2016, several of her plays have been a finalist for The Martin-Lysicrates Prize, which celebrates the best of Australian playwriting for children.

As a YA novelist, her debut Everywhere, Everything, Everyone was published by Hardie Grant to much acclaim in 2019, with her follow up novel Triple Threat released in 2022.

Website: [writtenbywarner.com/about](http://writtenbywarner.com/about)

### **Lab Kelpie (Company) & Lyall Brooks (Director)**

In 12 years of operation, Lab Kelpie have presented over 13 new Australian works to almost 20,000 audience members in over 100 venues across Australia and New Zealand. Reasons To Be Invisible will be led by Lab Kelpie's Artistic Director Lyall Brooks, himself an experienced children's theatre professional.

With a passion for emboldening and amplifying youth voices across regional Victoria, Lyall spent six months as resident artist at Numurkah Secondary College as part of the 2021 Creative Workers in Schools program, and continues to work as a teaching artist and mentor with Glenelg Shire in Portland. He is currently the Education Coordinator at Malthouse Theatre, where he won the 2022 Drama Victoria Award for Best New Australian Publication for Drama and Theatre Studies for his education resources.

In Katy and Lyall, Lab Kelpie have two established theatre practitioners with strong, award-winning track records. This Commission would see Katy and Lyall reunited following their successful creative collaboration on A Prudent Man, which won the Audience Choice Award from over 400 productions at the 2016 Melbourne Fringe Festival, went on to tour Australia and New Zealand in 2018, and now enjoys regular incursions into Victorian secondary schools. Reasons To Be Invisible would represent Lab Kelpie's first regionally developed work, and our first work dedicated to primary school children – both major milestones we have been diligently working towards for over five years!

Website: [labkelpie.com](http://labkelpie.com)

Facebook: [facebook.com/labkelpie](https://facebook.com/labkelpie)

Twitter: [twitter.com/labkelpie](https://twitter.com/labkelpie)

Instagram: [instagram.com/labkelpie](https://instagram.com/labkelpie)

YouTube: [youtube.com/user/labkelpie](https://youtube.com/user/labkelpie)

## The GANAG instructional model.

GANAG stands for:

**Goals**

**Access**

**New Info**

**Apply**

**Goal review.**

The GANAG instructional model for lesson design was created by Jane Pollock and presented in the text *Classroom Instruction that Works* (Marzano, Pickering & Pollock, 2001). It grew from the work of Madeline Hunter who created a schema in the 1970s for lessons that is still useful today (Hunter, 2004).

Teachers can use the table below to assist in integrating *Reasons to be Invisible* into their curriculum delivery.

Hattie, J. (2008). *Visible Learning: A synthesis of over 800 meta-analyses relating to achievement*. Routledge:Oxon.

Marzano, R., Pickering, D. & Pollock, E. (2001). *Classroom Instruction that Works: Research Based Strategies for Increasing Student Achievement*. ASCD: Alexandria, Virginia.

GANAG	9 High Yield Strategies		Unit : Reasons to be Invisible	
<b>Goal</b> Set the learning goal/benchmark or objective	<ul style="list-style-type: none"> <li>- Setting Objectives &amp; Providing Feedback</li> <li>- Reinforcing Effort and Providing Recognition</li> </ul>	<u>Standards</u> applying to that lesson	Health & Physical Education, The Arts – Drama, English	
		<u>Learning Intention</u>	<b>Focus 1 - Pre</b>	<b>Focus 2 - Post</b>
<b>Access</b> Access students' prior knowledge building engagement through establishing immediate relevancy; a “hook” that is a short introduction to the lesson	<ul style="list-style-type: none"> <li>- Question, Cues and Advanced Organisers</li> <li>- Non-linguistic Representations</li> <li>- Identifying Similarities And Differences</li> <li>- Cooperative Learning</li> </ul>	Possible <u>Instructional Strategies</u> to try: <ul style="list-style-type: none"> <li>- Review of previous lesson</li> <li>- Pair and Share</li> <li>- Turn and Talk</li> <li>- Brainstorming</li> <li>- Quick Write</li> <li>- Verbal check-in of prior knowledge</li> <li>- Visual to access prior knowledge</li> </ul>	Review the meaning of the word ‘invisible’. Ask students to pair and share, then reflect to class.	What did we learn about being invisible from the play? Ask students to quick write some key words about the play.
<b>New Information</b> Acquire new information – declarative and/or procedural	<ul style="list-style-type: none"> <li>- Summarising and Note Taking</li> <li>- Homework and Practise</li> </ul>	Possible <u>Instructional Strategies</u> to try: <ul style="list-style-type: none"> <li>- Modelling and direct instruction</li> <li>- Student discussions</li> <li>- Academic feedback to students</li> <li>- Non-fiction writing, vocabulary and reading strategies to develop understanding of new information</li> <li>- Inquiry based questions and activities</li> </ul>	Students to take whiteboard notes on what being invisible would mean.	Remind students of procedure for writing a story <ul style="list-style-type: none"> <li>- Characters</li> <li>- Setting</li> <li>- Time</li> </ul> Remind students to use a hook to engage the reader at the beginning of their story



<p><b>Apply</b> Apply a thinking skill or use knowledge in a new situation. Opportunity for feedback provided</p>	<ul style="list-style-type: none"> <li>- Identify Similarities and Differences</li> <li>- Cues, Questions and Advanced Organisers</li> <li>- Generate And Test Hypotheses</li> </ul>	<p>Possible <b><u>Instructional Strategies</u></b> to Try:</p> <ul style="list-style-type: none"> <li>- Guided Practice</li> <li>- Independent and group work</li> <li>- Student demonstration of learning objective</li> <li>- Student-to-student discussions using accountable talk</li> <li>- Ongoing checks for understanding</li> <li>- Continuous academic feedback to the students</li> </ul>	<p>Students to write a short list of pros and cons of being invisible.</p>	<p>Students to write short story about being invisible.</p>
<p><b>Goal Review</b> Review what has been taught. How will the teacher know if students met the measurable objective?</p>	<ul style="list-style-type: none"> <li>- Setting Objectives and Providing Feedback</li> <li>-Reinforcing Effort and Providing Recognition</li> <li>- Homework And Practise</li> </ul>	<p>Possible <b><u>Means of Assessments</u></b> to try:</p> <ul style="list-style-type: none"> <li>- Oral or written summary of lesson</li> <li>- Exit slip or quick write</li> <li>- Pair and share</li> <li>- Peer and individual review of work</li> <li>- Class discussion of topic</li> <li>- Cornell notes check</li> </ul>	<p>Class discussion of being invisible with class list being made of what would the pros and cons of being invisible</p>	<p>Students to pair and share their story's.</p>

## SUGGESTED PRE-VISIT ACTIVITIES

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The following activities are designed for teachers and students to explore before *Reasons to be Invisible*. These activities can be adapted to suit different year levels.

### Pre-Show discussion:

- Discuss with students that you are about to see a show called *Reasons to be Invisible* ... what do you think this title means?
- Discuss with students: What could be some good reasons to be invisible? What could be some bad reasons? Would you like to be invisible? Why / why not? Perhaps students can write or draw their response to this prompt.
- Show students an Image from the show – what clues does this might this give us about the performance? What do you predict this show could be about? What might you see / hear?

### My Favourite Animal - Make a Mask:

- Ask students: What is your favourite animal? Why?
- Students should draw the head of their favourite animal onto a paper plate, punch out the eyes and add some string to create a mask. Get as creative as you like - perhaps they want to add feathers, colour, glitter!
- Make sure students bring their creation with them to the show! Let students know they may need them.

## SUGGESTED POST-VISIT ACTIVITIES

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Activities that dissect and expand upon the content of *Reasons to be Invisible* that the teacher and students can engage in post-performance.

### Creative Writing Prompts:

- In the play, CJ is picked on by some kids at her school. Imagine you were one of those kids, and you'd like to apologise. What would you write in your apology letter?
- Imagine you are CJ or Sophie – write a diary or journal entry from their point of view about Speech Day. What happened? How did you feel?
- In the play, CJ creates a make-believe arctic world and hides there. If you were feeling upset, what kind of place would make you feel better? Describe or draw this place. What makes it special? What do you do in this world?
- In the play, Sophie presents a speech about her best friend. Choose a special person in your life and write about them. What makes them so special to you? Perhaps this can become a presentation for the class.
- Write a short story about waking up and being INVISIBLE! What would your day be like? What happens? How do you reappear?

### Drama Activities:

#### ANIMALS

- In the play, CJ is wild about penguins! She dresses up like a penguin, moves like a penguin, even makes sounds of a penguin! Revisit the students' favourite animals and masks they made in the pre-show activity.
- Ask students to fill the room, finding a space on their own (this is a solo activity which will be done as a group). Direct the students with prompts to help them become their favourite animal.

Ask students to explore moving like the animal:

- How does the animal blink? How does it turn its head?
- How does it move its body? Does it jump? Crawl? Does it sway as it moves? Is it slow or fast?
- How does the animal sit?
- How does the animal rest or sleep?
- What does the animal do if it is scared or threatened?
  
- With younger students, create a zoo. Half the class can be guests at the Zoo, while the rest of the class are the animals – wander through the zoo and visit the enclosures. Then swap over.
  
- Older students can work in pairs, one as the expert on the animal and the other as the animal. The animal expert or trainer can explain the amazing things this animal does, while the animal performs these tricks (or not).

## CELEBRATE THE UNIQUE

- Everyone is special and unique in their own way, and this activity will celebrate just that. Ask students to think about one thing they do well, or something they know a lot about it. They can present this action (maybe they can jump high or shoot a basketball or tie really awesome knots) or facts (maybe they know cool facts about an animal or a TV show or can name every European capital city).  
Ask students to present their 'thing' to the group. The group will then give them a huge, massive, wonderful round of applause and standing ovation.

## ROLE PLAY

- With younger students, ask them to act out the emotions as you talk through the scenario. Ask them to use their facial expressions, movement, and body language to create the emotion or feeling the character was going through in the moment.
- Older students can work in pairs / small groups to prepare, plan and then perform the role play for the rest of the class.

Consider the following scenarios inspired by the play as starting off points to further explore themes / issues from *Reasons to be Invisible*:

- Imagine you are about to give a big speech, you have practiced and practised, and now it is your time to get up and present it the school. But ... When you step up to the microphone ... No words will come out! You've forgotten your speech. You're so nervous. You run from the stage! What happens next ...
- Imagine you are feeling very lonely at lunch time. You have no one to play with. But then ... someone approaches you. They are smiling. They offer you a cookie ... What happens next?
- Imagine you love dancing, it makes you really, really, happy. Try out some moves. Suddenly, you realise someone is laughing at you because of how you dance. How does that make you feel? What happens next ...

## **Social and Emotional Activities:**

### EMPATHY

- Ask students what empathy means and come up with an agreed definition.
- Think back to the play, what are some examples of when Sophie or CJ displayed empathy?

Consider the following scenarios:

- Someone is being bullied
- There is a new student in your class, and they don't know anybody
- Your friend forgot their lunch
- Your friend came last in a running race / failed a test

Draw a picture of the person, and label all the emotions / feelings they could be feeling in that moment.

Now, ask students to add themselves to the picture, and label all the ways they could show empathy in that moment. What might they say? Do? How might they behave?

Ask students to write about a time they have been shown empathy, and a time they showed empathy to another person. What happened? What did it feel like? How did it change / help / alter the situation?

### FRIENDSHIP

- Ask students to brainstorm all the things that makes a good friend. What makes a healthy friendship?
- Ask students to draw / write / create an ingredients list for friendship – add in all the things discussed about what makes a good friend.
- In pairs, ask students to create a list of THREE Dos and THREE DON'Ts in friendship.

### KINDNESS TREE

- Draw a tree trunk and branches, ask student to create leaves that will fill the bare branches with acts of kindness they can show at school, at home, in the community. These can be big or small.

### WHAT I LIKE ABOUT ME ... WHAT I LIKE ABOUT YOU

- Ask students to decorate large envelopes that display all the wonderful things about them – maybe they're great at soccer, maybe they're awesome older sibling, maybe they good at math, or helpful at home. Put it all on the envelope.

Students will now write on note cards positive things they have noticed or seen in their fellow students and place these notes into the envelope. Make sure all students are receiving notes. Direct students to focus on actions and behaviours rather than external appearances – maybe they noticed someone being really polite to the relief teacher, or helping one of the younger kids in the playground, or making a really great piece of art. At the end of the week, students can read their notes. (Teachers should also partake in this too!)

**Learning Areas**

**Health and Physical Education**

**Strand:** Personal, Social and Community Health

**Sub-strand:** Communicating and interacting for health and wellbeing.

Level 1 & 2:

- Describe ways to include others to make them feel that they belong.
- Identify and practise emotional responses that account for own and others' feelings.

Level 3 & 4:

- Describe factors that can positively influence relationships and personal wellbeing.

Levels 5 & 6:

- Examine the influence of emotional responses on behaviour, relationships and health and wellbeing.

**Example of link:**

Students learn and see the emotional response of the characters in the performance. Students can identify with the characters through their own experiences of emotions.

**The Arts: Drama**

**Strand:** Explore and Express Ideas

Levels 1 & 2:

- Explore roles, characters and dramatic action in dramatic play, improvisation and process drama.

Levels 3 & 4:

- Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama.

Levels 5 & 6:

- Explore dramatic action, empathy and space in improvisations, play-building and scripted drama, to develop characters and situations.

**Example of link:**

Students can explore and express ideas through dramatic play, both pre and post-show.

**English****Language Mode: Writing****Strand: Literature****Sub-strand: Creating Literature**

## Level 1:

- Recreate texts imaginatively using drawing, writing, performance and digital forms of communication.

## Level 2:

- Create events and characters using different media that develop key events and characters from literary texts.

## Level 3:

- Create imaginative texts based on characters, settings and events from students' own and other cultures including through the use of visual features.

## Level 4:

- Create literary texts that explore students' own experiences and imagining.

## Level 5:

- Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in texts students have experienced.

## Level 6:

- Create literary texts that adapt or combine aspects of texts students have experienced in innovative ways.

**Example of link:**

Students can write short stories based around the concept of being invisible post-performance.

**English****Language Mode: Writing****Strand: Literature**

## Sub-strand: Creating Literature

### Level 1:

- Recreate texts imaginatively using drawing, writing, performance and digital forms of communication.

### Level 2:

- Create events and characters using different media that develop key events and characters from literary texts.

### Level 3:

- Create imaginative texts based on characters, settings and events from students' own and other cultures including through the use of visual features.

### Level 4:

- Create literary texts that explore students' own experiences and imagining.

### Level 5:

- Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in texts students have experienced.

### Level 6:

- Create literary texts that adapt or combine aspects of texts students have experienced in innovative ways.

### Example of link:

Students can participate in discussions post-performance, before writing a recount or story, based on the concept of being invisible.

Contact the Creative Learning team at [education@rav.net.au](mailto:education@rav.net.au) with further questions or, even better, examples of your work!

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