A watercolor-style illustration of a large flock of sheep. In the center, a sheep with a dark grey hat and a red mark on its forehead looks towards the viewer. The sheep are rendered with soft, textured wool in shades of white and light blue, and their faces are simple, rounded shapes in shades of pink and orange. The background is a dense, overlapping mass of sheep heads and wool.

PETE the Sheep

AN AUSTRALIAN MUSICAL BASED ON THE BOOK
BY JACKIE FRENCH & BRUCE WHATLEY
ADAPTED FOR THE STAGE BY
EVA DI CESARE, SANDRA ELDRIDGE & TIM MCGARRY

2021
teacher
resource

monkey
baa theatre
company

about this resource

This resource has been designed for use with students in Early Childhood-Year 4, and covers the subjects of Drama, English, Visual Art, Science and PDHPE.

Because the show is touring nationally, links to the Australian Curriculum for each subject and year level have been included at the throughout the resource, as well as links to The Early Years Learning Framework and Framework for School Aged Care in Australia.

On the pages of each of the activities, you will find icons that connect to the relevant General Capabilities and Cross Curriculum Priorities of the Australian Curriculum, as shown below.

GENERAL CAPABILITIES AND CROSS CURRICULUM PRIORITIES:

-  LITERACY
-  CREATIVE AND CRITICAL THINKING
-  PERSONAL AND SOCIAL CAPABILITY
-  NUMERACY
-  ETHICAL UNDERSTANDING
-  INTERCULTURAL UNDERSTANDING
-  ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

STUDENT ACTIVITIES

The activities contained in this resource are designed to be used in the classroom as pre- show or post-show learning opportunities to engage and immerse students in the world of Pete the Sheep. We hope that these learning activities help to extend the imaginations of your students and help to build their confidence as they work collaboratively and creatively.

Monkey Baa Theatre Company acknowledges the traditional owners of Country throughout Australia, and recognises their continuing connection to land, waters and community. We pay our respects to them and their cultures, and to elders both past and present.

teacher resource contents

ABOUT MONKEY BAA THEATRE COMPANY	4
PREVIOUS TOURS	5
ABOUT THE PLAY, AUTHOR & ILLUSTRATOR	6 – 7
STUDENT ACTIVITY OUTLINE	9
EXPLORING THEMES IN THE BOOKS	11
SHORT STORY WRITING	12
TABLEAU/ROLE PLAY	13
OTHER PERFORMANCE ACTIVITIES	14
OTHER ACTIVITIES	15
COLOURING-IN TEMPLATES BY BRUCE WHATLEY	16-17
PRODUCTION DETAILS	
COSTUME AND SET DESIGN	18 - 19
MEET THE 2021 CAST	20 – 21
MEET THE CREATIVES	22 – 23
POST SHOW REFLECTION	24
CURRICULUM LINKS	26 – 28
ACKNOWLEDGEMENTS AND SPONSORS	29

about monkey baa theatre company

OUR MISSION

IS TO EXHILARATE YOUNG MINDS,
HEARTS AND IMAGINATIONS
BY CREATING AND SHARING
EXCEPTIONAL AUSTRALIAN THEATRE
NATIONALLY AND INTERNATIONALLY.

Monkey Baa was formed by Sandra Eldridge, Eva Di Cesare and Tim McGarry in 1998 and has conceived, created and toured ever since.

In 2021, Eva became the company's sole Artistic Director with her creative ambition being to invite a diverse range of artists with fresh perspectives and practice into the company in order to deliver vibrant, relevant and engaging new works. In support of this new vision the company has launched a Creative Associate program with the appointment of artist Mayu Iwasaki. Additionally we have commissioned writers Jenevieve Chang and Lachlan Philpott to write the company's next works.

Co-founder Sandie, has moved into an Artistic Associate role where she will continue to create and collaborate with the company.

Monkey Baa is Australia's widest reaching touring company for young people, having conducted over 28 national tours to 135 regional and remote communities across every state and territory of Australia, 5 international tours and over 2,500 performances, engaging with over 1.5 million young people.

Young people are at the centre of what we do: theatre provokes empathy, imagination, respect and understanding, allowing us all to see the world from different perspectives. Young audiences, as equal citizens, deserve the same dexterity, depth and rigour in theatre creation and presentation that adult audiences demand. We tell stories that embrace social and cultural connectivity, celebrate Australia's rich cultural heritage, challenge and inspire. Accessibility to a theatrical experience is deeply important to us.

We believe that rural and regional young audiences should have the same opportunities as their city cousins to engage with excellent theatre, so we continue to tour from the bush to the coast and across the seas. An integral part of our exciting process is our collaboration with young people from a work's inception right through to the opening performance, their voices reflected in the work we create for them. Through our popular arts education programs we are committed to building confident, thriving communities, empowering young people to self-expression, self-awareness and self-determination.

As resident company at the custom-designed, fully accessible ARA Darling Quarter Theatre, we also curate an annual season of theatre for young people in school holidays and term time, presenting Monkey Baa plays and work from other Australian and international companies.



previous tours

2014

Monkey Baa debuted *Pete the Sheep* in 2014 with a premiere season at our home venue before hitting the road for an extensive national tour. The team spent 29 weeks, covered 32,000km, and visited 54 towns, cities & venues across Australia!

ORIGINAL CAST

(featured in photos)
Nat Jobe, Andrew James,
Todd Keys, Jeff Teale,
Alex Butt (understudy)

2016

A season of *Pete the Sheep* was presented at the Sydney Opera House, Art House Wyong and Arts Centre Melbourne

CAST

Andrew James, Tom Sharah,
Laurence Coy, Michael Hart



about the play

AN HILARIOUS, AWARD-WINNING MUSICAL ABOUT INDIVIDUAL EXPRESSION BASED ON JACKIE FRENCH AND BRUCE WHATLEY'S QUIRKY, AUSTRALIAN PICTURE BOOK.

In Pete the Sheep, we meet a sheepdog with a difference. In that he is – err . . . a sheep! And this just doesn't sit right with the regular shearers at the shed. Things are done a certain way – and we can't go having things out of the ordinary and Pete is definitely out of the ordinary. Owner shearer Shaun insists Pete is just as good as any old sheepdog – if not better. While dogs go 'arf arf', Pete simply goes 'baa baaaa', and the other shearers don't like it one little bit.

Writers Eva di Cesare, Tim McGarry and Sandra Eldridge have fleshed out the characters and added every pun imaginable, with plenty to amuse adults as well as the children. The songs by Phil Scott (who has written music and lyrics) are catchy, with a nod to a range of styles from Barbershop Quarted, country to jazz, blues and a dash of Broadway.

Jonathan Biggins directs a lively, imaginative production on James Browne's simple but highly effective set, which captures the feel of the picture book as it transforms from a corrugated iron shearing shed to Shaun's sparkly salon.

Pete the Sheep is guaranteed to delight young people aged 4 to 9 years.



'baa baaaa!'



about the author & illustrator

Jackie is an award-winning writer, wombat negotiator, the 2014–2015 Australian Children's Laureate and the 2015 Senior Australian of the Year. In 2016 Jackie became a Member of the Order of Australia for her contribution to children's literature and her advocacy for youth literacy. She is regarded as one of Australia's most popular children's authors and writes across all genres — from picture books, history, fantasy, ecology and sci-fi to her much loved historical fiction for a variety of age groups. She has written over 200 books, some of which have sold millions of copies and won over 60 awards in Australia and internationally!

Jackie is dyslexic and a patron of literacy programs across Australia, with a wide and deep experience in learning differences, support methods, and their outcomes for students. Jackie is a passionate advocate for equal education opportunities.



BRUCE WHATLEY: ILLUSTRATOR

Bruce jumped into the unknown world of picture books after a career in advertising as an illustrator and art director working in London and then Sydney. Since 1992 Bruce has written and/or illustrated over 80 children's picture books.

Though based in Australia, his work is published internationally, and in 2014 was included in the Bologna Children's Book Fair Exhibition. His main inspiration has been his family, who feature in several of his earlier picture books. His wife Rosie Smith has often been co-author on many of his projects.

He uses a variety of illustration mediums, including: gouache, pen and ink, pencil, oils, water colour and more recently CGI software. His aim is to entertain and surprise the reader with illustration styles that vary considerably depending on the text and the age group of his audience.



student activities

THE ACTIVITIES CONTAINED IN THIS RESOURCE ARE DESIGNED TO BE USED IN THE CLASSROOM AS PRE-SHOW OR POST-SHOW LEARNING OPPORTUNITIES TO ENGAGE AND IMMERSE STUDENT IN THE WORLD OF THE PLAY

THE ACTIVITIES HAVE BEEN INFORMED BY OBSERVATIONS OF THE CREATIVE DEVELOPMENT PROCESS WITH SCHOOL STUDENTS, THE CAST AND THE CREATIVE TEAMS.

WE HOPE THAT THESE LEARNING ACTIVITIES HELP TO EXTEND THE IMAGINATIONS OF YOUR STUDENTS AND HELP TO BUILD THEIR CONFIDENCE AS THEY WORK COLLABORATIVELY AND CREATIVELY.





exploring themes in the original books

KEY THEMES

The key themes addressed within the production include:

- Uniqueness
- Individuality
- Difference and diversity
- Friendship and mateship
- Identity
- Inclusion

CLASS QUESTIONS

- Can you identify moments in the book and play where one of those themes were evident?
- Why is it important to celebrate our differences?
- Why did the shearers not like Pete the Sheep?
- Do you think anyone should have to change who they are just to fit in?
- What lesson did you take away from Pete the Sheep?
- What are the names of the shearers in the book and the play?
- What are the names of the sheep dogs in the book and the play?
- What is the name of Shaun's salon in the book and the play?

WHAT MAKES YOU UNIQUE

Ask students to design a poster that represents them. It could include their name, their favourite hobby, favourite food, favourite colour, their family, where they live, cultural background etc.

short story writing

role play/ tableau

TASK

Ask the students to write their own short story based on one of the themes in Pete the Sheep.

PLANNING

- What animal have you chosen to be the main character of your story and what is their name going to be?
- What theme have you chosen to focus your story on?

ORIENTATION (BEGINNING)

This is where you will need to introduce the readers to your main character and what the theme will be.

COMPLICATION (MIDDLE)

This is where you will need to introduce the readers to the obstacle that the main character is facing.

RESOLUTION (ENDING)

This is where you will need to let the readers know how the main character was able to overcome their obstacle.

SHORT STORY TIPS:

- Try to write your story in 3rd person by using the name of your character.
- Try to break your story up into at least three paragraphs (beginning, middle and end).
- Make sure that you edit your work carefully by reading over your story to check that it makes sense and that you have spelt all words correctly.
- Check your punctuation carefully. Do you have full stops and capital letters in all the right places?
- Remember to give your story an exciting title.
- Try to use lots of description to bring your story to life.

PREPARING THE FREEZE FRAME/TABLEAU

- Split the students into groups of 4-5, and ask them to spread out around the space.
- Allocate each group with one of the plot sections below
- Give the students a couple of minutes to work together in their group to come up with a tableau that represents that part of the plot
- Encourage the students to work together as a team and quickly accept each other's offers
- Ask each group to present their tableau in front of the rest of the class. Ask the students to guess what plot section they thought the group was representing, and ask them to give feedback on what they liked about each scene
- Repeat the exercise by giving each group a new plot section to work with
- As a challenge you could ask each group to try and tell the full story of Pete the Sheep using 5 tableau images

PLOT SECTIONS FOR TABLEAU

1. Shaun walking into the shearing shed with Pete for the first time (how do the others react?)
2. Shaun and Pete when they are asked to leave the shearing shed (how do they feel?)
3. Shaun and Pete when they decide to open their own salon
4. The shearers when they realise all of their sheep are missing from the paddock
5. Pete, Shaun and the shearers when they are all working together at Shaun's Shearing Salon

WHAT HAPPENS NEXT? CHOOSE YOUR OWN ENDING!

- Ask the students to imagine what happens next in the story of Pete the Sheep.
- Ask them to write one paragraph where they continue the story of Pete the Sheep OR they can write an alternate ending.

other performance activities

other activities

GROUP DEVISING

- Split the class into small groups of 4-5 and ask them to read their alternate or continued ending to one another. Ask the group to choose their favourite to turn into a short scene.
- Give the students a lesson to rehearse their scene and then get each group to perform their scenes to the rest of the class.
- After each group has performed, ask the audience for positive feedback

EMOTIONAL JOURNEYS

- Working in pairs again, ask each pair to choose one shearer and their sheep dog/sheep-sheep from Pete the Sheep and to track their emotions throughout the book. Partner A will be the shearer and partner B will be the sheepdog (or sheep-sheep).
- Ask them to each come up with 5 different facial reactions and gestures for how their character is feeling at key moments throughout the book. Remember that the shearer and sheep dog might have different feelings and reactions.
- Ask each pair to perform their emotional journey to the rest of the class.

CHARACTER DESIGN

- Ask the students to think about what other characters could live in and around the action in the story. Who else lives in the town where Pete the Sheep is set?
- Can you give them a name?
- What do they do?
- How do they walk?
- How do they speak?
- Are they a human or an animal?
- What do they look like?
- Do they know any of the shearers?
- Have they heard about the new salon in town?
- Ask the students to walk around the space as their new characters and introduce themselves to each other as they walk by.

SHAUN'S SALON WAITING ROOM:

- Set up two seats in the space and have the class sitting in the audience space
- Select two students to enter the 'waiting room' as the characters that they have created in the character design exercise
- The students are then to have an improvised conversation in the waiting room where they get to know one another
- After a short period of time, the teacher can clap their hands to indicate that one of the students must leave the scene so that another student can take their place
- This exercise continues until all the characters in the group have had a chance to be in the waiting room

STORYBOARD NARRATIVE

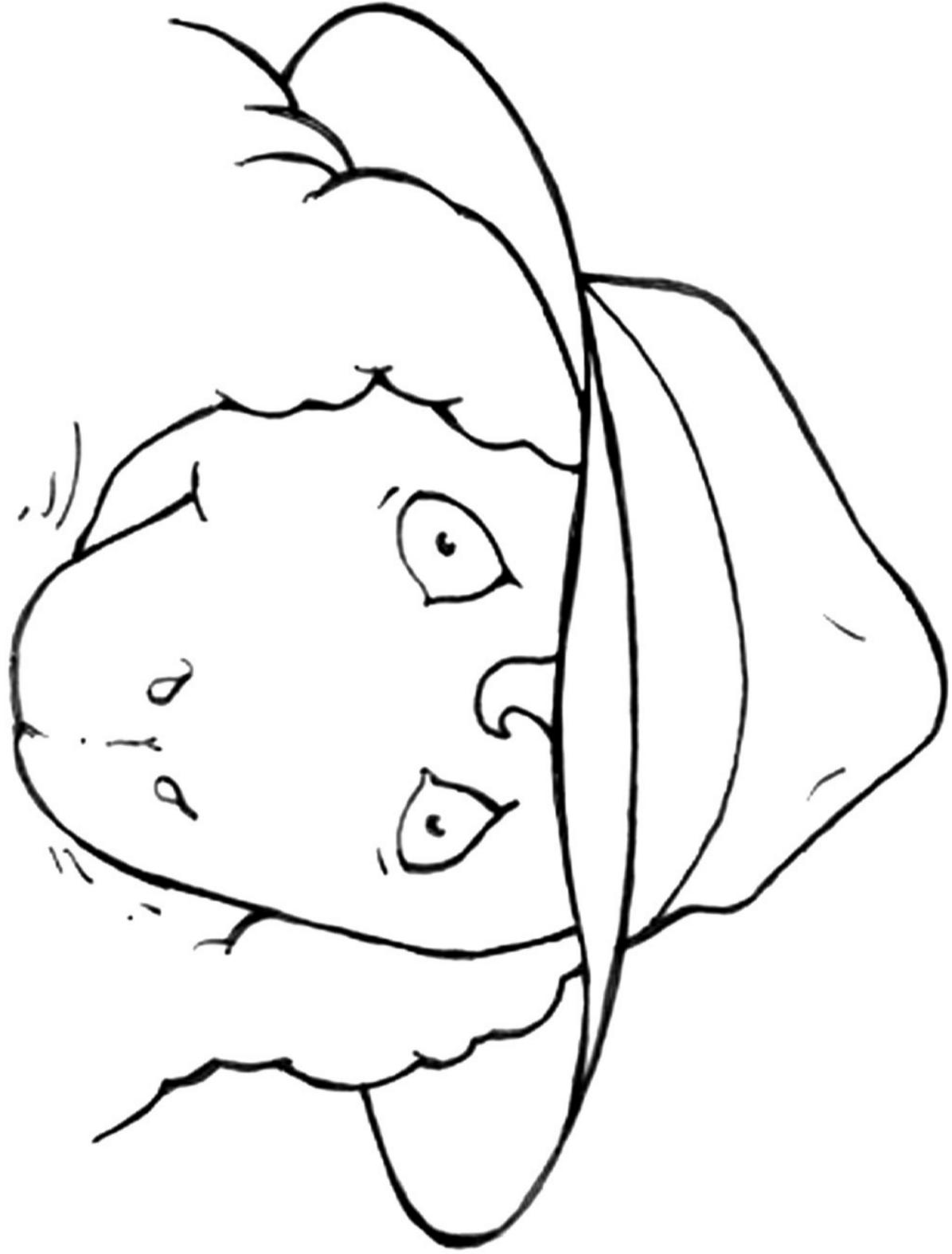
- Ask the students to create a story board that breaks down the key moments in the story of Pete the Sheep. How can they visually represent each of these moments?
- They could also cut their story board up into each individual frame and then create a game where one of their classmates has to try and put the story board in the correct order based on the narrative of Pete the Sheep.

LETTER WRITING

- Students should then write a letter as their selected character to a distant relative telling them about their role in Shaun's Salon moving forward and how they feel about working there.

NEWS REPORTING

- Split the students into pairs and ask them to discuss the way that each of the shearers and sheep dogs initially reacted to Pete and Shaun. How were their reactions different?
- Ask each student to choose one character's reaction to focus on
- Ask each student to decide who will be partner A and B
- Tell the students that they are going to interview each other. Student A will pretend to be a reporter from the local newspaper asking Student B about their initial reaction to Shaun and Pete and how their impression changed over time. They should then swap so that they each get a turn.
- Optional: You could get each pair to present one of their interviews to the rest of the class.



set + costume design

NOTE ON THE COSTUMES

The costumes (singlets, shorts, socks and boots) were purchased from Lowes. Some items were purposefully aged with spray paint (to look like dirt) and so that they looked like the shearers had worn these for a long time. The difference with Shaun's costume is that it's white, clean and neat because he's a bit different and new.

The basic sheep hats are made from bath mats that you can purchase from Woolworths and then they were sewn into shape of a sheep head. The ears are made out of foam.

The fancy sheep 'dos' were made in Melbourne by a costume specialist and they are made out of foam and silicon and then painted. They also have the foam ears (just like the ones on the regular sheep hats) to represent that they are still sheep.

The two dog hats that have hair (Tiny's and Brute's hair do) are made from wig hair and in the case of the Brute, this hair has been wrapped around some polystyrene cones.

NOTES ON THE SET

The set is constructed of timber for the ramps and platform.

The frame is made of aluminium. The walls are made of timber but the corrugated tin is actually plastic which makes it easy to move and carry in and out of the truck. In fact, everything needs to be easily taken apart as we have about an hour to pack up and load everything into the truck after the show finishes.

The mirrors are a plastic or perspex mirror (for safety – we can't have real mirrors or glass on stage!) and then it has a special layer like contact you use around books to make it frosted or blurry – and this contact layer helps to stop the stage lights being reflected back into the audience's eyes.

The salon chair is very special and was made by our Designer James Brown. It's actually made up of 3 chairs – there is an office chair as the base (to make it spin) and there are two other chairs making up the back, seat and arms of the chair.



James Browne translated Bruce Whatley's illustrations to become real costumes for real humans to wear!

The Shearers costumes closely reflect the clothing worn by actual shearers - hard-wearing singlets, shorts and workboots.

He ingeniously designed headgear to allow actors to quickly transform into other non-human characters. Their base outfits remain unchanged with caps and wigs added to indicate a character change to sheep or dogs.

James's original sketches are shown at here.

student enquiry

- How did the set allow the audience to locate themselves in the country?
- How were the different locations represented on stage? e.g. The Shearing Shed, Shaun's Sheep Salon, the paddock etc.
- If you had to design the costume and the set what would you do?
- Draw your own version of the set and costume design





JOE DINN: BIG BOB, BRUTE + SHEEP

Joe most recently returned from travelling the world playing Tick/Mitzi in Priscilla Queen of the Desert with Norwegian Cruise Line as well as being the lead vocalist with Burn the Floor. Last year he was seen in the development of the new musical, Good Omens for Squabbalagic.

Joe has enjoyed long a career performing overseas at Universal Studios Singapore, Tokyo Disney and Disneyland Paris as well as singing on the high seas onboard numerous ships with Celebrity and Carnival cruise lines.



ANDREW JAMES: RATSO, TINY + SHEEP

A graduated of NIDA, Andrew has worked widely in theatre and TV. His extensive theatre history on the Australian stage includes productions for Griffin Theatre Company, SATC, Sydney Theatre Company and Darlinghurst Theatre Company. He toured nationally with Buddy! The Musical and internationally to Singapore, and NZ. Andrew starred in Monkey Baa Theatre Company's premiere national tour of Pete the Sheep in 2014.

Andrew was the Creator and Assc. Producer of Music/Theatre work Darlinghurst Nights by Katherine Thomson and adapted Norman Lindsay's The Magic Pudding for Marian St Theatre For Young People.



JOE KALOU: PETE, BUNGO + SHEEP

Joe is most well known as a member of the recent cast of Hi-5 having toured with them internationally, and appearing on the Channel 9 TV series for the past two years.

Previously he toured for many years as a vocalist, guitarist and flautist in The Rock Show with Jon English, Rock Show More and Rock Revolution.

On stage Joe played the role of Benny in Blue Saint Productions' production of In The Heights at Sydney Opera House and most recently, the role of Jesus in Packemin Productions Jesus Christ Superstar.



OLIVER LACEY: SHAUN, FANG + SHEEP

Oliver graduated from Queensland Conservatorium /Griffith University with a Bachelor of Musical Theatre in 2017.

His theatre credits include Spring Awakening (Underground Broadway), Bare (Understudy Productions), Alice in Wonderland (Boyd Productions), and Kiss Me, Kate (Opera Queensland).

Oliver is a 2018 Rob Guest Endowment Semi-Finalist. In 2019 he appeared in West Side Story for Handa Opera on Sydney Harbour playing Baby John, as well as Riff Cover.



**meet
the
2021 cast**

meet the creative team



DIRECTOR: JONATHAN BIGGINS

Jonathan Biggins is a writer, corporate MC and speaker, performer and broadcaster.

He has worked for all the state theatre companies in productions ranging from David Williamson's *Soulmates* to *West Side Story* from opera to comedy. He is Director of *The Wharf Revue* for the Sydney Theatre Company, featuring in (among others) the sell-out Sunday in *Iraq With George*, *Stuff All Happens*, *Revue Sans* and most recently *The Gospel According to Paul*. In 2010 Jonathan won the Helpmann Award for Best Direction of a Musical for his production of *Avenue Q*.

Jonathan has hosted the afternoon radio shift for Sydney's 702, co-wrote and performed in *Three Men and a Baby Grand* for ABC TV and hosted *Critical Mass*, the ABC's weekly arts programme. He has also hosted *An Audience with Stephen Sondheim* (nominated for a 2008 Helpmann Award for Best Special event). Jonathan has been seen on TV as a recurring guest panellist on *Spicks and Specks*.

Jonathan has written for Fairfax's *Good Weekend* magazine, *Australian Wine Selector* and is the author of four books, including *The 700 Habits of Highly Ineffective People*.



WRITER: EVA DI CESARE

Eva is VCA graduate, a founding member, and as of 2021, the sole Artistic Director of Monkey Baa. Eva has co-adapted, directed and written award-winning theatre including *Where the Streets Had a Name*, *Diary of A Wombat*, *The Peasant Prince*, & *Josephine Wants to Dance* amongst many others.

FULL BIO AT MONKEYBAA.COM.AU



WRITER: SANDRA ELDRIDGE

Sandra is a WAAPA acting graduate and has a Master of Arts (Practice) for directing CSU. She is one of the founders of Monkey Baa where she directed, wrote, acted and facilitated workshops around Australia and overseas until 2020. She is currently Monkey Baa's Artistic Associate.



WRITER: TIM MCGARRY

A graduate of WAAPA, Tim was a founding Creative Director of Monkey Baa and created with the company until 2017. Tim is currently a commissioned writer for both the Queensland Theatre Company adapting *Trent Dalton's Bay Swallows Universe*, and by the ACO adapting & directing *There's a Sea in My Bedroom*.



COMPOSER/LYRICIST: PHIL SCOTT

Phil has many strings on his long bow - actor, writer, pianist, singer, composer, reviewer and broadcaster. He was a pivotal on-stage member of the annual *STC Wharf Revue* for 18 years.

He also wrote and performed for several ABC television series and he has co-created and performed an extensive array of cabaret shows.



SET + COSTUME DESIGN: JAMES BROWNE

James graduated from WAAPA in 2001 with a degree in Set & Costume Design before attending AFTRS in Art Direction. He works across theatre, film and events in Australia and internationally. His theatre credits ranging from CDP's *Mr Stink*, to Monkey Baa's *Josephine Wants to Dance*, *STC's Faust* amongst others. jamesbrownepresents.com



LIGHTING DESIGN: MATTHEW MARSHALL

Matt is a 2001 graduate of WAAPA (Production & Design). With 20 years experience Matt has worked for all the major performing arts companies and festivals in Australia and overseas including Adelaide Festival, Belvoir, Black Swan, Griffin Theatre, Sydney Festival, Southbank Centre (London) & Edinburgh Fringe Festival. matthewmarshall.com.au





post show reflection

- Discuss student responses to the performance considering themes and personal impact.
- Engage students with their emotional response. How did they feel during the performance? How has that feeling changed since the performance finished?
- What was the highlight of the performance for them?
- Consider the impact of the music, lighting, and interactive aspects of the performance and the influence they had on their overall response? What would the performance have been like if any of the elements had been removed?
- Write a letter or review to Monkey Baa Theatre Company describing your favourite part of the play and why it was your favourite
- If you have any questions for the director, please send them to us and we can answer them for you
- Draw a picture of your favourite moment on stage
- What similarities and differences did the play have to the books?
- What other books would you like to see on stage?



CALLY BARTLEY: COMPANY STAGE MANAGER

Cally deserves a special mention as she has been central to touring *Pete the Sheep* since it premiered in 2014, and will be on the road again in 2021 as our Stage Manager... this will be Cally's fourth tour around Australia as Company Stage Manager!

She has worked extensively for Monkey Baa in both production and stage management roles for the productions of *The Unknown Soldier* (2015), *I Am Jack* (2015), *Monkey Tales* (2016), *The Peasant Prince* (2016), *Josephine Wants to Dance* (2018) and *Possum Magic* (2019).

" MONKEY BAA'S TAKE ON PETE THE SHEEP IS A FUNNY AND ENGAGING HOLIDAY TREAT THAT GOES BEYOND SIMPLY PUTTING A PICTURE-BOOK FAVOURITE ON THE STAGE. THERE'S A CHANCE THAT IT WILL PROVIDE STIMULUS FOR REAL CONVERSATIONS ABOUT LANGUAGE AND THEATRE AND DIFFERENCE. AND CHALLENGING THE HERD MENTALITY. "

- SYDNEY MORNING HERALD

PDHPE CURRICULUM LINKS		
YEAR	LINK	
FOUNDATION	Identify and describe emotional responses people may experience in different situations	ACPPS005
	Cooperate with others when participating in physical activities	ACPMP012
YEAR 1 – 2	Identify and practise emotional responses that account for own and others' feelings	ACPPS020
	Recognise similarities and differences in individuals and groups, and explore how these are celebrated and respected	ACPPS024
	Use strategies to work in group situations when participating in physical activities	ACPMP030
YEAR 3 – 4	Explore how success, challenge and failure strengthen identities	ACPPS033
	Investigate how emotional responses vary in depth and strength	ACPPS038
	Apply innovative and creative thinking in solving movement challenges	ACPMP049

DRAMA CURRICULUM LINKS		
YEAR	LINK	
FOUNDATION – YEAR 2	Explore role and dramatic action in dramatic play, improvisation and process drama	ACADRM027
	Use voice, facial expression, movement and space to imagine and establish role and situation	ACADRM028
	Present drama that communicates ideas, including stories from their community, to an audience	ACADRM029
YEAR 3 – 4	Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama	ACADRM031
	Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place	ACADRM032
	Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama	ACADRM033

ENGLISH CURRICULUM LINKS		
YEAR	LINK	
FOUNDATION	Recognise that texts are created by authors who tell stories & share experiences that may be similar or different to students' own experiences	ACELT1575
	Retell familiar literary texts through performance, use of illustrations & images	ACELT1580
	Listen to & respond orally to texts & to the communication of others in informal & structured classroom situations	ACELY1646
	Use interaction skills including listening while others speak, using appropriate voice levels, articulation & body language, gestures & eye contact	ACELY1784
YEAR 1	Discuss features of plot, character & setting in different types of literature & explore some features of characters in different texts	ACELT1584
	Recreate texts imaginatively using drawing, writing, performance & digital forms of communication	ACELT1586
	Use interaction skills including turn-taking, recognising the contributions of others, speaking clearly & using appropriate volume & pace	ACELY1788
	Create short imaginative & informative texts that show emerging use of appropriate text structure, sentence-level grammar, word choice, spelling, punctuation & appropriate multimodal elements, for example illustrations & diagrams	ACELY1661
YEAR 2	Innovate on familiar texts by experimenting with character, setting or plot	ACELT1833
	Rehearse & deliver short presentations on familiar & new topics	ACELY1667
	Create short imaginative, informative & persuasive texts using growing knowledge of text structures & language features for familiar & some less familiar audiences, selecting print & multimodal elements appropriate to the audience & purpose	ACELY1671
YEAR 3	Create imaginative texts based on characters, settings & events from students' own & other cultures using visual features, for example perspective, distance & angle	ACELT1601
	Listen to & contribute to conversations & discussions to share information & ideas & negotiate in collaborative situations	ACELY1676
	Plan, draft & publish imaginative, informative & persuasive texts demonstrating increasing control over text structures & language features & selecting print, & multimodal elements appropriate to the audience & purpose	ACELY1682
YEAR 4	Create literary texts by developing storylines, characters & settings	ACELT1794
	Plan, rehearse & deliver presentations incorporating learned content & taking into account the particular purposes and audiences	ACELY1689
	Plan, draft & publish imaginative, informative & persuasive texts containing key information & supporting details for a widening range of audiences, demonstrating increasing control over text structures & language features	ACELY1694

EARLY YEARS LEARNING FRAMEWORK	
OUTCOME 1	CHILDREN HAVE A STRONG SENSE OF IDENTITY
	Children develop knowledgeable and confident self-identities.
	Children learn to interact in relation to others with care, empathy and respect.
OUTCOME 2	CHILDREN ARE CONNECTED WITH AND CONTRIBUTE TO THEIR WORLD
	Children develop a sense of belonging to groups and communities and an understanding of the reciprocal rights and responsibilities necessary for active community participation.
	Children respond to diversity with respect.
OUTCOME 3	CHILDREN HAVE A STRONG SENSE OF WELLBEING
	Children become strong in their social and emotional wellbeing
OUTCOME 4	CHILDREN ARE CONFIDENT AND INVOLVED LEARNERS
	Children develop dispositions for learning such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity.
	Children develop a range of skills and processes such as problem solving, enquiry, experimentation, hypothesising, researching and investigating.
	Children transfer and adapt what they have learned from one context to another
	Children resource their own learning through connecting with people, place, technologies and natural and processed materials.
OUTCOME 5	CHILDREN ARE EFFECTIVE COMMUNICATORS
	Children interact verbally and non-verbally with others for a range of purposes.
	Children engage with a range of texts and gain meaning from these texts



Monkey Baa Theatre Company extends our thanks to the cast, creative, technical and administration teams, Jackie French, Bruce Whatley, Bankstown West Public School, Darcy Road Public School, Arts on Tour (our national presenting partners for the tour) and the thousands of teachers and students who engage with Monkey Baa Theatre Company every single year.

PETE THE SHEEP PRODUCTION SPONSORS



MONKEY BAA THEATRE COMPANY SPONSORS

PRINCIPAL SPONSOR



GOVERNMENT SPONSORS



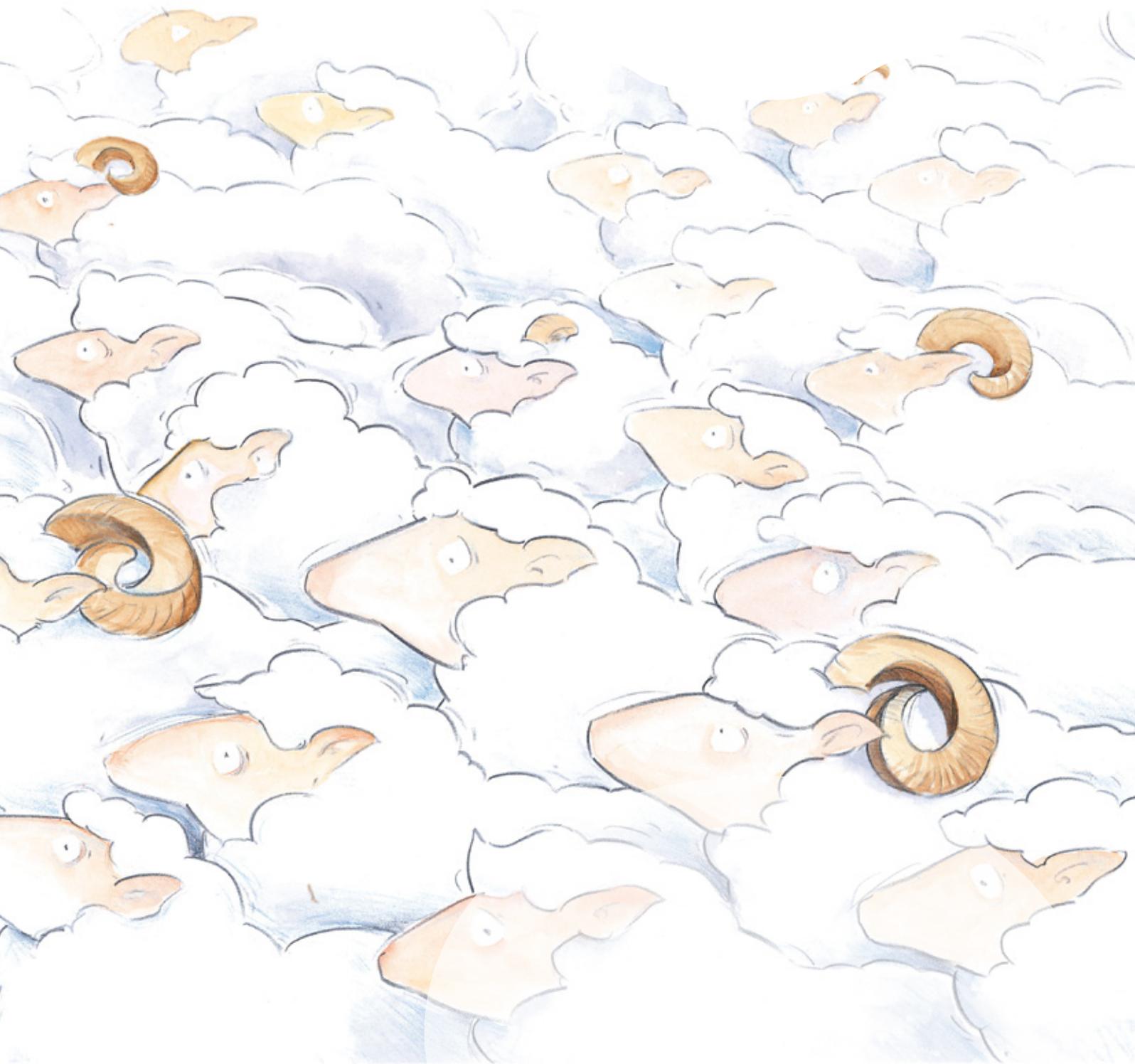
PARTNERS



DARIN COOPER FOUNDATION

Provided all original credits are maintained, this resource can be freely used for educational and non-commercial purposes. The content for this resource was developed by Melanie Griffith, for the 2021 tour of *Pete the Sheep*. For further information about our Education Program, please email education@monkeybaa.com.au. Please consider the environment before printing this resource.

© Australian Curriculum, Assessment and Reporting Authority (ACARA) 2009 to present, unless otherwise indicated. This material was downloaded from the [ACARA website](https://www.acara.gov.au) (accessed 10/01/20) and was not modified. The material is licensed under [CC BY 4.0](https://creativecommons.org/licenses/by/4.0/). ACARA does not endorse any product that uses ACARA material or make any representations as to the quality of such products. Any product that uses material published on this website should not be taken to be affiliated with ACARA or have the sponsorship or approval of ACARA. It is up to each person to make their own assessment of the product, taking into account matters including, but not limited to, the version number and the degree to which the materials align with the content descriptions (where relevant).



PHOTOGRAPHY CREDIT

2014 PRODUCTION PHOTOS: HEIDRUN LOHR

2016 PRODUCTION PHOTOS: ANNA KUCERA

ILLUSTRATIONS: BRUCE WHATLEY

monkey
baa theatre
company