

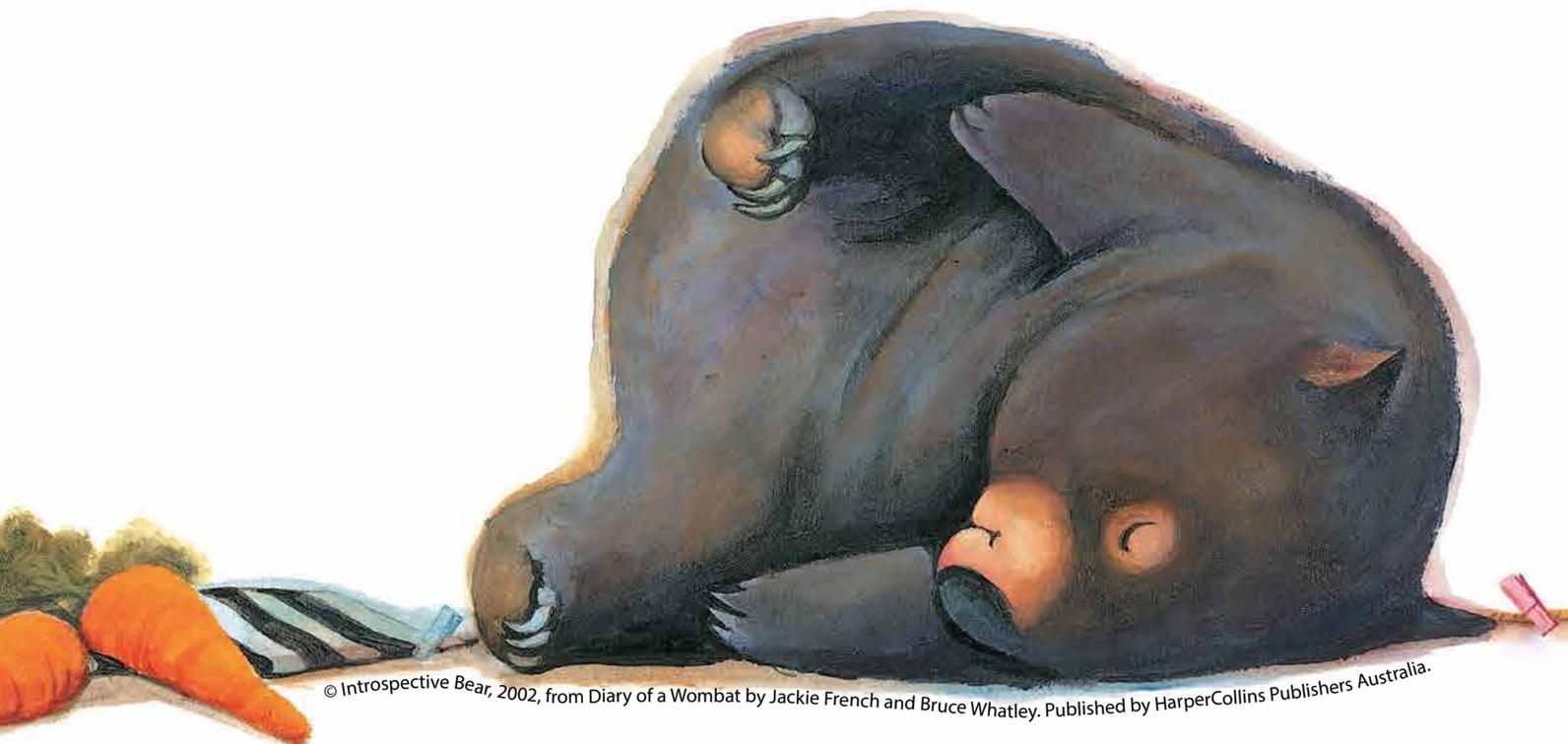


# teacher resource

A Monkey Baa Theatre Company Production

# Diary of a Wombat

based on the book by Jackie French and Bruce Whatley  
conceptualised by Eva Di Cesare, Sandra Eldridge & Tim McGarry



# contents

<b>using this resource</b>	<b>2</b>
<b>about monkey baa</b>	<b>3</b>
<b>about jackie french</b>	<b>4</b>
<b>about bruce whatley</b>	<b>5</b>
<b>colouring in sheet</b>	<b>6</b>
<b>join the dots</b>	<b>7</b>
<b>about the show</b>	<b>8</b>
<b>designing</b>	<b>11</b>
<b>colour mixing</b>	<b>12</b>
<b>design workshops</b>	<b>13</b>
<b>puppeteering</b>	<b>16</b>
<b>puppet workshops</b>	<b>17</b>
<b>mothball the puppet</b>	<b>19</b>
<b>composing</b>	<b>20</b>
<b>the 'cello</b>	<b>21</b>
<b>music workshops</b>	<b>22</b>
<b>acting without words</b>	<b>24</b>
<b>lesson ideas - literacy</b>	<b>26</b>
<b>post-show discussion</b>	<b>27</b>
<b>further resources</b>	<b>28</b>
<b>acknowledgements</b>	<b>29</b>



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

# using this resource

## designed for online use

Please consider the environment before printing this resource. It is suitable for online/interactive whiteboard use.

## types of activities

There are 4 main categories of lesson experiences:

- group discussion
- make and create
- practical drama
- group project

## age suitability

The production is intended for students in Foundation (Kindergarten/Prep) through to Year 4; thus the activities contained herein are best suited for K-4. This resource does not comprehensively detail adaptations to suit every age group: you can contact us for further ideas about content via email [education@monkeybaa.com.au](mailto:education@monkeybaa.com.au)

## curriculum links: content

Monkey Baa is Australia's largest touring theatre company for young people. This production is touring to every state and territory in 2017. We have not comprehensively addressed syllabus outcomes in this resource, and invite you to contact us via the above email for further curriculum links applicable to your location.



Provided all original credits are maintained, this resource can be freely used for educational, non commercial purposes. Resource created by Monkey Baa for the 2017 tour.

# about monkey baa

Three actors sitting in a Darlinghurst coffee shop on a wet and windy April morning in 1997 seems an unlikely place for the birth of a theatre company, but that's exactly where the seeds of Monkey Baa were first sown. During its first tour of *The Bugalugs Bum Thief* (adapted from the book by Tim Winton) in 1998 in a long wheelbase van, the cast lugged a heavy set into classrooms, libraries and community halls across Australia, performing to over 15,000 young people. And with that Monkey Baa Theatre Company was born.

Since then, we have been creating inspiring, award-winning theatre for young audiences. Our Creative Directors Eva Di Cesare, Sandra Eldridge and Tim McGarry have adapted over 15 classic Australian stories for the stage, with the common thread through all our work that young people's interests are valued and respected.

We believe Australian stages should be filled with stories that represent all the extraordinary cultures living in this land, and that it's important to create work that offers young people a truly multifaceted reflection of the world we all inhabit.

Unlike other theatre companies offering work for young audiences, we take a "whole of childhood" approach, creating plays and arts education programs for ages 3-18 and providing professional development opportunities for teachers. We strive to ensure that young people, wherever they are located and whatever their economic circumstances, have the opportunity to share in fantastic theatre experiences that reflect their own lives.

We are Australia's widest-reaching touring company, having conducted over 25 national tours to 135 regional and remote communities across every state and territory of Australia, 3 international tours and over 2,500 performances, and engaged with 1.2 million young people.

As resident company at the custom-designed, fully accessible Lendlease Darling Quarter Theatre, we 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.



# about the book's author

Jackie French AM is an Australian author, historian, ecologist and honorary wombat (part time), 2014-2015 Australian Children's Laureate and 2015 Senior Australian of the Year.

Jackie was born in Sydney, grew up on the outskirts of Brisbane, and is still not dead. She has lived for more than 40 years at the top of the gorge in the Araluen Valley, where her ancestors lived too. Only one school she attended burned down. This was not her fault. Some of Jackie's books have sold millions of copies and won over 60 awards in Australia and internationally. Others were eaten by the wombats.

Instead of hobbies she has written over 200 books; built a house and power system; planted thousands of trees; harvests about 800 of them; lunches with friends; reads to her grandkids; tries to find her glasses; eats dark chocolates, what ever fruit is in season and the odd feral species. (Some are very odd). She coined the term 'moral omnivore' to describe her diet. There is a dispensation for dark chocolate.

Jackie has studied over 400 wombats, and been the (almost) obedient slave to a dozen of them. She is an enthusiastic cook, married to an enthusiastic eater. If you visit, do not bring cake. It is the duty of a guest to eat. Lots. Then eat some more. If you are worried about calories hike up the mountain and look for endangered species. But you will find more on a bush mooch than a bush walk. Watch out for the eight species of snake. Don't worry. They'll also be watching out for you.

Jackie is also dyslexic and patron of literacy programmes across Australia with a wide and deep - if accidental- experience in learning differences and methods, and their outcomes for students, as well as a passionate advocate for equal educational opportunity. She still can't spell.

Did you know  
*Diary of a Wombat*  
has been translated  
into around 23  
different languages?  
[jackiefrench.com](http://jackiefrench.com)



# about the book's illustrator

Bruce jumped into the unknown world of picture books after a career in advertising as an Illustrator and art director working in London 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 award winning titles include *The Ugliest Dog in the World*, *Looking for Crabs*, *Detective Donut and the Wild Goose Chase*, *Diary of a Wombat*, *The Little Refugee*, *Flood, Fire, And the Band Played Waltzing Matilda* and *Cyclone*.

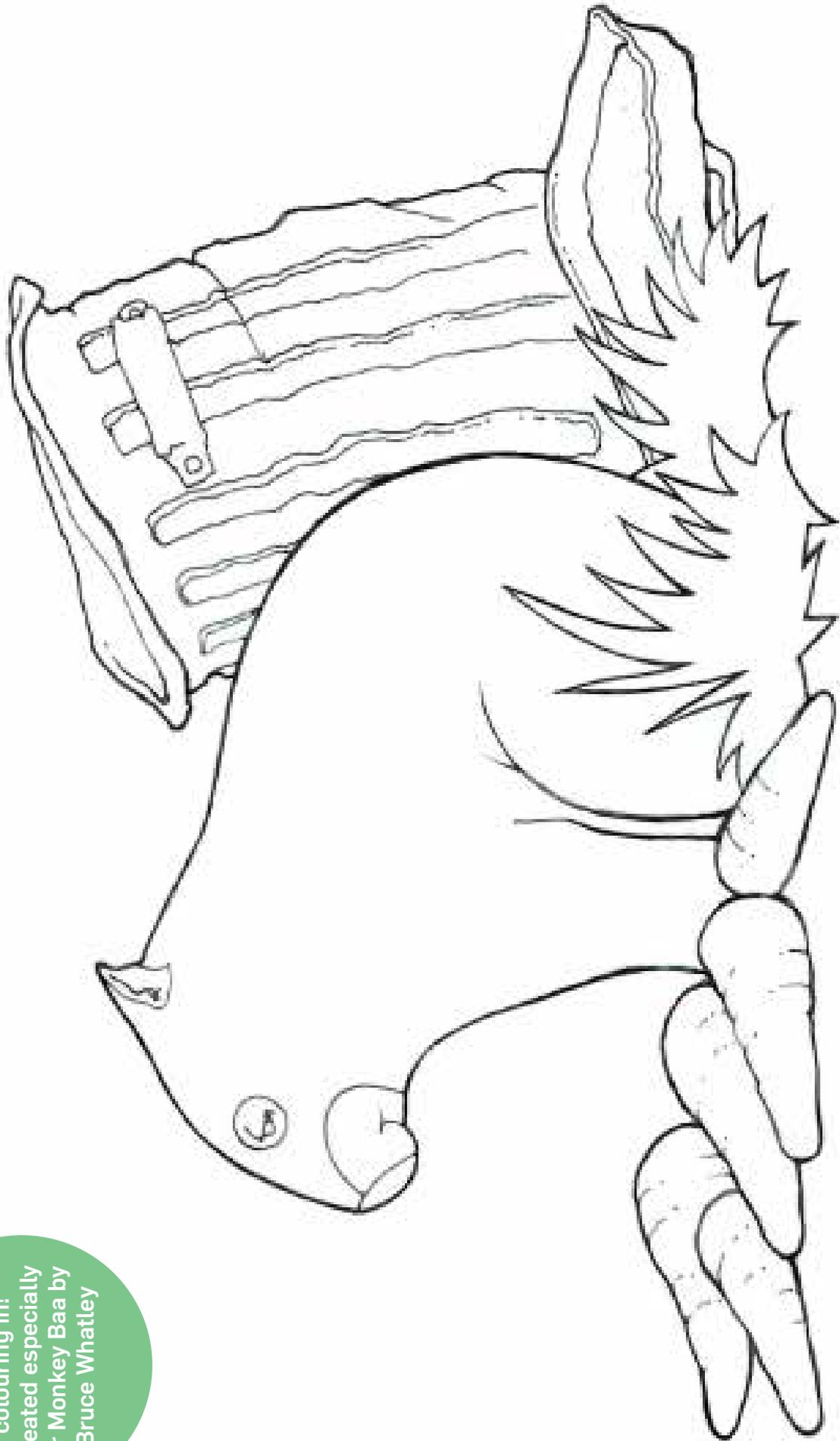
His main inspiration has been his family, who feature in several of his earlier picture books, his wife Rosie Smith being co-author on many of his projects. He uses a variety of illustration medium including gouache, pen and ink, pencil, oils, watercolour and more recently CGI software. His aim is to entertain and surprise the reader with illustration styles that vary considerably depending on the text and the age group of his audience.

Bruce completed his PhD, in 2008 *Left Hand Right Hand: implications of ambidextrous image making* looking at the image making of the non-dominant hand discovering that in most people the ability to draw lies in using the 'other' hand. He has since illustrated 3 books with his non-dominant left hand.

Bruce is continually looking for new innovative ways to make images to tell his visual narratives.

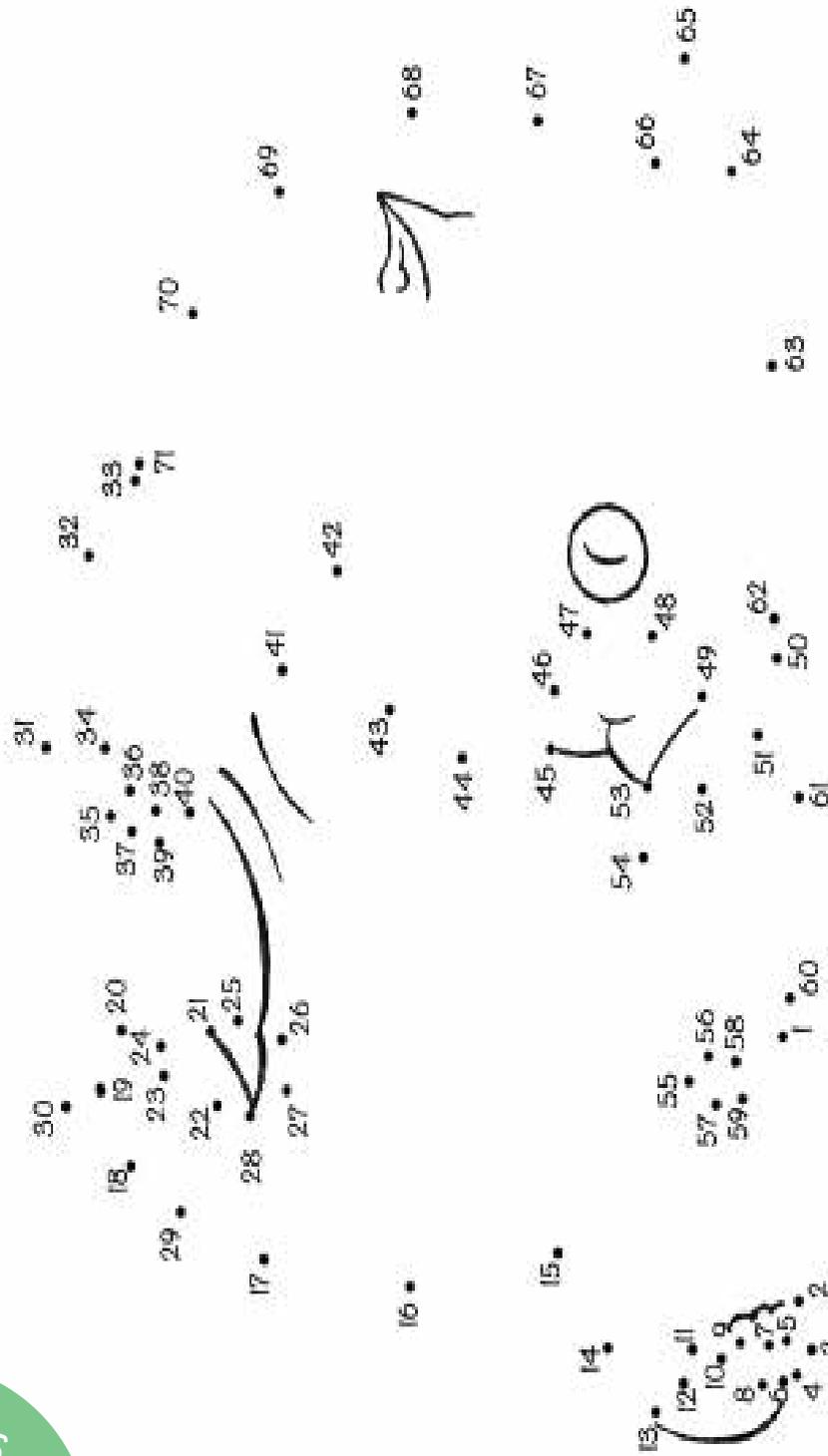
check out the  
wonderful drawing  
activities Bruce  
created for students  
on pages 6 & 7  
[brucewhatley.com](http://brucewhatley.com)





line drawing -  
perfect for  
colouring in!  
Created especially  
for Monkey Baa by  
Bruce Whatley

Join the dots  
and reveal what  
has gone to sleep!  
Created especially for  
Monkey Baa by  
Bruce Whatley



# about the show

## things to know before you see the show

group  
discussion  
activity

### **There are 4 performers on the stage (not including puppets):**

There are 3 actors in the show, and one cellist. The performers are Michael Cullen, Shondelle Pratt and Julia Ohannessian. The 'cellist' is called Mary Rapp. You can read more about them at [www.monkeybaa.com.au](http://www.monkeybaa.com.au). Moth-

ball appears on stage as a puppet. The Mothball puppet you will see on stage is large, and it is worthwhile informing students the puppet wombat is larger than a real life wombat.

### **The wombat's 'voice' is a 'cello':**

Mothball's character is represented by a puppet, but her 'voice' is characterised by a musical instrument called a 'cello'. You will also hear the actor operating the puppet make sounds with her voice such as grunting or breathing, and the actor is wearing a microphone to amplify these sounds.

### **There is barely any spoken dialogue:**

The book is written as a diary, which is not usually a spoken form of text. It is also a diary as if written by Mothball the wombat - and wombats cannot speak (as far as we know...) So in the production, instead of giving the wombat the ability to speak like a human, the 'cello' music becomes Mothball's 'voice', and the human characters speak. They do not say very much though! So, much of the text, emotion, atmosphere and story are created by music, and other theatrical elements.

### **There are some surprises in the set design:**

Students can spot some of the surprising and interesting things that the set can do, and some surprising things that happen with the puppets! There are moving elements to the set, such as parts that revolve to show a change of place. Perspective and scale are also manipulated through use of puppetry and through the set design. It's useful to discuss how time passing and changes in setting can be created on stage through changing costume, lighting, sound, set configuration and/or music.



# about the show

## cast & creatives

Director  
Puppetry & Movement Director  
Set & Costume Designer  
Composer  
Lighting Designer  
Sound Designer  
Puppet Design & Construction  
Concept Team  
Concept Team  
Concept Team  
Stage Manager  
Technical Manager  
Performer  
Performer  
Performer  
'Cellist  
Associate Sound Designer  
Production Manager

Eva Di Cesare  
Alice Osborne  
Imogen Ross  
Oonagh Sherrard  
Matt Cox  
Kingsley Reeve  
Bryony Anderson  
Sandra Eldridge  
Tim McGarry  
Eva Di Cesare  
Kelly Ukena  
Russell Stewart  
Michael Cullen  
Julia Ohannessian  
Shondelle Pratt  
Mary Rapp  
Katelyn Shaw  
Greg Davis





# about the show

who does what in the theatre? draw a line between the job title and matching description

makes the final decisions about what you see on stage: the 'boss' of the show

actor

set & costume designer

writes the original music for the show

decides what colours and types of lights shine on the stage

composer

puppet maker

conceives the ideas for all the set, costumes and props for the show and supervises their construction

designs and constructs the puppets and repairs puppets if necessary

director

lighting designer

manages all the technical elements on stage and backstage

shapes the movement of the actors and puppets on stage to help tell the story

puppetry and movement director

stage manager

performs the show on the stage

sound designer

selects sound effects and manages all the levels (volume) of all the sounds you hear on stage

# designing

Monkey Baa's Creative Director Eva Di Cesare (who is also directing *Diary of a Wombat*) brought set & costume designer Imogen Ross to Cringila Public School, near Wollongong in NSW, for a series of workshops. The ideas generated fed into the creative development of the show itself.

Monkey Baa runs schools engagement programs, giving students and artists a chance to share ideas and collaborate creatively. These workshops centred on designing and making a wombat, and designing and making a home for the wombat. The sessions reflect Imogen's professional practices as a designer.



## time required

phases 1 and 3 are the longest. We spent almost a full day on phases 1&2, and almost a full day on phase 3.

## curriculum & content links

sustainability; literacy; the arts; picture books; visual arts; ICT capability; creative thinking.

## resources needed

various art and craft materials are needed, as outlined at the start of each activity.

## age suitability

Foundation to Year 4 (Foundation will need adaptation to content).

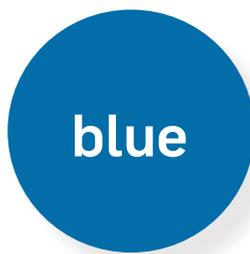


# colour mixing

## colour palette

The set & costume designer collaborates to create the physical world of the play - the set, costumes, and props. One of the tools available to the designer is colour. *Diary of a Wombat* has a distinct colour palette, and the design reflects this palette on the stage. Designer Imogen Ross worked with the book's colour palette in mind as she chose the colours appearing on stage, in both the set and the costumes.

**arrange colours to create a colour mixing chart showing the results of mixing two (or more) colours together**





# design workshops

## phase 1:

### create a plasticine wombat and draw it onto paper

equipment: brown plasticine for every student; smaller quantities of brightly coloured plasticine; goggly eyes or beads; paper, and crayons/pastels; plastic forks, chopsticks or toothpicks



1 Examine the book and collate a list of colours appearing in the illustrations. Distribute brown plasticine, and have students choose the other colours they would like to incorporate in their model.



2 Mix small amounts of other colours with brown and model the wombat. Add goggly eyes or beads for eyes. Use forks/toothpicks/chopsticks to add texture to the wombat and imitate wombat fur.



3 Once their model is complete, students use crayons/pastels and draw their wombat onto paper, representing the colours and textures in their model on the page.

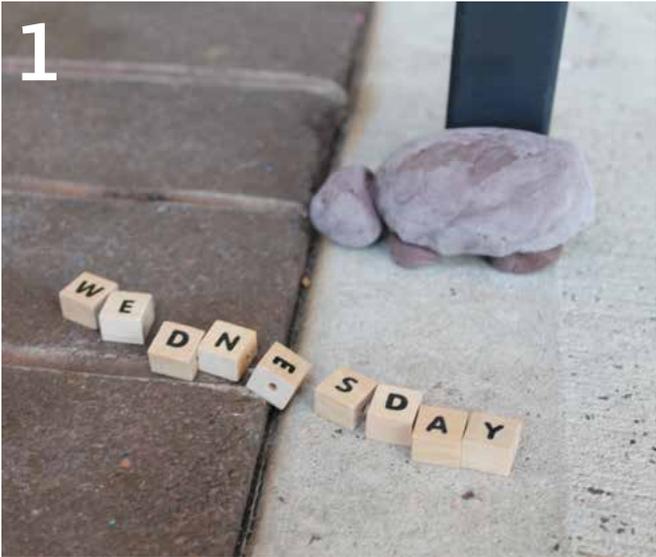


4 Share and display wombats and drawings. You can also try swapping wombats around and drawing other students' models.

make and  
create:  
group  
project

phase 2:  
add day of the week  
photograph the wombat outdoors

equipment: your wombat models; outdoor space; gardens and areas with a range of textures and materials is ideal; scrabble letters or similar to spell days of the week; a photo taking device



1 Place the wombat models outside. Place the letters spelling the days of the week into frame, students assisting each other with correct spelling. Take a photograph.



2 Change environments and day of the week, and take another picture. Incorporate natural and man made elements.



3 You can capture moments from the book in your photographs (such as the wombat with carrots, above). Students might like to photograph other wombats from the class. Reflect, share and display results.

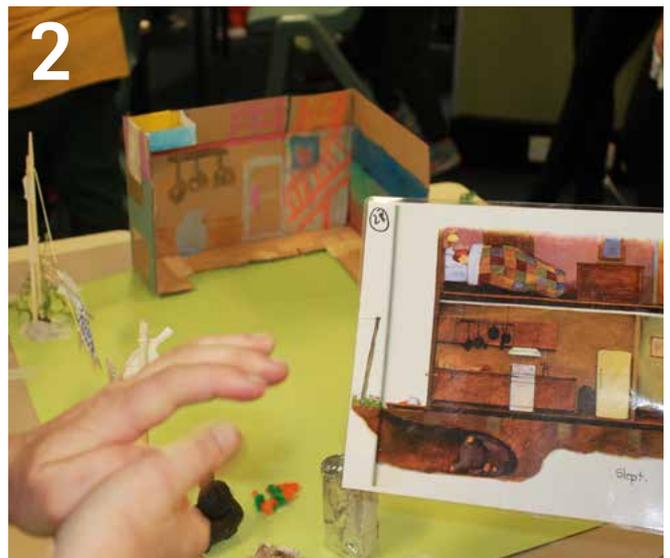
make and  
create:  
group  
project

### phase 3: design and create a 3D world for a wombat

equipment: paper in colours from the book; images from the book; pieces of cardboard; Blu Tak and masking tape; craft materials and found objects - preferably recycled.



1  
Assign small groups of perhaps 3 or 4 students. Each group needs to choose just 1 wombat model to work with. Each group also needs to choose a page from the book they are going to replicate.

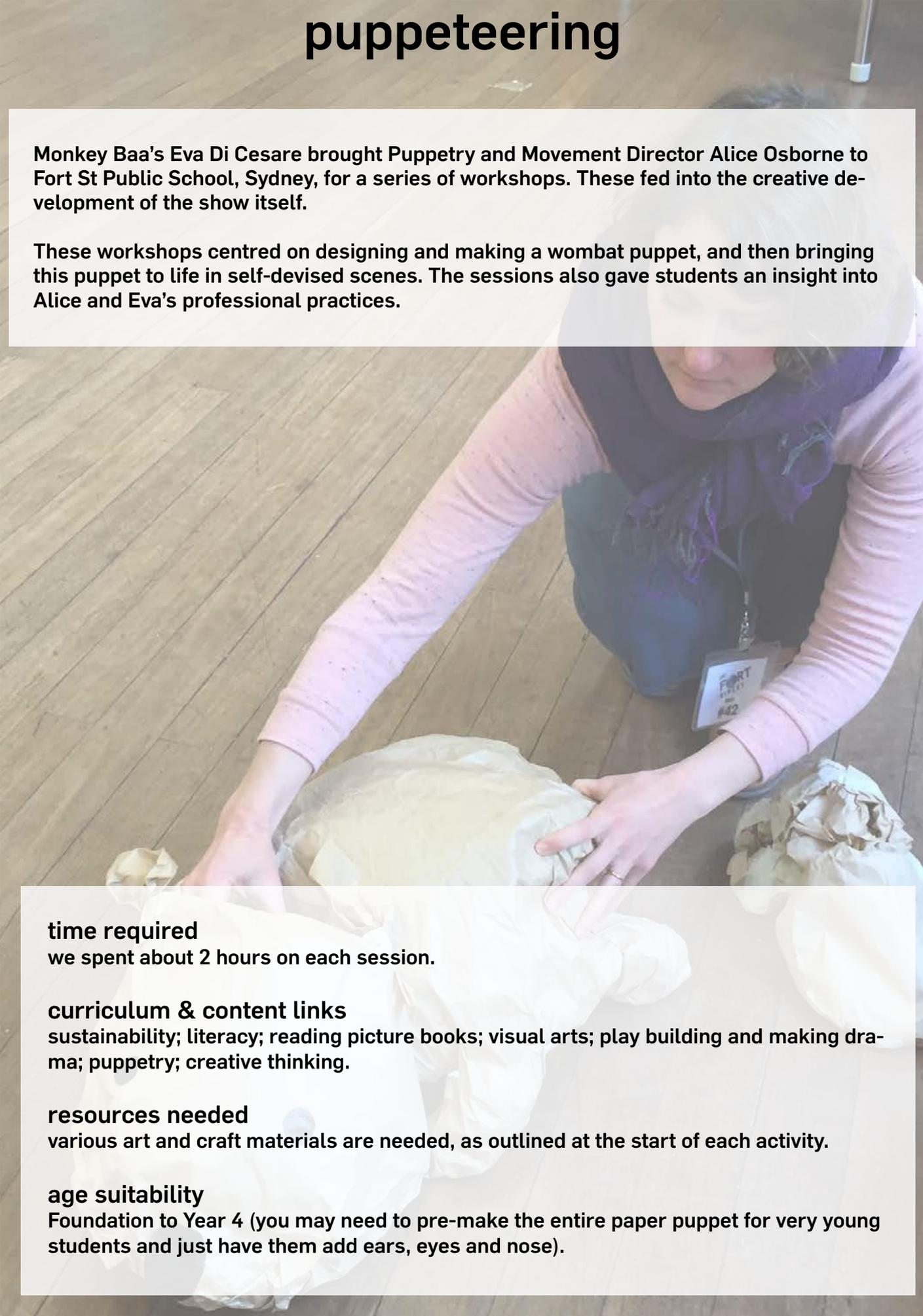


2  
Use paper, plasticine, craft materials, fabric - any materials you have available - to build the 3D version of the page from the book. This reflects how the designer builds a to-scale model of the set called a model box.



3  
Share and display results and creations. The class can read and respond to the models.

# puppeteering



Monkey Baa's Eva Di Cesare brought Puppetry and Movement Director Alice Osborne to Fort St Public School, Sydney, for a series of workshops. These fed into the creative development of the show itself.

These workshops centred on designing and making a wombat puppet, and then bringing this puppet to life in self-devised scenes. The sessions also gave students an insight into Alice and Eva's professional practices.

## **time required**

we spent about 2 hours on each session.

## **curriculum & content links**

sustainability; literacy; reading picture books; visual arts; play building and making drama; puppetry; creative thinking.

## **resources needed**

various art and craft materials are needed, as outlined at the start of each activity.

## **age suitability**

Foundation to Year 4 (you may need to pre-make the entire paper puppet for very young students and just have them add ears, eyes and nose).

make and  
create:  
group  
project

# puppet workshops

## making brown paper wombats

equipment: lots and lots and lots of brown paper! lots of masking tape; we used black gaffa tape for the eyes and nose; scissors



1  
Premake the 'frame' which - the basis of the puppet. It should look a little like a shoe with no sole. The shape and durability of the head is important. You will need enough frames to have one per group of four students.



2  
Now the students form the wombat's limbs and affix them to the sides of the frame. Make sure they are securely held in place with masking tape.



3  
Fill the wombat's head and body, using masking tape to hold the wombat together.



4  
Fold and shape extra pieces of paper into wombat ears and tape in place. The final step is to cut eyes and nose from Gaffa tape and add to the wombat.

practical  
drama:  
group  
project

# puppet workshops

## bringing the paper wombats to life



1  
Create stage action depicting pages from the book, starring the paper wombats, focussing on bringing the puppets to life and giving them character. How does the puppet 'breathe'? How does it walk, and run? How do the puppeteers make it as life-like as possible?

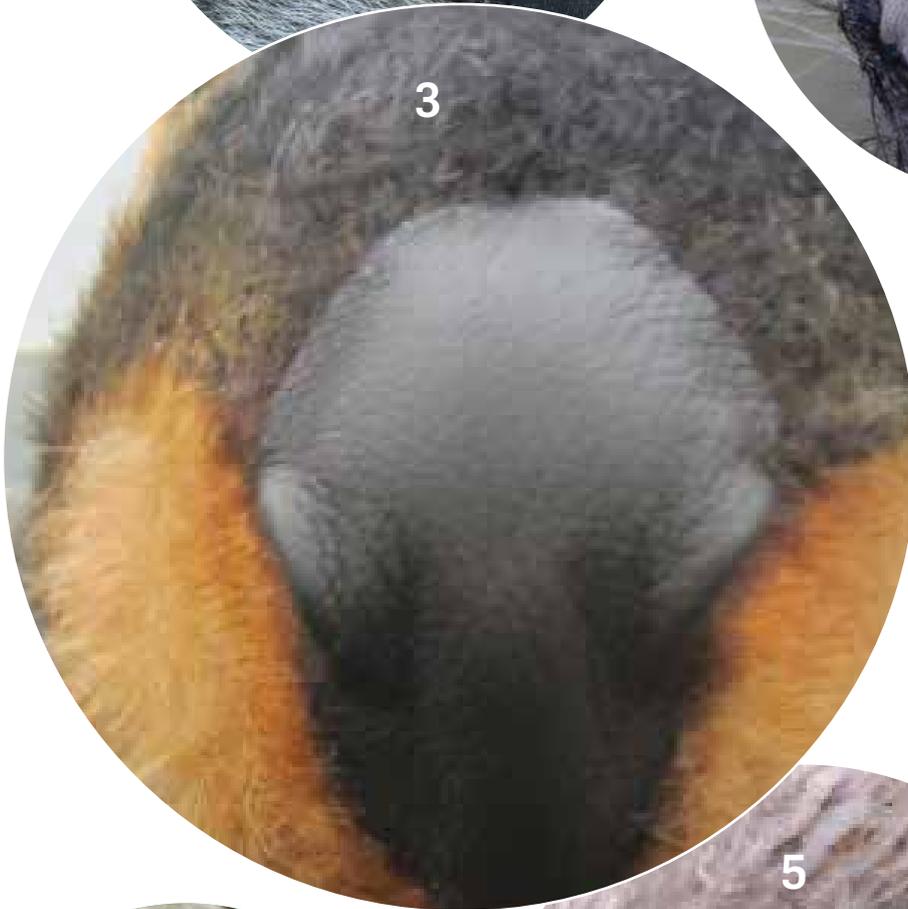
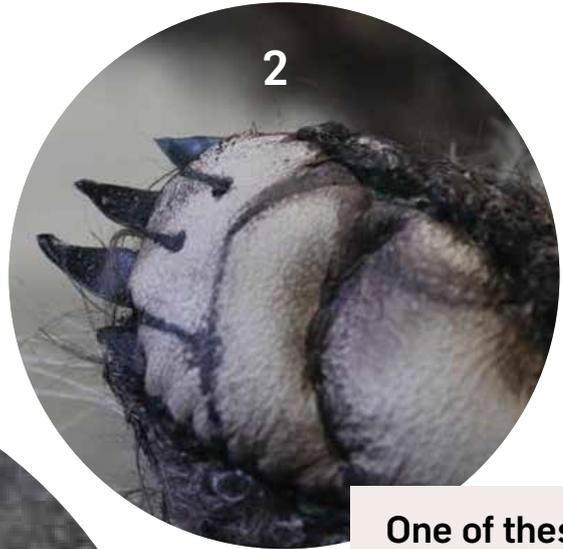


2  
Ensure the scenes have a beginning, middle and end. Set a time limit of 3 minutes for each scene. Allocate roles, such as puppeteer, narrator etc. Present these scenes to the rest of the class.

Answers to Mothball the puppet questions on page 19: 1 = the real wombat's paw; 2 = puppet's paw; 3 = puppet's nose; 4 = puppet's fur; 5 = puppet's ear.

# mothball the puppet

group  
discussion  
activity



One of these pictures shows part of a REAL wombat. Which picture is it?

Guess which parts of puppet Mothball are pictured in the photos.

Answers on page 18



# composing

Monkey Baa's Eva Di Cesare brought Composer Oonagh Sherrard to St Mary's Public School, Sydney, for a series of workshops. These fed into the creative development of the show itself.

These workshops centred on creating music, responding to music, and making drama accompanied by a musical soundtrack. Students had the opportunity to hear Oonagh play some of the actual music from the original score for the show.

## **time required**

we spent between 60 and 90 minutes per session across 4 sessions to cover the content, but you would only need around 2 sessions of that length to cover the content we have included in this resource.

## **curriculum & content links**

literacy; elements of music; responding to music; aural skills; recording music; play building and making drama.

## **resources needed**

various percussion instruments; CD player; recordings of music as per list on page 28.

## **age suitability**

Foundation to Year 4.

# the 'cello

## How do you 'voice' a wombat on stage?

From day one, Monkey Baa Director, Eva Di Cesare knew that Mothball's 'voice' would be portrayed by a cello. So, the violoncello, or 'cello, is a crucial part of Monkey Baa's production of *Diary of a Wombat*. The tone and range of the 'cello is a wonderful fit for the wombat character.

The 'cello is a stringed instrument. It is lower than both the violin and the viola, but higher than the double bass. The 'cello has four strings. Sound is made by playing the strings using a bow, or by finger plucking the strings.

Composer Oonagh Sherrard is a 'cellist. She wrote the music, but the 'cellist you will see performing on stage is called Mary Rapp.



Oonagh Sherrard with her 'cello, with the St Mary's students.



practical  
drama:  
group  
project

# music workshops

## playing with percussion

equipment: a range of percussion instruments for example shaker eggs, tapping sticks, wrist bells, maracas etc; whiteboard; the book; writing materials



1 Show the students the percussion instruments. Discuss the instruments and their sounds. Draw connections between the instruments and sounds from daily life. What do the instruments sound like? Keep groups of the same or similar instruments seated together in 'sections' or sound families.



2 Task the students with creating a soundscape for a reading of *Diary of a Wombat*. Have them choose key moments that require sound effects, and have them match these moments to percussion sound effects. Write down when to make sounds and when it fits in with the text.



3 Match the timing of sounds to the narration. Communicate with gestures when the sounds should stop and start etc. Rehearse and prepare the sounds, while a student (or teacher) reads the book aloud, acting as the narrator.



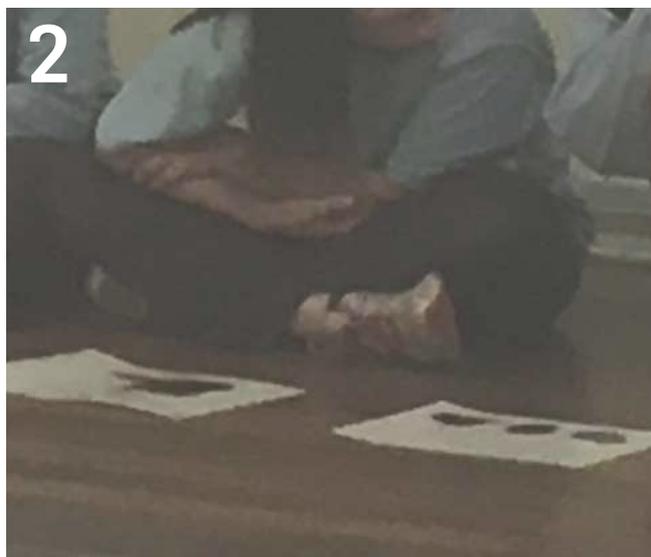
4 Take turns being the conductor. Perhaps you can even create a written record of your class composition by devising a written code for the music. Work towards performing the whole text, with sound effects, without stopping.

practical  
drama:  
group  
project

## responding to music



Play recorded music (or live, if you can!). There're suggestions for music on page 28. Ask the students to respond to the music as if they are Mothball the wombat. Use movement only to depict the wombat. Add vocal sound effects, but no words.



Allocate one page of the book to each student to read aloud. Have them stop at every single punctuation mark. Each time there is a punctuation mark, play the music (from step 1) and have the other students move as wombats.



Carrying on from this, the students are going to work in small groups to create performance pieces based on the book and accompanied by the recorded music. Ensure the scenes have a beginning, middle and end. The students are still not using spoken words.



Give the students time to rehearse their scenes in small groups, then share their scenes while the music plays as accompaniment. It's interesting to watch the scenes with no music and make comparisons.

practical  
drama:  
group  
project

# acting without words

## using movement and mime to tell a story

Movement and physical action can be powerful storytelling tools on the stage. Given there is barely any dialogue in the play *Diary of a Wombat*, trying this movement activity with the students will give them an experience of storytelling without words prior to seeing the show. To extend their imaginations further, students perform these tasks as if they are wombats.

In order to build movement that tells a story, you are going to give the students a series of tasks. A movement task is simply a physical activity that has a beginning, middle and end. You can then add emotion to the task, and that emotion should change and develop so it is not the same at the beginning as it is at the end (some great parallels for storytelling structure here as well, especially complication/resolution). Listed to the right are example tasks to assign students. Give them the simple prop indicated as well. Be sure to remind them they can use the prop as something it is not, for example a doormat can become a car seat and so on. Students should devise vignettes that have a complete scene structure, and tell a story without words. Encourage students to maintain focus and commitment throughout the scene.

task: get the humans to feed me oats, not carrots  
prop: a metal bowl

task: win a battle with a strange, furry creature  
prop: a doormat

task: work on a new hole  
prop: flowers



# lesson ideas - literacy

## focus: connecting with prior knowledge; text type - diary entries

resources: the book *Diary of a Wombat*; whiteboard & writing implements; paper & art supplies

The lead character in this book is an animal, a wombat. What do you know about wombats?

Has anyone read the book before? Looking at the title, what do you think the book is about? What is a diary? Read the book together as a class. Ask how Mothball's diary is organised: Mothball's diary is arranged by the days of the week. What are some of the things you did on different days of the week?

What is the TENSE of a diary entry? Look for indicators in the book of past tense.

Work in 7 small groups and write one day of the week onto paper for each group. Work together to decorate this page. Add details of Mothball's activities to the corresponding day of the week. Compare and contrast with students' (human!) activities from each day of the week.

Students work towards creating 'A Week In The Life Of...' diaries for themselves.



## focus: vocabulary knowledge; reading texts of differing text types; aspects of writing

resources: the book *Diary of a Wombat*; whiteboard and writing implements

**Vocabulary list:** reading the story aloud again, ask the children to raise a hand if there is a word they cannot spell or do not understand. Model and explain what a 'good reader' would do when they come across words they are unfamiliar with.

Create a vocabulary list for this story. Create a worksheet and complete as a class: enter what the class thinks the word means, what it actually means, and a synonym for the word.

You could also play with changing the tense of the words, listing the same word in different tenses.

Then, play the drama game **Living Sentences**, which is all about bringing language to life. Sentences are going to be constructed and mimed by students. Choose two students and have them stand in front of the class. They are going to be the 'monkey' and the 'banana' in the sentence, 'the monkey \_\_\_ the banana'. They should mime their nouns, and the class can guess the words. Once the group has established 'monkey' and 'banana', have a third volunteer step in to mime what they think the transitive verb might be - in this sentence, perhaps 'ate'. Then the class can put together the entire sentence, 'the monkey ate the banana'. As the class becomes more adept, construct complex sentences and sophisticated vocabulary. Discuss how there is often more than one possibility, for the verbs and pronouns etc. Use lines of text from the book and make them into **Living Sentences**.

## focus: persuasive language

resources: pictures of Australian fauna including extinct and endangered species; posters from WWF or similar; writing materials; internet access

**Play 'who am I?'** with pictures of different native Australian animals. Include a picture of an extinct Australian animal, such as a Thylacine (Tasmanian Tiger). Discuss why this animal does not exist any more – what happened to this animal leading to its extinction? Once an animal is extinct, can it come back again?

**Respond to posters:** in small groups, discuss World Wildlife Fund posters (see page 28 for link). Students read and respond to the poster, and come up with one word per person in response to the poster (for example, sad, evolution, danger, action etc). Still in groups, add a gesture or pose to each word, so that now each group member has one word with an accompanying gesture. One group at a time, perform the gestures for the rest of the class (first, without saying the words). Have the class guess what the words might be. Now perform the gestures AND SAY the word simultaneously, one person at a time, thus revealing the words to the rest of the class.

Research the endangered status of wombats in Australia. Collate research into a poster that raises awareness of the endangered status of the animal. Describe the message of your poster, and how it persuades the audience. The poster needs to have a slogan or sentence that sums up the message of why/how the wombats are becoming endangered and an image that supports this message.

## focus: Aboriginal and Torres Strait Islander Histories and Cultures

resources: internet access; web links from page 28; writing materials

Watch a video about indigenous Australian conservation practices. (See page 28 for some suggested viewing). Frame the ensuing discussion in the context of the examination of why and how species become extinct, and the human role in this phenomenon.

Read some of the source material listed on page 28. Create a comprehension worksheet or quiz to answer as a class. Discuss how indigenous Australians traditionally cared for the land, and how this compares with European agricultural practices.

Make comparisons between practices to find similarities, differences and parallels between European agricultural practices, and traditional indigenous Australian agricultural practices. Identify what we can learn from the First Australians. Ask questions and inquire into conservation initiatives, and how they are affecting animals like the wombat.

Do you know the name of the traditional owners of the land your school is on? What about your house, is it on the same land as the school? Use the interactive map link on page 28 to explore language. Perhaps you can even source the Aboriginal word for wombat in the language of the traditional owners of the land you are on. See if you can find some additional language for vocabulary from the book as well, or for other native Australian fauna.

# post show discussion

## focus: creative responses to the experience of the show

resources: whiteboard or large sheets of paper and textas

Draw up these categories onto the board, or pieces of paper on the floor:

- stage action
- design
- lighting
- sound
- dialogue

Have the students contribute their recollections according to each of the categories. (Stage action is any physical staging that occurs as part of the story telling for example someone running onto the stage). Students are cementing the ability to read a dramatic text by categorising their observations according to key vocabulary associated with theatre.

Students can create a drawing that reflects the feeling of seeing the show. They can choose colours that they feel best capture the feeling of watching the performance. Share these with the class, reading each other's drawings and respectfully responding.

Engaging all the senses, ask the students to describe an aspect of the performance using smell, taste, or touch - a sense not immediately associated with watching a theatre show. Their responses will be interesting!

Finally, invite students to share what they found the most surprising about the show.

Need to ask us a specific question about the show? email us



# further resources

## websites

[www.monkeybaa.com.au](http://www.monkeybaa.com.au) - Monkey Baa Theatre Company website

[www.jackiefrench.com](http://www.jackiefrench.com) - Jackie French's site

[www.brucewhatley.com](http://www.brucewhatley.com) - Bruce Whatley's site

<https://www.britannica.com/animal/marsupial> - information about mammals and marsupials

<https://awpc.org.au/the-animals/wombats/> - article addressing illegal wombat hunting in Australia

<http://aso.gov.au/titles/documentaries/wirrangul-women/clip3/> - video about indigenous hunting of wombats. **Warning: contains footage of dead and roasted animals, and may not be suitable for young students. Please view prior to showing students to assess suitability.**

<https://www.culturalsurvival.org/publications/cultural-survival-quarterly/traditional-aboriginal-hunting-australia-cultural-heritage> - article about Indigenous Australian hunting practices.

<http://www.abc.net.au/indigenous/map/> - AIATSIS Map of Aboriginal tribal languages

<http://www.wwf.org.uk/get-involved/schools/resources> - WWF Posters and school resources

## books

We referred to the 2015 publication of *Diary of a Wombat* for these notes, published by Angus & Robertson. The book has been translated into more than 20 languages, and there is bound to be a version in a community language to suit your school cohort.

*Drama for Early Childhood*, Zachest, K. (2015). Currency Press: Sydney, Australia.

## musical works

Here are some 'cello works that are suitable for the responding to music activities on page 24;

Peggy's Minute Rag (by Elena Kats-Chernin)

Russian Rag (Elena Kats-Chernin)

Music for Children Opus 65 (Sergei Prokofiev)

Also, bassoon music by The Bassoon Brothers



# acknowledgements

it takes a  
village to raise a  
59 venue tour!  
monkey baa extends  
our heartfelt  
thanks to:

The creative team, cast, technical and administration teams

Monkey Baa's education consultant Rachel Perry PhD

The Monkey Baa Education Advisory Panel (MEAP)

All of our national presenting partners for the tour

The thousands of teachers and students who engage with monkey baa every single year.

## **Monkey Baa supporters and partners**

### Principal Partner

Lendlease

### Government Partners

Australia Council

Arts NSW

Catalyst – Australian Arts and Culture Fund

City of Sydney

### Philanthropic Partners

Vincent Fairfax Family Foundation

Blake Beckett Trust

Lord Mayor's Charitable Foundation (Eldon & Anne Foote Trust Donor Advised Program 2016)

Crown Resorts & Packer Family Foundations

James N. Kirby Foundation

Sydney Community Foundation

Darin Cooper Foundation

Toured by Monkey Baa's Strategic Tour Partner, Arts on Tour

